Great Minds, Great Explorations
Celebrating 15 years of the Radcliffe Institute for Advanced Study and 135 years of Radcliffe

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Historian Linda Gordon
Technology in the Library
Rethinking End-of-Life Care
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Summer 2014

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Mark your calendars

The artist Kara Walker will speak at Radcliffe on December 8. Please check the website for details about time and registration.

Among Walker’s recent works is the monumental sculpture she installed in the former Domino Sugar factory in Brooklyn, titled A Subtlety, or the Marvelous Sugar Baby. More than 100,000 people viewed the sugar-coated piece between May and July.

Walker’s art also includes drawing, painting, text-based work, video, film, performance, and cyclorama.

Her exhibitions have been shown at the Museum of Modern Art in New York, the San Francisco Museum of Modern Art, the Modern Art Museum of Fort Worth, and the Art Institute of Chicago.

Her first museum survey was organized by the Walker Art Center in Minneapolis.
ACADEMIC INSTITUTIONS are places of comings and goings, and the Radcliffe Institute is no exception. This year we welcomed our 50 fellows, student researchers, Harvard faculty members, guest lecturers, and visiting scholars for everything from yearlong projects to three-day explorations to single days of discussion.

As an urban historian, I was especially delighted to host Michael Kimelman, who made the most of his visit by meeting with students, delivering a wonderful talk titled “The Politics of Public Space,” and sharing his perspective on the occupation of public spaces in Cairo, Istanbul, and New York City (see page 2).

Nancy F. Cott, a professor of history at Harvard and the first faculty leader of the Schlesinger Library, stepped down from her post this spring after 12 years, during which she led the library to new heights, especially with regard to acquiring, preserving, and sharing collections (see page 16).

The year culminated in our Radcliffe Day celebration of 15 years of the Radcliffe Institute for Advanced Study and 135 years of Radcliffe. The day featured a thousand friends; three panels of college alumnae, Radcliffe Institute fellows, and Harvard faculty members on topics including arts, humanities, sciences, and social sciences; and one Radcliffe Medal awarded to Drew Gilpin Faust, the Institute’s founding dean and now president of Harvard University.

At Radcliffe Day, we were proud to announce that with the support of 11,500 donors, we are more than halfway toward the $70 million goal of The Radcliffe Campaign. We highlighted the recent leadership gift from Maryellen Kulkundis Johnson ’57 and her husband Rupert Johnson. (You can read more about this gift on page 35.)

This issue also features a report about our truly multidisciplinary spring conference on gender, medicine, and the public’s health, organized by Janet Rich-Edwards ’84, SD ’95, codirector of the Radcliffe science program in Academic Ventures, associate professor of medicine at Harvard Medical School, and associate professor in the department of epidemiology at the Harvard School of Public Health.

While summer is often a quiet time in academia, we are busy now with summer fellows (fellows from prior years who are eager to return for a month or two); library researchers, particularly grant recipients, working with collections at the Schlesinger; and Harvard faculty members leading Exploratory Seminars. The staff is preparing for a busy new academic year during which we will welcome new fellows, students, faculty members, and researchers and host lectures, conferences, and symposia for the public—the hallmarks of how we generate and share ideas.

LIZABETH COHEN
Dean, Radcliffe Institute for Advanced Study
by Deborah Blagg

“Picture a giant with one foot raised, poised to squash a poodle.” If the image that comes to mind is a storybook ogre looming over a small, fluffy creature, you need to recalibrate. The description is from a December 2013 column by New York Times chief architecture critic Michael Kimmelman. The giant in question is a proposed 1,424-foot Manhattan skyscraper with a cantilever feature at 290 feet that would obscure a sizable chunk of sky above the “poodle,” a landmark French Renaissance–style building that has been in the neighborhood since the 1890s.

During a recent Radcliffe visit, Kimmelman talked with Radcliffe Magazine about his distinctive writing style, saying, “Operating in the space between reporting...
UNRULY COMMONS

A childhood spent playing in parks and on sidewalks and streets in Greenwich Village inspired to Kimmelman a lifelong appreciation of public spaces. He capped off his recent visit to the Radcliffe Institute with a lecture titled “The Politics of Public Space.” “Disenfranchised masses often seek change through the physical occupation of public space,” observed. “As early as 1872, New York State passed a law requiring a permit for any gathering of 20 people or more in public.” Over a century later, he said, that restriction influenced the decision by Occupy Wall Street organizers to stage their protest in the privately owned Zuccotti Park and not in Washington Square or Central Park. It’s also why, Kimmelman emphasized, “post-Occupy, various authorities have passed regulations curtailing the use of privately owned spaces.”

Last year’s massive protests in Istanbul’s Taksim Square followed news that Turkey’s government planned to develop Gezi Park, one of the city’s few spaces for large public gatherings. “The conflict over public space in that case openly pitted control versus freedom, segregation versus diversity, and order versus messiness,” said Kimmelman, who reported that one Turk he interviewed described Gezi as “the unruly commons in the middle of the city.” “To a large extent,” he said, “the most effective public spaces are indeterminate, ambiguous, and messy.”

Kimmelman left open-ended the question of the effectiveness of protests in public spaces. Reflecting on the aftermath of the 2011 revolution launched in Cairo’s Tahrir Square, he said, “Ultimately, tanks trump tents . . . but it’s too early to say that Tahrir had no impact, since revolutions can take generations.” Ensuring that future generations of change seekers will have access to public spaces is a key item on his agenda. “How we build and sustain those spaces,” he said, “how we make them humane and economically and culturally vibrant, seem to me to be the big questions for someone in my job.”

and abstract criticism is the only way to do my job.” An award-winning journalist, the Franke Visiting Fellow at the Whitney Center for the Humanities at Yale University, and a regular contributor to the New York Review of Books, he places equal weight on describing the aesthetics of the built environment, analyzing the decisions that create and govern it, and illuminating its impact on the way we live.

In the column referenced above, for example, Kimmelman’s opinion of the cantilever design isn’t the main point. The issue at the heart of the piece—whether existing zoning and tax laws in Manhattan adequately address the challenges and opportunities posed by the influx of sky-piercing luxury residences—is, typically, much broader. “What do these projects add at street level, where the other 99 percent live?” Kimmelman writes. “What’s their return for claiming the skyline that is our collective identity?”

Aesthetics are important to Kimmelman, but he places design in a context that includes not just architects and their clients, but also the developers, public officials, engineers, transit specialists, landscape designers, academic activists, artists, environmentalists, and citizens from all walks of life who influence and are influenced by the outcomes of design. He deeply believes that “architects have the ability and a responsibility to reshape our built environment in ways that serve the common good.” He is an admirer of the late writer and urban activist Jane Jacobs, whose influential 1961 book The Death and Life of Great American Cities argued against the then-conventional thinking that urban renewal was a design challenge best addressed without much neighborhood-level input. “Jacobs’s book came at a time when a certain line of top-down policy thinking was running aground,” Kimmelman notes. “That moment in the early ’60s was crucial for shifting the conversation.” He thinks architecture has now arrived at another inflection point. “Partly for economic reasons, the conversation about architecture and design has drifted toward a focus on

A video of the full public lecture is online at www.radcliffe.harvard.edu/video/michael-kimmelman-politics-public-space.

Photograph by TONY RINALDO

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material and formal convention and a certain kind of celebrity culture,” he states. “This emphasis has isolated architecture and made it an extension of sculpture, at least in the public’s mind. It’s time to recover some of architecture’s traditions and to see it as what it is: part of the built world and how we live.”

**Why Architecture Matters**

The son of a physician and a civil rights activist, Kimmelman grew up in the 1960s and 1970s in Greenwich Village, a place he refers to as his “psychological home.” He describes his parents as “extremely left-wing” quipping that his father read the *New York Times* “as if it were the official CIA organ.” Home was a place where journalism was taken seriously, he says, “and there was always a sense of lively conversation.”

Kimmelman’s first assignments at the *New York Times* drew not on his undergraduate degree in history *summa cum laude* at Yale or his master’s in art history at Harvard but on his talents as a musician. A gifted pianist with performance credits in New York and Europe, Kimmelman started out as a freelance music critic at the *Times* in the late 1980s. He was rapidly promoted to chief art critic in 1990.

During his many years in that post, he wrote at length about artists such as Henri Cartier-Bresson, Richard Serra, and Lucian Freud and was named a 2000 Pulitzer Prize finalist for “his gracefully written observations on art and artists.” Among his several books, *The Accidental Masterpiece: On the Art of Life and Vice Versa* (Penguin Press, 2005), which deals with the power of art to transform lives, became a national best seller.

In 2007 Kimmelman moved to Berlin and began writing the paper’s Abroad column, using culture “as a way to examine social and political affairs.” He covered an expansive array of topics in Europe and the Middle East, including life in Gaza under Hamas, the impact of Vladimir Putin on Russian culture, and the coexistence of rich cultural treasures and extreme xenophobia in Dresden. During this period, Kimmelman says, he was “always searching for new ways to write about why art matters in real life.”

That real-life connection has been much easier to make since his 2011 transfer to the *Times*’s architecture beat. “When you write about architecture, the ways it matters are self-evident,” says Kimmelman, whose columns on topics such as branch libraries in Queens, low-income housing in the Bronx, urban planning lessons from Hurricane Sandy, and Zuccotti Park’s essential role in the Occupy Wall Street movement inspired *New York Magazine* to dub him “The People’s Critic.”

His objection to a Museum of Modern Art expansion fell on deaf ears, but his analysis of the plan unblinkingly exposed conflicts. “Complexity is crucial to progress,” he says. “One needs to examine how things work in order to know how to move forward.”

**DEBORAH BLAAG IS A FREELANCE WRITER.**
The 15th Amendment was ratified in 1870, but is America’s ideal of universal suffrage being threatened?

In framing the conversation, the moderator, Daniel Carpenter—who is the Allie S. Freed Professor of Government and director of the Center for American Political Studies at Harvard and director of the social sciences program in Radcliffe’s Academic Ventures—made a chilling observation. “It is worth noting,” Carpenter said, “that the voting rights regression . . . is taking place at a time when other kinds of citizens—quite literally, in recent law, those citizens formed by chartered corporations—are gaining unprecedented authorities and powers in public life.”

Carolina at Chapel Hill (for whom, owing to an injury, he was substituting)—have been leaders in the grassroots Moral Monday Movement in their home state, even risking arrest for civil disobedience by demonstrating against the general assembly’s efforts.

Injecting a bit of optimism into the proceedings, Tony Horwitz RI ’06, a journalist and the author of Confederates in the Attic: Dispatches from the Unfinished Civil War (1999) and Midnight Rising: John Brown and the Raid that Sparked the Civil War (2012), said that he views current efforts to suppress voting rights as a doomed, last-ditch assault on all that the civil rights movement achieved. The American South is changing, with some suburbs “integrating so rapidly that legislators can no longer gerrymander quickly enough to keep up,” he said.

Providing a historical perspective, Darlene Clark Hine RI ’04, the Board of Trustees Professor of African American Studies and a professor of history at Northwestern University, detailed the evolution of African American enfranchisement—from challenges to the Texas white primary law to the ultimate passage of the Voting Rights Act. Lani Guinier ’71, the Bennett Boskey Professor of Law at Harvard Law School, pointed out a fundamental problem with the power that states wield by determining who may or may not vote: The decision applies to federal as well as state elections. She called the distribution of power in the United States “limited and inflexible” as she described voting laws in Canada and Germany. In Canada, for example, census takers also register voters.

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A Turning Point in the 21st Century?

This year women won the Nobel Prize, the Pulitzer Prize, and the Booker Prize.

When the Board of the Modern Library of America named the 100 best novels of the 20th century, its list featured 91 novels by men and 9 by women. Gish Jen ’77, BI ’87, RI ’02, the author of six books—including the recent Tiger Writing: Art, Culture, and the Interdependent Self—noted this fact at the start of the Radcliffe Day panel “Gender and the Business of Fiction,” which she moderated.

Women writers also face an uphill battle in the magazine world. According to slides Jen showed from VIDA (vidaweb.org), an organization that’s been tracking the number of male and female bylines in literary magazines since 2009, the New York Times Book Review has improved under editor Pamela Paul, with 55 percent male bylines, and the Paris Review published more women than men in 2013, with bylines by 48 women and 47 men. Meanwhile, 80 percent of writers at the New York Review of Books were men that year.

Women Prizewinners in Fiction
Panelist Elisabeth Schmitz ’86, the vice president and editorial director of Grove Atlantic, said that during her 25 years in the publishing industry, her biggest challenge has been how to sell literary books. Famously, her first acquisition was the award-winning novel Cold Mountain, by Charles Frazier. Although she hasn’t taken gender into account when acquiring books, she has acquired twice as many women writers as men. Her firm, however, has published 86 male fiction writers and 56 female fiction writers; among its memoir authors, 14 are male and 9 are female.

Schmitz pointed out that the editor of the New York Times Book Review and the two most prominent daily reviewers of fiction at the Times are women. “Women this year won the Nobel Prize, the Pulitzer Prize, and the Booker Prize,” she said. “Although the National Book Award went to a man this year, the last three went to women.”

“I do think we’ve reached a turning point in the 21st century,” she said, “even though having women in leadership positions doesn’t necessarily ensure change.”

Progress for Women in Fiction; Disparities in Nonfiction
Panelist Ann Hulbert ’77, the books and culture editor at the Atlantic and the author of two books, including a biogra-
Since the 1940s, when researchers confirmed that DNA contained hereditary material, genetic research has been advancing at breakneck speed. By 2000, scientists had mapped out the entire human genome—information that is now being used to understand diseases such as Alzheimer's, cancer, and diabetes. But can this science help treat diseases? Recent research at the intersection of biology and engineering holds great promise for improving human life, but at what cost? The Radcliffe Day panel “What Is Life? The Science and Ethics of Making New Life in the Laboratory” scientists assure us that their discoveries—from gene therapy to stem cells—don’t have to come with an ethical price tag.

Scientists are becoming increasingly able to synthesize life—but should they?

Forging Our Own Canon
Claire Messud RI ’05, author of The Woman Upstairs and The Emperor’s Children, said that although 80 percent of fiction readers are female, “the tastemakers, our critics, remain chiefly male.” Since the canon has remained male, she said, “We need to forge or simply retrieve our own canon.”

Messud listed the women writers she was raised on—including Willa Cather, Eudora Welty, Mavis Gallant, and Alice Munro—and said that among the living writers whose work interests her the most, the majority are women. “I pass discoveries on to friends like precious contraband,” she said. “And when the world recognizes them, too, I rejoice. But I don’t wait for it to happen.”

Messud exorted the audience to read more, recommend more, and share more. “We are the readers,” she said. “We have the writers. We’re no longer as insistently financially subservient as once we were. We can claim what we like.”
New Life in the Laboratory” sought to identify the promise and perils of these scientific advances.

Linda Griffith RI ’11, a professor of biological and mechanical engineering at Massachusetts Institute of Technology, shared an epiphany she experienced as a result of undergoing in vitro fertilization: that the IVF process, with all its production of embryos, potentially caused pain to the women who were unable to use them. “It made me wonder,” she said, “what can we do from an engineering standpoint to help these women?” So rather than treating infertility itself, she decided to focus on treating the causes of infertility. Griffith, now the director of MIT’s Center for Gynepathology Research, uses systems biology to analyze the immune networks of endometrial inflammation—and she hopes to eliminate the need for embryonic stem cells in that type of research.

Another woman blazing a trail in the laboratory, Pamela Silver RI ’12—a professor of systems biology at Harvard Medical School and a founding core faculty member of the Wyss Institute—creates new organisms, such as mouse gut bacteria, that can detect previous drug exposure. Just as silicon was the technology of the past century, Silver said, “I believe that the engineering of life is the technology of this century. Now we have the ability to make DNA... we can make it relatively cheaply and we are going to make it ever more cheaply, and very fast.”

In fact, all the projects in the lab run by David Liu ’94 use just such engineering, translating DNA sequences into synthetic molecules. Liu—a professor of chemistry and chemical biology at Harvard University, a senior associate member of the Broad Institute of Harvard and Massachusetts Institute of Technology, and an investigator at the Howard Hughes Medical Institute—hopes to use technologies like this to, he said, “co-opt some of the most fundamental features of living systems—that drive their evolution—and use them to offer society and science some real benefits.”

The potential ethical and legal ramifications of this research aren’t lost on scientists, and I. Glenn Cohen JD ’03, RI ’13, a professor of law and codirector of the Petrie-Flom Center for Health Law Policy, Biotechnology, and Bioethics at Harvard Law School, was on hand to consider that angle. He did so by looking at the question of life from theoretical, commercial, and political perspectives. Cohen maintained that we should put the question of personhood, which is a legal and moral concept, above all. “That is the question we should be debating, not questions about living and questions about human beings,” he said. “The question about who gets rights is much more difficult.” He went on to explore the legality of selling made-to-order embryos and the unintended consequences of a personhood amendment passed in Mississippi.

An animated discussion ensued when the moderator, Eric S. Lander, the president and founding director of the Broad Institute and a professor of systems biology at Harvard Medical School, further explored the limits of ethical acceptability by posing a series of hypothetical scientific scenarios to the panelists.

Regardless of the technology involved, though, panelists held that it should be applied with the best intentions. “When we meet as synthetic biologists—and we’ve met many times—we always frame it as engineering biology for the good of the world,” said Silver.

Lander added, “One is always aware of the sense of responsibility that comes in working in this field.”
by Madeline Drexler

When the playwright, author, and activist Eve Ensler described how her new book “burned through me,” she was aptly setting the stage for the Radcliffe Institute’s April conference, “Who Decides? Gender, Medicine, and the Public’s Health.” Ensler’s In the Body of the World: A Memoir of Cancer and Connection is a searing portrayal of her battle against advanced ovarian cancer and her global V-Day campaign targeting violence against girls and women.

That creative bridging of the personal and the political was sustained the next day, as a distinguished roster of physicians, policymakers, journalists, and academics from around the world revealed how often-misguided assumptions about gender shape medical diagnoses, research priorities, and access to treatment. As Lizabeth Cohen, dean of the Institute, put it, “Health is rarely about health alone.”

Indeed, medicine’s shifting categories of illness and well-being more often reflect “the way that the social world comes smack into the body,” as Arthur Kleinman AM ’74 put it. He’s a psychiatrist and medical anthropologist at Harvard Medical School and the Esther and Sidney Rabb Professor of Anthropology at Harvard.

Wandering Wombs

Ever since Hippocrates theorized about the “wandering womb”—the notion that a displaced uterus floats around the body, provoking a host of ills (a list that would eventually include hysteria)—women have been disproportionately labeled with what we now call depression, anxiety, and post-traumatic stress disorder. Such diagnostic trends represent “a medicalization of women’s misery,” said Jane M. Ussher, professor of women’s health psychology in the Centre for Health Research at the University of Western Sydney School of Medi-
of Medicine. As an antidote, Ussher offered myriad nonmedical causes of female distress: Women are more likely than men to be poor, to have arduous caregiving roles, to be victims of physical or sexual abuse, and to be socialized to ruminate about their problems and internalize psychic pain.

The strange history of a drug named Sarafem exemplifies the gendered slant of psychiatric diagnoses, said Nate Greenslit, a lecturer in the Department of the History of Science at Harvard University. Sarafem is chemically identical to the blockbuster antidepressant Prozac. After Prozac went off patent, the drug was rebranded in 2002 by Eli Lilly and Company as a remedy for “premenstrual dysphoric disorder” (PMDD)—defined as a severe form of premenstrual syndrome. It was no coincidence that Sarafem hit the shelves just as direct-to-consumer pharmaceutical marketing took off. TV commercials for the drug featured hapless women angrily crashing grocery carts and querulously searching for car keys. “Think about the week before your period. Do you feel irritability, tension, tiredness? Think it’s PMS? Think again. It could be PMDD.”

**Biggest Disease on the Cultural Map**

“Think again” was the unstated theme of a conference that challenged conventional wisdom at every turn. The journalist Peggy Orenstein, author of the provocative April 2013 cover story in the *New York Times Magazine, “Our Feel-Good War on Breast Cancer,”* linked her medical travails to a larger scientific and cultural tug-of-war. Orenstein was first diagnosed with breast cancer in 1997; the disease returned in 2012. Between those two diagnoses, the breast cancer awareness movement soared.

“Breast cancer has become the biggest disease on the cultural map,” she said. Orenstein found that virtually every public place on her daily route—“the supermarket, the dry cleaner, the gym, the gas pump, the mall, the florist”—was decorated with posters proclaiming early detection the best protection. Today, according to the federal Centers for Disease Control and Prevention (CDC), more than two-thirds of US women age 40 and older have had a mammogram within the past two years—a medical trend that fits the cultural imperative of personal empowerment.

But the concomitant rise in breast cancer diagnoses has not translated into saved lives. That’s because mammograms are far better at detecting slow-growing or never-to-be-deadly cancers than at finding lethal tumors at a treatable stage. When a federally appointed task force recommended in 2009...
that women start screening at age 50 (instead of 40) and get mammograms every two years (instead of annually), many breast cancer advocacy groups were furious. Even the Obama administration distanced itself from the recommendations, assuring women and doctors that government insurance programs would continue to cover routine annual mammograms for women starting at age 40.

Orenstein warned that such willful blindness to the data won’t serve women’s health. “We’re not going to screen our way out of breast cancer,” she said. Rather, scientists need a better understanding of what triggers these metastases. “I think women can handle the truth. I think we can live with complexity.”

**Matters of the Heart**

Another inconvenient truth is that heart disease kills 10 times as many US women as breast cancer does—yet 10 times as much research money is spent on breast cancer as on women’s heart disease.

Why the illogical disparity in funding? Because policy-makers, and even doctors, are looking through gender filters. Medicine traditionally considered heart disease a male affliction. Moreover, the clinical signs of heart attack in women are different from those in men—in women, the waxy plaque in coronary arteries erodes; in men, it explodes—yet many emergency room screening protocols target the classic male-pattern signs and symptoms.

In 1984, women became

*Photographs by Tony Rinaldo*
the majority of heart disease victims in the United States. But not until 1996 did the National Institutes of Health and the CDC acknowledge the reversed demographics and retool their policies. “I daresay had it been an infectious disease epidemic, it would have been recognized much more quickly,” said C. Noel Bairey Merz MD ’81, director of the Women’s Heart Center and the Preventive and Rehabilitative Cardiac Center at Cedars-Sinai Medical Center. “I’m quite sure if it had anything to do with the prostate, it would have been recognized very quickly.” Women remain vastly underrepresented in clinical trials on heart disease.

Nothing About Us Without Us
On the bright side, the past 50 years have seen dramatic progress in women’s health, including Medicare and Medicaid; Title IX, the federal civil rights law that strengthened women’s athletic programs (not only improving women’s health but also delaying sexual activity and pregnancy); campaigns against domestic violence; and increased funding for research on women’s health.

But Paula A. Johnson ’80, MD ’84, MPH ’85, a professor of medicine at Harvard Medical School and executive director of the Mary Horrigan Connors Center for Women’s Health and Gender Biology at Brigham and Women’s Hospital, reminded the audience that gender gaps persist. One in three women has experienced intimate partner violence; half the pregnancies in the United States are unintended; and women make up the majority of unpaid caregivers, putting their own health at risk.

The 2010 Affordable Care Act (ACA) has begun to address these inequities. As US Representative Louise M. Slaughter (D-NY) recounted (in a gleefully sardonic “Can you believe it?” tone): Before the ACA, eight states and the District of Columbia allowed insurance companies to consider domestic violence a preexisting condition, and single women who shopped in the private insurance market could be charged more than men for the same policy.

Thankfully, those days are gone. One of the achievements of the ACA is that it treats women not as special cases but as patients with complex health needs across the life cycle. Ruth J. Katz, director of the Health, Medicine and Society Program at the Aspen Institute, consulted closely on the drafting of the bill in her role as chief public health counsel with the US House of Representatives Committee on Energy and Commerce. Before an audience in which veteran health activists were well represented, she proudly recited an organizing slogan that guided her as the ACA was being negotiated: “Nothing about us without us.”

Throughout the day, the energy and excitement in the Knafel Center was palpable. Conversations struck up by new acquaintances spilled over into the lunch hour and the late-afternoon reception. In a sense, the group heeded Eve Ensler’s exhortation from the night before: “Our biggest journey is to come back to our bodies—as human beings.”

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The journalist and author Madeline Drexler is editor of Harvard Public Health magazine. Her most recent book is A Splendid Isolation: Lessons on Happiness from the Kingdom of Bhutan.
2014–2015 Radcliffe Institute Fellows

**Writing books, creating art, pioneering research**

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**Additional Information**

- **2014–2015 Radcliffe Institute Fellows**
- **Writing books, creating art, pioneering research**
- **Name:** Harith Hasan Al-Qaraweew
- **Institution:** Radcliffe Institute
- **Field:** Political Science
- **Country:** United Kingdom
by Colleen Walsh

When Rosalind Picard visited the amusement park Six Flags recently for her son’s birthday, she wore four high-tech bands, one on each wrist and ankle. The specialized cuffs, developed by Picard, a professor of media arts and sciences at Massachusetts Institute of Technology, and MIT Media Lab researchers, tracked excitement levels—a critical component of a place where dizzying rides are designed to submit visitors to disturbing g-forces.

The bands gauge the wearer’s emotional reaction to stimuli by tapping skin conductance, an indicator of the state of the sympathetic nervous system, which controls the body’s flight-or-fight impulse by ramping up responses such as heart rate and blood pressure.

When the bands’ data were downloaded and analyzed, Picard’s excitement registered on a red line that spiked dramatically at times during the day. Predictably, her system nothing to do with the amusement park. “It was getting out the door in the morning with the kids,” Picard said.

During a talk this past spring at the Radcliffe Institute, Picard, known for her work with “computing that relates to, arises from, or deliberately influences emotion,” described how the sensors could shed light in the coming years on studies of sleep, epilepsy, and even depression.

“The wristbands of the future can, I think, provide some very significant medical insight,” she said. “If you find that you can show with your own personal sensor that something is regularly associated with calming or regularly associated with certain kinds of anxiety . . . then this can be a very powerful tool in your life to give you better insight into your life—and not just insight, but the ability to share that insight with other people.”

Picard’s research was spurred by her interest in working with autism patients, many of whom can’t use words to tell people how they are feeling. She described tracking a young autistic girl’s reaction to stimuli using a wristband fitted with special sensors, and even charting a baby’s

AN EMOTIONAL ROLLER COASTER

On a trip to Six Flags, Picard outfitted each of her wrists and ankles with sensors to gauge her emotional response using skin conductance. The results surprised her.

| The most stressful part of Picard’s day trip to an amusement park, it turned out, was simply getting out the door. | Predictably, the biggest emotional peaks came as a result of riding the biggest, fastest roller coasters. |

Picard got on these rides multiple times with her children, which accounts for the repeated spikes.
helpful in monitoring medical conditions

emotional reaction after a feeding with a fuzzy band attached to the infant’s ankle.

“All of a sudden, here in the middle of feeding, the signal goes up, up, up, up, way up,” said Picard, pointing to a dramatic spike on a graph that indicated the baby’s increasing excitement level. “And then, at the peak, the baby starts crying. Isn’t that interesting? If you could have seen it go up during the feeding before, you might have been able to think, ‘Maybe it’s time to burp the baby.’”

Picard said that one of the many surprises she encountered during her work involved the wrist sensor’s ability to monitor the severity of epileptic seizures.

While tracking a young boy with autism, she realized that one of his enormous spikes in skin conductance occurred just prior to a seizure. Although she and her researchers had spent the bulk of their time studying emotional nuances, they were “suddenly finding these medical events that are just overwhelming.”

Another surprise, Picard said, involved an MIT student who agreed to wear a wristband for a week. Reviewing the results, Picard observed “lots of activation” when he was studying, working on labs, or doing homework. But some of the student’s biggest peaks came when he was asleep. She suggested that the activity—which occurred during slow-wave sleep, not the REM sleep cycle most closely associated with dreaming—“may be related to the process of memory formation.”

Rosalind Picard and her MIT colleagues developed special cuffs to track emotional responses to stimuli.

MORE SMART CLOTHES IN OUR VIRTUAL WARDROBE

Picard’s presentation was part of the Institute’s Smart Clothes Lecture Series, which grew out of last fall’s science symposium and was sponsored by Radcliffe’s Academic Ventures program.

→Her lecture is available in full online at www.radcliffe.harvard.edu/event/2014-rosalind-w-picard-lecture.

OTHER LECTURES FROM THE SERIES

“SMART SUITS TO ENABLE ASTRONAUT EXPLORATION OF MARS”

DAVA J. NEWMAN, professor of aeronautics and astronautics and engineering systems, director of the Technology and Policy Program, and director of the MIT Portugal Program, Massachusetts Institute of Technology

This talk presents advanced space suit concepts for human exploration of Mars and discusses how these smart technologies can be used here on Earth to enable enhanced locomotion.

→www.radcliffe.harvard.edu/event/2013-dava-j-newman-lecture

“THE ETHICIST’S AND THE LAWYER’S NEW CLOTHES”

I. GLENN COHEN RI ’13, professor of law and codirector of the Petrie-Flom Center for Health Law Policy, Biotechnology and Bioethics, Harvard Law School

This lecture focuses on legal and ethical issues pertaining to the future of smart clothes, from enhanced exosuits for members of the armed services to clothing that spies on you.

→www.radcliffe.harvard.edu/event/2014-i-glen-cohen-lecture
At the end of June, Nancy F. Cott left her position as the Carl and Lily Pforzheimer Foundation Director of the Schlesinger Library, to which Drew Gilpin Faust, the founding dean of the Radcliffe Institute, had recruited her in 2001. Cott will remain on the Harvard history faculty, where she is the Jonathan Trumbull Professor of American History.

“Nancy’s visionary intellectual leadership has shaped what the library has acquired, digitized, and shared with the world,” says Lizabeth Cohen, dean of the Radcliffe Institute. “From boxes filled with to-be-processed treasures in the archives to the public events that filled rooms and minds, her impact on our work and our library cannot be overstated.”

Among the highlights of Cott’s accomplishments are organizing the Schlesinger Library Council, whose members are partners in guaranteeing the library’s future; expanding the Schlesinger’s research grant program by increasing the number of awards and adding grants for oral history projects; and overseeing the library’s extensive building renovations. The library’s Maximum Access project, which eliminated a significant backlog of collections in need of processing, was completed under Cott’s leadership.

During her tenure, the Schlesinger has become a leader in collecting born-digital materials and in using newly available digital tools. Cott hired Marilyn Dunn, the library’s executive director and Radcliffe Institute librarian, who oversees the Schlesinger’s digital programs. Cott also organized many successful events, including the library’s 60th and 70th anniversary celebrations and a well-attended conference about the achievements of the chef, author, and television personality Julia Child.

Among the manuscript collections that the Schlesinger acquired under Cott are the papers of Ti-Grace Atkinson, a radical feminist writer; Catharine MacKinnon, a lawyer and advocate for human and women’s rights; and Patricia Williams, a legal scholar and proponent of critical race theory.

Schlesinger Library Council member Susan Ware AM ’73, PhD ’78, an independent scholar and writer, will serve as a senior advisor to the library while Radcliffe and the history department search for Cott’s replacement.
The Future of Saving the Past

by Corydon Ireland

Saving the past is what archivists do. In quiet places, piled high with records—at universities and museums, mostly—archivists bring order to the soul of a culture: diaries, pictures, books, ephemera, and (increasingly) masses of digital data. They select, organize, and describe collections with a summarizing tool called the finding aid. After that, they ensure access and provide reference services to historians and other users.

Meanwhile, these seldom-seen guardians of conserved culture are grappling worldwide with new technologies to navigate an emerging, quickening, and expanding digital age. That struggle was the focus of a two-day Radcliffe Workshop on Technology and Archival Processing this spring, where 65 experts gave glimpses of the future and deliberated on the implications.

They heard, for instance, about computer programs that crawl through terabytes of data looking for word patterns; facial recognition software that mines video captions for metadata; and new ways to scan ancient manuscripts, defeat the puzzle of handwriting, and provide key words for searching scholars. All the while, most futurists agreed, archivists themselves will remain irreplaceable: the judges of content, the organizers of artifacts, and the providers of historical context that scholars need. Even the finding aid will survive, though perhaps with new ways for users to add comments.

The workshop, at the Knafe Center, was the third such gathering at Radcliffe in three years, all...
funded by Radcliffe’s Academic Ventures. The first was in May 2011, just a few months after a related revolutionary event: the 2010 Radcliffe Workshop that resulted in the Digital Public Library of America (DPLA), a free online archive of American culture, which was established in April 2013.

The technology workshops for archivists, sponsored by Radcliffe’s Schlesinger Library and this year cosponsored by the Association of Research Libraries, represent a somewhat slower revolution. Over three years, they have spurred collaboration, showcased new technologies, identified research challenges, and brought together “diverse holders of archival connections,” said Higgins Professor of Natural Sciences Barbara J. Grosz. “I’m delighted by the evolution of the first workshops into an ongoing series.” A computer scientist, Grosz was dean of the Radcliffe Institute at the time of the 2011 workshop. She and a team of archivists from the Schlesinger’s experimental archives project realized that libraries everywhere faced a growing logjam of unprocessed archival materials. Perhaps, they thought, a series of network-building workshops—periodic think tanks on emerging technologies of automation, visualization, and information processing—might help.

On the first day of the recent workshop, 120 listeners crowded into Knafel to hear the historian Dan Cohen, executive director of DPLA, deliver the keynote. He argued that DPLA will replace the model of static, unconnected repositories with a collective, multi-source, interactive digital platform that has interoperable standards for information retrieval. Archived culture will flow from “ponds to rivers to oceans” of information like the DPLA, a national archive with analogs already in Europe and elsewhere. The future promises a worldwide “unified catalog,” said Cohen, which will link archives across the world into a “global digital library.”

Other workshop speakers touched on seemingly impossible projects as large in scope as this global archive, including handwriting recognition software. Lambert Schomaker, a professor of artificial intelligence at Groningen University, described a decade of work on a pattern-recognition

HISTORIAN DAN COHEN SAID in his keynote address that the Digital Public Library of America will replace unconnected repositories with a collective form for information retrieval. The future promises a worldwide “unified catalog,” he said, linking archives across the world in a “global digital library.” Archived culture will flow from “ponds to rivers to oceans” of information.

When she was dean, Grosz and archivists at the Schlesinger realized that libraries faced a mountain of unprocessed archival materials. They proposed a series of workshops on new technologies to explore the problem.

Barbara Grosz
Under her leadership, Radcliffe held its first workshop on technology and archival processing.
and machine-learning program he calls MONK. “All day long, the machine is looking at handwriting to make sense of it,” Schomaker said. Primed with samples of handwritten characters, it uses “shape analysis” to identify letters (someday it will recognize individual writers). Centuries of documents, script variations, and obscure ancient languages make perfection—and transcription—impossible, said Schomaker. But in the end, he said of cracking the elusive handwriting code, “this will work.”

Archivists of the future will untangle audio and video files that right now are not easily searchable, said Larry Goldberg, director of community engagement for WGBH in Boston. Present-day voice recognition software still needs work, and digitally embedded videos are often comically inaccurate, he said. Playing word-mangling examples from YouTube, he quipped, “This is the entertainment portion of the program.” Meanwhile, other technologies—such as movie descriptions for the visually impaired—are untapped resources for archivists in search of ways to write video finding aids.

A facial recognition program for archivists is the quest of Conrad Rudolph, a professor of medieval art history at the University of California, Riverside. His prototype computerized evaluation system matches “similarity rates” in fine art paintings and sculpture from eras when realism ruled, he said. When computers learn both the style and the identity of an artist, and when collected art is scanned and summarized in quantifiable data, future scholars will be able to tap a global reservoir of figural information. “You can see the archival value of this,” said Rudolph.

In a wrap-up, the Auburn University library technologist Aaron Trehub wondered out loud, “Is the rapture upon us?” He was talking about “the dream of the universal library” proposed by Dan Cohen. But unsettling questions aside regarding the seeming rapture of emerging technologies, he said—questions about authority (who will describe collections of the future?), crowdsourcing (who will check everything for accuracy?), and access, affordability, the fate of privacy, and control over metadata afloat in the Internet. In the end, humans will continue to rule the archival roost, said Trehub. “There is still virtue in slogging through the material.”

The changes ahead in the digital era are “evolutionary and transformative,” added Richard Pearce-Moses, a former president of the Society of American Archivists. Embrace the idea that technology has something to offer, he told the assembled archivists, or “become extinct.” Meanwhile, take comfort in the fact that the fundamentals of collecting, organizing, describing, and offering access remain the same, and still require time and effort despite digital tools. “Sorry, Harry Potter, there is no magic,” said Pearce-Moses. “Search is never going to be a piece of cake.”

Corydon Ireland is a staff writer for the Harvard Gazette.

Owens likened digital tools for the archivist to a means of enhancing traditional analog skills. When thinking about digital tools, he said, imagine “a mechanized shirt of armor that extends your capabilities.”

Trevor Owens
Owens is a digital archivist in the Office of Strategic Initiatives at the Library of Congress.
Miguel Syjuco isn’t just writing characters—he’s writing a world. In its pursuit, he explored the history of his native Philippines. And then he embellished quite a bit.

It all began with a fictional novelist, Crispin Salvador, whose body turns up drowned in the Hudson at the beginning of Syjuco’s debut novel, *Ilustrado* (Farrar, Straus and Giroux, 2010). The book starts in familiar, albeit footnoted, first person, but the reader is soon plunged into format changes that indicate concurrent alternative narratives, literary excerpts in a number of genres, and Internet comment exchanges in their own

**WRITING**

**A WORLD**

Miguel Syjuco’s imagined third-world society

**BY IVELISSE ESTRADA**

*Photographs by John Goodman*

Inspiration can strike nearly anywhere, so Syjuco carries a little leatherbound notebook in which to jot down his thoughts. To watch him read an excerpt from his novel in progress, visit www.radcliffe.harvard.edu/video/miguel-syjuco-i-was-the-presidents-mistress.
millennial patois. There’s an unreliable narrator called Miguel Syjuco, there’s mystery, there’s scandal, there’s ennui—there’s a twist. Stick around, dear reader, you’re in for a ride.

That ambitious work—called “confident and quirky,” “dazzling and virtuosic” in the press—began as the thesis for Syjuco’s Columbia University MFA, and it earned him the 2008 Man Asian Literary Prize while still in manuscript.

**International, Cosmopolitan, Filipino**

Syjuco, born to some privilege in Manila, is officially an expat. He has spent the past 12 years living in such places as Adelaide (Australia), New York City, and Montreal and has become intimately acquainted with Hong Kong and Singapore. He’d love to expand that list to include several iconic cities in Europe; he references Milan Kundera’s characterization of the Continent as “maximum diversity in minimum space.” And he has a long list of other places he’d like to call home. “But I’m not that old yet,” he jokes. “I think if I make the necessary sacrifices and I work hard enough, I can do it.”

Yet Syjuco’s work is much informed by the country of his birth. “I’m nothing but Filipino,” he says. He acknowledges the problems, endemic to many developing nations, that trouble the Philippines: poverty, corruption, and class tensions, all of which show up in *Ilustrado*. This has made the book, now translated into more than 15 languages, relatable in India and Latin America, other places that bear the scars of colonialism. “I see the third world as one place that’s kind of spread around the planet,” Syjuco says.

Still, he believes that living abroad provides a critical distance that is absolutely necessary to his personal view of the world as well as to his work. That distance has resparked his interest in Philippine history and politics: he often writes opinion pieces in the British and North American media about Philippine current events. And it has been a boon to his fiction. “By putting distance—whether geographical or figurative or fictional distance—I feel like I’m empowered to do a lot more with satire and parody than I could if I was dealing with nonfiction or living in the Philippines,” he says. “I can tell the truth about people because, well, they can’t reach me.”

**Philippines-like**

As well received as it was, *Ilustrado* did elicit some responses that have urged Syjuco to go in a slightly different direction with his second novel. Readers had bones to pick with him over, for example, the exact nomenclature of the Philippines’ legislative system and whether a certain bridge over the Pasig River actually floods. “They get stuck on these things,” he says, “and they use that to reject the bigger issues that I try to get at in the book—I wanted to get away from that. Because ultimately, the book isn’t about those facts.”

Syjuco continues his deep dive into corruption and social issues in his next effort and has decided to shake things up a bit. Although *I Was the President’s Mistress!* (Farrar, Straus and Giroux, forthcoming) takes place in a fictional society modeled after the Philippines, he never mentions Manila or Tagalog, as he does in *Ilustrado*. The action also draws inspiration from Greece, India, and Mexico. *I Was the President’s Mistress!* begins with a scandal familiar to readers of *Ilustrado*: “Sexy-Sexygate.” At the center of that scandal is Vita Nova, a starlet engaged in an extramarital affair with President Fernando Valdez Estregan. When she is caught trying to uncover his suspected embezzlement, she fears for her life and goes public. Told in transcripts from interviews with Vita and her 12 lovers dating back to high school, this is a deconstructed novel. “I wanted to enlist the reader,” Syjuco says.

The novel tackles issues such as reproductive health, gender relations and roles, religion and its influence on public policy, pornography, sex in general, and celebrity—in 13 different voices, each with its own angle and representing a facet of the developing society. In order to approximate how people really speak, Syjuco sneak in slang, glam-rock lyrics, indirect Deepak Chopra references, and a generous sprinkling of *likes*: “I’m trying to write literary prose in a very colloquial way,” he says, “without it being too much like a parlor trick of ventriloquism.”

It’s a challenge he’s enjoyed, and one that has required him to indulge in “lots of tabloids, lots of cheesy love songs.” He admits to a soft spot for low culture, including Internet message boards, saying, “I don’t know why I’m so addicted to them.” Of course all are in service to filling out his world and depicting his featured character, Vita Nova.

**Fabricating a Pop Starlet**

The audacious Vita Nova was first introduced in *Ilustrado*. She bursts onto Syjuco’s fictional scene with her song “Mr. Sexy-Sexy” and its very popular accompanying dance. From there, she becomes a “bold star” in the movies by taking off her clothes, and her fame quickly rises. Syjuco sees her as an archetypal character, especially in the Philippines: the shrewd young woman who claws her way out of poverty and obscurity with the help of stunning looks and moderate talent. Syjuco points out that entertainment is seen as a stepping-stone in his home country—many Philippine politicians got their start that way, and so did his fictional president.

Syjuco has had a lot of fun constructing Vita’s career: He’s written lyrics for several songs, choreographed the dance that catapults her to fame, named the various movies in her oeuvre. Vita even has a real presence on Facebook—and she is the “creator” of the Miguel Syjuco FanShrine (www.miguelsyjuco.com).

“I’m fascinated with people—in this situation, women—who are able to use what they have to find a certain amount of material comfort and power,” Syjuco says. As an example, he cites porn stars, who give rise to much conflict and debate: “Are they victims or feminists or unwitting tools of an oppressive patriarchy?” Although porn stardom did not directly inspire the character of Vita, Syjuco wanted to explore similar questions through her, especially the double standards at play in a conservative Catholic society. He says, “I think that the strength of fiction is that it can be allegorical—that it can

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**Syjuco’s work is much informed by the country of his birth.**
examine things like sexism and corruption in a very human sort of way—and you can use the characters to see why these problems and phenomena occur.”

Avoiding Agitprop
Indiana Seresin ’15, a joint concentrator in literature and the studies of women, gender, and sexuality, is assisting Syjuco as a Radcliffe Research Partner this year. Her own nonfiction writing, published in campus periodicals such as the Harvard Advocate and Manifesta, employs what she characterizes as “a lyrical literary prose.” Seresin has written about terrorism, state propaganda, and feminism—all issues present in Syjuco’s fictional society. “I wanted to work with a novelist, and he’s really interested in the things that I study,” she says. “It was kind of a perfect union.”

In the fall, Seresin and two other Research Partners, Mercedes Flowers ’16 and Rosie Putnam ’15, carried out research projects on topics that turn up in President’s Mistress, such as microlending and reproductive rights in the third world. Now that Syjuco has completed the manuscript, they’ve been his first readers. “I think my role specifically has been responding to the more contentious issues to do with gender and sexuality and giving him advice,” Seresin says. “The things that come up are potentially controversial.”

Syjuco hints that some of his characters are far from politically correct: they’re crude or misogynistic, traits anathema to Syjuco himself. But, the writer points out, he’s not interested in producing agitprop. “It’s not propaganda, but it should be more than a great story,” he says. “Everything I do is in service to and as a result of my interest in equality.”

Seresin agrees. “Writing an intentionally feminist-friendly book is totally different than writing from a feminist perspective,” she says. “It’s a very difficult line to tread.”

A Trilogy
Now that Syjuco has moved on to the editing phase of President’s Mistress, he’s looking forward to his next book, for which he has just started the research. Whereas Ilustrado covers the past by reaching 150 years back into Philippine history, President’s Mistress is based on the Philippines of the present. “My third book, Lichtenberg, is about the future of this fictional third-world country that I’m developing, and how it wrestles with climate-related change,” he says. It will complete the trilogy inspired by the Philippines.

Syjuco cites the denial of climate change—or even suppression of the subject—that especially threatens developing island nations. He envisions his protagonist as someone who is politically and economically powerful yet unable to effect change. “For me it’s a thought experiment in which I’m trying to figure out what the forces are against the change that everybody knows is necessary,” he says. “So if you’ve got a character who’s got all the power, what are the forces acting against him or her?”

Starting on the Future
Syjuco doesn’t know yet which in his long list of cities will host the writing of that next book. In the meantime, he’ll move ahead with the finishing touches on President’s Mistress—“I can see the summit, and it feels good”—and continue the journalism and editorial work he does when not writing fiction. As he looks forward to returning to that hustle, he’s especially grateful to Radcliffe for providing an entire year during which he could focus on his novel, calling the Institute “a lifeline.” “In terms of giving me a space to work and a support group and the influence of other people’s perspectives and their work . . . priceless is a cliché, but that’s really what it’s been,” he says. “I also count myself very lucky that I’ve got a two-book deal and that I have readers who are interested in my next book.”

Gratitude aside, Syjuco has one wish: “I’d like to become famous enough that everyone knows how to pronounce my name.” (For the record, it’s “see-WHO-ko.” And he’s got a pretty good start.)
One of the most highly regarded historians of 20th century America, Linda Gordon BI ’84, RI ’14 has evolved from writing scholarly history books for a small but avid audience to producing general-interest history books for a wide readership. With her two most recent works, she gained new readers while retaining her academic authority. She became a democratic storyteller.

Gordon was raised in Portland, Oregon, by activist parents—her mother in the Democratic Party and her social-worker father as a member of the Oregon Commission on Aging. She earned her undergraduate degree from Swarthmore and her doctorate at Yale.

During her first academic job—at the University of Massachusetts Boston from 1968 to 1984—she began using Radcliffe’s Schlesinger Library, the only library in the Harvard system that’s open to the public. “There was this informal women’s history group,” Gordon says, “and we lived at the Schlesinger. There was nothing else to support us.”

Gordon relied on the Radcliffe library to research her history of birth control, Woman's Body, Woman's Right: A Social History of Birth Control in America—still considered the definitive book on the subject—and her study of the origins of welfare. “Those two books were really formed by the Schlesinger,” she says. The library was also a source of documents for two collections she edited on women’s history: America’s Working Women: A Documentary History, with Rosalyn Baxandall and Susan Reverby BI ’88, RI ’03 (Random House, 1976), and
PUBLIC ART OF THE 1930s
by Linda Gordon

I am not the first to recognize the similarities between American Depression-era public art and socialist realist art in the Soviet Union, or the similarities between Nazi art and Soviet art. Several critics—notably refugees from totalitarian regimes—have argued that the 1930s produced a uniquely totalitarian art. But I find this too simple. However critical one might be of the Roosevelt New Deal regime, and however much we must acknowledge the presence of fascist movements in the United States during the 1930s, we cannot consider the United States totalitarian.

My hypothesis is that the style known as social realism or socialist realism reflects cultural, political, and economic bases common to the United States, Germany, and the USSR, and that each country’s 1930s nationalism incorporated these values.

I have identified eight visual tropes—or conventions—in this public art:

- “Realism,” which in this case means representational
- Honoring and heroizing “common people”
- Monumentality
- Mass pageantry
- Identifying the “soul” of the nation with rural people
- Racial whiteness
- Conventional gender ideals
- State-building

There were of course differences in public art among the three countries. Nazi and Soviet politicization of art was more doctrinaire and took the form of a binary: you were for the regime or you were a traitor. Leaders of both countries divided art into Aryan/German or Jewish on the one hand and bourgeois or socialist on the other. We can see this in the level and form of coercion applied. The Nazis simply prohibited formalist art, along with anything produced by Jews or gays. Germany subordinated all art to Goebbels’s Ministry of Popular Enlightenment and Propaganda. Already in 1937, Hitler was threatening to send those who made such “trash” to concentration camps.

The Soviet Union made it impossible to earn money as an unapproved artist and difficult even to get materials by creating a state monopoly on canvas, paper, paints, plaster, bronze, and marble. The Soviet Communist Party created the agency known as Agitprop, the Committee for Agitation and Propaganda, to supervise and enforce correctness. But the Party never eliminated entirely the influence of the brilliant avant-garde design of the early revolutionary years.

For Gordon’s chapter on New Deal public art, she and her undergraduate Radcliffe Research Partners, Cansus Colakoglu ’16 and Alasdair Nicholson ’16, studied regional differences among the post office murals that artists painted throughout the country. “Franklin Roosevelt very astutely insisted that artists go into small towns and paint these murals,” Gordon says. “He knew that people who got lovely murals in their post offices would support his administration.”

The absence of a similar political apparatus in the United States does not mean that there was no coercion. Two forces constrained American art during the 1930s.

One was the federal arts program that paid thousands of artists whose usual sources of income—commissions, sales, and teaching jobs—had disappeared owing to the Depression. This program discouraged unapproved images, such as those showing people of color or women in unconventional roles, along with nonrepresentational styles.

The other form of coercion was of course the market. When you depend on selling your work or teaching, you must produce what others approve and will pay for. I do not mean to suggest that the economic coercion of a capitalist economy is equivalent to persecution or active attempts to prevent artists from making art. But many US artists gladly accepted the censorship of their art in return for wages.

In all three countries, it may well be that the most powerful coercion was social pressure and the artists’ own nationalistic enthusiasm.

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Dear Sisters: Dispatches from Women’s Liberation, with Rosalyn Baxandall (Basic Books, 2000).

Gordon says two libraries hold special meaning for her: the Schlesinger and the New York Public Library, where she was a fellow at the Cullman Center for Scholars and Writers. “These are libraries that anybody can walk into and use,” she says. “They are completely democratic, and I love that. I understand why some libraries have to limit access, but in a way I believe that libraries belong to the people and that everybody should have access.”

For 15 years—from 1984 to 1999—Gordon taught at the University of Wisconsin at Madison, where she held the Vilas Distinguished Research Professorship. In 1999 she began teaching at New York University, where she is a University Professor of the Humanities.

A Sharp Turn
In the 1990s, Gordon made a dramatic turn in her writing. The Great Arizona Orphan Abduction (Harvard University Press, 1999) is a riveting account of what happened when a train carrying 57 Irish toddlers arrived in Clifton-Morenci, Arizona, in 1904. After learning that the children—wards of the Foundling Hospital in New York City—would be living with Mexican families, a mob of Anglo vigilantes kidnapped the toddlers. The hospital sued to get the orphans back, and the case went all the way to the Supreme Court, which ruled in favor of the vigilantes. Gordon used the story to explore race, class, and gender, with the strongest emphasis on race.

“My contribution, if I made any,” she told the Radcliffe Quarterly in 2000, “was to get readers to see the structures that made Anglos feel that this kidnapping was more prizes than her orphans book, including another Bancroft Prize. Only a handful of historians have won the Bancroft twice.

Asked about this shift in her work, Gordon says, “To tell you the truth, I was bored. I had spent so much time in the National Archives, looking at papers about government policy and pressure groups. I decided I wanted to tell a story.” It’s a passion that continues to inform her writing.

Her Radcliffe Institute project—which explores social movements of the 20th century, including settlement houses, the Montgomery bus boycott, and New Deal public artists—will include biographical sketches of participants. And Gordon is thinking about writing another biography.

It’s All about the Writing
During her Radcliffe fellowship, Gordon has used her George Macaulay Trevelyan Lectures, which she delivered at Cambridge University in 2012, as the basis of her next book.

Most scholars who deliver Trevelyan Lectures, an endowed series named for a famous historian of England, publish them as separate pieces, but Gordon wanted to add to her lectures and integrate the pieces into a book.

She hadn’t included the Ku Klux Klan in her Cambridge lectures, but she spent the fall semester at Radcliffe writing a chapter about it. “I don’t want people to think that all social movements are wonderful,” she says. “And there’s no question that in the 1920s the Klan was the biggest social movement in the United States.”

Gordon is a slow writer, she says, but she’s made great headway this year with assistance from her two Radcliffe Research Partners, Cansu Colakoglu ’16 and Alasdair Nicholson ’16. They have conducted research for Gordon’s chapter on New Deal public art, especially the post office murals that were painted in all states. The students are looking at images of the murals online and examining regional differences among them.

Gordon also delivered a well-attended lecture at the Institute this spring, “Visual Democracy: The Photography of Dorothea Lange,” available online in full.

Nancy F. Cott, then the Carl and Lily Pforzheimer Foundation Director of the Schlesinger Library and the Jonathan Trumbull Professor of American History at Harvard, introduced Gordon’s lecture.

“The breadth of Linda Gordon’s interests and publications has been extraordinary, and the results of her scholarship have been transformative,” Cott said. “She has offered brilliant enlightenment and encouragement to students and colleagues over many years, in a stream of works marked by originality, historical insight, intellectual acuity, and compelling relevance.”

Next year Gordon will return to the teaching she loves at NYU, where she will continue to encourage her students to avoid jargon and look for stories to tell and people to portray in the histories they write.

Of her own work, she says, “I want to write in such a way that any reasonably intelligent person with a high school education can understand me.”
END-OF-LIFE CARE

Bill Pirl MD ’94, MPH ’08 wants to talk about death. More specifically, Pirl—the 2013–2014 Helen Putnam Fellow and director of the Center for Psychiatric Oncology and Behavioral Sciences at Massachusetts General Hospital (MGH)—wants oncologists to discuss the dying process with their terminally ill patients. It’s a conversation that many of us assume comes naturally to physicians, but one, says Pirl, that rarely occurs. “There’s a lot of uncertainty about end of life, and it can be difficult even for physicians to discuss it,” he says. “There’s no shame in that. But the question is, how can we help those meaningful conversations occur?”

Pirl’s focus has long been the months, weeks, and days that mark
the end of life for people with cancer and other terminal illnesses. During this time, many patients and their families say they prefer the comfort of palliative care to aggressive treatment, yet most patients continue to receive chemotherapy. Although chemotherapy can be a lifesaver for some cancer sufferers, by the end of life its toxic effects may outweigh any benefits: it stops being therapeutic and may actually hasten death.

Unlike chemotherapy and similar treatments, palliative care doesn’t attempt to cure or slow disease. It relies on medication, counseling, and other approaches to help relieve symptoms, pain, depression, and stress; provides psychosocial support; and helps patients and their families make medical decisions. (In contrast to hospice care, which is typically reserved for the dying, palliative care can also be useful for patients with serious chronic illnesses, such as congestive heart failure, kidney failure, and Alzheimer’s disease.)

In 2010 a groundbreaking study by Pirl and his colleague Jennifer Temel, the clinical director of thoracic oncology at MGH, found that palliative care may have additional benefits. They discovered that of 151 patients with metastatic non-small-cell lung cancer, those who received palliative care had fewer symptoms of depression and better quality of life. Surprisingly, even though people in the palliative care group tended to receive less-aggressive treatment, they lived longer than those who had only conventional oncological care. Published in the New England Journal of Medicine, the findings “show oncologists that their patients don’t have to choose between quantity and quality of life,” says Pirl. “Palliative care may offer both.”

The desire to aid oncologists in their treatment decisions for terminally ill patients drove Pirl to apply to the Radcliffe Fellowship Program. His initial project involved reviewing electronic medical records from the 151 patients in his 2010 study to pinpoint predictors of what eventually led them to discontinue chemotherapy.

“My original goal,” he explains, “was to identify when end of life begins, and then determine the point when chemotherapy goes from beneficial to harmful during that time.” But it soon became obvious that forming clear parameters for end of life would be impossible. Only a minority of patients—even those close to death—discussed discontinuing chemotherapy with their oncologists. Indeed, most patients didn’t stop chemotherapy until they suffered a complication or were hospitalized.

The results were surprising, even to oncologists themselves. “Oncologists are really good at discussing when to start chemotherapy,” Temel explains. “Our perception is that we talk about chemo all the time. But these findings show that we’re not actually having some of these conversations with patients.” One reason: oncologists, she says, tend to base treatment decisions on cold, hard data. With little data available on the process of ending chemotherapy, such decisions rarely occur, leaving many patients without the opportunity to pursue palliative care and discuss end-of-life concerns. “We need to engage patients and their families about end-of-life care before they are too sick to have those conversations,” Temel says. “Bill’s research is exciting because it could inspire oncologists to initiate these discussions much earlier in the process.”

Pirl’s unexpected findings have led to the creation of several new projects aimed at helping oncologists to do just that. One, which he and Temel are piloting at MGH, seeks to improve physicians’ determinations of when chemotherapy is no longer beneficial. Currently, oncologists rate patients’ self-reported well-being and daily activity and use the score (known as performance status) to determine whether or not to continue administering chemotherapy. Yet such assessments are notoriously unreliable, colored by both patients’ and oncologists’ biases. To establish an objective measure of performance status, Pirl and Temel will outfit cancer patients with wrist monitors that track their activity. The results, they hope, will give oncologists a more accurate view of patients’ ability to withstand chemotherapy and help them decide when palliative care may be more appropriate.

The Fellowship Program has also connected Pirl to peers in diverse fields—with felicitous outcomes. “I was a bit skeptical about what people outside medicine could bring to my project, and vice versa,” he admits. “But I’ve been pleasantly surprised. It’s been one of the most gratifying aspects of this year.” During his time at Radcliffe, he met another fellow, social psychologist Jennifer Lerner, whose work focuses on emotion and decision making. Together they are planning a study to explore how oncologists’ emotions may affect their ability to make treatment decisions.

Pirl’s project has evolved from his initial plans, but the ultimate goal remains the same: to provide seriously ill patients with the opportunity to spend the remainder of their days comfortable and supported, without unnecessary suffering. “I want to help physicians understand when to shift attention from aggressive treatment to palliative care,” he says. “The tipping point between the two is still elusive—but we’re getting closer.”

“Oncologists are really good at discussing when to start chemotherapy.”

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**JESSICA CERRETTANI** is a freelance writer based in Boston, Massachusetts.
Sometimes the key to success is discovering what doesn’t work. As part of his initial project, Pirl asked one of his Radcliffe Research Partners, Alyssa Leader ’15, a psychology concentrator, to help him with a systematic review of end-of-life chemotherapy by poring over previous studies. The results, he hoped, would identify factors involved in the decision to stop treatment. The surprise, however, wasn’t what they found but what they didn’t. “There just isn’t a lot of good research on this topic,” Pirl explains.

Rather than disappointment, Leader says she feels pride in her part in Pirl’s project, which helped spur his decision to change focus. “Dr. Pirl has been an excellent mentor to me,” she says. “This experience has really helped me learn to roll with the punches and be open to change.”
Of Immigrants and Natives

**The Heathen School: A Story of Hope and Betrayal in the Age of the Early Republic**

Set a hundred years later and one state to the south, John Demos’s *The Heathen School* functions as a rousing sequel to his masterly *The Unredeemed Captive* (1994). That work recounted the events of seven-year-old Eunice Williams's 1703 capture by Mohawk Indians at Deerfield, Massachusetts, and her later refusal to rejoin Colonial society, turning an oft-told tale into an expansive narrative of “encounter” and “contact” between America's earliest immigrant and native populations. In *The Heathen School*, Demos accomplishes an even greater feat by taking up a little-known tidbit of “local” lore and finding in it a story of global sweep.

Opening its doors in 1817 in Cornwall, Connecticut, the Foreign Mission School, backed by the Congregationalists’ Boston-based American Board of Commissioners for Foreign Missions, initially served a dozen “scholars,” mostly men in their 20s: seven Hawaiian islanders, two from India, one Abenaki from Canada, and two Yankees preparing for missionary work. During its 10 years in operation, the student population expanded at times to up to triple that number, with a preponderance of Native American students, many of whom arrived from the Cherokee Nation, then located in the state of Georgia. The decade was representative of a short span of years during which the powerful American Board believed that its work of “civilizing” (converting to Christianity) the world’s vast “heathen” populations could be accomplished most efficiently by educating carefully selected model youths in New England and then returning them to their distant homes to aid in or establish missions themselves.

But once again, “encounter” and “contact” brought unforeseen results.

Two Cherokee youths fall in love with two young women of Yankee families, and their feelings are reciprocated. Will the townspeople of Cornwall approve? Will the Cherokee Nation? What accommodation can be made to earnest feeling, and how will both communities be changed by intermingling, if allowed? These aren’t simple questions, and the answers, spelled out in distressed local reactions—even effigy burnings—but also in tentative gestures of cross-racial accord, are complicated too.

Romance is not the only plot thread here. Imperial will to power, whether exercised by government fiat or by evangelizing moral suasion, becomes a hydra-headed villain, and Demos traces its menacing and often lethal appearances from the first arrival of missionary-minded Puritans in New England through to the great Cherokee removal, along what is known as the Trail of Tears. “We can close a book,” Demos writes in conclusion, “but not the thoughts and feelings it evokes.” This may be especially true of the haunting and prophetic tale Demos tells in *The Heathen School.*

**And the Dark Sacred Night: A Novel**

*And the Dark Sacred Night,* serves as both prequel and follow-up to her National Book Award–winning first, *Three Junes.* Several key characters reappear, connections hinted at in the earlier work are traced, fates are revealed. But to say much more than this is to diminish the most profound pleasure of reading the book—experiencing the delights and frissons of surprise that Glass metes out from beginning to end with godlike grace and, most often, benevolence.

The narrative unfolds at a leisurely pace, capturing the sense of stasis that its protagonist, Kit Noonan, an unemployed art historian with a faster-moving landscape-designer wife and twin children to look after, has reached in the months following his dismissal from a plummy assistant professorship for failure to publish his dissertation. His wife, not quite out of love with her more than mildly depressed husband, pushes Kit out of the house and onto a voyage of self-discovery as he follows her orders to seek answers to unresolved questions in his past. Will finding out the truth free him to reenter life with vigor? Wisely, Glass refuses to offer a definitive conclusion, but as with any odyssey, it is the journey that satisfies most.

**The Arsonist: A Novel**

There is something smoldering in all Sue Miller’s novels: a not-yet-requited passion, a long-nursed grudge or regret. They read like so many tinderboxes waiting for the moment when Miller will strike a spark to
local lore and finds a story of global sweep.

ignite—and illuminate—the lives of each new set of expertly drawn characters. Here fire is no longer simply metaphorical. Big empty houses are burning to the ground one after another in a New Hampshire summer community in the late spring months before the wealthy vacationers arrive to occupy them. And the outbreaks continue, beyond the ritual Fourth of July tea and into high summer, sometimes threatening lives, always claiming cherished property and turning expected leisure into unease and fear. Miller follows the members of one family, which had hoped to make their summer residence permanent, in a multigenerational story that portrays with equal sympathy and acuity the several fictions of this suddenly combustible rural hamlet. Anyone who has known such a town, whether as visitor or as inmate, will shiver in recognition, despite the heat.

Plato at the Googleplex: Why Philosophy Won’t Go Away by Rebecca Newberger Goldstein Ri’07 Pantheon, 459 pp.

An ingenious writer of fiction and a genuine philosopher, Rebecca Newberger Goldstein is at her best in this work of hybrid form, an exposition of Plato’s thought and its relevance today to both academic philosophy and our everyday conduct of life. Goldstein draws Plato into dialogues with various representative 21st-century pundits—an advice columnist, a talk show host—to hilarious and illuminating effect, fully satisfying the requirement for great works of literature put forward by Plato’s fellow Athenian Aristotle: they must both delight and instruct.

And did I mention that Goldstein is also a master of intellectual biography? More expansive than her previous portraits of Spinoza and Godel, Plato at the Googleplex brings this foundational philosopher to life, placing him in “ancient” history and giving him a place in the modern agora. Goldstein allows Plato to “step out of his time” and into ours, where he joins contemporary debates on technology, child rearing, mind science, good government, and more. “Reality is of such a kind as to do us ultimate good,” Goldstein proposes, paraphrasing Plato, in this boldly original work that holds out hope for rational thought as a means to solve problems, from the vexatious to the vicious, that plague and threaten our world.


Back in the early 1980s, around the time Judith Nies first took an interest in the city of Las Vegas as an East Coast journalist, you could often hear the word “unreal” pronounced in awestruck tones, each of its three syllables given equal emphasis and drawn out to exaggerated effect. “Un-re-al!” one might coo in response to surprising new information, a revelation of malicious intent, a well-told tale.

Nies’s new book has all three of these, and while her title surely refers to the artificiality of the desert metropolis—which owes its existence, as Nies explains in shocking yet artful detail, to land grabs and water wars that robbed thousands of Native Americans of their rightful territory—readers may be pardoned for repeatedly muttering the trisyllabic plaudit to themselves as they follow Nies’s tough-minded account of Las Vegas’s troubling history.

A seasoned memoirist—author of The Girl I Left Behind: A Narrative History of the Sixties (HarperCollins, 2009)—Nies owns this story as if it were autobiography, a rare gift of selflessness to an exploited land and its displaced people.

Arturo Barea and Ilsa Kulcsar, loyalists in Madrid’s foreign press office—these are the six whose intertwining lives are held in the balance. Once again Vaill’s research is as far-ranging as her subjects in a narrative that nonetheless achieves the intimacy of the Madrid lodging house for which it is named: “You could learn as much at the Hotel Florida in those years as you could anywhere in the world,” boasted Hemingway.


When it was published, in 1998, Amanda Vaill’s Everybody Was So Young: Gerald and Sara Murphy—A Lost Generation Love Story set a new standard for group biography with its thoroughly researched and eminently readable portrait of the dazzling Jazz Age expatriate couple and their crew of hangers-on, including the Hemingways (wives one and two), Fitzgeralds, Picassos, and others of nearly equal brilliance. Now Vaill shifts her wide-angle lens forward in time and across the French border into Spain to capture a romantic triptych with Franco’s civil war as its backdrop.

Ernest Hemingway and Martha Gellhorn, two journalists in love; Robert Capa and Gerda Taro, photojournalists on the rise;
It was a day for the record books, with more than 1,000 people celebrating the birthdays of the Institute and the College in Radcliffe Yard.

15 YEARS OF THE RADCLIFFE INSTITUTE AND
135 YEARS OF RADCLIFFE

Radcliffe Honors Founding Dean Drew Gilpin Faust

AT THE ANNUAL LUNCH, Lizabeth Cohen, dean of the Institute, gave brief histories of the College and Institute and reported on the progress of The Radcliffe Campaign (see “From the Dean”) before bestowing the Radcliffe Medal on the Institute’s founding dean, Drew Gilpin Faust, now the president of Harvard University.

“When Drew arrived at Radcliffe,” Cohen said, “she brought along her scholar’s faith that universities have a special responsibility to interrogate the past, challenge the present, and inspire new ambitions for the future.” Faust made the Radcliffe Institute a place where new ideas and new ways of thinking emerged from daily interactions between people of vastly different perspectives, Cohen added.

Recruiting Faust

Neil Rudenstine, who recruited Drew Faust from the University of Pennsylvania when he was president of the University, recalled that Harvard had tried repeatedly to hire her, without success. “The process of finally persuading her to move north,” he said, “was by far the most difficult and complicated of any recruitment efforts that I have ever had to make.” He said it was the prospect of leading a new initiative—the Radcliffe Institute—that made the difference and brought her to yes.

The Dangers of Forgetting

Faust cautioned against complacency, recalling a time when women of her generation couldn’t attend Yale or Princeton or the University of Virginia, in her home state. “It’s become easy,” she said, “to forget that there were no women bus drivers, bar-tenders, welders, miners, or firefighters in our neighborhoods and workplaces, and harder to conjure a world where reporters, professors, doctors, scientists, and lawyers were rarely women, and news anchors, CEOs, and Supreme Court justices were all male.”

Limits for women persist, she said, in the workplace, in politics, and in the academy. “Here at Harvard, and at campuses around the country, we are deeply concerned about the issue of sexual assault,” she said, “about how to ensure the fundamental safety that is the necessary foundation for inclusion and justice and equality.”

“Thank you for this honor,” Faust said in closing, “one that in reality belongs to every person who has touched this place on behalf of women and for the greater good of humanity.”
At a breakfast in the Sheer Room of Fay House, Radcliffe fellows contributed their ideas about how to build an ongoing scholarly community after the fellowship year has ended. Pictured at center is Judith Vichniac, the associate dean of the Fellowship Program, with Arjun Dey RI ’14.

The event was also a reunion for friends of the larger University. Left to right: Clayton Spencer, the president of Bates College and former vice president for policy at Harvard; Margaret H. Marshall, former chief justice of the Supreme Judicial Court of Massachusetts; the former Harvard president Neil Rudenstine; and University Marshal Jackie O’Neill.

At the Radcliffe Day luncheon, Dean Cohen announced a major leadership gift to The Radcliffe Campaign from Maryellie K. Johnson ’57 and her husband, Rupert H. Johnson Jr. Their generous support will create a $12.5 million fund for the arts at Harvard, with $7.5 million dedicated to the Radcliffe arts program. These funds will endow the position of a faculty director of the arts in Academic Ventures, which is currently held by Yukio Lippit, a professor of the history of art and architecture in the Faculty of Arts and Sciences.

The gift will also establish a new arts laboratory in a fully renovated gallery space in Byerly Hall—the Johnson-Kulkundis Family Gallery—including support for the gallery’s programming and for integrating the arts across the institute. The donors were inspired by Harvard’s Report of the Task Force on the Arts, and their generosity will benefit the entire University.

New Gift for the Arts Announced
Radcliffe and University-wide programs to benefit

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Discussing Cultural Memory

With The Radcliffe Campaign well under way, the Institute took its work on the road this spring. “Memories, Monuments, and Moments of Forgetting” brought three of Radcliffe’s stars to New York City on March 6, 2014, for a panel discussion on cultural memory moderated by Dean Cohen. The event featured Julie A. Buckler PhD ’96, RI ’07, director of the humanities program in Academic Ventures at the Institute and a Harvard professor of Slavic languages and literatures; Lewis Hyde RI ’14, the Evelyn Green Davis Fellow at the Institute and a professor of creative writing at Kenyon College; and Çidem Kafescioğlu PhD ’96, RI ’14, a professor of history at Boğaziçi University, in Istanbul.

Alumnae/i, donors, and friends shared refreshments and conversation before the panel began. From left, Matt Kernkraut, the Institute’s associate dean for external relations; Debby McLean ’76, MBA ’79; John Beeson; Keith Kearney; and Dean Cohen.

Melanie Shulman ’86 and Janet Nezhad Band ’83, MBA ’89, JD ’90 joined nearly 200 other attendees at the Harvard Club of New York City for Radcliffe on the Road.

After panelists delivered remarks, they answered questions from the audience. Shown here, Ben Wilcox ’97 and Susan Wallach ’68, JD ’71, cochair of The Radcliffe Campaign and chair of the Institute’s Dean’s Advisory Council.

The several hundred audience members came from all over the greater New York area and represented Harvard and Radcliffe classes from 1950 to 2013.

Photographs by JANE HOULE
Radcliffe Associates Meet Historian Linda Gordon

Donors mingle with Institute fellows past and present

Mary Maples Dunn RI ’02, a former director of Radcliffe’s Schlesinger Library, the acting dean of the Radcliffe Institute from 1999 to 2001, and president of Smith College from 1985 to 1995.

Suzanne Young Murray ’62, a Dean’s Advisory Council member, and her classmate Nancy Keeley ’62 joined nearly 50 fellows and Radcliffe Associates for cocktails and hors d’oeuvres at Greenleaf House.

Tamara Elliott Rogers ’74, the vice president for alumni affairs and development at the University and a Radcliffe Associate, spoke to attendees about her commitment to the Institute and the importance of annual giving in The Radcliffe Campaign.

Anson Wright ’80, SM ’84, SM ’05 (standing) and Barbara Ketchum Wheaton AM ’54 in Greenleaf House after Linda Gordon’s lecture. Gordon discussed the documentary photographer Dorothea Lange, whose biography she wrote.


Reception Follows Gordon Lecture on Photographer

The Institute hosted Radcliffe Associates—donors who make annual gifts of $1,000 or more to any part of Radcliffe—at a reception following a fellow’s presentation by Linda Gordon RI ’14, the Matina S. Horner Distinguished Visiting Professor at the Institute and a professor of history and a University Professor of the Humanities at New York University. Radcliffe Associates were joined by fellows and other special guests for this intimate event at Greenleaf House, the dean’s residence.
**Biomaterials for the 21st Century and How They Will Change Our Lives**

ROBERT S. LANGER, THE DAVID H. KOCH INSTITUTE PROFESSOR at the Massachusetts Institute of Technology, examines the enormous impact of biomaterials and biomaterial-based drug delivery systems on human health and how these new technologies might develop and be applied in the future.


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**Why Do We Care for the Dead?**

THOMAS W. LAQUEUR, A PROFESSOR OF HISTORY AT THE University of California, Berkeley, offers an answer for why we as a species care for the dead. Laqueur, who is working on a book about the lecture topic, spoke with students that same day.


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**Judy Chicago**

THE SCHLESINGER LIBRARY KICKED OFF A celebration of the pioneering feminist artist’s 75th year with an exhibit titled *Judy Chicago: Through the Archives*. At a special event, Chicago, the Schlesinger Library’s then-director, Nancy F. Cott, and the historian Jane Gerhard took part in a lively discussion about feminist space, *The Dinner Party* controversy, a critique of studio art education, and more.

- **EXHIBIT** [www.radcliffe.harvard.edu/schlesinger-library/exhibit/judy-chicago-through-the-archives](http://www.radcliffe.harvard.edu/schlesinger-library/exhibit/judy-chicago-through-the-archives)
- **COLLECTION** [www.radcliffe.harvard.edu/schlesinger-library/collection/judy-chicago](http://www.radcliffe.harvard.edu/schlesinger-library/collection/judy-chicago)

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*above* Chicago greets the artist Elise Adibi ’14. *below* William Simmons ’13 and Chicago browse the exhibit.
On April 14, Megan Marshall ’77, RI ’07 won a 2014 Pulitzer Prize for her biography Margaret Fuller: A New American Life (Houghton Mifflin Harcourt, 2013), about the 19th-century author and women’s rights advocate. Marshall currently teaches at Emerson College, and you’ll find her reviews of new books on page 32 of this magazine. She was also selected this spring to be a Cullman Center Fellow next year at the New York Public Library, where she’ll work on a biography of Elizabeth Hawthorne, Nathaniel’s older sister.

Honor Roll

The novelist JUSTIN TORRES RI ’13 was among the 15 individuals named 2014–2015 fellows of the Dorothy and Lewis B. Cullman Center for Scholars and Writers at the New York Public Library. He will work on his second novel, “Yesterday Is Here.”

As part of the Harvard ARTS FIRST festival, President Drew Gilpin Faust bestowed the Harvard Arts Medal on the author, poet, and environmental activist MARGARET ATWOOD AM ’62. Atwood received the award on May 1 in a ceremony that also included a conversation between her and JOHN LITHGOW ’67.

College and Bunting alumnae and Institute fellows past and present can be found among the 2014 fellows of the John Simon Guggenheim Memorial Foundation: ANN BLAIR RI ’15, HOLLY BREWER ’86, RACHEL COHEN ’94, DAVID ENGERMAN RI ’04, SHANNON JACKSON ’88, RAY JAYAWARDHANA AM ’97, PHD ’00, RI ’12; JILL LEPORE BI ’00, AM ’03; MEIRA LEVINSON RI ’03; CARLA MAZZIO RI ’08; MEGHAN O’ROURKE RI ’15; JULIE ORRINGER RI ’14; and ELENA RUENH RI ’08.

Biographers International Organization (BIO) has named the first recipient of its Hazel Rowley Prize for Best Proposal for a First Biography: Holly Van Leuven, a freshman at Emerson College and a student of MEGAN MARSHALL ’77, RI ’07. The award is named in memory of the author HAZEL ROWLEY BI ’00. She wrote biographies of Christina Stead and Richard Wright and books about the relationships between Simone de Beauvoir and Jean-Paul Sartre and Franklin and Eleanor Roosevelt.

The Hutchins Center for African and African American Research announced its second class of W. E. B. Du Bois Research Fellows. Among them were CAROLINE ELKINS AM ’96, PHD ’01, RI ’04, RI ’13, CARRIE LAMBERT-BEATTY RI ’11, AM ’12; STEVEN NELSON AM ’94, PHD ’98, RI ’05; and MARIA TATAR BI ’78, AM ’79, RI ’07.

Americanah (Knopf, 2013) has earned CHIMAMANDA NGOZI ADICHIE RI ’12 the prestigious National Book Critics Circle Award for fiction. Adichie worked on the novel during her fellowship year.

The poet JEAN VALENTINE ’56, RI ’68 was among the eight winners of the 2014 Arts and Letters Awards in Literature, which honor exceptional accomplishment in any genre. The cash prize is awarded by the American Academy of Arts and Letters. One of Valentine’s poems, “Icebergs, Ilulissat,” about a voyage to Greenland, inspired the abstract painter Julie Mehretu to create a frenetic watercolor that was published in T Magazine.

SUE ELLEN WEBBER TURSCAK ’86 received a 2013 Words in Action Award from the American Shakespeare Center. The award is conferred for outstanding teaching of Shakespeare at the middle and secondary level. At the awards celebration, the actors in residence read a sonnet written by one of the students who nominated her.

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Turscak has been teaching classical literature, Russian language, and writing for the past 25 years.

INKLINGS

The author and journalist AMY WALDMAN RI ’07 wrote a lengthy New Yorker profile—titled “The Urban Wild”—of Jeanne Gang, an architect contracted to help the National Aquarium, in Baltimore, reimagine itself through design.

DIANE PAULUS ’88, the artistic director of the American Repertory Theater (ART), earned a spot among the TIME 100—the magazine’s yearly list of the world’s most influential people—alongside the likes of Hillary Clinton, Pharrrell Williams, and Malala Yousafzai.

The writer JUNOT DÍAZ RI ’04 critiqued the whiteness of American MFA programs in the article “MFA vs. POC,” which appeared on the New Yorker’s Page-Turner blog.

The Wall Street Journal featured the author FRANCINE PROSE ’68, AM ’69 and her husband, the artist Howie Michaels, in its In My Kitchen column. The article was an in-depth interview with the pair about their relationship to food and cooking. In addition, Prose faced off with Dana Stevens for a New York Times article, “How Does the Classic Marriage Plot Hold Up in 2014?” about whether plot devices involving desire, courtship, and “happily ever after” are still relevant in our time.

The research and artwork of SEVIL CONWAY MMS ’98, PhD ’01, RI ’11 was featured in “The Fascinating Neuroscience of Color,” which appeared in Fast Company’s daily online feature Co.Design, an exploration of the intersection of business and design.

The composer TARIK O’REGAN RI ’05 tackled the peculiarities of his business travel in the New York Times article “A Classical Composer in a Contemporary World,” in which he confessed not minding talking to his seatmates on a plane.

“Euthanasia as a Caregiving Fantasy in the Era of the New Longevity,” an essay by MARGARET MORGANROTH GULLETTE ’62, PhD ’75, BI ’87, appeared in the Spring 2014 debut issue of the journal Age Culture Humanities. Her latest book, Agewise—which won a 2012 Eric Hoffer Award—appeared in paperback in 2013, and she has been posting regularly on the Silver Century Foundation blog.

On April 11, President Barack Obama nominated SYLVIA MATTHEWS BURWELL ’87 to be the next secretary of health and human services. Her nomination was confirmed by the United States Senate on June 5. Burwell was formerly the director of the White House Office of Management and Budget.

2012 Eric Hoffer Award—appeared in paperback in 2013, and she has been posting regularly on the Silver Century Foundation blog.

In an article titled “The Novel in Real Time,” which appeared in the New Yorker, DAVID BEZMOZGIS RI ’12 wonders whether the writing of his book-in-progress is “a fool’s errand.” Bezmozgis came to the Institute to work on a novel set in present-day Crimes; the region has been volatile since the Ukrainian revolution that took place in late February.

ROSEMARY MAHONEY ’83 recounted how she found inspiration near the Dublin docks in a New York Times opinion piece titled “The Story of Bridie and Mo.”

The Winter 2014 issue of VQR featured a lengthy article by NATASHA TRETHEWEY RI ’01 titled “Necessary Utterance: On Poetry as a Cultural Force.” In it she stresses the increasing importance in our time of “the gifts that poetry offers.”

The New York Times printed a remembrance of MAXINE KUMIN ’46, AM ’48, BI ’63, a poet who also wrote essays, novels, short stories, and children’s books. Kumin died on February 6 at the age of 88. She was “praised by critics for her keen ear for the aural character of verse—the clash and cadence of meter, the ebb and flow of rhyme—and her naturalist’s eye for minute observation,” said the piece.

SHELF LIFE

ELIZABETH WARREN AM ’93, RI ’02 has published A Fighting Chance (Metropolitan, 2014), which JILL LEPORO AM ’03, RI ’06 called “part memoir, part manifesto” in the New Yorker’s Political Scene podcast.

Feminism Unfinished: A Short, Surprising History of American Women’s Movements (Liveright, 2014)—coauthored by the leading scholars Dorothy Sue Cobble, LINDA GORDON BI ’84, RI ’14, and Astrid Henry—revises the traditional narrative of the American women’s movement and expands the movement’s history.

RACHEL KADISH BI ’95 has published I Was Here (DailyLit/Rooster, 2014), a novella available in e-book form. The book explores what happens when one young girl’s abuse is revisited nearly 20 years later. It made its debut as the first title of the Rooster e-book app, which pairs one classic and one contemporary book per month, delivering them to your phone in digestible installments.

In The Music Parents’ Survival Guide: A Parent-to-Parent Conversation (Oxford University Press, 2014), AMY NATHAN ’67, MAT ’68 shares the experiences, reflections, warnings, and helpful suggestions of more than 150 veteran music parents. The book covers topics such as how to encourage effective practice habits, weather rough spots, and cope with the cost of training.

Quiet Dell: A Novel (Scribner, 2013), by JAYNE ANNE PHILLIPS BI ’81—named one of the best fiction books of the year by the Wall Street Journal and Kirkus Reviews—came out in paperback in July. The novel is based on a true story: the 1931 murder of a Chicago family in Quiet Dell, West Virginia. Stephen King calls it “a brilliant fusion of fact and fiction.”

DAVID LEVINE RI ’13 contributed an essay about dropping out of graduate school to the book Should I Go to Grad School? 41 Answers to an Impossible Question (Bloomsbury, 2014). The book poses the question to a range of people who lead intellectually and creatively interesting lives. Booklist calls it a “charming collection of very personal essays.”
I Clea Simon ’83 continues her extraordinary pace of publication with two novels: Grey Howl (Severn House, 2014), the seventh Dulcie Schwartz feline mystery, and Panthers Play for Keeps (Poisoned Pen Press, 2014), the fourth Pru Marlowe pet noir. With these two books, Simon has now published 15 “cozy” mysteries.

Iran (Duke University Press, 2014), Af- saneh Najmabadi ’68, Am ’70, Ri ’02 combines historical and ethnographic research to illuminate transsexuality in the Islamic Republic of Iran, which legally tolerates this category of identity.


The first full-length collection of poetry by Karen LePrie ’99, Incidents of Scattering (Noemi Press, 2014), has been published. LePrie, who previously published a chapbook called Fig I (Horse Less Press, 2012), received the 2012 Noemi Prize.

J. C. Herz ’93 digs deep into the hottest trend in fitness in Learning to Breathe Fire: The Rise of CrossFit and the Primal Future of Fitness (Crown Archetype, 2014). Herz, who was a coxswain on the crew team in her freshman year, is now a journalist who has written for the New York Times, Rolling Stone, and Wired.

In The Parthenon Enigma: A New Understanding of the West’s Most Iconic Building and the People Who Made It (Knopf, 2014), Joan Breton Connel- ly Bi ’00 challenges our basic assumptions about the venerated building and ancient Athenians. Booklist calls it “an explosive reinterpretation of a classical icon.”

James T. Costa Ri ’05 hopes to inspire a new and deeper level of appreciation for the 19th-century naturalist Alfred Russel Wallace, who founded modern evolutionary biogeography, with two recently published books. On the Organic Law of Change (Harvard University Press, 2013) is a facsimile publication with transcription and annotations of the so-called “Species Notebook,” the never-before-published key field notebook kept by Wallace during his Southeast Asian explorations in the 1850s as he worked to solve the mystery of the origin of species. Wallace, Darwin, and the Origin of Species (Harvard University Press, 2014) is intended as a companion volume.

George Frideric Handel: A Life with Friends (W. W. Norton, 2014), by Ellen T. Harris Bi ’96, reveals the private man behind the public persona of The Messiah’s composer. This unique biography is due out in September.

Florence Ladd Bi ’71 has published The Spirit of Josephine: A Novel (CreateSpace, 2014), which tells the story of Violet Fields, a black American singer in the nightclubs of Paris who is occasionally visited by the spirit of Josephine Baker. Ladd read from the book at the Cambridge Public Library as part of its Author Visits series.

Hard Love Province: Poems (W. W. Norton, 2014) is a new collection of elegies and quarains from Marilyn Chin Ri ’04. Chin is the author of three previous poetry collections and a novel.

In Sex Itself: The Search for Male and Female in the Human Genome (University of Chicago Press, 2013), Sarah S. Richardson Ri ’13 examines the interaction between cultural gender norms and genetic theories of sex from the beginning of the 20th century to the present, postgenomic age.

Valerie Gilbert ’85 has published her second book, Memories, Dreams & Reflections: My Odyssey through Emotional Indigestion (Black Opal Books, 2013). The book picks up where her first, Raving Violet (Black Opal Books, 2013) left off, and explores her search for healing, peace, and true love.

The advanced textbook begun by James E. Haber ’65, Ri ’09 during his fellowship year has hit the shelves. Genome Stability: DNA Repair and Recombination (Garland Science, 2013) describes the various mechanisms for repairing DNA damage by recombination, most notably the repair of chromosomal breaks, and presents a definitive history of the evolution of molecular models of DNA repair, emphasizing current research.

My Soul Is among Lions: Pages from the Breast Cancer Archives (Valley Green Press, 2013), by Ellen Leopold ’66, is a collection of narratives addressing the disease, some of them dating back to a time when talking about breast cancer was taboo.

Reuven Snir Ri ’10 has published the book on which he worked during his fellowship year, Baghdad: The City in Verse (Harvard University Press, 2013). In it he offers original translations of more than 170 Arabic poems—most of them appearing for the first time.
The anthropologist and StoriesWork founder LENORA UCKO BI ’72 has published Enjoy the World! A Woman Remembers Traveling Alone (Sverdlik Press, 2013), in which she recounts her solo trips to Cuba, Egypt, Haiti, Pakistan, Sierra Leone, and more while offering intriguing stories with cross-cultural perspective.

In her recent book, Balanchine and the Lost Muse: Revolution and the Making of a Choreographer (Oxford University Press, 2013), ELIZABETH KENDALL ’69, MAT ’71 covers many fascinating and previously unknown details of George Balanchine’s youth and his friendship with Lidia Ivanova, his first muse, who died tragically—possibly murdered—on the eve of their escape from the Soviet Union.

What Mean? Where Russians Go Wrong in Spoken English (Hippocrene Books, 2013), by LYNN VISSON ’66, PHD ’72, explores the problems of language and culture facing Russians speaking English and Americans speaking Russian. Of Russian background, Visson has taught Russian language and literature at Columbia University and for 24 years was a staff interpreter at the United Nations.

REBECCA ROGERS ’81 has published A Frenchwoman’s Imperial Story: Madame Luce in Nineteenth-Century Algeria (Stanford University Press, 2013). A historical biography, it tells the story of Madame Luce, who fled her husband in the early 1830s to settle in Algeria soon after the French conquest and opened the first school for Muslim girls in Algiers.

ANNE-EMANUELLE BIRN ’86, a professor of critical development studies and global health at the University of Toronto, coedited Comrades in Health: US Health Internationalists, Abroad and at Home (Rutgers University Press, 2013). It brings together a group of professionals and activists whose lives have been dedicated to health internationalism, including Alicia Ely Yamin and Mary Travis Bassett.

Indian Winter (Full Court Press, 2012), by JANE LAURA GOLDSMITH ’62, is a coming-of-age novel set in 1970s Mon-
Girl Model, the documentary DAVID REDMON R1 ’11 completed at the Institute with his filmmaking partner Ashley Sabin, was nominated for a 2014 Webby Award. The international Webbys honor excellence on the Internet. The first short from the duo, Choreography, was screened at the Cinéma du Réel festival in Paris in March, after which it headed to several US and international festivals. Redmon returned to the Institute this year as a summer fellow.

GRACE NOTES

Here Be Sirens, a new opera completed by KATE SOPER R1 ’13 during her fellowship year, had its premiere engagement at Dixon Place, in New York City, in late winter. A soprano, Soper also starred in the work, which was presented by the Morningside Opera. The New York Times praised the composer’s “virtuosic cacophony of styles.”

In May the LA Philharmonic introduced a piece by the composer PAUL DESSENNE R1 ’11, titled “Sinfonia Burocrática ed’Amazônica.” “The Venezuelan score contains a wealth of insinuating Latin dance styles, irresistible melodies and quirky instrumental effects,” says the Los Angeles Times. “But what makes Desenne’s music haunting is the composer’s continual off-kilter turns of phrase.”

AUGUSTA READ THOMAS B1 ’91 has a new CD release, Augusta Read Thomas: Selected Works for Orchestra (Nimbus Records, 2014). It was the editor’s choice disc in the April 2014 issue of Gramophone magazine, and the Guardian praised “the vividly imaginative instrumental palette that Thomas has at her fingertips.”

LAURA ELISE SCHWENDINGER R1 ’03 recently released two new CDs of her compositions, High Wire Acts: Chamber Music by Laura Elise Schwendinger (Centaur Records, 2013) and 3 Works for Solo Instruments and Orchestra (Albany Records, 2012). An article in the January/February 2014 issue of Fanfare said, “Not a single moment in her works sounds contrived, formulaic, or artificial.”

PUBLIC LIFE

House Democratic Leader Nancy Pelosi named DEBORAH A. FRANK ’70, MD ’76, a professor of pediatrics at Boston University, to the 10-member National Commission on Hunger. Established by the Consolidated Appropriations Act of 2014, the commission is charged with developing a report on new strategies to solve the problem of hunger and food insecurity in America. A longtime leader in children’s health research and advocacy, Frank is also the founder of and a principal investigator at Children’s HealthWatch and serves as the director of the Grow Clinic for Children at Boston Medical Center.

On July 1, RAY JAYAWARDHANA AM ’97, PhD ’00, RI ’12 became the dean of the Faculty of Science at York University, in Toronto. He was previously a professor of astronomy and astrophysics at the University of Toronto, where he also held the Canada Research Chair in Observational Astrophysics.

JOY CALICO R1 ’10 appeared on the BBC Radio 3 program Music Matters on April 12 to discuss Arnold Schoenberg’s musical work “A Survivor from Warsaw.” Calico recently published Arnold Schoenberg’s A Survivor from Warsaw in Postwar Europe (University of California Press, 2014), which she wrote during her fellowship year.

The photographer DIANA MARA HENRY ’69 participated in the three-day conference “A Revolutionary Moment: Women’s Liberation in the late 1960s and early 1970s,” which took place at Boston University. She was part of the panel “Capturing the Moment: Photography of the Women’s Movement.” A traveling exhibition of Henry’s photographs, titled One Room Schools, is at the Vermont History Museum until October.

Two Radcliffe fellows dropped by a local watering hole, The Burren, to speak in the spring 2014 series of Science by the Pint, a monthly public event that features one-on-one interactions with the featured scientist and associated lab members. MAHZARIN BANAJI AM ’02, RI ’08 tackled “The Hidden Cognitive Biases of Good People” in February, and MICHAEL BRENNER AM ’01, RI ’12 led “Using Math to Answer Scientific Questions: From Bird Beaks and Droplet Splashing to the Science of Cooking” in April.

PAULA A. JOHNSON ’80, MD ’84, MPH ’85 spoke with the local public radio affiliate WBUR about “Sex-Specific Medical Research: Why Women’s Health Can’t Wait,” a report she coauthored.

The study behind the report uncovered an ongoing gender gap in medical research: few women are included in clinical trials of medical treatments or devices. Johnson participated in “Who Decides? Gender, Medicine, and the Public’s Health” (see page 9).

NICK TURSE R1 ’11 appeared on the public radio show On the Media on February 21 to talk about the Pentagon’s website VietnamWar50th.com, launched last year in commemoration of that war’s milestone anniversary. Turse is the author of Kill Anything That Moves: The Real American War in Vietnam (Metropolitan Books, 2013), on which he worked during his fellowship year.

WENDY DONIGER ’62, AM ’63, PhD ’68 found herself in the news recently when her book The Hindus: An Alternative History (Penguin Press, 2009) was recalled and pulsed in India by the local publishing subsidiary, Penguin Books India. On February 16, the New York Times reported, “Penguin’s decision settled a case involving Section 295A of the Indian penal code, which outlaws acts ‘intended to outrage religious feelings.’” Doniger’s most recent book is On Hinduism (Oxford University Press, 2014).

TONY HORWITZ R1 ’06 visited the public radio program On Point with Tom Ashbrook to talk about the Keystone XL pipeline. He recently published BOOM: Oil, Money, Cowboys, Strippers, and the Energy Rush That Could Change America Forever (BYliner Inc., 2014). Horwitz, who has also written extensively about the Civil War, appeared on the Radcliffe Day panel “From Civil War to Civil Rights: The Unending Battle to Vote” (see page 4).

The artist ANNE SEELBACH B1 ’90 appeared on the public radio program Going Green to talk about the relationship between art and conservation advocacy. The program is available online from Peconic Public Broadcasting.

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Summer 2014 RADC克莱F MAGAZINE 43
Dale Peterson

Dale Peterson RI ’14, a lecturer in English at Tufts University, has written books on nature, conservation, evolutionary theory, animals, and people who work with animals. He cowrote a book about chimpanzees with the primatologist Jane Goodall (Visions of Caliban, 1993) and then wrote the definitive biography of Goodall. He also edited two volumes of her personal letters to produce an “epistolary autobiography.” At Radcliffe, he’s writing an account of several young people who worked at Goodall’s research site in East Africa during the late 1960s; one of them, Ruth Davis, died tragically while she was following chimpanzees.

“A Searching Member of Homo sapiens”

Who are your heroes?
John Donne, Charles Darwin, Nelson Mandela, and Jane Goodall—for starters.

Which trait do you most admire in yourself?
The trait I most admire is also the one I always have to work on: kindness.

Tell us your favorite memory.
Of my daughter being born.

Describe yourself in six words or fewer.
A searching member of Homo sapiens.

What is your most treasured possession?
The arrowheads I found as a boy.

What inspires you?
True love, brilliant writing, wild animals, great wilderness.

Name a pet peeve.
I’ve had a lot of pets and a lot of peeves but never one combined.

Were your life to become a motion picture, who would portray you?
You’re asking whether the core drama of my life has been action, emotion, or intellect, and I think: all of the above. Meryl Streep? I would leave the casting to a professional.

Where in the world would you like to spend a month?
Egypt 2,100 years ago—but not as a member of the oppressed classes.

What is your greatest triumph so far?
Being a Radcliffe fellow. Other than that, perhaps writing the biography of Jane Goodall.

What is your fantasy career?
To write books that people recommend to their friends.

What is the most challenging aspect of being a Radcliffe fellow?
To remain always open to the tremendous diversity of perspectives and talents.

You started out writing about computers in Silicon Valley.
What made you turn from chips to chimps?
I wrote about computers because publishers wanted books on the subject. I write about animals because I want books on the subject. The change happened once I gained a necessary level of confidence.

How did you meet Jane Goodall?
I had just finished traveling around the world by myself and on the cheap, going through rain forests (South America, Africa—including Madagascar—southern India, Southeast Asia) and looking for the world’s dozen most endangered primate species. That was my education in primates and the start of my education in primatology. I thought my next book would concentrate on a single primate species—chimps—and I was looking around to find an expert who could help me. Jane, meanwhile, had been looking for a writer who could help her.

You’ve written about primates, elephants, and giraffes. Who’s next?
You’re thinking of books that have focused on single species or groups of species, but I’ve also written more broadly and theoretically (Moral Lives of Animals, for example, and—with Harvard’s Richard Wrangham—Demonic Males). I think my next book might broadly consider extinctions. I just have to figure out how to keep it from being depressing.

To hear about “Ghosts: A True Story of Love and Death with Chimpanzees in the Middle,” visit www.radcliffe.harvard.edu/video/dale-peterson.
TAMAR HERZOG RI '15, RI '18 is a Radcliffe Alumnae Professor at the Radcliffe Institute and the Monroe Gutman Professor of Latin American Affairs in the Department of History at Harvard.

The exceptional opportunity to be a fellow helped the University draw Herzog from Stanford to Harvard: “My scholarship involves not only history, but also law, anthropology, art history, political science, literature, and philosophy,” she says. “Within academia, the Institute's multidisciplinary environment is rare and appealing.” Herzog says she is honored to be named to the Radcliffe Alumnae Professorship, a position made possible by more than 1,200 Radcliffe College alumnae who wanted to honor Radcliffe's historic role in promoting scholarship of the highest quality.

Endnote

Radcliffe Alumnae Professorship

An innovative and international scholar, Herzog studies Latin America, Portugal, and Spain.

Photograph by KATHLEEN DOOHER
LOST & FOUND

A Science Symposium about Navigation

The 2014 science symposium will focus on the important and challenging topic of navigation and way-finding. By bringing together experts in human cognitive neuroscience and neural computation, animal life science, anthropology and culture, space science, current and future technology, and emergency management, the Radcliffe Institute will conduct a broad, cross-disciplinary investigation about what it means to find our way.