

oratory, Hurd consulted for the North American Cement Co. and the American Locomotive Co. He served as president of the Union chapters of Sigma Xi and the AAUP, as well as the Eastern New York chapter of the American Chemical Society and the Schenectady Unitarian Society. He was a College marshal for more than thirty years.

For many years Hurd collected and restored old American shelf clocks, and after moving to Florida in 1961, he took up conchology, becoming curator of shells and fossils at the South Florida Museum in Bradenton.

Hygiene. From 1892/93, a required course in Physical Culture included "short talks on hygiene" (i.e., sex education). The subject may have been introduced much earlier as part of the lectures on Physiology that had been a part of the curriculum since 1828, and had been coupled with military drill since at least the 1880s.

In 1906/7 the description of the lectures became more explicit: Second year students were required to attend lectures on first aid and on "contagious and infectious diseases and social purity." In 1918/19, the lectures were moved to the freshman year; they were soon known simply as Hygiene.

By 1939 the term examinations had been eliminated and the lectures made optional; few attended them. During the Navy V-12 program in the Second World War, the Navy delivered its own standard hygiene course; afterward, the College again had a hygiene course in the fall of 1946.

Iconoclast (The). Combining criticism of the College with student essays on philosophical and other subjects, the first and only issue of an undergraduate magazine called *The Iconoclast* appeared in June 1932. All its contents had supposedly been rejected by *The Idol*, in direct opposition to which the new journal was published.

Idealist (The), a Journal of Political and Social Opinion. In the spring of 1986, the Student Forum sponsored the first of four issues of a glossy bimonthly called *The Idealist, a Journal of Political and Social Opinion*. Edited by Eric R. Linhardt '87, it published original articles on public issues by Union students and faculty, and reprinted articles by Gary Hart, Woody Allen, and others. The last issue appeared in the spring of 1987.

Idle Interval (The). Professor BURGESS JOHNSON, who taught the advanced class in English Composition from his arrival in 1935, was generally believed to want to control the College's literary magazine. He encouraged an abortive attempt to abolish *The Idol* circa 1935/6, then in February 1938 he approached the

same objective from another angle by holding a writing contest (with one dollar prizes) and launching a magazine to publish the winners.

Johnson's explanation was that he wanted his students to see their writings in print, and found *The Idol* too dilatory for that purpose. When it became obvious that the class would not produce enough to fill his magazine, he advertised for other contributors, to the annoyance of the *Idol* editors. The only issue of *The Idle Interval* was printed "surreptitiously" (according to the *Concordiensis*) at the Gazette Press during the same week *The Idol* was being printed at the Electric City Press.

Idol (The) (1910). The first Union College student magazine entitled *The Idol* was a humor magazine billing itself as "A quarterly of scintillating sarcasm strongly soliciting the ceasing of swiftly circulating student sobriety." Edited by H.B. Keckelely '11, it promised "to comment in a humorous way on the doings in and about the college but not to knock." The only issue, a thin one, appeared in December 1910.

Idol (The) (1928-). After the demise of the *PARTHENON* in 1899, Union had no literary magazine for almost three decades, although the *CONCORDIENSIS* occasionally published literary contributions. When Professor RAYMOND HERRICK'S advanced composition class (English 31) launched the *Idol* on February 9, 1928, it took the name of one of the College's icons, previously used in 1911 for a short-lived humor magazine (*supra*).

The magazine began as a literary review, evidently modeled to a degree on the *Saturday Review of Literature*. Appearing six times a year, it published fiction and poetry but gave prominent place to literary essays and criticism and book reviews.

Two constants in the magazine's history are dissatisfaction or indifference on the part of its audience, and reforms by its editors, usually accompanied by promises to appeal to a broader audience. The first crisis came after three academic years, in the fall of 1930. Complaining that "the magazine has had an unpleasant air of affected literary distinction," and consequently failed to interest most students, editor Harry Rositzke promised to "cater to the general undergraduate taste rather than follow the academic interests of half a dozen intellectuals." At the same time, the *Idol* became a quarterly.

In June 1932, students published one issue of an opposition journal called the *ICONOCLAST*, filling it entirely with articles rejected by the *Idol*. After the *Idol* separated from the composition class in the fall of 1934, however, the editors found it difficult to get enough contributions and fell behind schedule. Responding in 1936 to the recommendations of a faculty-student committee, the Student Council voted to

abolish the *Idol*, but to allow its editors to propose a new journal.

The following year the council approved the plan of two former *Idol* board members to start a new journal which would include photographs, cartoons, and sports articles; it was to be a "college magazine" rather than a literary magazine. A contest to choose a new name ended by reaffirming the old one. Selection of future editors was given to the PUBLICATIONS BOARD. From that year until 1968, the *Idol* accepted advertising.

In the fall of 1939, editorship passed to Alfred ("Pat") Knopf Jr. '42. Son of the distinguished publisher and himself a future publisher of note, he was not content to preside over the usual provincial undergraduate magazine. During his two-year term, he streamlined the layout, used his connections to obtain subscriptions from the likes of Willa Cather, H.L. Mencken and Bennett Cerf, and tried to produce a journal that would not embarrass him in their eyes. Contemporaries discerned in it the influence of both the *New Yorker* and *Time*. Student contributions virtually disappeared, and belletristic writing was largely replaced by faculty news analysis and other features. Just before the 1940 election, the *Idol* cover featured photos of presidential candidates Roosevelt and Wilkie. Knopf did not ignore the local scene entirely; he commissioned student polls, editorialized against the growing power of the president of Union, and published a photograph of the usually dignified president DIXON RYAN FOX at a dinner, with his mouth full. For these and other sins (presenting "personal opinions" and being "inaccessible" to campus contributions), he became the target of several ad hominem attacks in the *Concordiensis*; one denounced him as "Mein Knopf."

After Knopf left for the Air Corps in January 1942, the magazine began to publish more student fiction and poetry, but the war then forced its suspension from spring 1943 until December 1946.

In the fall of 1947, the resuscitated journal offered \$1500 in prizes for student writing. The postwar years brought to the editorship three men who would eventually make their marks in related fields. Future book publisher Clarkson Nott Potter '50 revived book reviews and faculty articles, introduced profiles of young faculty members (earlier editors had concentrated on the senior faculty), published the first photographic essay, and took diversification to the point of publishing a student paper on mathematics. Future *Washington Post* editor Howard Simons '51 also published several faculty articles and was the first to reproduce photographs for their own sake, rather than as illustrations. Walter Tower '53, later proprietor of the Nimrod Press, increased the *Idol's* attention to the campus, publishing several student polls and analytical articles about the College. Throughout the years 1948–51, the

magazine frequently published cartoons by the talented artist Bob Diamond '51.

In the spring of 1959 the Student Tax Committee, seeking to punish "a definite laxity on the part of the *Idol* staff this year," tried to withdraw the magazine's funds, but it retreated in the face of objections that the committee had invaded the jurisdiction of the Publications Board.

From the 1960s onward, the predilections of individual editors drove almost annual changes of direction, but the broad tendency of change was toward increased inclusion of graphic arts (especially photography) and a reduction of other non-literary content and faculty contributions. From 1967 to 1972 the *Idol* published interviews with authors visiting English professor Frank Gado's classes; these were collected in *First person: conversations on writers & writing* (1973).

In the 1970s and 80s publication became less frequent and less regular; in the sixteen years between spring 1974 and spring 1990, only about twenty-five issues appeared, and in most cases they were smaller than earlier issues. The spring 1978 issue was printed on pulp paper, while the winter 1981 issue consisted of a phonograph record and a portfolio of separate unbound sheets, each individually signed by its author. One 1985 issue of the *Idol* appeared as four pages of the *Concordiensis*. Changes of format were very frequent; in some years, no two issues had the same dimensions.

Idol. A Chinese stone lion perhaps dating from the fifteenth century, the *Idol* was unearthed near Shanghai in the mid-nineteenth century and sent to Union in 1875 as a gift by the Rev. John Farnham '56. From the time it was set up at Union in 1876, the *Idol* has been painted and otherwise abused by students on thousands of occasions, and has consequently become the College's playful icon, in contrast to the sober icon of the Nott Memorial.

Carved from gray rock, the *Idol* has a lion's body and a human (or at least a non-leonine) head. The lion is presumed to be female because she formerly had a cub between her legs; the cub played with a ball. Vandals removed both cub and ball in 1921.

Although Union's was dubbed "the *Idol*" by students, such statues were never worshipped in China—indeed, they had no religious significance. As the donor explained, "These stone images are often seen on each side of the entrance of a mandarin's office (yamen). They are also found in front of old grave mounds with those of priests, horses, and other animals, guarding the approach to graves of distinguished persons. [Union's] had been used for this purpose and was found deeply buried in the ground."

Diggers found the statue in 1860 or 1861 on the south side of Shanghai during the construction of a

canal or (by another account) defensive earthworks. The officer in charge sold the lion to Dr. Farnham, a missionary, who had it set in front of his new boys' school building. When he later decided to send the statue to Union as ballast on a tea clipper, he had first to pay \$20 in hush money to a wealthy Chinese family who objected to its removal from the country.

When the 4,900-pound gift arrived at Union about March 1875, and an additional \$300 had been paid for transportation, it was stored in its crate in the College barn for about a year. News in the spring of 1876 that the donor was planning to visit the campus prompted the College to situate the statue in the rear of the President's House, on or near the little-used road which later became Library Lane.

The next night, junior Frank A. DePuy and three sophomore friends stole pots of paint and brushes from the dome of the Nott Memorial, then under construction, and painted the Idol. After they had colored the base black and the body white, one of the painters fetched some red watercolor from his room and painted the inside of the lion's mouth. The students then posted a sign on the bulletin board outside the Chapel: "Prexy's Little God has Changed its Color."

That first painting was regarded as serious vandalism, and the professor of chemistry was consulted about getting the paint off. No record speaks of the Idol's next painting, but the practice soon became a custom; in 1879 a student complained in the *Concordiensis* that the board fence along Terrace Lane South badly needed paint while the Idol was painted frequently: "It is my candid opinion that more time and trouble have been expended, by the students, in keeping that idol in repair than the thing is worth."

The Rev. Farnham, as it happened, did not get back to Union until Commencement, 1883, and he then professed ambivalent feelings: "[The Idol] is answering a purpose I never dreamed of, though I must not be held responsible if the sons of old Union turn 'idolators' and become heathen." Thirty-three years of Idol painting later, he was almost proud ("I little thought I was sending such an acceptable and useful present—one that would afford so much amusement down through so many decades.")

The purpose the Idol answered lay in the domain of anthropology. As Simon J. Bronner points out in his survey of academic folklore, *Piled higher and deeper*, "every campus, it seems, has a rock, bridge, fence, cannon or water tower repeatedly given a fresh paint job."

The Idol differed from those objects in that the students who established the painting rituals either believed or pretended that the statue was in some way sacred; hence, in defiling it, they could experience the thrill of sacrilege and/or the righteousness of mocking an alien god. Later, painting the Idol became simply a tradition, if one a little more exotic than most.

The evolution of the painting rituals at Union is described at length in the article on HAZING AND CLASS FIGHTS. Ritual painting (as distinct from impromptu painting) began in the late nineteenth century as "Idol worship," in which sophomores forced freshmen to worship the Idol and paint it with their hands. Regularly from around 1910 until 1932, and irregularly thereafter, the two classes fought in the spring and fall to have the Idol wear the paint of their class color.

Unorganized nocturnal painting of the Idol has continued to the present. As class rivalry diminished after mid-century, fraternity rivalry replaced it as an excuse for Idol-painting. More recently, many other groups have also painted the Idol: athletic teams, sections of dormitories, and even groups of friends. Paint fights still occur.

Through at least the 1920s, it was unusual for the Idol to be painted any color but red or green, the freshman and sophomore class colors. As a symbol of peace after MOVING-UP DAY, the two classes joined in painting it white. In 1928, someone caused consternation by using blue paint. When, after a hiatus of several years, an attempt was made to revive the regular paint fights in 1936, students no longer knew what their class colors were, and to the dismay of the administrative keepers of traditions, someone painted the Idol yellow. During a 1990 campus measles epidemic, one dawn found the Idol spotted.

Sanctioned mischief is not entirely satisfying, and from time to time the Idol has been the victim of more than cosmetic abuse. It was tipped over in 1935, 1941, and 1947 (and probably several other times), and burned in 1938 and 1941. Burning became a regular part of the class fights for a while after the Second World War, and recurred as recently as 1985. In the fall of 1964, the Idol was tarred and feathered by Phi Gamma Delta.

More serious vandalism has usually been attributed to raiders from RPI, though probably not always correctly. After the right leg was broken off in the fall of 1919, and "RPI" carved on the Idol, Union severed athletic relations with the Troy college. In the fall of 1921, part of the left leg and of the cub were broken off; they were repaired with concrete. Sledge hammer-wielding vandals broke the Idol into several pieces in the summer of 1985.

Inches-thick layers of paint have been removed from the Idol on several occasions, and from time to time someone points out that Idol-painting is indeed what it was understood to be on that morning in 1876—vandalism of a valuable antiquity—and should now cease. So far, ritual has prevailed over veneration of soiled antiquities.

In 1942, the Class of 1894 offered to have the Idol restored and a new cub and ball made, and others pro-

posed that the Idol be moved to a safer place, such as the central entrance of Washburn Hall, or the lobby of the Carnegie Building. But when President Fox polled the alumni through the *Union Alumni Review*, he found little support for taking the Idol into protective custody; in the meantime, considerable opposition developed among students and faculty.

Within two decades after it was set up, the Idol had become a symbol of the College. The Detroit firm of Roehm & Sons, "Fraternity Jewelers," advertised in the 1896 *Garnet* that it could supply sterling silver coffee spoons, the handles of which were molded into a bas relief Idol. The firm offered a full array of "Idol" souvenirs: silver lemon and cake forks and glove hooks, gold or silver pins, watches, watch charms, canes and ornaments for pipes.

Around 1910, eight-inch-high plaster cast reproductions of the Idol were made and sold in Schenectady, and in 1936 the Binghamton Alumni Association commissioned a local carver to make one-and-a-half-inch-high ivory or metal Idols, suitable for alumni watch-chains. The following year the Binghamton club also offered foot-high Idols available in "bright red, garnet, or the strikingly different imitation bronze."

In 1944 the Union College Radio Station broadcast a history of the Idol, "narrated by the Idol in person."

No other college is known to have an Idol, though two slightly smaller but otherwise similar stone lions are said to have been at the now-defunct China Trade Museum in Milton, Massachusetts. Union's Idol has not looked its best for over a century; an excellent early photograph is reproduced in the 1880 classbook.

The Idol has changed location five times. It remained behind the President's House until the summer of 1879, when President Potter decided that, as he couldn't protect the statue, he would put it in a less conspicuous place: atop a knoll on what was then the eastern edge of the active campus (the front door of Schaffer Library is near the location). There the Idol remained for thirty-three years, during which time Washburn Hall was built in front of it and a coal bin beside it.

In December 1913, it was moved east to a position about seventy-five feet from the recently constructed Alumni Gymnasium and a few yards south of the Class of 1863 Elm. After curbing was constructed on East Lane in the summer of 1930, fear that combatants might trip in the heat of the paint fights resulted in another shift, that September, about sixty feet west. In June 1985—after the Idol's longest period in one place, construction of the addition to Alumni Gymnasium necessitated the move to a site west of the Science and Engineering Center. In 1996, to make way for the F.W. Olin Center, the Idol was moved to a small plateau between Achilles Rink and Bailey Field.

Independents. Originally called "neutrals," independents had in common only the fact of non-membership in FRATERNITIES or SORORITIES. Some would have joined if invited, others would not. Initially, the latter category included many students actively opposed to fraternities; some of these joined such groups as the FRATERNAL SOCIETY or the EQUITABLE UNION.

Because fraternities dominated student life at Union, independents often felt like second-class citizens. Writing to Amherst President Edward Hitchcock in 1846, Eliphalet Nott observed that "non-membership operates injuriously on the character [i.e., the reputation] and the standing of the individuals concerned."

Fraternity men often excluded independents from student activity and student government offices, while most social life revolved around fraternities. In response, non-fraternity men formed several clubs, though none was as stable as the fraternities. The PYRAMID CLUB (1902+) became a chapter of the National Commons Club about 1913, but then deserted the independent cause to become Theta Delta Chi in 1923. The Neutral Club, organized in 1924 to take its place, soon changed its name to The Commons Club but expired about 1929.

The original Pyramid Club was revived in 1931 and lasted until 1942, but it did not survive the Second World War. In the spring of 1947, independents organized a "Representative Party," which succeeded in electing about half the members of the Student Council. Unsuccessful attempts were made in 1927, 1937, and 1968 to organize independents for various purposes; intermittently from 1961 onwards students organized "dormitory councils" and other groups which attempted to improve the social lives of the largely independent dormitory residents. A complicating factor was the fact that PARIETAL RULES were enforced more strictly in dormitories than in fraternities.

The College long provided independents with rooms much inferior to those offered by many fraternities, and (except for the barracks-like COLLEGE UNION from 1920 to 1929) no dining facilities at all until Hale House opened in 1936; students who were not in fraternities had to walk downtown to eat.

A combination of factors improved the lot of Union's independents, though few observers would suggest that parity was achieved. More and better dormitories and dining halls were opened, while a decline in fraternity membership, combined with an increase in the size of the student body, provided a larger potential membership in non-fraternity activities. The advent of co-education in 1970 further increased the proportion of independents (because sorority membership remained much lower than fraternity membership), while also improving the social life of male independents. The CAMPUS CENTER (1988) provided all students with a kind of social center.

Ingvarsson, Ingvar Valdimar (Jan. 3, 1921–Nov. 27, 1978). Professor of Electrical Engineering, 1960–78.

Born and raised in Reykjavik, Iceland, the son of a sea captain, Ingvar Ingvarsson went to Denmark for his higher education. In 1946 he married Karen Helga Gøtze of Copenhagen; they had two daughters. After earning a BS from the Copenhagen Institute of Electrical Engineering in 1947, he worked for two years with the Icelandic State Electrical Authority. In 1949 he joined the faculty of the Marine Engineering School in Reykjavik, but continued to work during the summers for the electrical authority, where he helped to plan rural electrification and to install and test a hydro-electric power station and transformer stations.

In 1957 Ingvarsson left the Marine Engineering School and came to the United States to earn an MS from the Illinois Institute of Technology (1959), where he also taught. After brief further service with the electrical authority in Iceland, he joined the Union College faculty in 1960, replacing Owen Owens.

Ingvarsson's field was power systems and control, but he taught, at various times, all of Union's undergraduate courses in electrical engineering, and some of the graduate courses. He also undertook consulting work for the New York Telephone Co. and for IBM.

He spent 1965/66 in Iceland, organizing a new technical college (Taekniskoli Islands) and serving as its Rector, but finding that he could not afford to remain, he returned to Union the next year. Sabbatical leaves at the Technical University of Denmark in 1968/69 and 1975/76 led to his participation there in research on development of a windmill device capable of high efficiency conversion of wind energy directly into heat.

Although a quiet man with formal manners, well-liked by his colleagues, Ingvarsson could be obdurate on occasion. When Iceland insisted on levying what he considered an excessive tax on a car he had brought from the U.S., he had it pumped full of concrete and then abandoned it. Coming from a country where trees are scarce, he could not bear to destroy seedlings that appeared on his Schenectady lawn, carefully transplanting them instead. He was a principal founder of the Scandinavian Forum for Schenectady residents of Scandinavian background.

He died suddenly at fifty-seven, after suffering a heart attack while teaching.

Inman Portrait of Eliphalet Nott. In 1839 a meeting of alumni, anticipating the College's semi-centennial celebration in 1845, voted to commission from the noted American artist Henry Inman a full-length portrait of President Eliphalet Nott. Inman's romantic portrait depicts Nott in academic robes standing before a window through which the Ramée campus can be seen.

When Inman died in 1846, leaving a destitute wife and children, the alumni committee had paid only \$300 of his \$1,000 fee. Another committee solicited alumni contributions, but finally the executors were forced to sue and Nott himself paid the balance, plus interest and costs.

The portrait, which at eight feet by five feet is Union's largest, has shuttled among the few campus buildings with sufficiently lofty rooms in which to hang it: first the College MUSEUM, then the west wall of Old Chapel until the NOTT MEMORIAL'S rededication as a library in 1904. After a decade in the Nott Memorial, the portrait hung again in Old Chapel, 1914–27. With the opening of Memorial Chapel in 1925, Old Chapel became less often used, and in due course the portrait went back to the library, where it hung on the wall opposite the entrance.

When the library moved to the new SCHAFFER LIBRARY in 1961 and the Nott Memorial's first floor was converted to a theatre, the portrait was stored at the Schenectady Museum. It returned sometime after 1971 and hung until 1974 in the theatre's Green Room, where it was subjected to minor vandalism. Following completion of an addition to Schaffer Library, it was moved to the east wall of the reading room. In 1995 it returned to the restored Nott Memorial.

The portrait underwent restoration work in 1970 and 1981.

The College also owns an Inman portrait of George Washington Doane, Class of 1818.

Insinuator (The). In 1840 an anonymous student, probably a member of the Class of 1840, published a satire in prose and verse titled *The Insinuator*. Its targets included several members of the Class of 1840, ALONZO POTTER, depicted as frustrated at not being president of Union, and JOHN NOTT, shown in a hopeless love affair with a black woman from Jay Street.

Interfraternity Council. Union's Interfraternity Council was formed as the Interfraternity Conference on November 10, 1914, primarily to establish rushing rules. Its constitution stipulated "No fraternity shall... cast any slur upon...any other fraternity in the conference in the presence of a new man" and forbade fraternities from interfering with attempts by other fraternities to make "appointments with new men by telephone, etc." The first chairman was WALTER C. BAKER '15 of Psi Upsilon.

The IFC drew up a new constitution in December 1921. It provided that no fraternity could petition for membership until it had been active for three consecutive college years, and required a unanimous vote for recognition. The latter provision, mirroring the "black-ball" system used by fraternities in selecting members, was seriously abused in the following years. CHARLES

WALDRON brought the issue into the open by criticizing the IFC in the February 1923 *Union Alumni Monthly* for failing to admit the five local fraternities organized in the past four years, and the two Jewish fraternities. He blamed a spirit of faction.

President FRANK PARKER DAY again publicly criticized the IFC in the fall of 1932 for failing to include all fraternities; the following February the Student Council tried unsuccessfully to abolish the IFC and take over its functions. In April 1933, the fraternity presidents voted to allow the IFC to die.

Delegates from all fraternities met on November 2, 1937, to revive the organization, adopting a new constitution which dropped the requirement of unanimous votes. The council remained relatively ineffectual, however, because its two delegates from each fraternity had insufficient power to speak for and commit their houses; accordingly, the fraternities replaced the IFC in May 1953 with a HOUSE PRESIDENTS' COUNCIL. In February 1960, the House Presidents' Council renamed itself the Interfraternity Council, but continued to be composed of chapter presidents.

After Union's first sorority was established in the fall of 1977, the Interfraternity Council briefly renamed itself the PAN-HELLENIC COUNCIL and admitted sororities to its membership. In February 1979, however, the council once again returned to the name Interfraternity Council and the following academic year sororities formed a Pan-Hellenic Council.

Throughout its history, the IFC has served its original function as a regulator of rushing, setting rules and punishing offending houses; predictably, it has frequently been accused of inconsistency. An Interfraternity Council Judicial Board took responsibility for enforcement from 1964 to 1967 or later.

Other functions of the IFC have been more ephemeral, such as proscribing interfraternity football in 1924 at the behest of the varsity coach, who feared his players would be injured, and attempting on several occasions (e.g., 1932, 1964) to set up cooperative buying schemes.

Inevitably, the Council sometimes overstepped itself in its policing role: when the IFC tried to put Delta Chi on social probation in 1950 because the house refused to pay a \$20 levy, President Davidson ruled the Council lacked such power. In 1965 the *Concordiensis* dubbed the "party checkers" assigned to each fraternity on party weekends "The IFC Vice Squad." In January 1960, and on other occasions, the IFC clashed with the Student Council over responsibility for rushing.

The IFC proved unable to exercise any leadership on the two most serious issues to face fraternities—racial/religious discrimination, and hazing. It rejected a fall 1962 proposal to require all fraternities to submit for inclusion in the IFC log their national charters, local constitutions or some other legal statement of the

existence or non-existence of written discriminatory clauses, voting instead to pass the buck to the Board of Trustees. In February 1963, the IFC rejected by a wide margin various attempts to remove all hazing from Hell Week. Action on both issues eventually came from the College administration.

Internal Education Foundation. A College budget account overseen by a special board, the Internal Education "Foundation" was created in 1977 as a means of funding the first year or two of faculty proposals for educational innovation and of funding student-initiated research projects.

It arose as a response to the need, as perceived by the faculty Planning and Priorities Committee and by the Administrative Cabinet, for Union's educational offerings to become more competitive in the years ahead, even though the College's attempt to plan budgets for several years in advance limited flexibility. As Provost Willard Enteman put it, the IEF had "its origins in a desire to provide systematically for the change which is necessary for growth" by earmarking some money for unanticipated faculty proposals and for student-initiated research projects.

The idea was also stimulated by the College's early experience with a \$250,000 Mellon Foundation grant, which, between 1975 and 1980, funded over sixty faculty development projects, some of them involving the creation of new courses or experimentation with unusual teaching methods.

Formally established by the College Senate May 19, 1977, with \$150,000 of tuition income, and overseen by a faculty-student-administration board, the IEF began considering proposals in November of that year. Among the educational innovations whose beginnings were funded by the IEF have been the Freshman Preceptorial Program (see CURRICULUM), the Writing Workshop, and the Steinmetz HONORS PROGRAM, as well as numerous seminars and colloquia.

Iota Lambda Mu. Although it was listed among Union's secret societies in *The Scroll*, October 1849, and mentioned in the constitution of the Temperance Society of the same period, there is no other record of an Iota Lambda Mu existing at Union.

Italian. Italian had a larger place in the nineteenth-century undergraduate curriculum than it has had in much of the twentieth century. Optional classes in the subject were offered at Union in or before 1834/35; they are known to have been actually given, usually for a single term, in 1836/37, 37/38, 39/40, 41/42, 49/50, 51/52, 52/53, 56/57, 61/62, 63/64, 64/65, 66/67, 68/69, 85/86 and 97/98. Professors ELIAS PEISSNER, WENDELL LAMOROUX and WILLIAM WELLS were among Union's teachers of Italian. Mid-nine-

teenth-century Commencements often included a student address in Italian.

Italian did not re-appear in the twentieth-century curriculum until the Curriculum Committee approved, in January 1936, a request from Division 1 to substitute elementary Italian for elementary Spanish; the following November the committee sanctioned alternating the introductory course with one in Dante. (Notwithstanding the maneuver used to make a place for Italian, Spanish never left the curriculum.)

The Italian courses were taught by Professor Gordon Silber, whose major responsibility was teaching French. After the Second World War, he gave the introductory course only occasionally (1948/49, 1952/53, 1957/58) and the Dante course not at all. A year after his departure at the end of 1959/60, Italian was dropped from the course offerings.

In 1971/72, after Jewish students had successfully petitioned for a course in HEBREW, Italian-American students petitioned for an Italian course. Because no provision had been made in the Modern Language Department budget, English professor Frank Gado taught a one-term course as a volunteer.

Since 1978/79, the Modern Language Department has offered Basic Italian for students accepted for the Term Abroad in Florence; a more advanced course has been given in Florence.

Iwanik, John (Oct. 12, 1911–July 19, 1976). Professor of Spanish and Russian, 1947–66.

A native of Mayfield, Pennsylvania, where he grew up in a Russian-speaking community, John Iwanik briefly attended the University of Scranton, then transferred to Pennsylvania State University, where he majored in Spanish and French.

Graduating in 1934, he taught for eight years at the Mayfield High School. During part of that time (1937–39), he also edited the *Russian Orthodox Journal*. In 1942 he resumed his education, earning an MA from Syracuse University (1944) and a PhD from Cornell (1947), while teaching as a graduate assistant. He married the former Olga Urda; they had one daughter.

Union hired Iwanik to begin a RUSSIAN program, but since the College did not require a full-time professor in that field, he always taught Spanish as well. In 1962 he published an intermediate-level reader entitled *Russian short stories*.

Afflicted with Parkinson's disease, Iwanik retired on permanent disability at fifty-five.

Jackson, Isaac Wilbur (Aug. 28, 1804–July 28, 1877). Class of 1826. Tutor, 1826–31; Professor of Mathematics and Natural Philosophy, 1831–77.

A native of Cornwall, Orange County, New York, Isaac Jackson was the second son of William and Phebe Townsend Jackson. The family were Quakers. Following his father's death, Isaac was sent to live with rela-

tives in Albany, where he graduated in 1824 from the Albany Academy with highest honors in mathematics and chemistry. His classmate Joseph Henry, the future world-famous physicist and first Director of the Smithsonian Institution, became a lifelong friend.

Entering Union College as a junior, Jackson graduated in two years, again with first honors in mathematics and chemistry. While an undergraduate, he was elected student captain of one of two companies of the Cadet Corps (see STUDENT ORGANIZATIONS: MILITARY)—whence his lifetime student nickname, "Captain Jack"—and at about the same time, Jackson, his roommate, and two friends organized KAPPA ALPHA, now regarded as the oldest Greek letter social fraternity with a continuing record.

As soon as Jackson graduated in 1826, the College retained him as a tutor. He became the faculty leader of the cadet corps, and for a few years, until it disbanded in the early 1830s, his uniformed cadets marched at Commencement and other ceremonies. For most of the rest of his career he served as marshall of commencement processions. In 1829 he married Elizabeth Pomeroy.

In 1831 Jackson was appointed Professor of Mathematics and Natural Philosophy, and it was probably in that year that he and his family moved into the north faculty apartment of North College, where they would live until his death. His gardening hobby, which later grew into a major avocation discussed at length in the article on JACKSON'S GARDEN, was first undertaken at the suggestion of President Nott as therapy for bouts of anxiety and depression. It became "the delight and solace of his life," according to his diary.

When a student, JONATHAN PEARSON assessed him in an 1833 diary entry:

Capt. Jackson, our Prof. in Mathematics, is a little man about 4 ft. 9 in. with a high receding forehead, sharp eyes and a remarkably intelligent phiz. In his intercourse with students he is remarkably familiar and jesting so that many think he lacks that very necessary qualification of a Prof., dignity. In recitations [sic], however, I never found one sopho. could [find] aught to accuse him of unless that he is too critical, or has too much jocularity and fun.

He may not have been quite as short as Pearson estimated. Later, at least, he wore a beard.

Best remembered for his gardens, Jackson deserves greater recognition for the fifty-one years he taught mathematics and physics. Mathematics was his first love, but he also taught optics, mechanics, electricity and magnetism, acoustics and astronomy. His was the first generation of college professors to devote themselves entirely to the teaching of science and mathematics, without the demands of other responsibilities, such as medicine or the ministry.

Many years before there were graduate schools for advanced study in science, Jackson and his contemporaries read European texts and journals, mastered new