Meeting His Majesty  
by Andrew David

One thing that you will often hear, especially in a place that rightly prides itself on the study of international relations as BU does, is that the world is growing smaller and smaller. In many ways this is true, but even so, what Adam Smith said about earthquakes in China when he was writing his *Theory of Moral Sentiments* almost 230 years ago remains true: events that happen in other countries seem very far away. Although I knew something about Iran and its history, it still seemed like a place that was very far off and much removed from my everyday life. Getting the chance to meet HIM Reza Pahlavi brought the current situation in Iran to life. His description of the situation in Iran now was a glimpse into everyday life that news reports lack.

I was lucky enough to be among the Core Current Affairs Association students who met with him before he addressed a capacity crowd at the School of Management auditorium on April 21st. Even in this small group setting, His Imperial Majesty’s passion for change in his country was clear. The discontent he spoke of among the young in Iran was particularly surprising. It is far too simple for us to see Iran through a political lens, in terms of ayatollahs and hard-line clerics. This is an important view, but as Pahlavi pointed out, the young of Iran are in many cases not content with their government, a point that seems to be overlooked all too often.

While I was hearing this man speak, it was also interesting to think about what he had been through. He and his family had been chased from country to country after the 1979 revolution. He is living an exile that will not end anytime soon. In a time when we are told that we can travel anywhere we want, it is strange to think that this man cannot go home. Yet, even after 25 years in exile, he was still energetic about the cause he is arguing for, something which is truly remarkable.

On a personal level, HIM Pahlavi brought the problems of modern Iran to life for me and showed that people can continue with a struggle despite overwhelming odds.

Krishna/Narmada  
by Emma Hawes

On March 20th, Aparna Sindhoo performed *Krishna/Narmada: Stories of Love and the River* in the Tsai auditorium. The event was open to the public and drew a large crowd, including Core scholars and professors, students from different schools and many others not affiliated with the university. Professor M. David Eckel, whose NEH Distinguished Teacher grant funded the event, began by introducing Priyanka Sharma. Ms. Sharma described Sindhoo’s history as a dancer. Aparna began training with her mother at a young age. She studied Bharatanatyam, one of the Indian classical dance forms, beginning at age eleven and has been giving professional performances since her arangetram (graduation solo recital) in 1989.

The first part of the performance was a traditional interpretation of the *Gitagovinda*. Also called “The Love Song of the Dark Lord,” the *Gitagovinda* tells the story of Krishna and his lover Rādhā. Rādhā awaits Krishna, but he has deserted her to dance with a group of maidens tending cattle. Eventually Rādhā goes looking for Krishna and sees him with the other women. She leaves in search of Krishna.
ASK ATHENE

This vintage column is culled from the newsletter archives, an artifact from those first days when Professor Nelson channeled the goddess of Wisdom to solve problems plaguing the Core.

Dear Athene,

Ever since I left Core I feel split. I mean, I had this theory, and I had it pretty much worked out, and I wrote a really good paper on it—I even sent it away to get published, but I never heard about it again, I think the magazine might have folded. Anyway, we were reading Nietzsche and that stuff about Beyond Good and Evil and I started thinking maybe, like Faust and all, one needs to strive and overcome morality and all, but then I got into trouble with my financial aid—I get kind of feverish sometimes—maybe this is kind of rambling—and so I thought one should live one's theories, like, LIFE is the test, and I know this pawnbroker, but she's got a sister so... Well, I wondered what you thought.

Raskolnikov

P. S. - Is God dead?

Dear Raskol,

Stop right there. Luckily that little refresher course you were asking about, the one on why human flourishing necessarily requires both ethical and intellectual excellence is now available. Check the Core Newsletter for details. Do not do anything Russian.

Goddess of Wisdom

P.S. - No, I saw Him at the Divinity Convention just last month in Topeka. He says his logos isn't what it used to be, but otherwise He looks great.

P.P.S. - Check out the Gospel of John lecture; you may find it revitalizing.

Semester Report by Zachary Bos

Spring 2004 is now wrapped up, and it was by all accounts a success. More students than ever graduated as Core scholars, the veteran faculty as well as those new to the Core taught with the same expertise, rigor, and flair that have been the historical rule for our professors, and Core student groups continued their contributions to our cultural and intellectual life of BU.

We were not stifled by an overwhelming sense of boredom. The Core calendar was packed from January through commencement:

- January 27: The Core, in conjunction with the Honors Program, hosted Louise Glück, Pulitzer Prize winning author and currently Poet Laureate of the United States, in reading her poetry to a public audience
- February 11: “Poetry Since Pope,” reading by Core faculty and friends
- February 27: Core in the City visited the Greater Boston Buddhist Cultural Center for a meditation lesson and vegetarian feast
- March 3: the Core faculty screen The Marriage of Figaro
- March 19: “Employment Opportunities with the State Department,” a roundtable with Ms. Nole Garey (US State Department) sponsored by the CCAA for students interested in careers in foreign service
- March 20: “Krishna/Narmada,” a dance by Aparna Sindhoor (see article this issue)
- Throughout March, Prof. Johanna Gutleer sponsored trips for CC106 students to the Harvard Museum of Natural History
- April 4: Core in the City visits the Institute for Contemporary Art for the exhibit “Made in Mexico”
- April 13: Napoleon’s Lessons for America,” talk by Dr. Steven Englund, author of Napoleon: A Political Life (2004)
- April 20: Beethoven Sonatas for Violin and Piano, with violinist Irena Muresanu and pianist Michael Lewin
- April 21: “The Future of Democracy in Iran,” by HIM Reza Pahlavi

Core programs were broadcast on WBUR and C-SPAN, featured in the local press, and attended by hundreds of people from across the campus. The Core Current Affairs Association and Core in the City were featured in the Bostonian yearbook, as were the staff of the Core Journal, the Concerts by Candlelight crew, performers at the Core Talent Review, and the editorial board of the very newsletter you are now reading. Keep an ear and an eye open for announcements in the fall for meetings of these very active and very successful groups.

Whether your adventures during break are conventional or otherwise, do feel free to send correspondence to the Core c/o De Ideis; the Core experience after all extends beyond the classroom. Enjoy your summer, scholars.

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We are currently accepting articles and artwork. E-mail deideis@bu.edu for info regarding submissions & staff opportunities.
Wandering Minds
by Rebecca Bourke & Nico Piro

Wandering Minds sprang from the Core Curriculum class lists in the winter of 1999 after the students working on a class performance of the Oresteia decided to form their own theater group. The founders believed that theater is something anyone and everyone should have the ability to participate in, whether by acting, costuming, doing technical work or publicity, or any of the other myriad activities that produce a theatrical performance.

Although most of the original members came from the Core program and CAS, the group has since had participants from almost every school and a wide of concentrations from engineering to business to journalism. This has made for interesting conversation backstage (NATO and chemistry talk in the wings) but it also meant that there was a lot to learn about running an entire theater group.

With a lot of hard work and help from those with previous experience, the group has mastered lighting, stage managing, directing, and the ins and outs of securing rehearsal spaces. Perhaps their most important acquired skill involves the many tactics for disguising the immovable podium on the stage of Photonics 206; this monolith is folded carefully into the set for each show, regardless of the scene.

Wandering Minds has grown significantly since its early days, partly due to the discovery of advertising auditions, word of mouth and the group's relaxed and fun-loving approach to theater. This doesn't mean they don't work hard on their shows, but they try to remember it's all about having fun. They pride themselves on being friendly and welcoming to anyone who has any interest in participating in any part of the theater process. A person is a full member of the group even if he or she only wants to help design the posters.

There are also many events where the actors, tech crew and other members of the group get to know each other better, including trips to Salem, cast parties and weekly dinners at the GSU. The group prides itself on creating a fun environment and not taking itself too seriously off-stage. Since its modest beginnings, Wandering Minds has put on twelve productions, including Twelfth Night, The Crucible, Tartuffe, and London Suite. The immovable podium was featured in Twilight of the Golds this past March and in A Midsummer Night’s Dream in April.

More information can be found on the Wandering Minds website: http://people.bu.edu/wminds

Julie Macé (Core ‘02, CAS’04), addressed her fellow graduates as the student speaker at this year’s commencement. Ms. Macé majored in international relations, graduated summa cum laude, and is a recipient of the Core Curriculum’s Polytropos award.

LEFT: ‘Chef’ Hank Sway (Core ‘04, CAS ’06) showcases his culinary grace during a class dinner at the Dean’s house in Spring 2004.

There is no sincerer love than the love of food.
-George Shaw
Core: the Good, the Bad, & the Ugly

Ah! My fellow Core scholars, as my final semester of Core rapidly comes to a frantic paper-writing close, I figure it is time for me to reflect on my experiences from the past two years. As a denizen of the Core Floor in lovely Warren Towers last year, I watched firsthand as many of those unable to withstand the rigors of Core life fled back to "Divisional Studies." What those poor fools have missed! I know many of us who have survived this long have spent countless long nights (and early mornings) debating our decision to suffer another metaphysical poet or philosophe. Would we ever finish this gauntlet of classic literature? Here we are, though, on the verge of finally graduating from Core (not to mention that long sought-after banquet and commemorative T-shirt). With the end in sight, I would like to present my thoughts on Core: the good, the bad, the ugly. And what better way to do this than an old-fashioned Top Ten? Personally, I’ve had a grand time in Core, and these are ten things I hope to remember until I, too, can write essays like Montaigne and become just as famous as he. So, in order of personal importance, I present my ten reflections of my Core experience.

I. When my first assignment was to read a thin little translation of Gilgamesh and then write only a single solitary page for a summary, I imagined Core would be a cake-walk. Of course, the next week a giant Harper Collins Study Bible was dumped into my lap, and I rapidly realized first impressions are rarely right.

II. Not being much of a science buff, no amount of study will ever adequately make me understand the intricacies of quantum mechanics or how something virtually invisible can be in two places at the same time. Fortunately, I had the lyrics of Prof. Marscher (aka Cosmos II) to help me get to sleep at night: “Determinism yields to probability, can’t imagine such unpredictability. Must be some mental inability!” The guitar riff helped, too.

III. I readily maintain that Thucydides’ The History of the Peloponnesian War is one of the best books we have read in two years of Core. Many of my peers seem to find the book to be nothing more than dry (and dusty) history that is only noteworthy because of an admittedly amazing “trireme” lecture by Professor Samons. No, no! It is more, much more. Call me strange, but images of the Mytilenian debate or the words of Pericles’ elegy have left an imprint in my mind to this day.

IV. The different music pumped through the Tsai Center every Tuesday before my freshman humanities lectures was of tremendous benefit to me as it helped rouse my senses after crawling out of bed and stumbling across the street unshowered and half-asleep. One week, I was so fascinated by the music selection that I even went so far as to e-mail Professor Roochnik for the title to some screechy song by Basement Jaxx. A year later, the song really does remind me of the unenlightened darkness Plato’s cave.

V. Finding out there was no final exam to Core Social Sciences II sure was nice, wasn’t it? Finding out there was a big research paper in lieu of said final wasn’t nearly so.

VI. One of the most striking memories I have from Core is the bizarre altercation between Professors Patt and Eckel on the nature of the human mind during a forum on intelligence. Professor Eckel was
Core Alumni Profiles  
Core '93, CLA '95

MARIE MCCARTHY THEN:
I enrolled at BU as a journalism major. The student adviser who helped me select my first semester classes told me that Core Humanities was a good way to fulfill requirements. He also told me not to sign up for Core Science because, and I paraphrase, "it's too hard for COM students."

Halfway through my second semester I switched from a journalism major to a philosophy major in the College of Liberal Arts. I was inspired to do this by my Core studies and my Core professor, James Devlin. Reading books and arguing about them was exciting; writing news articles in a dry journalistic style was dull.

Being in the Core meant that I automatically had over a hundred friends, so that even in a school the size of BU I always knew someone in any class I took. Core was always a great way to get into a conversation. My strongest memories are from freshman year, when Professor James Devlin encouraged us to theatrically enact various topics. I played Lao Tzu in a debate, helped write an enactment of the first book of the Republic, and helped write and acted in a one-act play that attempted to answer the question 'What is art?' I vividly remember a good friend playing Socrates as a crotchety old man and playing an artist that goes mad with success.

My favorite Core experience happened at least once a week. After a lively section or engaging lecture, my friends and I would leave class arguing, and argue loudly on the way to Warren towers, all the way up the escalator, into the dining hall, and continue over dinner. No other class at BU could so reliably get us talking.

I also remember being awed that Murray McClellan had actually been to ancient civilizations and came back with photos. I remember James Devlin illustrating the difference between Aristotelian courage and rashness by acting out scenes from Footloose, and Bill Wians describing the parallels between the Odyssey and Dirty Dancing. Steve Scully took us on an excellent guided tour of Greek sculpture and pottery at the MFA. Charles Lindholm spoke to us in a click language he learned from a tribe in Africa. Dean Brian Jorgensen presided over all this, introducing music at the beginning of lecture and providing a calm touchstone in the midst of all the Core madness. I am extremely grateful to him in particular, for the guidance he offered as I struggled with the workload, and for the shape and consistency he gave to Core. We all knew that without him, there would have been no Core, and we were all thankful.

MARIE MCCARTHY NOW:
I am married and am the mother of a baby boy, Ben, who was born in June 2003, and who is happy and healthy. For a living, I am a technical instructor for ScanSoft, Inc. I teach people how to design and build speech recognition systems for automating telephone conversations. We work with software that understands human speech, and that translates text into speech. As any parent knows, everything these days is second to the baby, and I wouldn't have it any other way.

Core taught me to read critically and to argue carefully and passionately. The professors expected us to argue at a higher level and to write better and more frequently than in other classes. I certainly benefited form the high expectations, because I learned to expect a lot from myself, and to know that I could meet such expectations. For a living I stand in front of a room of strangers and explain extremely complex software and how it interacts with other extremely complex software. Often I have to answer questions from people who have been working in the field since I was in middle school, and who know far more about it than I do. I credit my unflappability in the face of such pressure in part to my time in the Core.

Marie invites old friends to drop a line: marie.mccarthy.1995@alum.bu.edu

The Core Kitchen

Literature may sustain the mind, as music nourishes the soul, but there are other appetites to be fed. Keeping this in mind, we’ve combed the catch-all drawers in the Core kitchen to bring to you recipes historical, exotic, and well-loved.

AGNUM PATRICUM
attributed to Apicius* 365 B.C.E.

excerpt from A Taste of Ancient Rome by Ilaria Gozzini Glacosa (University of Chicago Press, 1992)

Haedum sive particum: Mittes in fur国籍. Teres piper, rutum, cepam, satureiam, damascena enucleatas, laseris modicum, vinum, ligumen et oleum. Fervens colluitur in disco, ex aceto sumitur. (Parthian kid or lamb: Put in the oven. Grind pepper, rue, onion, savory, pitted damsons, a bit of silphium, wine, garum, and oil. When the [sauce] is hot, it is poured [over the meat] on a round dish, and it is served with vinegar.)

Giacosa’s updated recipe:
1 tsp. garum (check the fermented fish sauce aisle)
2 T olive oil
1 T rue & savory
1 garlic clove, pressed for its juice

Roast the meat, without any condiments. Meanwhile, slice the onions and sauté them in the olive oil and garum. Season with pepper and the herbs, and cook for 15 minutes. Add the prunes and a few drops of the garlic juice. Continue to cook until the fruit has nearly disintegrated. Remove the meat from the oven, moisten with a splash of vinegar, and dry. Cover with the sauce, and return to oven for 10 minutes before serving.

* = Marcus Gavius Apicius served as culinary expert to Augustus and Tiberius and is widely known for extravagant dishes such as nightingale tongues, camel heels, roasted ostrich, and stuffed sterile sow’s womb**. After his expensive palate pulled his finances into irretrievable disarray, he took his own life by poison. His De re coquinaria is one of the oldest cookbooks yet found.

** = Roast stuffed sow, or porcus troiaunus, recalls the manner in which the groaning Greeks populated the hollow side of the Trojan horse. A sow is known even today in some regions of Italy as a troia. The same word is used in an affectionate albeit vulgar way by men to refer to attractive women. For example, the lovely but disruptive Helen would likely today be called a troia.
Lamb Shank with Garlic-Cilantro Rice

[Caution: high thermal concentration; use caution when wearing glass spectacles.]

2 large lamb shanks, trimmed, rinsed, and dried
1 large yellow onion, chopped
1 bulb of garlic, cloves peeled and split in half
2 jalapeño peppers, washed, seeded, and split
4 cups basmati rice (rinsed; soak in cold water for 2 hours before cooking)
4 bunches cilantro (no stems, washed, dried, finely chopped)
olive oil
unsalted butter
turmeric, salt, pepper

THE LAMB: Heat some olive oil in a large pot and sauté the entire onion and at least six cloves of garlic. (Note: there is no such thing as too much garlic.) Add a pinch of turmeric and salt and pepper to taste. Beware of overcooking; as soon as the onion and garlic begin to turn golden, add the lamb. Brown the shank over the heat, turning it so that the color from the turmeric is uniform. Cover the pot, reduce the heat, and simmer the lamb for two hours. Stir periodically. If you don’t mind spiciness, add the jalapeño peppers to the broth produced by the cooking meat.

THE RICE: Once the rice has soaked for a few hours, drain it and place it in a Teflon pot. Mix in all four bunches of finely-chopped cilantro. (Note: this isn’t excessive; cilantro shrinks away as it cooks.) To determine how much water to add, follow my mother’s index-finger method: add water until its level is one knuckle’s-length above the surface of the rice. (Note: for those with normal anatomy, each knuckle should be one—third of a finger.) Add approximately one—quarter cup olive oil and salt to taste. Give the pot one good stir and cook uncovered on high heat. Cook at a boil until most of the water has evaporated and the top of the rice is just exposed. (Don’t let the rice dry out or burn.) Lower the heat and gently mix the rest of the garlic—five or six cloves cut in halves—into the rice. (Don’t over-stir or you’ll mash the garlic with several spoonfuls of broth, taking care not to soak the tadig.) Fill the rest of the plate with as much meat as you like and enjoy. (Note: abandon all etiquette when it comes to the tasty marrow; feel free to suck it right out of the bone.)

Mozart’s Soup

For the past twenty—five years, chef Herbert Perkelhoffer has been cooking in the kitchens of Salzburg’s Hotel Goldener Hirsch. He has also been researching and re-creating recipes from the period of Mozart’s life in Austria during the late 1700s. One of Mozart’s favorite recipes appears to have been fish soup. The following recipe describes its preparation.

3 slices stale white bread
1/4 cup finely chopped onion
1 tablespoon vegetable oil
1 cup ground catfish, about 10 ounces
1 egg white
1 egg
Pinch of dried thyme
1/4 teaspoon salt
1/8 teaspoon freshly ground black pepper
In a bowl, cover the bread with water and soak until softened, about 2 minutes. Then squeeze out the water from the bread with your hands—you should have about 1 cup of damp, broken-up bread. Empty the bowl of water and return the bread to the bowl.
Sauté the onion in oil over low heat until translucent, about 5 minutes. Add the bread to the onion and sauté for an additional 5 minutes, breaking up the bread in the pan. Put the mixture back into the bowl, add the fish, egg white, egg, thyme, salt, and pepper. Mix very well. Cover the bowl with plastic wrap and refrigerate for 1 hour.
For the vegetable garnish, cut a carrot, a zucchini, a celery stalk, and scallions or chives into thin matchsticks. Bring a small pan of water to a boil. Add salt and parboil (blanch) each garnish vegetable, except the chives or scallions, individually until almost tender (al dente) and brightly colored, about 1 to 1 1/2 minutes. Retrieve quickly with a slotted spoon and immerse in a bowl of ice water to stop the cooking. When all are done, drain and place on a paper towel to absorb excess water. Set aside.
3 cups water
1 1/2 fish bouillon cubes
Pinch of saffron
1 cup low-fat buttermilk
3/4 teaspoon salt, or to taste
1 teaspoon fresh lemon juice
Bring a shallow pan of water to a boil and salt it moderately. Turn down the heat to a steady simmer. Remove the dumpling mixture from the refrigerator and with wet hands (dipped into cold water) form egg yolk-sized balls (about 12). Gently place them into the simmering water in one layer as you form them. Simmer the dumplings for about 8 minutes. Cut one open and taste to check if done. Remove them carefully with a slotted spoon or a skimmer. Keep warm.
4 tablespoons vegetable oil
2 skinned halved catfish fillets
1/2 cup flour
Heat the oil in a skillet over medium heat. Sprinkle the catfish with salt and pepper on both sides and dredge in the flour. Shake off excess flour. Fry in the oil for 2 to 5 minutes per side, depending on the thickness. The thin crust should be golden and the fish tender, you can test it with the tip of a small knife. Place the fish on a paper towel to absorb excess oil. Place 2 to 3 dumplings in each bowl and 1 piece of the fried fish fillet in each. Place vegetable garnish on the fillet and sprinkle with the chives or scallions. [Makes 4 servings.]
Especially when he’s talking about sex and bodily functions—in the context of poetry, of course. Gotta love that accent; it’s mesmerizing.

VIII. I never felt quite so pleased with my decision to study the humanities as when Professor Shipton stood on the stage of the School of Management Auditorium and referred to SMG as the “Temple of Greed.”

IX. It’s never fun to get yelled at by a teacher, especially in college, and especially before a lecture audience. Such was my embarrassment when Professor Wates sharply suggested I cease reading her summary of Mozart’s The Marriage of Figaro and listen to her lecture instead. It felt as if I was instantly transported back to high school, and I spent the remainder of the hour pouting like a baby. Despite my chastisement, I still found the lecture to be both highly entertaining and informative.

X. Finally and most importantly, the feeling of camaraderie I had with so many of my fellow Core scholars. In a school of a bajillion students, I felt at home in Core. Am I being cheesy? Sentimental? Perhaps, but I know I am already having a hard time filling out the four classes needed for next year without my two familiar Core stand-bys. College is all about new experiences, but the familiar faces I saw virtually every day in Core lectures and discussions will long be missed. Here’s to you! 🎉

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**SINDHOOR from 1**

Aparna Sindhoor performs in *Krishna/Narmada*.

Despair. One of Râdhâ’s friends goes to Krishna and tells him how unhappy Râdhâ is. Krishna returns to Râdhâ, and they reconcile.

In classical Sanskrit poetry, each individual verse must evoke the mood of the poem overall. Similarly, in dance, every action conveys meaning. When Râdhâ is preparing to meet Krishna, the dancer portraying her makes motions as if dressing. These gestures are quickly recognized by an audience familiar with the story, and can be easily explained to those seeing the dance for the first time. Ms. Sharma did just that, giving an account of the plot and clarifying the meaning behind some of the more obscure movements. For example, Krishna plays the flute. When Râdhâ thinks of him, she holds her hands to the side of her head as if playing the instrument herself.

During a brief intermission, a sampling of Indian cuisine was served, including samosas (fried turnovers), pakoras (vegetable dumplings), and burfee (a milk fudge dessert – see recipe in this issue). The food must have been good; I disappeared before the author had the chance to try any! Fed and watered, the audience returned to their seats for the second half of the presentation.

The second half of the show, titled “River Rites,” was written by Raju Sivasankaran, with choreography by Ms. Sindhoor and music by Warren Sanders. Using narration and song as well as dance, the work depicts vignettes centered around the building of a dam on the Namarda River. An engineer working on the dam, women living in the village that the dam’s construction will destroy, and even the river itself are all characters, sometimes speaking but equally as often showing their emotions through motion. “When we work on a contemporary piece it is harder to create movements because we are starting from just a thought. Then the script gets written, later we select music and the choreography also takes a long time because I need to make up movements and gestures for things that are not part of the tradition,” said Sindhoor. “Integrating words in a meaningful and artistic way needs a lot of rehearsal. It is very challenging and fulfilling. It is all part of the growth of tradition and creating beauty.”

Overall, the audience had a positive reaction to the performance. “I really enjoyed it,” said second-year Core student T.J. Kirkpatrick. Molly Clark, a Towson University sophomore, concurred, adding that “the movements in Indian dancing are so far removed from anything I am familiar with that I could never predict what would come next or how the music would change.” A receptive audience is always appreciated by the performer. “The audience at the performance at BU was very good,” Ms. Sindhoor said. “It was nice to perform for the student community with such an open mind to see new things.”

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**Burfee Milk Fudge**

1 stick (4 ounces) unsalted butter
4 tablespoons all-purpose flour
1 1/2 cups sugar
2 pounds ricotta cheese
food coloring (optional)
sliced almonds (optional)
crushed cashews (optional)

Melt the butter and add the flour, stirring to make a smooth paste. Add the sugar and ricotta cheese, stirring well. Place this mixture in a microwave bowl. Cook on high in the microwave for 30 minutes, stirring every three minutes. The consistency of the batter will resemble Play-Doh. At this stage, food coloring may be added.

Roll the dough to a one-inch thickness on a greased cookie sheet. If desired, sprinkle sliced almonds or crushed cashews onto the dough.

When dough has cooled completely, cut into squares, diamonds or any festive shape you desire. [Makes 30-35 servings.]
**Goodbye, Holly** *by Andrew David*

It is fitting that Holly Naylor was assigned to be the Core House Resident Assistant. She completed all eight semesters of Core, founded the Core Current Affairs Association, and has a refined enthusiasm for the program. “Core was my family,” she said when I asked how she felt in the weeks before graduation. “Such a strong community is hard to find at a big place like BU.”

After spending her sophomore year in the Core House, she applied to be an RA, “to give something back.” Despite the demands of the CCAA, the Anthropology masters’ degree program, and a twenty-hour a week commitment to the Office of Residence Life, she loves the job. She said, “I enjoy walking out into the hallway and seeing a group of my residents talking and hanging out, assuming it’s not five in the morning. People can relate to each other and are very friendly. It’s nice because I’m able to chat and socialize with my residents, which is something that’s pretty rare as an RA.”

Her experience at the helm of the Core House has left Holly with a deeper appreciation of not only the Core community, but also of the program itself, and the kind of students it attracts and produces. “Core students, especially those that make it to the second year, are dedicated to the community and helping people. I’ve really found that Core is comprised of the best students. They have a strong sense of leadership and they really want to add to BU and make it a better place.”

Holly Naylor (B.A. Anthropology, M.A. Anthropology, 2004) was a recipient of the Core Polytropos Award at the annual Core banquet.

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**The Core Critic** *by Jehae Kim*

Jude Law was the only reason I saw *Cold Mountain*. I usually avoid movies that receive reviews such as: “a sure Oscar winner” and “one of the most heartwarming movies you’ll EVER see.” Although I had not read the book by Charles Frazier, I was still expecting a watered down Hollywood version of the ravages of civil war and lovers torn apart—full of overly sentimental scenes. The opening sequences confirmed my expectations, but as the movie progressed, I found myself enjoying the movie. While watching I couldn’t help but draw connections to Homer’s Odyssey (yeah, I know, I’m a dork). In *Cold Mountain*, W. P. Inman (Law) journeys home like Odysseus to his beloved, he runs into sirens that drug his cup and almost seduce him.

Like Odysseus and Penelope, the two lovers are separated by war. Both Odysseus and Jude Law go through tribulations to return home. Other than those parallels, the movie went further than Homer’s classic to question the love between the two main characters and the change that must have occurred in the long years apart. Did Penelope really expect Odysseus to stay exactly the same after 17 years apart? Jude Law says that the war has changed him from the man he once was. Penelope’s only question is whether or not this is her real husband. She does not ask if all these years apart have changed his personality or their love. *Cold Mountain* goes deeper into the relationship of the two characters to question their love for one another and how their lives have changed and adapted to these turbulent times.

Those of you who have seen *O Brother Where Art Thou* know of that movie’s connection with the Odyssey. Movies and literature go hand in hand and do movies and core. What’s more, some Core books can be found in movie form; for instance Sir Lawrence Olivier’s version of *King Lear* and the really long BBC version of *Pride and Prejudice* are both excellent. Of course, you should read the book first and then watch the movie.

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"One cannot think well, love well, sleep well, if one has not dined well."

*Virginia Woolf*