Discoveries Across Disciplines
[FEATURES]

14 Principles of Creativity
by Corydon Ireland
How revolutionary leaps in understanding occur in various disciplines

18 Sort of Dry and Very Shaken
by Robert O’Neill
The effects of Prohibition, long after the amendment was repealed

20 A Year in the Life of the Byerly Gallery
From films to conference exhibits

24 Influential American Women
Mary Bowser and Margaret Fuller

[DEPARTMENTS]

1 From the Dean
2 Around the Institute
30 New Books
32 Development News
35 Newsmakers
40 Quick Study

The Radcliffe Institute is fully social. Keep up with us by joining our communities on Facebook, Twitter, LinkedIn, and Google+.

www.radcliffe.harvard.edu
www.facebook.com/RadcliffeInstitute
twitter.com/RadInstitute
Creativity Across Disciplines and the Institute

THE SPRING SEMESTER has been an incredibly productive time at the Institute, with constant reminders that creativity flourishes here. In April we launched our annual gender conference—which focused on immigration in the Americas—with a spectacular concert by and discussion with the Grammy Award–winning group Quetzal, a bilingual rock band from East Los Angeles.

Since the band’s performance, which had all of us dancing by the end of the evening, the event video has been viewed thousands of times on YouTube. During the conference, scholars discussed the unique challenges facing male and female migrants and their children and explored various solutions.

Creativity in our programs continued in May, when we hosted a workshop on creative breakthroughs across disciplines, the subject of our cover story. The workshop began with a poetry reading by the National Book Award winner David Ferry and ended with a musical performance by ECCE. Workshop participants—including a neuroscientist, a literary critic, and a chef—shared their thoughts about creativity, among them the biologist Gina Turrigiano’s insight that scientists are storytellers because data don’t speak for themselves.

Our archival collections don’t speak for themselves either; they require researchers to bring them to life. As an undergraduate, the historian Lois Levene ’90 learned to conduct research at our Schlesinger Library on the History of Women in America—training she later drew on for her novel about the remarkable life of the freed slave and spy Mary Bowser.

This year we have held a number of art shows in the Byerly Gallery, including exhibits by fellows, students, and staff members. We also completed our first public art competition for an installation in the new garden space along Brattle Street. Come fall, we will enjoy a wonderful sculpture by two Harvard Graduate School of Design students.

The culmination of our emphasis on creativity occurred on Radcliffe Day, when we awarded the Radcliffe Medal to the actor Jane Alexander, who led the National Endowment for the Arts in the 1990s. Alexander said, “We are the only species that has put together a 90-piece orchestra to play Beethoven. We can do so much more.” Our morning panel, “From Artist to Audience,” featured outstanding Radcliffe affiliates who work in the arts, ranging from music, painting, and photography to architecture, poetry, and theater.

Looking ahead to next year, I am eager to welcome our 50 new fellows, our abundance of public events, and—I hope—you, either in person or online.

LIZABETH COHEN
Dean, Radcliffe Institute for Advanced Study
“WE TAKE YOU around the world... into people’s minds.”

by Deborah Blagg

MELISSA BLOCK ’83 FEIGNED DISMAY as she began her lecture shortly after 4:00 p.m. on March 11, facing a capacity crowd at Radcliffe Gymnasium. Addressing an audience that normally would have been listening to her on their car or kitchen radios at that hour, the veteran cohost of National Public Radio’s All Things Considered joked, “There’s going to be a big dip in the ratings for our local stations today.”

Block was introduced by the Nieman Foundation curator Ann Marie Lipinski, who praised the prizewinning reporter for doing “what the best journalists do: she steps out of the way and puts the story ever first.” During a tightly scripted presentation that included reflections on the history of All Things Considered, the growing impact of digital media, and the increasingly compressed daily news cycle, Block did step out of the way several times, sharing audio clips that conveyed both an insider’s view of radio and a sense of the medium’s reach and 21st-century relevance.

From a tongue-in-cheek segment on a day in the life of an All Things Considered reporter to a reprise of her haunting, on-the-scene coverage of a 2008 earthquake that killed close to 70,000 people in China’s Sichuan Province, the audio snapshots demonstrated the range and force of what Block later called NPR’s “intimate mode of storytelling.” “We take you around the world and deep into people’s minds,” she commented.

Block said that style of reporting has remained a constant during her nearly three decades at the network, as has the extent to which women’s voices have defined NPR’s broadcasts. In the tradition of the network’s “founding mothers” Susan Stamberg, Cokie Roberts, Nina Totenberg, and Linda Wertheimer, Block said, the new generation of “fearless women reporters” who are covering violent uprisings in countries such as Libya, Syria, Egypt, and Yemen “have produced some of the most riveting journalism I’ve ever heard, under extraordinarily difficult circumstances.”

Block noted aspects of her daily work that have changed during her NPR tenure: unwieldy, reel-to-reel tape machines have been replaced by tiny flash card recorders; the network’s foreign bureaus have grown from one in 1984 to 20 today; and communicating with far-flung correspondents is now a matter of “a couple of clicks on a cell phone” instead of hours of dialing and redialing via Telex.

But progress has come at a price. Along with the positive changes brought by expanding coverage and evolving technologies has come the reality of “a news cycle in overdrive,” Block noted. “No one waits for the evening news to find out what’s going on.” The pitfalls of what she termed “the headlong rush to be first” were plainly apparent in the immediate aftermath of the Supreme Court’s ruling on the Affordable Care Act, when several major news outlets (not NPR) misreported that a central tenet of the law had been struck down.

“What’s the shame in taking the time to digest a complicated story?” Block asked. “How much credibility is lost when you get the story exactly wrong? I would say it’s immeasurable.”
by Monica Young

PUBLICLY, LAWRENCE M. KRAUSS, ARIZONA STATE UNIVERSITY’s Foundation Professor, is well known for making science cooler than science fiction in his book The Physics of Star Trek (Basic Books, 2007). But scientifically, Krauss is better known for asking the ultimate question: why is there something rather than nothing?

The universe, Krauss says, sprang from nothing. That makes us uncomfortable, in part because it’s a vast departure from what we used to think. But “the universe doesn’t exist to make us happy.”

So remember when you’re feeling small and insecure,
How amazingly unlikely is your birth,
And pray there’s intelligent life somewhere out in space
‘Cause there’s bugger all down here on Earth.

The strains of Monty Python’s “Galaxy Song,” an ironic take on the significance of human existence, ring through the lecture hall in Radcliffe Gymnasium. The lines make a fitting prelude to the lecture we’re about to hear from Krauss. The brilliant and sardonic cosmologist answers the fundamental questions—Where do we come from? Where are we going?—with one word: nothing.

Those questions and their answer are of interest to the Harvard astronomy professor and former Radcliffe science advisor Dimitar Sasselov. As he introduces Krauss, Sasselov mentions their shared interest in our beginnings: both professors direct multidisciplinary initiatives to understand our cosmic and chemical origins—Harvard’s Origins of Life Initiative and Arizona State’s Origins Project.

From Nothing and to Nothing

Just 100 years ago, we thought we lived in a lone galaxy surrounded by a vast, eternal cosmic void. But the discovery of galaxies outside our own soon showed that the universe was expanding, suggesting an origin. And a universe with an origin might very well have an end.

“The central question of 20th-century cosmology then became Will the universe end with a bang or a whimper?” Krauss says. Cosmologists’ attempts to answer that question only begot more mysteries, such as dark energy, a repulsive force that pervades the universe and causes it to expand ever more quickly.

Dark energy, it turns out, comes from the void. The uncertainties of quantum mechanics turn the so-called empty space between galaxies into a “boiling, bubbling brew of virtual particles that pop into and out of existence on timescales so short you never see them,” Krauss explains.

The same concept applies to the universe. From a truly empty void, whole universes could randomly pop into and out of existence, rendering even the fundamental laws of physics accidental. We wouldn’t exist if we didn’t happen to live in a universe with the right laws to support human life.

So how will it all end? As it began—in nothing. Long after its stars and galaxies have faded away, the universe will continue to expand, cold and empty. “The answer to the question Why is there something rather than nothing? is really quite simple,” Krauss says. “Just wait—there won’t be for long.”

With the kind of humor Monty Python fans might appreciate, Krauss closes by looking on the bright side of life: “Instead of being depressed by our insignificance and our miserable future, let’s enjoy our brief moment in the Sun.”

MONICA YOUNG is the web editor of Sky & Telescope magazine.
Considering Immigration and Gender in the Americas

WHAT SHAPES THE EXPERIENCE of immigrants and their children? Experts gathered at Radcliffe to find out.

by Deborah Blagg
A powerful opening presentation by the Pulitzer Prize–winning journalist Sonia Nazario created a compelling backdrop for this year’s annual Radcliffe conference on gender. Held in late April and titled “Crossing Borders: Immigration and Gender in the Americas,” the conference drew on the work of a diverse range of academics and practitioners to broaden awareness of the role gender plays in the causes and consequences of migration.
Nazario, a career journalist most recently on staff at the Los Angeles Times, is the author of Enrique’s Journey (Random House, 2007), a national best seller that chronicles the perilous passage of a teenage boy from Honduras through Mexico to the United States, in search of the mother who left him when he was just five years old. Research for the book pitched Nazario into the world of the “small army” of children as young as nine who travel, undocumented and alone, through Central America and Mexico, clinging to the tops and sides of so-called “death trains,” in danger of attack from violent bandits, corrupt officials, and kidnappers, as well as of accidental death or maiming on the rails. While traveling with these children, Nazario came to understand both the pain of separation that impelled them to pursue their mothers—often with just a phone number on a slip of paper to guide them—and the crushing poverty that drove their mothers to seek jobs in the United States in order to support them.

A decade ago, by Nazario’s estimate, 48,000 children a year were attempting to enter the United States in this manner, chiefly from Mexico, Guatemala, El Salvador, and Honduras. Today, she said, that number has swelled to almost 100,000. In addition to searching for their mothers, many of these children are fleeing abusive home situations, forced recruitment into transnational narcotics gangs, and other forms of violent crime.

Nazario’s presentation was followed by an introductory address by the University of California at Irvine sociology professor Rubén G. Rumbaut, who said, “We live in a world of widening inequalities. Since the end of World War II, the crossing of borders from poorer, younger countries to richer, aging countries has been accelerating and will continue to accelerate inexorably.”

Rumbaut, who has directed major empirical studies of immigrants and refugees in the United States, offered an overview of the history of the study of gender in migration. Statistics on legal immigration to the United States indicate that women have outnumbered men every year since 1991, and Nazario’s study of 48,000 children indicates that this trend is likely to continue.

“Crossing Borders” began with an evening performance by the Grammy-winning bilingual rock band Quetzal. Radcliffe Dean Lizabeth Cohen introduced the band, emphasizing Radcliffe’s long-standing commitment to integrating the work of artists with that of academic scholars. Cohen said, “The rhythms, melodies, images, and insights inspired by Quetzal’s East Los Angeles immigrant community will open our eyes, imaginations, and hearts to the immigrant experience in ways that even the most brilliant analytic discourse cannot.”

The band’s lead singer, Martha Gonzalez, a feminist music theorist and doctoral candidate in the Gender, Women, and Sexuality Studies program at the University of Washington, sparked an entertaining and thought-provoking program that alternated between music and discussion. In a break between sets, the moderator and Amherst College professor Ilan Stavans asked her about the power of music. “I believe that songs... influence and ignite thought,” said Gonzalez, the daughter of Mexican immigrants and one of many women at the conference who exemplified the outstanding achievements of first- and second-generation immigrant women. “When you dialogue through creative expression, you reach a different kind of understanding. It lets you get to bigger theories and ideas.” The group’s musical director, Quetzal Flores, also participated in the discussion.

QUETZAL ROCKS THE CONFERENCE

“Crossing Borders” began with an evening performance by the Grammy-winning bilingual rock band Quetzal. Radcliffe Dean Lizabeth Cohen introduced the band, emphasizing Radcliffe’s long-standing commitment to integrating the work of artists with that of academic scholars. Cohen said, “The rhythms, melodies, images, and insights inspired by Quetzal’s East Los Angeles immigrant community will open our eyes, imaginations, and hearts to the immigrant experience in ways that even the most brilliant analytic discourse cannot.”

The band’s lead singer, Martha Gonzalez, a feminist music theorist and doctoral candidate in the Gender, Women, and Sexuality Studies program at the University of Washington, sparked an entertaining and thought-provoking program that alternated between music and discussion. In a break between sets, the moderator and Amherst College professor Ilan Stavans asked her about the power of music. “I believe that songs... influence and ignite thought,” said Gonzalez, the daughter of Mexican immigrants and one of many women at the conference who exemplified the outstanding achievements of first- and second-generation immigrant women. “When you dialogue through creative expression, you reach a different kind of understanding. It lets you get to bigger theories and ideas.” The group’s musical director, Quetzal Flores, also participated in the discussion.
Rubén Rumbaut helped define the field of immigration studies.

since the 1930s. But until fairly recently, Rumbaut said, academics studying this topic had not looked at gender “as a factor that can be analyzed on a continuum from patriarchal to matrifocal” that affects the actions of men and women migrants. A turning point came in 1994, when the Social Science Research Council appointed an interdisciplinary committee to help define the field of immigration studies. That committee—which included Rumbaut and “Crossing Borders” conference participants Mary C. Waters and Nancy Foner—set up working groups, conferences, and fellowships to encourage research on immigration across disciplines. One of those working groups focused on migration and gender, and its findings have since influenced the work of historians, anthropologists, sociologists, psychologists, political scientists, legal scholars, and others in the field of immigration studies.

The Feminization of Immigration?
Of the 11 million undocumented immigrants currently in this country—a total that Mary Waters, the conference chair and a Harvard sociology professor, compared to the number of African Americans living in the southern United States during the Jim Crow era—51 percent are women and children. “Americans in general are quite ambivalent about immigration,” Waters noted. “We’re proud of our own immigrant ancestors . . . but we’re worried about the immigrants who keep arriving.”

During a panel titled “The Gendering of the International Migration,” Donna R. Gabaccia, chair of the University of Minnesota’s Immigration History Research Center, cautioned against characterizing the increased mobility of women and children in the 21st century as “an aberrant, or revolutionary, or negative development.” She maintained that what some term the “feminization” of immigration might better be described as a “long-term, global convergence towards gender balance in international migration”—a convergence that is creating immigrant populations with male-to-female ratios that more closely resemble those in their new countries. Yet Gabaccia acknowledged that women and children migrants face distinctive challenges—a theme taken up by the panelist Carola Suárez-Orozco, a professor of psychological studies in education at the University of California at Los Angeles.

Suárez-Orozco said that female migrants are twice as likely as their male counterparts to be widowed, divorced, or separated and are more likely to bear financial and caretaking responsibility for children, either in their new countries or in the homes they left behind. Both Suárez-Orozco and the City University of New York sociology professor Robert C. Smith emphasized the particular burdens that undocumented immigrant status places on women. Vulnerability to violence during crossing, exploitation once they arrive, the threat of deportation and family separation, poverty, and domestic violence create persistent psychological and physical stress.

Smith, who has worked with immigrant women who are victims of domestic violence in the United States, noted that many are from countries where the police are unlikely to intervene when the perpetrator is the victim’s husband or father. “One woman told me, ‘What I learned from my mother was silence.’” Smith reported. An innovative New York City program that offers enhanced legal status to immigrant women who press charges against their abusers has begun to empower women and alter some of these attitudes, he said. In other parts of the United States, however, undocumented women who call the police because of domestic violence almost certainly risk deportation.

Asylum from Violence
During a panel on law and asylum, Nancy Kelly, a co–managing director of the Harvard Immigration and Refugee Clinic and
Greater Boston Legal Services, revisited the plight of the 361 undocumented textile workers—including mothers of young children—who were arrested in 2007 in New Bedford, Massachusetts, and immediately sent to detention centers in Texas. Six years later, Kelly’s organization is still working to establish refugee status for some of these detainees. Many are Mayan women from Guatemala who came to the United States to escape “deep-seated racism” and gender-driven violence in a country torn apart by a bloody civil war that lasted from 1960 to 1996. The process of establishing asylum claims “is very labor-intensive,” Kelly said, adding that some US courts have begun “to issue very thoughtful asylum rulings in which they have looked at the history of violence perpetrated against this community as well as gender issues.”

The human rights lawyer Marsha Freeman spoke of the “deep pain of betrayal” that immigrant women bring with them to the United States from Central American countries that do little to protect them and their children from civil, racial, and domestic violence. In Guatemala, El Salvador, and Honduras, she said, “Violence is in the water—it’s routine.” Although the United Nations and other organizations officially recognize violence against women as a human rights issue, Freeman, the director of the International Women’s Rights Action Watch at the University of Minnesota, emphasized that having laws on the books is not enough. “The real responsibility is in developing the structures that actually protect women,” she said. “That takes resources. That takes education. That takes cultural change. That takes functioning and honest police and judiciary systems.” Women continue to die in these countries, Freeman added, “and nobody really does anything about it.”

**Dreamers and Reality**

The day’s final panel focused on the experiences of the children of immigrants, including what Natasha Kumar Warikoo, the moderator and a Harvard Graduate School of Education professor, called their “transition to illegality as they enter adulthood.” Roberto G. Gonzales, a University of Chicago professor, contrasted the divergent paths of undocumented parents, who take low-wage jobs and live “in the shadows,” with those of their children, who are integrated immediately into the US school system and grow up “in the sunshine.” As children learn English, embrace American culture, and socialize with US-born peers, he said, “they move further and further away from the realities of their parents.”

However, when these children reach adulthood, “they are plunged into their parents’ world”—a world where they cannot get a Social Security number, a driver’s license, or a well-paid job. Gonzales quoted one young immigrant he interviewed, who said, “I’ve got levels of education that far surpass those of my parents. I can speak English with a much greater fluency. But here I am, with the same narrowly circumscripted range of options.”

The City University of New York professor Nancy Foner discussed this dilemma in concluding remarks that urged conference attendees to consider the impact of pending US immigration reform on the interests of women and children. She referenced the Dream Act, a long-debated piece of legislation that “puts young ‘dreamers’ on a fast track to legalization and citizenship.”

Similar measures would create new hope for immigrants who entered the United States as children, like the undocumented Honduran student who traveled to the conference from Texas with two other “dreamers.” He asked the panelists, “What advice do you have for those of us who are dealing with the psychology of being undocumented?”

Reaching for an answer, Roberto Gonzales underscored the importance of teachers, community leaders, and social workers who understand the realities of living in poverty and fear. has a freelance writer.

An undocumented student from Honduras told of the long hours his mother worked and the stress that drove one of his friends to suicide.
Radcliffe Institute Public Art Competition

Radcliffe launched its first public art competition this year, giving Harvard students the opportunity to create new art for the community. A jury of Harvard faculty members selected the winning entry—by the Harvard Graduate School of Design students Keojin Jin and Juhun Lee—for its conceptual and aesthetic complexity. In addition to an honorarium, the students received funding to construct their art installation, *Saturate the Moment*, in the new garden space on Brattle Street. Construction will begin over the summer, and the installation will be unveiled in the fall.

Two Senior Leaders Join Radcliffe Institute

Jeanne Follansbee and Matthew E. Kernkraut EdM ’03 joined the Institute this spring as academic dean and associate dean for external relations, respectively.

Follansbee works closely with Radcliffe’s three programs—the Fellowship Program, the Schlesinger Library, and Academic Ventures—to launch Institute-wide initiatives. She also assists the dean of the Institute, Lizabeth Cohen, in long-term planning. Follansbee came to Radcliffe from Harvard’s undergraduate degree program in history and literature, where she was the director of studies and a senior lecturer.

She holds a PhD in English from Boston University and publishes frequently on 20th-century American literature and culture. As the director of studies, she designed and implemented many initiatives and processes.

Prior to her academic career, Follansbee worked in advertising at Ogilvy & Mather in New York City and was the principal in a marketing consulting business.

Kernkraut provides leadership and oversight to all fundraising efforts and external-relations activities, including alumnae/i relations, the Annual Fund, donor relations, major and planned giving, and operations.

Prior to joining the Institute, he served as a managing director of the capital and leadership gifts team for the Faculty of Arts and Sciences (FAS) at Harvard and oversaw the West Coast Development Office in San Francisco.

Since joining Harvard, in 2003, Kernkraut has focused on fundraising, as a Harvard College Fund reunion officer and a regional director in capital giving for FAS.

He earned a bachelor of arts in human services from George Washington University and a master’s in higher education administration from the Harvard Graduate School of Education.
New Radcliffe Alumnae Professor Appointed

Tamar Herzog, a professor of Latin American, Spanish, and Portuguese history, has been recruited to Harvard from Stanford University. Beginning in the fall of 2013, she will hold the Radcliffe Alumnae Professorship at the Radcliffe Institute and the Monroe Gutman Professorship of Latin American Affairs in Harvard’s Faculty of Arts and Sciences. Herzog has been a professor at Stanford since 2005.

“I ask questions,” is how she characterizes her study of people and places in Latin America, Portugal, and Spain. In the process of exploring borders, citizenship, communities, belonging, and belongings, her work connects with many areas of study. “In addition to the wonderful history department, this appointment will be an opportunity to connect with scholars in the law, anthropology, Latin American and American studies, art history, political science, literature, and philosophy,” she said.

“Professor Herzog’s approach to finding answers to her questions by crossing disciplinary and geographical borders is the kind of wide-ranging intellectual pursuit the Radcliffe Institute is dedicated to supporting and that Harvard encourages,” said Radcliffe Dean Lizabeth Cohen, who is also the Howard Mumford Jones Professor of American Studies in the same department that Herzog will join.

Herzog received her PhD from École des Hautes Études en Sciences Sociales in Paris and since then has conducted research in France, Germany, Israel, Italy, Latin America, Portugal, Spain, and the United Kingdom. Her international experience and orientation is one reason she chose to join the Harvard faculty.

The Radcliffe Alumnae Professorship allows Herzog to be a fellow at the Institute for two of her first five years as a professor at Harvard. Professorships at the Institute are offered in conjunction with tenured positions at the University and help attract leading scholars who will bring greater diversity to the Harvard faculty.

The Radcliffe Alumnae Professorship was funded with contributions from hundreds of Radcliffe College alumnae who want today’s Harvard undergraduates to benefit from a more diverse teaching faculty than they had in the past.

SID KNAFEL supports the Radcliffe Institute, “a place where thinkers . . . come together to take risks, explore new ideas, and connect theory and practice.”

RADCLIFFE GYMNASIUM RENAMED KNAFEL CENTER

Radcliffe Gymnasium—the location of most Radcliffe Institute events and many University events—has been renamed the Knafel Center in honor of Sidney R. Knafel ’52, MBA ’54, a longtime supporter of the Institute.

Knafel’s most recent gift to the Institute establishes the $10.5 million Knafel Fund, which will support Institute programs that bring together scholars from across the University and the region and from around the world to work in private seminars and to create public programs.

“It is wonderful and wonderfully fitting,” says Radcliffe Dean Lizabeth Cohen, “that Radcliffe Gymnasium is now the Knafel Center, serving as the center of so much bold and creative work at the Radcliffe Institute and at Harvard. We recognize that Sid thinks big, and we appreciate that with his most recent gift he is inspiring us all to unite big thinkers across disciplines and boundaries to connect in new ways with one another and the public.”

“It’s a pretty simple proposition for me,” Knafel says of his generosity to and involvement with the Institute. “A stronger Radcliffe contributes to a stronger Harvard. A great university needs a place where thinkers from across its campus and around the world come together to take risks, explore new ideas, and connect theory and practice. At Harvard, the Radcliffe Institute is that place.”

Built in 1898 for Radcliffe College and most recently renovated in 2005 for the Radcliffe Institute, the Knafel Center is undergoing external renovations this summer.
The 50 artists and scholars from Harvard and around the world will embark on a year of discovery to write books, create art, pioneer research, and bring together theory and practice. Only 5 percent of applicants were accepted to the fellowship program, an admission rate comparable to that of Harvard College. Incoming fellows include:

1. **Lucia Allais**, a junior professor of architecture at Princeton University. She will undertake a project called “Designs of Destruction: Architectural Preservation in the Age of Total War,” about the process of protecting monuments of art and architecture from war and modernization in the 20th century.

2. The political scientist **Claudine Gay**, of Harvard’s government department. She will be exploring connections between the distribution of funds through the Low-Income Housing Tax Credit program and electoral support. The title of her project is “Policy and Patronage: The Distributive Politics of American Housing Policy.”

3. The historian **Linda Gordon**, of New York University. She will write a book about 20th-century American social movements, including the Settlement House movement, the Ku Klux Klan, several New Deal-era movements, the civil rights movement, Students for a Democratic Society (SDS), and women’s liberation. The title of her project is “Social Movements in the 20th-Century United States: Modeling Historical Analysis.”

4. The director and playwright **Sean Graney**, founder of the Hypocrites Theater Company in Chicago. He will work on adapting the 32 surviving Greek tragedies into an epic theater event, *All Our Tragic*, that brings together modern verse, humor, and universal themes in contemporary times. While at Radcliffe, Graney will work closely with colleagues at the American Repertory Theater, where he is currently directing *Pirates of Penzance*.

5. **Julie Orringer**, the author of the novel *The Invisible Bridge* and the short-story collection *How to Breathe Underwater*. She comes to the Radcliffe Institute to write her next book. Orringer’s subject is the impact of the American journalist turned rescue worker Varian Fry, who saved thousands of people—especially artists and writers—during World War II.

6. **Tadashi Tokieda**, the director of studies in mathematics at Trinity Hall, University of Cambridge (UK). He has collected and created dozens of toys that are useful for entertainment, for research, and for “communicating surprises of mathematics and science.” For his project “Toys in Applied Mathematics,” Tokieda will devise new toys, improve old ones, and develop multimedia illustrations of how they work.

7. **Michael Kremer**, the Gates Professor of Developing Societies in the Department of Economics at Harvard. He will bring together Harvard faculty members and other experts to focus on water, health, and human behavior. His project is designed to apply ideas from the fields of household and behavioral economics to the prevention of water-related diseases in Africa and South Asia.

8. **Jennifer E. Hoffman**, an associate professor of physics at Harvard who last year won the prestigious Roslyn Abramson Award, given annually to recognize assistant or associate professors for accessibility, dedication, and excellence in undergraduate teaching. During her fellowship year, she will pursue her own research priorities with a project titled “Enabling Nanoscale Imaging of Complex Oxides through Novel Film Growth Techniques.”

The fellows hail from across the United States and around the world.
Radcliffe Day, May 31, 2013

The morning panel, “From Artist to Audience,” found a fitting home on the beach party–inspired set of the A.R.T. revival of *Pirates of Pензансе*, a production newly adapted and directed by the incoming Radcliffe fellow Sean Graney RI ’14. As Radcliffe Dean Elizabeth Cohen noted in her introductory remarks, “What better test could there be of the obstacles to be overcome in moving art from artist to audience?”

The panel, which featured five Radcliffe-affiliated artists, celebrated Radcliffe’s long and vibrant association with the arts and addressed the challenges that artists face in contemporary society.

At the lunch in Radcliffe Yard, Dean Cohen awarded the Radcliffe Medal to the actor Jane Alexander, whom she called “a warrior for the arts.” Cohen recognized Alexander for “her critically acclaimed acting roles in films, theater, and television and her passionate advocacy for the arts as head of the National Endowment for the Arts from 1993 to 1997.”

“On this day, when we celebrate the arts at Radcliffe, we also celebrate the talent and accomplishments of a remarkable woman whose life’s work has touched us all,” Cohen said.

Alexander said she felt especially honored to receive the Radcliffe Medal because of her past. After attending Sarah Lawrence College for two years and spending her junior year at the University of Edinburgh—where she “sowed many wild oats,” as she put it, but didn’t do well in school—her father insisted she apply to Radcliffe. When she wasn’t accepted, she headed to New York City with $40 in her pocket. “I never got a college degree,” she said, “but I did all right. So I thank you, Radcliffe. Thank you for turning me down and starting me on my career.”

More online at www.radcliffe.harvard.edu.

The day celebrated the arts—from the breakfast where Radcliffe fellow Lydia Diamond described working on plays at the Institute to the lunch where Radcliffe Medalist Jane Alexander advocated exploring the arts to encourage creativity.

As moderator, Diane Paulus ’88, artistic director of the American Repertory Theater, conveyed a question from the audience: What moves the artist panelists forward when they get stuck? The photographer and architect Mark Robbins RI ’03: “I leave it and take a walk.” The painter Beverly McIver RI ’03: “I take a vacation and chill.” The composer Augusta Read Thomas BI ’91: “I know when my pieces are finished when I can sleep through the night.” The poet, essayist, and playwright Elizabeth Alexander RI ’08: “I get unstuck by looking at work that’s not in my medium.”
THE PLAYWRIGHT LYDIA DIAMOND RI ’13 and the psychologist CONSTANCE (CONNIE) COUNTS ’62, EDD ’87 spoke at the Ann Radcliffe Society breakfast, for those who have made a planned gift or included Radcliffe in their estate plans. “I support the Radcliffe Institute because it maintains a woman’s voice at Harvard,” said Counts. “For me the most compelling offering of the Radcliffe Institute is the annual symposium focusing on crucial issues affecting women across the globe. I have attended several of these symposiums. In fact, I now plan my spring in order to be available at that time of year.”
Principles of Creativity

How revolutionary leaps of insight occur across disciplines—they’re not always sudden.

by Corydon Ireland

BREAKTHROUGHS? An apple falls on Isaac Newton’s head: gravity. Benjamin Franklin unfurls a kite, iron key dangling, during a rainstorm: transmissible electricity. Archimedes climbs into a bathtub: a way to measure volume. Eureka!

Not exactly. It turns out that creative breakthroughs are not always leaps or jumps, despite the centrality of that idea in our shared cultural narrative of discovery. (Eureka means “I found it”—joyfully and fast.) In real life, these breakthroughs may have more languor than leap. They may take longer, involve more people, and even require years of unconscious preparation. Creativity does not come cheap—one of the lessons to emerge from a daylong workshop on May 21 at the Radcliffe Institute for Advanced Study.

“Breakthroughs: Creativity Across Disciplines” was itself a kind of breakthrough: a gathering of breakneck verve for the eclectic. Its experts—in two panels, one musical interlude, and one keynote address—were a poet, an experimental writer, a music critic, an art historian, a science biographer, a particle physicist, a pastry chef, an architect, and a neuroscientist. There was also a composer, John Aylward RI ’12, who said with creative defiance, “I live in constant fear of not being misunderstood.”

The poet was David Ferry, a World War II veteran who translates Horace and Virgil. The music critic was Alex Ross of the New Yorker, whose The Rest Is Noise: Listening to the Twentieth Century (Picador, 2008) won a National Book Critics Circle Award. The particle physicist was Maria Spiropulu, who helped discover the Higgs boson. The pastry chef was Bill Yosses, a fan of scientific cooking whose workplace is the White House. The architect was the Harvard urban planner Rahul Mehrotra, whose inspirations are at street level.

Then there was the day’s varied, talkative audience, including a string theorist, a Wellesley professor of British romanticism, a

BEHIND BREAKTHROUGHS

Radcliffe’s workshop on creative breakthroughs was organized by four people in conjunction with the Institute’s Academic Ventures staff. Leah Price RI ’07, the senior advisor to the humanities program in Academic Ventures and a professor in the English department at Harvard, collaborated with Anna Henchman, Ray Jayawardhana RI ’12, and John Plotz RI ’12 to plan the day’s activities. The James Family Innovation Fund provided financial support.

EUREKA!

These participants discussed discoveries in their respective disciplines: literature, experimental physics, astronomy and astrophysics, art history, and culinary arts.
The literary biographer Richard Holmes delivered a keynote titled “The Scientist Within: Scientific Biography and the Creative Moment.” One of the workshop organizers, Anna Henchman, a literature scholar at Boston University, introduced Holmes as an early believer in the day’s leitmotifs: that creative moments arise from both “the solitary and the communal,” and that creativity, with its “crisscrossing patterns of inspiration,” defies disciplinary borders. Holmes demonstrated this in The Age of Wonder (Vintage, 2010), his study of the polymathic 18th-century science visionaries who observed like scientists and wrote like poets.

In his keynote, Holmes outlined the history of science biography, cautioned against celebrity science stories, and dispelled the myth of Newton’s apple. (It fell near him.) He also named today’s imperatives for science biography: For one, rediscover the lost women of Victorian science, such as the computing pioneer Ada Love and the science fiction writer Jane C. Loudon, who foresaw the Internet. For another, write collective biographies of the collaborative teams modern science requires. That is, correct the notion that breakthrough science is the work of single dramatic personalities. And finally, write for children to “bring up a new generation of scientists.” “Biography is the most miraculous teaching tool,” said Holmes. —Corydon Ireland
biographer who writes novels, an artist working at the SETI (Search for Extraterrestrial Intelligence) Institute, and a Brandeis graduate student who is writing a canon-defying dissertation on Victorian science fiction. “We’re going for a seminar feel from 60 people,” said John Plotz RI ’12, a professor of English at Brandeis University. (He and the University of Toronto astrophysicist Ray Jayawardhana RI ’12 were the day’s moderators.) “We want this to be a free-floating conversation.” By the end of the day, Plotz hoped, a multidisciplinary sense of creative breakthrough might emerge.

The many voices at “Breakthroughs” whirled around Radcliffe Gymnasium like comets, writing on the sky this taxonomy of creativity:

**SCALE VARIES.** Crafting a poem involves private discoveries, said Ferry. “Every new line, in a sense, feels like a breakthrough.” And those discoveries are often oblique—even removed from agency. “Creativity is what the work does while it is doing it,” he said. As the poet works with his pencil, Spiropulu analyzes data from a $10 billion Large Hadron Collider—thousands of bus-sized superconducting magnets in a ring 17 miles long.

**RUPTURE HAPPENS.** The prose-poet and literary critic Maureen McLane called poetry a tool for rupturing the everyday. “Poetic break-throughs,” she said, “are not about progress.” The workshop’s humanists, including the Harvard art historian Maria Gough, liked the term “rupture.” Breakthroughs are not always “extremely positive,” Gough said, but may occasion the “break, breach, tear” of disruption. She offered as examples Andy Warhol’s break from advertising to art in 1960 and Picasso’s provocatively intimate Les Demoiselles d’Avignon in 1907.

**RAPTURE HAPPENS TOO.** Richard Wagner gave the world “a breakthrough in the language of music,” said music critic Alex Ross—one that in the following decades inspired French symbolist poets and pioneers of modernist prose such as Eliot and Joyce. (He called Wagner a genius, despite his political views and despite attracting “Hitler’s catastrophic love.”) Wagner’s 1850 Lohengrin was so radical that it “obliterated opera as it existed,” said Ross, and is so emotionally attuned that it still “activates the inner passion.” The science biographer Richard Holmes liked the notion of creative rupture but added Wagnerian “rupture” to the mix.

**TOGETHERNESS CAN HELP.** Poets may not exactly collaborate, but they maintain “communities of recognition,” said McLane, who ruminated on the storied Robert Lowell–Elizabeth Bishop correspondence. But sometimes, she admit-
ted, this simply means “unitary geniuses agonizing with one another.” In science, however, breakthroughs may involve rupture and rapture, but they are collaborative, never solitary. Writing a science paper, said neuroscientist Gina Turrigiano, requires advice and insight from colleagues. Spiropulu was part of a team of 6,000 physicists at CERN—“chasing the dream of understanding nature to the core.” But everyone built on work starting in 1960, she said. She paraphrased a 1938 Nobel laureate: “Science is seldom born with a single parent.”

**GEAR RULES.** Scientists need apparatus (think $10 billion atom smashers). Apparatus can be less impressive, though—like the low-pressure-cooking Rocket evaporator that Yosses uses to make strawberry sauce.

**STORIES LAST.** Plotz said the story of the apple and the story of Archimedes’ bath are not true, but are nearly so. “Each of us wants their breakthrough moments to be dramatic,” he said. Our collective craving, he added, is for a “messianic moment.”

**MOVEMENTS MATTER.** Creative movements, with no single origin, can themselves be breakthroughs. For Gough, one such “artistic rupture” started in the 1860s, when painters turned away from traditional tonal modeling and 3-D perspective. It climaxed in 1906 with a flatly defiant 2-D *The Joy of Life* by Henri Matisse. In the 1970s, *nouvelle cuisine* was widely disparaged for its tiny, artistic portions, said Yosses. But it “inspired all the cooking that came after.” Because it brought the American conversation back to food, he added, “as chefs, we were happy to be scorned.”

**SETTING INSPIRES.** Mehrotra’s idea of “background architecture” is urban design that blends and does not dominate: an architecture of “adjustments,” not “grand gestures.” His practice in Mumbai (“a kinetic city,” he said) reveals the sterility of urban spaces that were designed as foreground only. Skylines for show are “the landscape of anxious capital,” said Mehrotra, places where “you can’t get a breakthrough.” His latest corporate building in Mumbai—trellised with misted vertical gardens—defies the convention of plate glass. Inspiration came from the streets: a water seller who cooled his thatch hut with mists.

Ayward, the composer, may live in fear of being understood, but a few lines from the Dean Young poem that inspired his composition make breakthroughs suddenly, creatively, understandable:

*Everyone perfectly ok  
With the vintage then boom  
Your head’s knocked off*

*Gorydon Ireland is a staff writer for the Harvard Gazette.*

Prohibition—the 18th Amendment to the Constitution of the United States, forbidding the sale, manufacture, and transport of liquor—lasted only from 1920 to 1933, but it has lived on in the popular imagination. That may be because of the outsize personalities of its protagonists, or because it has been mined so well and so long for its entertainment value.

In the minds of scholars, however, Prohibition’s afterlife was a short one. Sandwiched between the Progressive Era and World War I on one end, and the Depression and the New Deal on the other, the history of the United States’ remarkably bold attempt to legislate alcohol consumption has attracted little academic interest—perhaps because it seemed there was little to learn from such a spectacular failure.

“One once we get to 1920, that’s kind of it,” says Lisa McGirr RI ’13, a professor of history at Harvard University. “There was a sense that this was a crazy endeavor and its consequences didn’t last beyond its years.”

McGirr disagrees with this understanding. In the book she was working on during her year at Radcliffe, *Prohibition and the Making of Modern America*, she argues that the “Noble Experiment” of Prohibition reshaped the country in fundamental ways: it laid the groundwork for the growth of the federal state, the rise of modern liberalism, and the birth of the religious Right, among other things.

Take, for example, the Williamson County liquor wars. Located in southern Illinois coal country, Williamson County was in many ways a microcosm for the forces unleashed by Prohibition. It had a mix of native Protestants and predominantly Catholic immigrants. Law enforcement was lax and liquor readily available. By 1924, everything boiled over into open warfare.

The Ku Klux Klan, which nationally had grown from a start-up fringe organization to a multimillion-member force in less than five years, won the enthusiastic support of local preachers with its pledge to get tough on illegal liquor. It asked for—and received—support from the federal government’s top Prohibition official. Hundreds of men, many of them members of the Klan, were deputized. They raided speakeasies and arrested scores of suspected bootleggers. Then, buoyed by their success, they started raiding private homes, many of them belonging to Italian immigrants. Their tactics turned off many of those who had historically supported temperance and Prohibition and galvanized the immigrants.

In that forgotten story, which McGirr has revived through painstaking research, are many of the threads of modern America.

The grievances of white ethnics with the ban on liquor and with the way they were targeted in its enforcement increasingly pushed them into the arms of the Democratic Party and helped create a national sense of working-class identity. White ethnic voters’ support for Al Smith, the notoriously “wet” Democratic presidential candidate in 1928, would eventually help Franklin Delano Roosevelt win the White House in four consecutive elections.

Also, violence and lawlessness like that in Williamson County persuaded many supporters of Prohibition that the idea of linking moral reform and economic reform—a cornerstone of the earlier Progressive movement—was perhaps untenable and intolerable in practice. This led to a liberalism that was still willing to pursue regulation but without a moral edge.

The growth of the Ku Klux Klan was testimony to the
deep frustration many Protestant Americans felt about the crime surrounding liquor and the burgeoning diversity and modernity around them. This “army of dry enforcers,” McGirr writes, “were galvanized into a vibrant mobilization to shore up their vision of a dry and righteous Protestant nation,” and were the first generation of what would become known as the religious Right.

McGirr, who held an ACLS Frederick Burkhardt fellowship at Radcliffe, is the author of *Suburban Warriors: The Origins of the New American Right* (Princeton University Press, 2001). In that book, she looked at the rise of the modern Right in the suburban tracts of Orange County, California, where a mix of anti-Communists, evangelicals, and Libertarians created a political vanguard that would eventually help elect Ronald Reagan to the White House.

In *Suburban Warriors*, McGirr blended social history with political history—trying to understand how ordinary experiences intersect with institutional politics. In *Prohibition*, she followed her interest in religiosity and politics to an earlier intersection but maintained her focus on the lives of ordinary men and women.

“In studying Prohibition, there’s a cast of characters that are known to everybody,” McGirr says, referring to such figures as Wayne Wheeler, the chief lobbyist of the Anti-Saloon League, and Mabel Walker Willebrandt, the assistant US attorney general, who was known as “First Lady of the Law” for her role in enforcing Prohibition. But McGirr’s work tries “to shift the lens away from those usual suspects and really understand a different group and a different set of figures and therefore add a newer and richer perspective.”

Her research unearthed stories—in newspapers, court records, archives, and elsewhere—from Oregon to Virginia. McGirr says she would not have been able to do it without the undergraduate Radcliffe Research Partners made available during her fellowship at the Institute.

ROBERT O’NEILL is the editor of the Harvard Kennedy School Magazine.
A Year in the Life of the Byerly Gallery

The Byerly Gallery at the Radcliffe Institute features a range of exhibits by artists, filmmakers, and scientists. “Radcliffe’s Byerly Gallery showcases the creative work of our fellows, students, and staff,” says Radcliffe Dean Lizabeth Cohen. “These expressions celebrate the arts and enrich the aesthetic and intellectual life of Harvard.”

During the 2012–2013 academic year, Radcliffe presented a variety of exhibits in the gallery.

The Infernal Dream of Mutt and Jeff
April 8–May 3
The Infernal Dream of Mutt and Jeff, a gallery installation by Zoe Beloff, recreated a mid-20th-century film studio designed to produce industrial films. Beloff, the Suzanne Young Murray Fellow at the Radcliffe Institute in 2012–2013 and a professor in the Department of Media Studies at Queens College, says, “I explore what might be called the dream life of technology. I attempt to reanimate the remains from cinema’s past—discarded films, old projectors—to set them in motion so that they might speak again, but differently.”
Staff Art Show
Summer 2012
The annual Radcliffe Institute Staff Art Show exhibits the creative work of Institute staff members, including drawings, paintings, patchwork quilts, and photographs. Here, at top, Queens Boulevard, 24” x 30”, oil on canvas, by Jessica Brilli, the senior graphic designer; at left, Chairs I, 21.5” x 30”, pencil and gouache on paper, by Bruce Williams, a Schlesinger Library staff member; and at right, Three Blue Women, 19” x 26”, Ukiyo-e woodcut, by Betsy Richard Schrock, a development staff member.

“Cloudy with a Chance of Solutions: The Future of Water” Poster Session
October 12
A popular feature of Radcliffe’s annual science symposium was an exhibit of posters highlighting the work of graduate students and postdocs on the science and policy of clean water. The exhibit allowed scholars, scientists, students, alumnæ/i, and the public to see the kinds of research that future leaders in the field are doing to deliver potable water to everyone.
The Influence of Influence: Early Works and Recent Takes by Romuald Karmakar
February 4–28
The Influence of Influence gave viewers insight into two early documentaries by the filmmaker Romuald Karmakar—Sam Shaw on John Cassavetes (1990) and Hellman Rider (1988)—that explore the nature of artistic inspiration through conversations with influential figures of American film and Hollywood. The exhibit also featured a new clip every day, 19 Clips for 19 Days, which examined the continuing “influence of influence” and the people and places from which inspiration is drawn.

Karmakar was a David and Roberta Logie Fellow and a Radcliffe-Harvard Film Study Center Fellow.

David Levine created a new video from his father’s film and audio recordings, and he included in the exhibit scattered pieces of evidence.

Square of Paranoia
May 9–May 31
The artist David Levine’s work explores the conditions of performance and spectatorship across a variety of media, including theater, video, pedagogy, and visual arts. His exhibit attempted to make sense of cassettes, black-and-white negatives, Super 8 footage, and scattered pieces of evidence that he found in late 2010. The films and recordings were made by Levine’s father—an anthropologist—who was implicated in an art-world scandal in 1970. Levine’s parents divorced in 1973, and his father died when Levine was 10. The exhibit’s title is drawn from a hallucination his father experienced on his deathbed.
He Maketh a Path to Shine After Him: One Would Think the Deep to Be Hoary
March 12–29

Gallery visitors experienced riding on a commercial fishing boat out of New Bedford, Massachusetts. This video installation by the filmmakers Vérona Paravel RI ’13 (the Frieda L. Miller Fellow and a Radcliffe-Harvard Film Study Center Fellow) and Lucien Castaing-Taylor RI ’10 was created from their award-winning movie Leviathan (2012), which critics have called an experimental film as much as a documentary. In the installation, the filmmakers reworked sequences from the movie and projected the images, frame by frame, at 1/50 of the speed at which they were recorded. The slow movement animated the stills—shots in and from the sea—revealing a liminal universe at the threshold of human vision.

Below are scenes from Leviathan.

The (Abridged) Estate of Rochelle F., 2010–2012
November 8–December 11

Rochelle Feinstein—the 2012–2013 Mildred Londa Weisman Fellow at the Radcliffe Institute, a professor at the Yale University School of Art, and the director of graduate studies in painting/printmaking—displayed her solo exhibition featuring an eclectic range of drawings and paintings and a video installation.
influential american women

LOIS LEVEEN ’90 was nearly finished with her PhD when she happened on a reference that would change the course of her career—and bring back lessons she first learned as an undergraduate researcher at the Schlesinger Library on the History of Women in America.

MARY BOWSER: A Slave Shows the Way

by Lois Leven

MY DISSERTATION EXAMINED “SPATIAL CONSTRUCTIONS OF IDENTITY”—how the design and occupation of domestic space served to enforce or contest ideas about race, gender, and class in American literature and culture. By chance, I came across a few brief paragraphs about a woman named Mary Bowser in A Shining Thread of Hope: The History of Black Women in America, by Darlene Clark Hine RI ’04. Born into slavery in Richmond, Virginia, Bowser was sent north by Bet Van Lew, the “headstrong” daughter of the family who owned her, to be educated. But Mary returned to Richmond on the eve of the Civil War, becoming a Union spy by pretending to be a slave in the Confederate White House, as part of an espionage ring coordinated by Van Lew.

This brief description of Bowser’s astounding bravery raised many questions for me. What experiences in freedom would persuade her to return to slavery, risking her life in a war that she could not be sure would bring emancipation? What was the emotional cost for an educated African American of pretending to be an illiterate slave? How did this rare interracial alliance between Bowser and Van Lew affect both women?

My graduate work was in literary studies—so to answer these questions, I relied on the training I acquired when I was an undergraduate history and literature concentrator. As a senior, I took a seminar on urban history in which students were required to integrate their original research using primary sources with analyses by other historians. I soon found myself sitting in the Schlesinger Library, poring over documents related to the Triangle Shirtwaist Factory fire. The experience gave me a deep appreciation for how assiduously historians must work, especially when excavating the stories of women who dwelled on the economic and cultural margins. That initial foray into the Schlesinger honed research skills that served me well once I discovered Mary Bowser.

Few historical documents directly related to Bowser are known to exist. But with a researcher’s love of the hunt, I tracked down studies by historians that gave me a deep understanding of the lives of enslaved African Americans in urban, industrialized Richmond (which were quite different from what we associate with plantation slavery); the vibrant free-black community in antebellum Philadelphia; the differences that arose among anti-slavery activists of both races; and the pro-Union underground that operated in the Confederate capital throughout the war. Building on this background, I undertook original research, uncovering and interpreting historical documents to help me imag-

A historian at heart, Lois Leven headed straight to the archives when writing her first novel.
BY TURNING historical research into literary fiction, Leven brings archival research to broad audiences.
ine what Mary’s life might have been like. The result is *The Secrets of Mary Bowser*, a novel based on her story.

Turning historical research into literary fiction has been both a consummate experience for an erstwhile history and literature concentrator and somewhat of a challenge to my historian’s sensibilities. Although I make clear in an author’s note at the end of the novel how much of the book is my invention, I’m wary of readers’ mistaking fiction for biography. This fear is compounded by the fact that many purportedly nonfictional accounts of Bowser’s life include inaccurate and/or undocumented claims about her (Ironically, as a novelist I’ve undertaken more original research than the authors of these nonfictional accounts have). But two people helped allay my concerns.

The first is Mary herself. My research yielded traces of her post-Civil War life in unexpected places—northern newspapers reporting on talks she gave in Manhattan and Brooklyn after the war, using a series of pseudonyms; Charles Beecher’s diary, in which he describes how he and his sister Harriet Beecher Stowe happened to meet the former spy in 1867, when she was running a Freedmen’s School in St. Mary’s, Georgia; and letters Mary wrote to the superintendent of Georgia’s Freedmen’s Schools. In each of these sources, Mary alters, omits, or invents “facts” about her life.

As frustrating as her inconsistencies are to a historian, they make sense in the context of her experiences. For both slaves and spies, survival depends on a calculated duplicity—slaves were told they were property, yet surreptitiously struggled to retain their humanity; spies purport to be loyal, or at least neutral, while surreptitiously aiding the enemy. Mary spoke and wrote about the racist violence that threatened southern blacks even after the Civil War. Her own efforts to “fictionalize” her biography seem rooted in the need to protect herself, and to craft rhetoric that would compel her varied audiences to understand the continued vulnerability of newly freed African Americans.

The second person I credit with blessing my audacious authoring of a novel based on Mary Bowser’s life is Darlene Clark Hine. Hine is considered one of the foremothers of African American women’s history, something reflected in both her research and her mentorship. We met after my novel was published, when she came to hear me speak about Bowser at the Pritzker Military Library in Chicago. She told me that she holds *The Secrets of Mary Bowser* up for her graduate students as an example of how to share scholarly research with audiences beyond academia. What better evidence of the value and impact of archival research—even for those who never have a chance to step inside the archives?

Lois Leveen’s *90 Lives in Portland, Oregon*. A former faculty member at UCLA and Reed College, she gives talks about race, writing, and history at universities, museums, and libraries. She is working on Julie’s Nurse, a novel revisiting class, gender, and motherhood in Shakespeare’s play. Her website is www.loisleveen.com.

Margaret Fuller:
Saying in the 19th Century What Still Needs to Be Said

After its release a few months ago, Megan Marshall’s follow-up to The Peabody Sisters: Three Women Who Ignited American Romanticism (Houghton Mifflin, 2005) drew praise far and wide. Dwight Garner, of the New York Times said, “Margaret Fuller is as seductive as it is impressive. It has the grain and emotional amplitude of a serious novel . . . [and] pushes Ms. Marshall into the front rank of American biographers.” Judith Thurman wrote in the New Yorker, “Marshall is a gifted storyteller steeped in the parochial society of 19th century Boston and Concord.” And Elaine Showalter, writing in the New Republic, said, “Marshall brings the reader as close as possible to Fuller’s inner life and conveys the inspirational power she has achieved for several generations of women.”

Margot Livesey, the acclaimed author of seven novels and the Evelyn Green Davis Fellow at Radcliffe, is among Marshall’s fans. Here the two writers—both of whom held Radcliffe fellowships and both of whom teach at Emerson College in Boston—discuss Marshall’s latest.

MARGOT LIVESEY: Could you describe what drew you to Margaret Fuller and what surprised you the most as you worked on the biography?

Megan Marshall: Margaret Fuller has long been a heroine to second-wave feminists like me. I wrote The Peabody Sisters partly to prove that the New England Transcendentalists included other brilliant women besides Fuller. Then I discovered that during the 20 years I’d spent researching the Peabodys, Fuller had been largely forgotten. No one recognized her name anymore. This was a shock to me, and a loss I wanted to repair.

But frankly, I was intimidated by Fuller—her intellect, her prodigious learning, her unabashed ambition. It took a kind of daring to match wits with her in the role of biographer. I can’t
BOTH MARSHALL, a biographer, at right, and Livesey, a novelist, have held Radcliffe fellowships and teach at Emerson College.
say I was surprised, but I was genuinely thrilled by how frequently I found her expressing ideas that sounded so modern: “There is no wholly masculine man, no purely feminine woman.”

You portray Margaret as rigorous in her thinking about women and social issues, yet often confused in her relationships with friends and mentors. Was she aware of this contradiction?

Fuller did have a habit of falling for men, whether as friends or as potential romantic partners, who weren’t nearly as open to the fluidity of gender roles as she was, and she was repeatedly disappointed. But these experiences inspired ever better ideas, and spurred her on to wider realms of experience. If she’d been more satisfied by Ralph Waldo Emerson as a friend, she might not have left Boston for New York, where she became a front-page columnist for Horace Greeley’s New-York Tribune, which led to her tour of Europe as a foreign correspondent—a first for women.

Margaret took great pleasure in her book *Woman in the Nineteenth Century* and talked about continually revising it. Did she do this? What is it like to read her words today?

It would have been interesting to follow Fuller’s revisions of *Woman in the Nineteenth Century* over the course of that century, like Walt Whitman’s successive editions of *Leaves of Grass*. But soon after its publication, she was in Italy espousing another sort of revolution. When my students read the essay on which the book was based, “The Great Lawsuit: Man vs. Woman, Woman vs. Women,” they find it lively and relevant. And they’re astonished to learn that she was saying then what still needs to be said now: “We would have every arbitrary barrier thrown down. We would have every path laid open to woman as freely as to man.”

Margaret’s last years were tumultuous. I was impressed by the sympathetic view you took of her much younger lover and eventual husband.

Most previous biographers haven’t known quite what to make of Giovanni Ossoli. A legacy of incomprehension has come down from her friends. What had the brainy, homely Margaret Fuller done, taking up with a young, handsome, revolutionary soldier? But they hadn’t seen how comfortable Margaret was in Europe, befriending George Sand in Paris and the exiled revolutionary intellectuals Giuseppe Mazzini and Adam Mickiewicz. Of course they had to think Ossoli was a fool.

But I looked at what Fuller said about him, his character and instinctive intelligence, as well as her changing view of what could make her happy. Her own words show just how delighted she was with him in Rome, and afterward when they set up housekeeping in Florence. If she chose him, and chose to stay with him, he must have been worthy.
Audacious Flights of Fancy

Countless poems, novels, and even a handful of biographies have been inspired by iconic paintings. But few writers have thought to animate a photographic image. The medium’s apparent specificity—of subject, location, and time—must seem to forbid imaginative speculation. How could a snapshot, let alone the work of a professional documentary photographer, be “about” anything beyond what we see recorded by the camera’s eye?

In Mary Coin, her fifth work of fiction, Marisa Silver takes not just one but many audacious flights of fancy in her thoroughly convincing improvisation on Dorothea Lange’s Migrant Mother. Silver’s daring is all the more impressive considering how much is known not only about Lange (the subject of an excellent biography, Dorothea Lange: A Life Beyond Limits, by Linda Gordon Bi ’84, RI ’14), but about the family pictured in the photograph and the circumstances of the shoot. It would seem nothing more could be said about the two women who met on a California roadside in the depths of the Depression, one holding a Graflex camera, the other an ailing infant in her arms.

Yet in assigning all the principals new names, elaborating on and even inventing personalities, and conjuring up a plot linking a 21st-century divorced college professor and his family to the photograph, Silver has created a fictional work that absorbs the power of the original image and transmutes it into a multigenerational saga. Dorothea Lange becomes Vera Dare, and Florence Thompson becomes the title character, Mary Coin, whose route from Oklahoma in the 1920s to the Nipomo pea field of the 1936 photo Silver traces in chapters alternating with Vera Dare’s progress from society photographer to documentary artist. The two women seem to share, through early loss, an awareness that “life was a feast, and that what people considered happiness was simply an avoidance of this grief.”

One of the most pleasuring aspects of the novel is its graceful insertion of commentary on the nature of Silver’s enterprise. Her history-professor protagonist Walker Dodge serves as mouthpiece: “He knows that any story told about what has happened in the past can never be certain, that there is always yearning in the piecing together of information.” When, near the novel’s close, Walker reaches out to his disaffected teenage daughter, scarred more than he’d imagined by her parents’ divorce, in an effort to console, he tells her the “story” he has learned of Mary Coin, “some of it based on facts, some of it embellished, because he wants to keep her attention and he knows how stories need to go.”

A medical team called to perform an emergency heart transplant on an unnamed subject in an anonymous hospital in Paris; a mysterious bequest; an unexplained barnacle-like scar; an envelope containing old love letters from a wife separated from her husband during the Spanish Civil War—these are just a few of the conundrums presented to both reader and protagonist, the anesthesiologist Matilde Anselmi, in Russ Rymer’s debut novel, Paris Twilight. With its ever-expanding cast of characters and chiaroscuro settings, the book calls to mind Howard Hawks’s film noir version of the Raymond Chandler novel The Big Sleep—except that Rymer’s characters “traffic in twilight” rather than darkness.

Matilde, at least, suffers from a “radical ambivalence.” She cannot decide where to live, with whom to be in love. Her profession, which requires her to lead patients safely into the “middle realms” between life and death, suits her perfectly. “The thing that makes our human heart human,” she knows, “is its internal divisions,” both anatomical and figurative. That Rymer, a veteran journalist, can evoke the streets of Paris and its populace with impressive verisimilitude is no surprise; that he can set so complex a fiction in motion and bring it to a whirling, satisfying close is his true feat.

One of life’s singular readerly delights is finding that a favorite writer has taken time out from creation to describe her craft. Such books can offer useful tricks of the trade, comforting anecdotes of struggle and triumph,
or, as with Gish Jen’s *Tiger Writing: Art, Culture, and the Interdependent Self,* a far-reaching philosophy of composition.

Indeed, Jen provides some of all three in this “intellectual autobiography,” in which she traces a sometimes painful progress—“how I broke from my family to become a writer”—through three linked essays, originally delivered as the 2012 William E. Massey Sr. Lectures in the History of American Civilization at Harvard. But Jen’s guiding interest, while particular in the telling, is in larger questions of narrative style as developed in the two cultures that informed her upbringing, broadly generalized as Eastern and Western, interdependent and independent. Her sources are various, from cross-cultural linguistic studies to literary quotations to Chinese landscape painting and an unpublished memoir by her father. Although Jen writes of her awareness of how a writer in such circumstances “might be in conflict with oneself,” the search for resolution finds natural form in expansive novels like Jen’s, capable of sustaining apparent opposites in mood and perspective: witty and wise, propulsive and profound.

Don’t just talk about it. Read it! Sandberg may leave vast portions of the adult female population out of her equations; she may focus more on women’s interior lives than on the external factors—work hours, child care—that are in such desperate need of remediation. But for those women who “aspire to leadership” in business, politics, or any arena, Sandberg’s thoughtfully argued case that women, even those with young children, must “lean in” rather than opt out will serve as a well-timed polemic delivered in an attractively confiding tone.

“Guilt management can be just as important as time management for mothers.” It may not be Sandberg’s Rule Number One, but the warning resonated with this working mother, along with Don’t overwork to overcompensate. Some of the Facebook COO’s advice can be read between the lines. She admits to missing most of her children’s medical appointments and parent-teacher conferences, but never a ballet performance. Is it wise to favor our children’s moments in the limelight when the attention we give must be limited? Perhaps, if our intention is to raise future leaders while “leaning in” to become them. Implicit Association Test (IAT), which provides the evidence with which they delineate still further complications—“in-group favoritism” and “self-defeating mindbugs,” for example. After the 2008 presidential election, many believed, or at least hoped, that we’d entered a postracial society. *Blindspot* lets us know that may never be. Yet armed with a clear understanding of how our minds work when it comes to sorting by difference, we can hope to “outsmart” the mindbugs that persist in threatening the dream of an equal society.

Despite—or because of—her best intentions, Nora Marie Eldridge has given in to the “reign of the ordinary.” Unmarried and childless in her late 30s, she has yet to discover how angry she is about having let herself become a “good girl,” putting aside her artistic ambitions to teach at Appleton Elementary School and to care for her mother through a long terminal illness. Maybe she isn’t even angry yet. She allows herself hope by way of an infatuation with the family of a new boy in her class, Reza Shahid, and his Italian artist (“a real one”) mother and Lebanese historian father, at Harvard on a one-year fellowship.

Accepting the mother’s offer to share a studio where she begins to practice her art again, and gradually insinuating herself into the rhythms of this exotic family’s life, Nora experiences “a sort of awakening” that she had not thought possible in midlife. She has been “visited by love”—the love, she believes, of all three Shahids. Until it turns out that a “real” artist, along with being “someone who embraces the colors and textures, the tastes and transformations—someone who embraces, period” must also be “a ruthless person.” The stage is set for a chilling denouement.
AFTER THE GREAT RECESSION
Washington, DC

How did women fare in the Great Recession that began in 2008? That question and others were explored in early March by three Radcliffe Institute fellows at an event in Washington, DC.

Ruth Milkman RI ’12, the Martin S. Horner Distinguished Visiting Professor at Radcliffe, discussed the parallels between the Great Depression of the 1930s and what the media often called the “man-cession” of 2007–2008. She pointed out that both in the 1930s and in the past few years, unemployment rose more for men than for women at the beginning of the crisis, but that female unemployment went up as the downturn continued. Again echoing the 1930s experience, the birthrate fell in the Great Recession, and in many families, women became the primary wage earners.

Milkman also noted that unemployment levels during the recent recession varied more by education and race than by gender. In 2010, black men with less than a high school education had the highest unemployment rate: 24.7 percent—more than five times the rate that year for white women with a college degree: 4.2 percent.

Milkman is a professor of sociology at the Graduate Center of the City University of New York and the academic director of CUNY’s Joseph S. Murphy Institute for Worker Education and Labor Studies.

Andrea Louise Campbell ’88, RI ’13, a political scientist and the Katherine Hampson Bessell Fellow at the Institute, described how the states have fared in the Great Recession. Unlike the federal government, 49 states have balanced-budget requirements. “They can’t engage in deficit spending, at least not to the same degree that the federal government can,” she said. So when recessions come along, states have to raise revenues and cut spending, which undermines federal stimulus efforts and makes the recession last longer.

In the Great Recession, state revenues dropped, bringing an end to three decades of growth. Two main sources of state revenue, personal income tax and sales tax, fell quite a bit, and demand for spending grew, with more public school and college students and more Medicaid recipients. Huge budget gaps were the result of this increase in spending and decrease in revenues.

States have two strategies to deal with this situation:
raise revenue and cut spending. “Spending cuts outweigh tax increases three to one,” Campbell said.

Campbell is a professor of political science at the Massachusetts Institute of Technology.

**Amy Goldstein RI ’12**, a journalist who held the Katherine Hampson Bessell Fellowship at Radcliffe in 2011–2012, discussed job retraining, which she said has become very popular with both political parties. Research she conducted in Janesville, Wisconsin, revealed that job retraining has not been effective, however.

She looked at employment data before and after the recession for those who had gone back to school for retraining and those who hadn’t. “The people who had not retrained were working at a greater rate,” she said.

Goldstein, a staff writer for the *Washington Post* covering social policy issues, quoted Anthony P. Carnevale of Georgetown University, whom she interviewed for her project. “Training doesn’t create jobs,” he said. “Jobs create training.”

---

### Creating New Immigrant Communities

**NEW YORK CITY**

Related to Radcliffe’s April conference “Crossing Borders: Immigration and Gender in the Americas” (see page 4), a mid-February presentation in New York City focused on trends in immigration and the communities that immigrants create when they come to the United States. All three speakers at the presentation are themselves immigrants to the United States or Canada who are doing translational research that focuses on immigration to and within the Americas.

**Filiz Garip**, a sociologist, discussed her research on immigration from Mexico to the United States, which remains the largest international flow of people in the world. Her goal, she said, is to correct a fundamental misunderstanding about who the Mexican migrants are and why they come to the United States.

“In the popular imagination,” Garip said, the stereotypical Mexican migrants are “young, uneducated men, typically from rural areas, who settle in the United States in search of better prospects.” She studied migration over the past four decades and found that people’s reasons for migrating have changed over time.

In the 1970s, the largest group was indeed composed of poor, uneducated rural farmers who went north to earn money to take back to Mexico. By the early 1990s, however, educated factory workers from cities made up the largest group. The free trade agreement meant that their skills were devalued in Mexico, so workers emigrated, Garip said. In her view, immigration policy should recognize that people migrate in response to economic and political conditions.

Garip is an associate professor of sociology at Harvard. She helped to shape “Crossing Borders.”

**Héctor Carrillo RI ’13**, the Maury Green Fellow at Radcliffe, discussed a group of people whose motive for emigrating to the United States is not economic but personal. These are male homosexuals from Latin America who come to the United States to live in communities more accepting than those they have experienced at home. His research shows, he said, “that Mexicans migrate in some cases to get away from their families to achieve their sexual independence, but also out of love for their families and a desire to protect them from social stigma.”

Carrillo is a professor of sociology at Northwestern University.

**Nicolás Pereda RI ’13**, a filmmaker who was born in Mexico, was a David and Roberta Logie Fellow at Radcliffe and the Radcliffe-Harvard Film Study Center Fellow. While living in Toronto and playing soccer with his son, he met Roma refugees from Hungary. He’s now making a film about Roma families who live in public housing there, in incredibly tight spaces. “Roma people are not popular immigrants anywhere,” he said. “There’s a new wave of hate crimes against them in Hungary and other European countries. They migrate to Canada to avoid being killed. To have to return is worse than ever, because their countrymen see them as traitors.”

---

### Global Relationships, Local Justice

**SEATTLE**

At an early-May gathering in Seattle, Radcliffe Institute Dean Lizabeth Cohen moderated a panel that explored the legal and ethical dimensions of crossing borders globally and domestically. Radcliffe fellow **I. Glenn Cohen RI ’13** and the Radcliffe-affiliated scholar **Jacqueline Bhabha** discussed human trafficking, the sale of human organs, medical tourism, and the migration of children without their families.

I. Glenn Cohen was recently promoted
the Lillian Gollay Knafel Fellowship at the Radcliffe Institute—is a theoretical physicist whose research ranges from the origin, evolution, and future of the universe to new states of matter. He is the director of the Princeton Center for Theoretical Science and the Albert Einstein Professor in Science at Princeton University, where he is also on the faculty of the departments of physics and of astrophysical sciences.

Transatlantic Connections

LONDON

Radcliffe on the Road held its first international gathering in London in mid-June. Three recent Radcliffe fellows whose work makes connections with Great Britain or Europe met with Radcliffe alumnae/i and friends at the Royal Institution of Great Britain.

MARGOT LIVSEY RI ’13, who held an Evelyn Green Davis Fellowship at Radcliffe, grew up in a boys’ private school in the Scottish Highlands and is the author of seven novels. She discussed her work on a novel set in New England. STEPHEN MANN RI ’12, a professor of chemistry and a principal of the Bristol Centre for Functional Nanomaterials at the University of Bristol, talked about working in transatlantic scientific communities. He was Radcliffe’s Lillian Gollay Knafel Fellow. DIANE McWHORTER RI ’12 discussed her work on one of World War II’s most famous Nazi rocket scientists and his ultimate rise to fame in the US space program. McWhorter held a Mildred Londa Weisman Fellowship at Radcliffe.

The director John Tiffany RI ’11 discussed The Glass Menagerie with the A.R.T.’s artistic director, Diane Paulus ’88, while Dean Lizabeth Cohen moderated.

Anson Chan: Charting a Course Toward Democracy

Known for her outspoken commitment to democracy, Anson Chan, a former chief secretary for administration of the Hong Kong special administrative region, noted that relations between the United States and China are deepening.

Save the Date

“Jane Franklin’s Spectacles, or the Education of Benjamin Franklin’s Sister”

Lecture by Jill Lepore BI ’00, the David Woods Kemper ’41 Professor of American History, Harvard College Professor, chair of History and Literature Program, and staff writer at the New Yorker

Sept. 10, 5 PM, Sheerr Room, Fay House
HONOR ROLL

KATE SOPER RI ’13 was awarded a 2013 Goddard Lieberson Fellowship in Music from the American Academy of Arts and Letters.

In March, ANDREA R. NAHMOD RI ’10, a professor at the University of Massachusetts Amherst, was named a Simons Fellow in Mathematics. The fellowship supports a research leave from classroom teaching. Nahmod will pursue ongoing research on nonlinear partial differential equations at the Massachusetts Institute of Technology with GIGLIOLA STAFFILANI RI ’10. They previously collaborated during their fellowship year.

JANE ROLAND MARTIN ’51, EDM ’56, PHD ’61, B1 ’81 received the 2013 Outstanding Achievement Award from the John Dewey Society for the Study of Education and Culture at its national meeting in San Francisco in April. Martin, a professor of philosophy, emerita, at the University of Massachusetts Boston, has previously been awarded fellowships from the Japan Society for the Promotion of Science, the John Simon Guggenheim Memorial Foundation, and the National Science Foundation.

Radcliffe’s presence was substantial when the John Simon Guggenheim Memorial Foundation announced its 2013 fellowships. Fellowships were awarded to JENNIFER COLE RI ’04, professor of comparative human development, University of Chicago; BARBARA HAMMER RI ’02, independent filmmaker; MAJOR JACKSON RI ’07, poet and Richard Dennis Green and Gold Professor of English, University of Vermont; CATHERINE LUTZ PHD ’80, RI ’08, Thomas J. Watson, Jr. Family Professor of Anthropology and International Studies, Brown University; PATRICIA MCANANY BI ’00, Kenan Eminent Professor, University of North Carolina, Chapel Hill; LEAH PRICE ’91, RI ’07, professor of English, Harvard University; BREnda shaughnessy RI ’01, poet and assistant professor of English and creative writing, Rutgers University; and SHEILA SILVER BI ’78, composer and professor of music, Stony Brook University.

PRIYAMVADA NATARAJAN RI ’09, a professor of astronomy at Yale University, has been elected to an honorary professorship for life at the University of Delhi. She says she is honored to be in the same league as Amartya Sen and the Dalai Lama.

LISA SALTZMAN AM ’91, PHD ’94, RI ’03 was awarded a 2012 Guggenheim Fellowship and a 2012–2013 Clark Fellowship. These are supporting her research and writing of a new book, Daguerreotypes: Fugitive Subjects,
Contemporary Objects, which is under contract with the University of Chicago Press.

VICTORIA DODD ’70, a professor at Suffolk University Law School, was recently appointed the inaugural grand marshal of Suffolk University in Boston. In that capacity, she officiated this past December at the inauguration of the university’s new president, James McCarthy. Dodd submitted this photo, saying, “I am carrying the Suffolk ceremonial mace, which was heavy enough that my neck hurt the next day!”

LINDA GRIFFITH RI ’11 and EMMA TENG ’89, AM ’92, PhD ’97, RI ’08 are among four Massachusetts Institute of Technology professors to be named 2013 MacVicar Faculty Fellows. The fellowships, the school’s highest undergraduate teaching honors, are awarded for outstanding undergraduate teaching, mentoring, and educational innovation.

INKINGS

In “How to Fix Journalism’s Class and Color Crisis,” which appeared in the June 3, 2013, issue of the Nation, FARAI CHIDEVA ’90 says that we are “witnessing the resegregation of the American media.”

MAJOR JACKSON RI ’07, a poet, guest edited the spring 2013 issue of the literary magazine Ploughshares. The issue includes an interview with GAIL MAZUR RI ’97, RI ’09 and a poem, “Another Elegy,” by JERICHO BROWN RI ’10.

In the May 20 issue of the New Yorker, MARGARET ATWOOD AM ’62 published “Cat’s Robo-Cradle,” in which she imagines a cat-eating robot to protect migratory birds. The novelist is currently cowriting “The Happy Zombie Sunrise Home” with Naomi Alderman for the free online community Wattpad—“a YouTube for writers.”

HÉCTOR CARRILLO RI ’13 reconsiders the proliferation of gay marriage in Latin America with the region’s stereotypical machismo and Catholicism in his New York Times opinion piece “How Latin Culture Got More Gay,” published on May 16.

In his essay “Books, Not MOOCs,” which appeared on the multimedia site Public Books on April 8, HENRY S. TURNER RI ’13 explores the very public book at theopenutopia.org—Stephen Duncombe’s interactive English translation of Thomas More’s Utopia.

In “Death of a Revolutionary,” SUSAN FALUDI ’81, RI ’09 reflects on the life of the radical feminist Shulamith Firestone. Her article appeared in the April 15 issue of the New Yorker. Faludi also contributed an opinion piece, “Sandberg Left Single Mothers Behind,” to CNN on March 13. In it, she discusses the class issues behind criticism of Lean In, the recent book about women and success by SHERYL SANDBERG ’91, MBA ’95.

RAJESH PARAMESWARAN RI ’13 contributed an essay to NPR’s You Must Read This column. “In a Vivid Memoir of Life in Pakistan, a Vortex of Tragedies,” which appeared on April 7, recommends the Sara Suleri memoir Meatless Days.

TONY HORWITZ RI ’06 published “Has Gettysburg Kicked Its Kitsch Factor?” in the April 2013 issue of Smithsonian magazine. The historian portrays Gettysburg, Pennsylvania, as a city that takes history seriously—while having serious fun.

Megan Marshall ’77, RI ’07 recounts the simultaneous thrill and dread she felt upon finding additional primary sources after the completion of her manuscripts in “Tipped Off,” a New York Times Opinionator article that appeared on March 23.

The work of JONATHAN LAZAR RI ’13, a professor at Towson University, was featured in “Disabled Sue over Web Shopping,” which appeared in the Wall Street Journal on March 21.

HEATHER PAXSON RI ’10 was the subject of a feature in the Boston Globe, “An MIT Anthropology Professor Writes about Artisan Cheese,” which appeared on March 19.

1. GLENN COHEN RI ’13 cowrote an editorial, “It Is Time for the US to Cover IVF (for Gays and Lesbians Too),” which appeared on the Huffington Post on March 18. Cohen and Dow Fox explore the reasons behind the lag in fertility benefits in the United States.


FRANCINE PROSE ’68, AM ’69 tackles the subject of dreams in literature in “Chasing the White Rabbit,” which appeared in the New York Review of Books blog on March 8 as part of a continuing series on dreams.


RUTH MILKMAN RI ’13 coauthored a report, “Changing the Subject: A Bottom-Up Account of Occupy Wall Street in New York City,” that revealed the surprising socioeconomic of Occupy protesters. It was published by the Joseph S. Murphy Institute for Worker Education and Labor Studies at the City University of New York; a PDF is available online.

“Allowing Women on the Front Lines,” an opinion piece by RUTH D. HANDEL ’52, appeared in the New York Times on January 25. Handel was motivated to write the piece by her mother’s service in the navy during World War II, a topic she also explores in her poetry collection Tagboat Warrior (Dos Madres Press, 2015).

SHELF LIFE

CHIMAMANDA NGOZI ADICHIE RI ’12 has published Americanah (Knopf, 2013), which she completed during her fellowship year. Reviewing the novel for NPR, Maureen Corrigan says, “Americanah is a sweeping story that derives its power as much from Adichie’s witty and fluid writing style as it does from keen social commentary.”

In On the Loose in Washington, D.C. (Commonwealth Editions, 2013), a rhyming picture book written and illustrated by SAGE STOSSEL ’93, more than a hundred animals hide cleverly in favorite DC locations, including the White House, Capitol Hill, and the National Air and Space Museum.

LILY TUCK ’60 has published The House at Belle Fontaine: Stories (Atlantic Monthly Press, 2013). In a starred review, Publishers Weekly characterizes
the stories as “compact, intense, and finely crafted.”

In Poetics of the Incarnation: Middle English Writing and the Leap of Love (University of Pennsylvania Press, 2013), CRISTINA MARIA CERVONE RI ’12 examines the work of 14th-century writers who pondered the intellectual implications of the Incarnation in poetic and rhetorical forms. Cervone, who teaches English literature and medieval studies at the University of Memphis, worked on the book during her fellowship year.

The Exchange (Graywolf, 2013) is the third collection of poetry by SOPHIE CABOT BLACK RI ’95. Publishers Weekly says, “In these poems, Black weaves sheer elegance and devastating knowing.”

ELIZABETH FISHEL ’72 has published When Will My Grown-Up Kid Grow Up? Loving and Understanding Your Emerging Adult (Workman Publishing, 2013). Coauthored with Jeffrey Arnett and inspired by Fishel’s sons, it is a guidebook to the launching years, when 20-somethings are looking for work and love, boomeranging home to Mom and Dad, and struggling to become financially independent and make their way in the world.


KATHLEEN ANDERSON ’89 has published her first book, Jane Austen’s Guide to Thrift (Berkeley Books, 2013), coauthored with Susan Jones. Using the timeless wisdom of Jane Austen and her memorable heroines, it describes how to live a life of elegant economy and joyful generosity on a budget. An award-winning professor of English at Palm Beach Atlantic University, Anderson has published numerous scholarly and creative essays and is currently working on two additional Austen-inspired books.

Flemish (Wave Books, 2013) is the eighth collection of poetry by CAROLINE KNOX ’59. The New Yorker praises it for its “pert crystallization impossible in more narrative poetry.”

REBECCA LEE RI ’02 has published Bobcat and Other Stories (Algonquin, 2013). Publishers Weekly says, “This fresh, provocative collection, peerless in its vehement elucidation of contemporary foibles, is not to be missed.”

In her new book, Family Policy and the American Safety Net (SAGE Publications, 2013), JANET ZOLLINGER GIELE AM ’58, PhD ’61, BJ ’74 shows the connection between changing women’s roles, family structure, and the vast array of social programs that have emerged since the Great Depression. The United States has a complex and uncoordinated collection of programs that serve as a safety net and constitute an implicit family policy, but many citizens are unaware of this reality and want to downsize government even as they resist any threat to Medicare, Social Security, and other supports to familial life.

CLEA SIMON ’83 has published a third mystery featuring the investigator Pru Marlowe, Parrots Prove Deadly: A Pru Marlowe Pet Noir (Poisoned Pen, 2013). Publishers Weekly praises Simon’s “pithy dialogue and distinctive characterizations.”

A Million Years with You: A Memoir of Life Observed (Houghton Mifflin Harcourt, 2013), by the naturalist ELIZABETH MARSHALL THOMAS ’54, BJ ’78, has just been published. It is “at once lofty and personal, mundane and impressive,” says Publishers Weekly.


Italian Renaissance Art: Understanding Its Meaning (Wiley Blackwell, 2013) is the latest book published by CHRISTIANE L. JOOST-GAUIGNER ’55, AM ’59, PhD ’72. This jargon-free analysis of the Italian Renaissance situates the movement in the larger context of the history of art.

JEANNE THEOHARIS ’91 has published the biography The Rebellious Life of Mrs. Rosa Parks (Beacon Press, 2013). In a New York Times review, NELL IRVIN PAINTER PhD ’74, BJ ’77 calls the book “richly informative, calmly passionate and much needed.”

The Cushion in the Road: Meditation and Wandering as the Whole World Awakens to Being in Harm’s Way (New Press, 2013) is a collection of spiritual, political, and personal essays by ALICE WALKER RI ’72. “Walker’s concern for the state of humanity and the planet comes through as impassioned and genuine, as does her view of the place of meditation in her personal life,” says Publishers Weekly.


ANNA NAGURNEY RI ’06 is a coauthor of Networks Against Time: Supply Chain Analytics for Perishable Products (Springer, 2013). The book provides a unified supply chain network analytics framework through generalized network models that capture perishability of products, the associated qualitative analysis, and algorithms for the computation of product flows, costs, prices, and more.

A novel by the late JUDITH SALZMAN ’65, EDM ’62, EDO ’88, titled The Original Amateur, will soon be available for purchase—for more information, visit www.judithsalousman.com. The novelist MARGOT LIVESEY RI ’13 says, “Salzman has taken a deeply serious subject—anti-Semitism in the United States on the eve of World War II—and an unlikely hero—the pharmacist Morris—and written a beautifully vivid, often humorous, always suspenseful novel.”

A third novel by INDIRA GANESAN RI ’72, As Sweet as Honey (Knopf, 2013), has just been published. Kirkus Reviews says, “The imaginary Indian coastal island of Pi, where Ganesan has set her previous fiction (Inheritance, 1998, etc.), works beautifully as the setting for this East Asian homage to To the Lighthouse, both the nostalgic recreation of a lost perfect moment and an exploration into Woolf’s ‘thousand shapes’ of love.’”

DIANA PINTO ’70, AM ’72, PhD ’77 has published Israel Has Moved (Harvard University Press, 2013), in which she presents a country simultaneously moving forward and backward—one increasingly “autistic” in its relations with its neighbors. Kirkus Reviews calls it “a solid work of intellectual criticism.”

Summer 2013 | RADC EFFE MAGAZINE  37
In Building Better Beings: A Theory of Moral Responsibility (Oxford University Press, 2013), MANUEL VARGAS RI ’09 argues that no theory of free will and moral responsibility can do justice to all the things we want from it.

The work of the late AI BI ’76 is gathered in Collected Poems of Ai (W. W. Norton, 2013). Publishers Weekly says fans “will continue to find her not just scary but truthful, fierce, and proud.”


Chinese Medicine and Healing: An Illustrated History (Harvard University Press, 2012), coedited by TJ HINRICHS ‘84, AM ’85, PhD ’93 and Linda L. Barnes MTS ’83, AM ’85, PhD ’98, introduces readers to Chinese healing practices through the contributions of 58 leading international scholars in fields such as Chinese anthropology, archaeology, history, medicine, and religion.

GUOQI XI RI ’09, whose book Strangers on the Western Front: Chinese Workers in the Great War (Harvard University Press, 2011) was the direct result of his fellowship at the Institute, has recently completed another volume tentatively titled Chinese and Americans: A Shared History (Harvard University Press, forthcoming), which also benefited from his year at Radcliffe.

ERIN RYAN ’91, JD ’01 has published Federalism and the Tyranny of War Within (Oxford University Press, 2012). Praised by constitutional theorists, the book explores the underlying tensions within American federalism and how they relate to modern regulatory problems. Federalism’s tug-of-war within is especially revealed in the contentious realms of environmental and land use law, and often reconciled through negotiated governance.

Exit: The Endings That Set Us Free (Sarah Crichton Books, 2012) is the latest book from SARAH LAWRENCE-LIGHTFOOT EDD ’72, BI ’77. Publishers Weekly says, “Believing that the small departures we make daily prepare us for the large ones—emigration, divorce, death—the author argues that each is a drama of ambivalence, decision-making, and epiphany.”

Twelve Weeks: An Artist’s Story of Cancer, Healing, and Hope (2012) is a self-published memoir by the painter, printmaker, and sculptor KAREN LEE SOBOL ’70, MAR ’74, who beat Waldenstrom’s macroglobulinemia—a rare blood cancer. In late March, Sobol contributed a guest blog post about her experience and the resulting book on the Reading Group Choices blog.

A book edited by MAUREEN O’REILLY-LANDRY ’78, A Psychodynamic Understanding of Modern Medicine: Placing the Person at the Center of Care (Radcliffe Publishing, 2012), describes the psychological strain placed on patients, families, and medical practitioners by rapid advances in modern medicine. Myron L. Weisfeld, the chairman of the Department of Medicine at the Johns Hopkins University, calls it “a remarkable volume that will help physicians step back and consider the illness through the eyes of their patients and form a better therapeutic alliance.”

JENNIFER GOODMAN WOLLOCK ’74, AM ’77, PhD ’81, a professor and the incoming director of undergraduate studies in English at Texas A&M University, has published Rethinking Chivalry and Courtly Love (Prager, 2011), which considers the interaction between these two medieval codes of conduct and their continuing global impact.

Biennale. On May 29, the Arts Beat blog of the New York Times featured a video about the artist and her work, including a preview of the US pavilion. The 55th International Art Exhibition will be up through November 24.

ANNE SEELBACK BI ’90 took part in a group show, The Women—Part II, at the Peter Marcelle Gallery in Bridgehampton, New York. The exhibit, which featured the work of 17 woman artists, was on view from February 9 to March 3.

DAVID LEVINE RI ’15 helped launch a new performance arts program at the Museum of Fine Arts Boston by participating in Odd Spaces, a performance art event and discussion that took place on May 15. His piece, titled durance, was presented in the Linde Family Wing for Contemporary Art.

La Capelli Salon, in Cambridge, held a retrospective showing of oil and watercolor paintings by MARIAN CANNON SCHLESINGER ’34. The show ran from May 3 to June 29.

JANE FINE ’79 had a solo show in New Orleans this spring. Fatty Was an Angel ran at The Front from March 9 to April 7. Fine studied at both the School of the Museum of Fine Arts and Skowhegan and has received grants from the New York Foundation for the Arts, the National Endowment for the Arts, and the Pollock-Krasner Foundation.

Negatives, prints, and ephemera of the photojournalist DIANA MARA HENRY ’69 are now in the archive at the W. E. B. Du Bois Library at the University of Massachusetts Amherst. The collection, Diana Mara Henry: 20th Century Photographer, includes work from her most historic assignment, as the official photographer of the National Commission on the Observance of International Women’s Year and the First National Women’s Conference in 1977. A smaller collection of 500 prints—including pictures from the campaigns of Bella Abzug and ELIZABETH HOLTZMAN ’62, JD ’65—lent by the photographer in 1976, formed the first contemporary collection of photography at the Schlesinger Library.
ON STAGE AND SCREEN

Third time was the charm at the Tonys for Dianne Paulus ’88. The artistic director of the American Repertory Theatre (A.R.T.) won the award for best direction of a musical for Pippin, which won for best revival of a musical. Paulus was previously nominated for her revivals of The Gershwins’ Porgy and Bess and Hair.

The two-time Tony nominee Anna Deavere Smith ’92 is the 2013 recipient of the Dorothy and Lillian Gish Prize. The acclaimed actor, author, and playwright was awarded the $300,000 prize on February 13.

The A.R.T. revival of Tennessee Williams’s The Glass Menagerie, directed by John Tiffany ’11, is headed for Broadway. The play—which stars Cherry Jones as Amanda Wingfield and Zachary Quinto as Tom—begins previews on September 5 and will open on September 26 at the Booth Theater.

The Huntington Theatre Company staged the world premiere of Smart People, which Lydria Diamond Rl ’13 worked on during her fellowship. The play, which explores the question of whether racism is hardwired in the brain, ran from May 23 to June 21.

Guapa, a new play by Caridad Svich Rl ’03, was staged at the Miracle Theatre in Portland, Oregon, from March 21 to April 13. Several other of her works were also staged or read across the country, including her bilingual version of In the Time of the Butterflies, based on the Julia Alvarez novel, at the Mixed Blood Theatre in Minneapolis and at Teatro Paraguas in Santa Fe; The Tropic of X, at the Single Carrot Theatre in Baltimore; La Casa de los Espíritus/The House of the Spirits, based on the Isabel Allende novel, at the Gala Hispanic Theatre in Washington, DC; The Way of Water, at the Welsh Fargo Stage Company in Cardiff, Swansea, and Newport, Wales; and Love in the Time of Cholera, based on the Gabriel García Marquez novel, at the Repertory Theatre of St. Louis.

Marion Bethel ’98 recently completed a documentary film titled Womanish Ways, Freedom, Human Rights & Democracy: The Women’s Suffrage Movement in the Bahamas, 1948–1962. For more, visit www.womenssuffragebahamas.com. This fall, Bethel will be a guest at Spelman College and the University of Toronto.

Chiori Miyagawa ’09 is one of five playwrights who contributed to Dream Acts, in which five undocumented teens from Mexico, Nigeria, Ukraine, Korea, and Jordan face the extraordinary challenge of living ordinary lives under the radar. The theater piece had a staged reading at New York University’s Skirball Center for the Performing Arts on March 10. An excerpt from Dream Acts was also read on March 1 at the NoPassport conference “Dreaming the Americas: Staging New Theaters/Challenging Hierarchies.” In addition, Miyagawa’s short play Medea, an Illegal Love Story was published in Issue 7 of Stone Canoe.

GRACE NOTES

Tariq O’Regan ’05 turned his opera Heart of Darkness—which he began at the Institute—into a suite for the Royal Philharmonic Orchestra. The suite had its London premiere at Cadogan Hall on April 23. O’Regan is currently working on a new ballet about Mata Hari for the Dutch National Ballet.

Yu-Hui Chang Rl ’11 organized a Radcliffe-studded event, “Hi-Fi-Sci: Music & Science Animation,” that took place on April 14 at the MIT Museum as part of the Cambridge Science Festival. With Dinosaur Annex, the professional new-music ensemble she directs (and for which Donald Berman ’11 plays piano), Chang commissioned five composers to write music in response to video clips submitted by scientists about their research. Three of the composers were Radcliffe fellows: Tamar Diesendruck Rl ’99, Rl ’13, Kurt Rohde Rl ’13, and Kate Soper Rl ’13. As for the science portion, Irving Epstein ’66, Am ’68, Phd ’71, Rl ’11 was Chang’s earliest collaborator on the project, and his clips were included in two compositions.

Kurt Rohde Rl ’13 also premiered a new work with the Lydian String Quartet at Brandeis University on April 6. His piece “treatises for an unrecovered past” was the winner of the 2012 Lydian String Quartet Commission Prize.

PUBLIC LIFE

On March 24, Kerry Healey ’82, a former Massachusetts lieutenant governor, was named the next president of Babson College. She will be the first woman to lead the college since its founding, in 1919. Healey, whose solid résumé as a businesswoman and a politician earned her the new position, holds a PhD in political science and law from Trinity College, Dublin.


The worker’s rights attorney Shannon Liss-Riordan ’90 teamed up with a local businessman to buy the lease on the Harvard Square location of the local chain Upper Crust Pizzeria. Liss-Riordan, who filed a class-action lawsuit on behalf of the chain’s undercompensated workers in 2009, has used the lease to establish The Just Crust Pizzeria. The restaurant employs a dozen former Upper Crust employees, all of whom share ownership.

Late last year, Leslie Morgan Steiner ’87 gave a TED talk, “Living through Crazy Love.” Based on her memoir, Crazy Love (St. Martin’s Press, 2009), a 2009 New York Times best seller, it is the first of more than 22,000 TED talks to feature a survivor of domestic violence. Video is available on YouTube and at www.ted.com.

In late winter, the filmmaking team of David Redmon Rl ’11 and Ashley Sabin took their latest documentary, Downeast, on a screening tour. Most recently, the film screened at the IFC Center in New York City from March 8 to 18.

HAVE YOU DONE SOMETHING EXTRAORDINARY?

SHARE IT: e-mail us at magazine@radcliffe.harvard.edu.
J. Nathan Kutz

J. Nathan Kutz RI ’13—known among his peers for his sharp suits and love of espresso—uses methods and ideas from applied mathematics to address a variety of problems in science and engineering. Through his research, he hopes to achieve a modern mathematical framework capable of advancing theories of information processing, statistical data analysis, and data-driven dynamical systems in areas as diverse as climate modeling, epidemiology, and neurosensory systems.

From Data Sets to Moth Brains

Who are your heroes?
Early in my career, I was fortunate enough to work briefly with James P. Gordon of Bell Laboratories. The more I got to know him, the more I wanted to be like him when I grew up. He was an exceptional scientist who combined theory and experiment in his work, much as I am attempting to do. Everybody who knew Jim thought the world of him; he was a distinguished gentleman and a class act of the highest order.

Describe yourself in six words or fewer.
Disciplined, kind, warm, trustworthy.

Which trait do you most admire in yourself?
I’m very disciplined, and that discipline has helped carry me through dry spells and a generally overbooked schedule.

What is your most treasured possession?
My espresso machine. It has allowed me to be an amateur barista so that I can develop my latte art. In fairness, I am looking at dumping my current machine for an upgrade . . . so much for “treasured.”

Were your life to become a motion picture, who would portray you?
I would hope for George Clooney—that would certainly be a big upgrade.

What inspires you?
Discovery and creativity. Both these activities involve taking risks and failing. So perhaps when an idea finally works, it feels fantastic and helps inspire additional ludicous thoughts. Also, most things Italian inspire me (food, wine, gelato, clothes, cappuccino . . .).

Where in the world would you like to spend a month?
Rome. It is full of all the simple pleasures I love. It also is so incredibly inspiring to see the history and art that have shaped the world.

Name a pet peeve.
Loud public cell phone usage!

What is your fantasy career?
I would love to be as funny as Jon Stewart so that I could host the Daily Show. Plus I could still wear a suit and use all my quantitative skill set to expose some of the absurdities of government and politics.

Tell us your favorite memory.
Playing with my two brothers on the beaches of Rio de Janeiro as a kid. Those were halcyon days.

Your work makes a connection between Pablo Picasso’s cubist work The Guitar Player and a George Washington–shaped chicken nugget that sold on eBay for $8,100. Can you briefly explain that for our readers?
Experiments suggest that our neurosensory systems are especially well suited for stereotyping input data into well-known (recognized) patterns of neural activity. In particular, sensory systems attempt to bin and classify data into things we “know.” Thus, a randomly shaped chicken nugget or a highly abstracted set of lines and colored boxes by Picasso can cause our brains to reconstruct George Washington or a guitar player in our neural systems of “recognition.”

How is it that you—a mathematician—work in the lab with neuroscience postdocs?
Like many great things in life, my first serious foray into neuroscience came about from randomness: a chance encounter with a new biology faculty member (Jeff Riffell) at the University of Washington at a lunch for about 500 people that neither of us wanted to attend. After the usual pleasant and, within five minutes of our meeting, we had started an intense dialogue about his neural recordings of moth olfaction. That same week we met again to continue our discussion and develop a collaborative strategy for quantifying the neurosensory signal processing of the antennal lobe of the Manduca sexta moth.

Things simply took off from there. As biology grows more and more quantitative, especially because of the rich data sets now being collected, partnering with mathematicians has become natural, if not critically necessary, for progressing into the future.
When Andrea Louise Campbell, a College alumna and a professor of political science at the Massachusetts Institute of Technology, arrived at the Radcliffe Institute, she was prepared to advance her project investigating the budgetary effects of the Great Recession on American states. She has done that—and more.

After a family member was seriously injured in a car accident, Campbell was inspired to take on another project. She’s currently writing a book that explores how means-tested programs vary across the United States. To qualify for a programs like Medicaid, recipients must be poor and stay poor, and eligibility and benefit levels vary greatly from state to state—a situation she calls “50 worlds of social assistance.”

The 2012–2013 Katherine Hampson Bessell Fellow, Campbell points out there is overlap in her two projects: whether it is the economic decisions of decades ago or health care finance issues of today, she is studying the policy decisions of individual states. And she brought them together in one place—the Radcliffe Institute.
When Everything Changed

October 22, 2013

Gail Collins

Please join us for a lecture by the New York Times columnist Gail Collins about how and why the national view of American women changed so dramatically between 1960 and today.

This event is the 2013–2014 Maurine and Robert Rothschild Lecture at the Arthur and Elizabeth Schlesinger Library on the History of Women in America. It is free and open to the public and will be shared online.

For more information please go to www.radcliffe.harvard.edu.