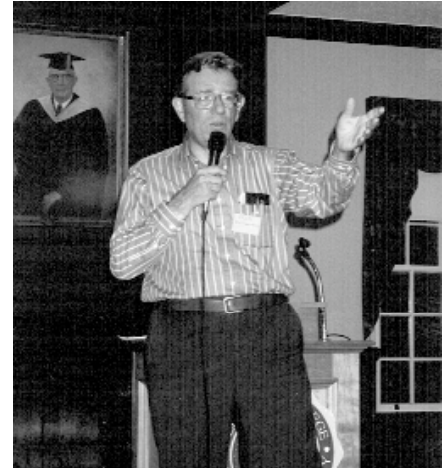


# In Memoriam: Dick Hathaway (1934-2005)



Far left: Dick Hathaway peers from the depths of his well-known stacks, c. 1978; middle, top: Dick with wife, Ruth Hathaway, c. 1990; middle, bottom: Dick at Vermont College, c. 1985; above: Dick speaking at Vermont College, c. 1985.

BY TOM ABSHER, ADP FACULTY 1968-1981

**R**ichard Sewell, the literary scholar, spent 15 years researching the life of the poet Emily Dickinson. He read everything written by her and about her and interviewed scores of people related to those who knew her personally. At the end of his two-volume biography, he says, in effect, that the more he learned about her, the less he could fathom her—i.e., grasp her essence.

**“In many ways, for me Dick was Shakespearean in character. He could be famously humorous, robust and as life affirming as Falstaff; then again, he could be as gentle and loving as Bottom in *A Midsummer Night’s Dream*.”**

So it is for us regarding Dick Hathaway, who had so many selves, so many dimensions, such a full and productive life. He was a teacher and an active, publishing scholar in American history, nineteenth century art and prints, peace studies and politics, among many other things. In addition, he was active in peace politics and philanthropy, he was a film buff, a lover of baseball, a collector of books, and he was devoted to his family. When I try to fathom his essence, words escape me.

I knew Dick for 37 years as a wonderful colleague and beloved friend, and I found that his depths, complexities and many sides just seemed to continue to grow and unfold the longer I knew him. In many ways, for me he was Shakespearean in character. He could be famously humorous, robust and as life affirming as Falstaff; then again, he could be as gentle and loving as Bottom in *A Midsummer Night’s Dream*.

Remember, it was Bottom who was a weaver by trade and, for the play within the play, wanted to play all the parts, including the wall and the lion. Moreover, Dick could be as powerful, eloquent and forgiving as the magician Prospero in Shakespeare’s final play, *The Tempest*.

I especially like this parallel because, as we know, Prospero and his daughter Miranda lived on an island together, and what saved them were Prospero’s books. Because he came to the island with his magic books, Prospero learned how to conjure earth and air spirits, such as Caliban and Ariel. Also, his books taught him the deepest magic of all, namely the magic of forgiveness, as Prospero eventually forgave all his enemies who had exiled him.

Dick Hathaway was never exiled and, for all I know, had no enemies. But he is so identified in my mind with books and a soulful spirit of empathy and forgiveness, I feel his

**Steven James**, program director for the psychology and counseling program, has been elected to a second five-year term as a trustee of the American Psychological Foundation.

**Daniel Alexander Jones (MFAIA)** received a Rockefeller Multi-Arts Production Grant for his newest theater piece, *Phoenix Fabrik*, for Spring 2006 at Pillsbury House Theatre in Minneapolis. *Phoenix Fabrik* is a performance meditation on the legacies of violence we inherit and the forgiveness we practice. He is also working on the next chapter of his multipart solo performance piece, *The Book of Daniel*.

**Laiwan (MFAIA)** attended the Banff Centre for the Arts' Sound & Vision Thematic Residency. She collaborated with **Susie Ibarra (IBA '95)** and Lori Freedman. Laiwan shot footage with Susie and Lori in preparation for her installation for the Images Festival: *Duet: Etudes for Solitudes*, a critique of the isolating qualities of contemporary digital technologies. Last fall, while completing this installation and another titled *Swallow*, Laiwan presented a paper at the Universities Art Association of Canada Conference as part of a panel titled "Performance and Pedagogy." *Music Works* magazine will publish an interview with Laiwan and Lori Freedman on their collaboration in *Quartet for the Year 4698 of 5760* (2000), a multimedia gallery installation.

**Leslie Lee (MFAW)** recently had two works optioned: a play, *The Blues in a Broken Tongue* by the Negro Ensemble Company, optioned by Pemberton Productions, Inc., and a screenplay, *The Ninth Wave*, optioned in Los Angeles. His new work includes a screenplay about Billy Holiday, a play called *After Sinatra* and *Sundown Names and Nightgone Things*, about the early life of novelist Richard Wright, which will appear in the second volume of *Theodore Ward Prize Winning Plays* (Columbia College Press).

**Jeanne Mackin (MFAW)** published a third volume of her mystery series and is now writing the concluding volume. She is working on an essay to accompany a photography exhibit in Ithaca—part of the Light in Winter arts festival—and is working with the Ithaca City of Asylum Writer's Sanctuary, a new group that supports and hosts writers from politically restrictive countries, such as Iraq and China.

**Nicola Morris' (MFAW)** book of essays based on her dissertation, "The Golem as Metaphor in Jewish American Literature," has been accepted for publication.

**Rahna Reiko Rizzuto (MFAW)** is revising her second book, *Hiroshima in the Morning*, a metafictional memoir. She served as a judge for the 2004 Asian American Writers Workshop Literary Awards and on the Literature Panel for the New York State Council for the Arts.

**Phillip Robertson (staff)** presented an exhibition of his work, *Woodcuts, Monotypes and a Single Mezzotint*, at Studio Place Arts in Barre, Vt.

**Lise Weil (MFAW)**, together with a team of Goddard students and alumnae, including Harriet Ellenberger, founding editor of *Sinister Wisdom*, published the second issue of *Trivia: Voices of Feminism*. This online journal included articles by Deena Metzger, Louky Bersianik, Lee Maracle, and Goddard students Mercy Morganfield and Juliana Borrero. It is a relaunch of *Trivia: A Journal of Ideas*, which Lise founded 23 years ago, and features feminist writing in literary essays, experimental prose, poetry, translations and reviews, encouraging writers to take risks with language and form. [www.triviavoices.net](http://www.triviavoices.net)

**Lori Wynters (MFA, HAS)**, has opened Offerings From the Side Yard: A Space for Creative Renewal in the New York Hudson Valley, with workshops in transformative art practices, consciousness studies, holistic/vibrational health practice and explorations of spiritual life practices. Her chapter, "Stories From the Inside Out," was published in *Arts, Education and Social Change*. She was a presenter in January at the National Expressive Therapy Association's 18th annual conference in St. Petersburg, Fla.

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books, like those of Prospero, enlightened, enlivened, nourished and saved him. They were part of his magic, and his office of books was his magical island. And, as we know, he gave away his library many times over, so books were in some real way part of the currency of his love.

Dick knew I collected children's pop-up books—those books whose pages pop up into three dimensions when opened. Dear friend that he was, he would search for them in his travels and quests for his own library, and bring me examples whenever he found them. I recall his great delight in showing me the latest pop-up books he'd found, and

cherish the memory of the two of us, aging, life-long academics, taking time away—me from my Shakespeare studies, and Dick from his labor history—together pouring over the pop-up pages from *Ali Baba and the Forty Thieves*.

Each of us will no doubt have his or her own sense of this great human being. For me, this will stand as the alpha and omega of Dick Hathaway: this image of his friendship and his love of books, combined in his gentle, generous, loving nature. I miss him deeply, and my only consolation for his loss is that I was honored to know him for as long as I did. ■