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The Radcliffe Campaign Launches: Invest in Ideas

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Celebrating 15 Years of the Radcliffe Institute, 135 Years of Radcliffe

On Friday, May 30, Radcliffe will honor Drew Gilpin Faust, president of Harvard University and founding dean of the Radcliffe Institute, with the 2014 Radcliffe Medal. President Faust’s keynote address at the Radcliffe Day luncheon will follow the morning panel, “From Civil War to Civil Rights: The Unending Battle to Vote.”

In the afternoon, we’ll showcase the work of Radcliffe College alumnae and institute fellows. For more information, visit www.radcliffe.harvard.edu.

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

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Launching The Radcliffe Campaign

SATURATE THE MOMENT is the name of the installation that won our inaugural student public art competition and is now a beautiful sculpture in the new Wallach Garden in Radcliffe Yard. It also describes well the kind of fall we had at the Institute with fellows, faculty members, and students filling our physical spaces, and lectures, conferences, and exhibitions filling our public calendar.

Our new class of 50 fellows didn’t feel new for long! They got right to work on their individual projects, often assisted by undergraduate partners, while creating a remarkable multidisciplinary community. Their presentations raised questions, posited theories, and kept us all thinking about a range of subjects, including evolutionary transitions within birds, art produced for world fairs, and the search for filamentary flows into areas where massive galaxies form.

Our gallery spaces showcased intriguing exhibitions: the mathematician Tadashi Tokieda RI ’14 created a hands-on exhibit showing how simple toys illuminate complex science, and the artist Elise Adibi RI ’14 added essential oils to her paints to fill the gallery in Byerly Hall with art that captivates sight and smell. The Schlesinger Library marked the 50th anniversary of The Feminine Mystique by displaying fascinating letters, ephemera, and photographs from its extensive Betty Friedan Collection.

Exploratory Seminars convened by Harvard faculty members and former Radcliffe fellows brought scores of scholars to the Institute from across disciplines and continents for intensive, collaborative work. The seminar “Public Policy and the Brain,” described in this issue, is one example; in another seminar, experts in theoretical biology, evolutionary science, genetics, computational biology, immunology, and drug development met to analyze the problem of using mouse models for human disease and to develop new therapies.

While living very much “in the moment,” we also turned our attention to securing the Institute’s future. This fall we launched The Radcliffe Campaign—Invest in Ideas—as part of the University-wide fundraising drive. I’m proud and grateful to report that we are already more than 40 percent of the way to our $70 million goal.

I am convinced that the best evidence for why it is important to invest in the future of the Radcliffe Institute is what we do now—day in and day out—to support our people, programs, and collections. Please join us online or in person this spring and play a part in generating, sharing, and celebrating the power of ideas.

LIZABETH COHEN
Dean, Radcliffe Institute for Advanced Study
Boundary Busters

The Radcliffe Institute is known as a convening place at Harvard, where faculty members come to pursue research across disciplines and departmental boundaries. As Daniel Carpenter RI ’08, one of Radcliffe’s new faculty directors, puts it, “There’s no more interdisciplinary venue at Harvard than Radcliffe.”

The faculty directors in Radcliffe’s Academic Ventures program spend a couple of years working part-time at the Institute planning conferences, symposia, and seminars on crucial topics. These are the people behind the Institute’s annual conference on themes relating to gender, the annual science symposium, and Exploratory Seminars that are held throughout the year.

John Huth AM ’93
Codirector of the science program, Academic Ventures, Radcliffe Institute; Donner Professor of Science in the Faculty of Arts and Sciences

Yukio Lippit ’92
Director of the arts program, Academic Ventures, Radcliffe Institute; professor of history of art and architecture in the Faculty of Arts and Sciences
Five new faculty directors join Radcliffe’s Academic Ventures program

Julie A. Buckler
PhD ’96, RI ’07
Director of the humanities program, Academic Ventures, Radcliffe Institute; Harvard College Professor and professor of Slavic languages and literatures in the Faculty of Arts and Sciences

Daniel Carpenter
AM ’02, RI ’08
Director of the social sciences program, Academic Ventures, Radcliffe Institute; Allie S. Freed Professor of Government in the Faculty of Arts and Sciences

Janet Rich-Edwards ’84, SD ’95
Codirector of the science program, Academic Ventures, Radcliffe Institute; associate professor of medicine at Harvard Medical School and associate professor in the department of epidemiology at Harvard School of Public Health

Photographs by WEBB CHAPPELL

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**Boundary Busters**

**What drew you to the Radcliffe Institute?**

**DANIEL CARPENTER:** I was a Radcliffe fellow in 2007–2008, so I was well aware of the interdisciplinary environment the Institute offered. I was also drawn here because of Radcliffe’s long association with the study of women and gender. I’ve been studying petitions in North American history, and I’m increasingly fascinated by the preeminent role that women played in petitioning in the past—especially in the 19th century—and still do today.

**JULIE A. BUCKLER:** I’m in a rather small discipline, Slavic languages and literatures, which I love, but the world Radcliffe is creating is much more expansive. I’ve spent the past three semesters working on Harvard’s Humanities Project, trying to create a sense of culture and goals within the Arts and Humanities Division. The idea of doing something similar at Radcliffe across divisions and schools was thrilling.

**JOHN HUTH:** Most of my career has been pretty focused on particle physics, but when I started working on navigation, I branched into a lot of other disciplines—anthropology, climatology, neuroscience, and meteorology. You can read a lot about other disciplines, but it’s a much richer experience when you interact with people. It’s the difference between e-mail and a conversation.

**What do you plan to do at the Institute?**

**JANET RICH-EDWARDS:** I’ve been involved with Radcliffe since my undergrad days. After I graduated, I was a Radcliffe mentor to an undergrad, and later on I led a couple of Exploratory Seminars. The appeal is all this intellectual variety in one place.

**YUKIO LIPPIT:** Radcliffe is exploring ways to connect artistic practices with other activities at the University. This is very exciting, so I wanted to participate.

**JH:** I’m interested in coordinating an event or series of events between Radcliffe and the Harvard museums about navigational instruments. In the Semitic Museum, there’s a map that has the oldest known orientation, with East at the top, and the Peabody Museum has pictorial representations. Plus there are all these navigational tools in disparate places. In one place, there’s a stick chart from the Marshall Islands that was used in wave piloting.

**JAB:** I’m the coprincipal investigator, with Eve Blau, of the Harvard Graduate School of Design, on a new grant called Recontextualizing Urban Studies that’s structured around four cities—Boston, Berlin, Mumbai, and Istanbul. I have a long-standing interest in urban studies—I wrote a book about St. Petersburg—and Radcliffe wanted to have a strong role in this project.

The other half of my work is to build a community of faculty members who want to explore cultural memory and artifacts, markers of the past, and memory practices such as commemorations and monuments. This past summer, I traveled to Russia to visit several imperial memory sites, including two very controversial cases of “reconstruction,” whereby ruined imperial palace-park complexes in Moscow and St. Petersburg were treated rather roughly as “usable past” and adapted to contemporary state and public purposes. I had the opportunity to meet some preservation activists during this trip. Going forward, I hope to collaborate with these Russian colleagues.

**DC:** I’m interested in the ways other than voting that people become active in politics. At the mass level, I’m thinking of petitioning, protest, and contacting members of Congress or legislatures. But at the elite level, I’m thinking of lobbying and persuasion. Who shows up when financial regulations are being debated in Washington or when some new rule is being floated by the EPA? We need to dig into the gender, class, and racial disparities in these activities, some of which entail who talks with whom. I want to start a collaborative discussion that includes people within and outside the University to examine these questions.

**YL:** We’ll be featuring an artist named Helen Mirra in the spring in the gallery in Byerly Hall. Helen’s artistic practice is based on walking. She walks and takes prints of nature every hour in a very disciplined way. She uses undyed linen and imprints it
with the natural landscape around her. And we’ll be doing a two-part show with the List Visual Arts Center at MIT.

Tell us about your recent research.

JH: My work in navigation began with a tragedy. I was kayaking on Cape Cod and went paddling off the beach in front of my house. I should have known better and taken a compass, but I didn’t. Sure enough, an extremely dense fog rolled in. I noted the wind direction and the direction of the waves and used the wind to steer myself. The next day, I found out that two girls had vanished in the fog. They had gone out at the same time I did and got caught in the same fog bank. They found the body of one girl a couple of days later and never found the other one.

I had survivor’s guilt. I went into hyperdrive and started memorizing the position of major stars and learning how to use the sun and the wind as navigational aids. After I rotated out of being chair of the physics department, I had a year’s sabbatical. I wanted to try something new in my teaching, so I came up with a freshman seminar called Primitive Navigation. The term “primitive” was deliberately ironic, because the old methods of navigation were actually quite sophisticated. I taught the freshman seminar for two years and then turned it into a general education course that I’ve taught for three years. There’s no text for the course, so I wrote up a set of lecture notes. Somebody suggested that the notes might make an interesting trade book, and that’s how The Lost Art of Finding Our Way (Harvard University Press, 2013) came about.

JRE: I’m investigating common pregnancy complications—such as gestational diabetes, preeclampsia, and preterm birth—that are experienced by about a quarter of women who ever have a child. This set of complications predicts a doubling of the risk of heart disease, the number-one killer of American women, among those mothers. We’re trying to see if there’s a way we can use information from the pregnancy to better screen, prevent, and treat heart disease and stroke in women.

I’m also looking at women’s experience of violence—sexual, physical, and emotional—throughout their lives. There’s a strong association between childhood and adolescent abuse and chronic diseases such as diabetes and heart disease. We’re trying to understand how these functions so that we can design better treatment and prevention options.

The third, almost completely unrelated, area is work I’ve been doing in Mongolia. There’s an extremely high rate of rickets in Mongolia, a disease caused by a lack of vitamin D. We tested school-age children and were completely floored by how low their vitamin D levels were. We had never seen deficiencies like that. Since then we’ve been working with the Mongolian governmental ministries to find the best ways to raise vitamin D levels for the whole population.

DC: For about 10 years now, I’ve been fascinated by petitions in North America and the way they burst forth in large numbers and deep passions over two centuries—in Colonial America and the United States, in French-speaking Canada, in Mexico, among Native American peoples. We’re identifying tens of thousands of petitions in archives and putting images of these vital documents online for use by other researchers, teachers, students, and people doing genealogical research.

JAB: My work on the Humanities Project is ongoing—this year I’m a member of the project’s steering committee. We have studied pretty closely what’s going on at Harvard and concluded that we lose humanities concentrators during their first three semesters. So our first item of business was to create three new portal courses, called framework courses, which are debuting this year. They’re very innovative.

YL: I’m an art historian and a specialist in Japanese and East Asian art of the premodern eras, with an emphasis on Zen Buddhist painting. I’m also very supportive of contemporary art practices.

I worked as a guest curator for the National Gallery, in Washington, DC, for the show called Colorful Realm: Japanese Bird-and-Flower Paintings by Ito Jakucha (1716–1800). It was kind of like the Japanese Mona Lisa. Over four weeks, 240,000 people saw the show.
Lepore depicts the era and the area in which Jane Franklin lived.

Jill Lepore and Jane Franklin;
Jill Lepore and Her Mother
by Pat Harrison

HAD ANYBODY HEARD OF JANE FRANKLIN BEFORE JILL
Lepore BI’00 published her biography this past fall? Now
everybody’s talking about this 18th-century woman who has
emerged from the shadow of her famous brother Benjamin.
Jenny—as she was known in childhood—is bigger than Benny
these days.

The youngest sister of Ben, Jane Franklin led a life of struggle
and loss: married at 15, she bore 12 children, 10 of whom
she buried. Her husband, who was perpetually in debt
and possibly mad, died when she was 53, leaving her to raise their
last two daughters, along with four orphaned grandchildren
and then four orphaned great-grandchildren.

Despite Jane’s suffering, Book of Ages: The Life and
Opinions of Jane Franklin (Knopf, 2013) is oddly uplifting. Not only did Jane have an amazing
drive to survive—figuring out time and again how to keep herself afloat by taking in boarders,
sewing bonnets, and making soap—but she pursued an intellectual life, reading as much as she
could and arguing with Ben about the difference in power between the rich and the poor.

Lepore became fascinated with Jane when she was in Widener Library reading Benjamin Franklin’s
published papers and discovered that he wrote more letters to his sister than to anyone else. In a New Yorker podcast, “Out
Loud: Jane Franklin’s Untold American Story,” Lepore says
she saw all these letters to Jane and wondered who she was.
Ben and Jane wrote to each other all their lives, but while his
letters survive, more than half of hers are lost.

Lepore decided to write Jane’s biography, but soon became
convinced that the story was too sad to tell. Jane’s life got
worse and worse, while Ben’s got better and better. “I’m so
averse to sorrow,” Lepore says in the podcast. “The grief and
loss of her life was very uncomfortable for me.” She tossed out
the 250 pages she’d written and decided to move on, perhaps
to a novel about Jane.

In the spring of 2011, Lepore wrote an op-ed for the New
York Times objecting to the reduced funding for Planned
Parenthood and for public education in a proposed federal
budget. She invoked Jane’s experience, outlining the differ-
ces between her life and Ben’s: He was wealthy, she was
poor; he wrote the story of his life, while she wrote a handful
of pages in what she called her “Book of Ages,” detailing the
births and deaths of her children. “A litany of grief,” Lepore
called it in the op-ed. “Of a life lived rags to rags.” For women,
Lepore wrote, “escaping poverty has always depended on the
opportunity for an education and the ability to control the size
of their families.”

Response to the op-ed was overwhelming, with letters
pouring in from readers who wrote about what their mothers
had given up to raise them, and about mothers who read all
night after they had cared for children all day.

Plus, Lepore’s own mother was gently pushing her to write
the Jane Franklin story. In a deeply moving piece called “The
Prodigal Daughter: Writing, History, and Mourning,” which
the New Yorker published in July 2013, Lepore describes her
mother’s thwarted artistic ambitions and the encourage-
ment she gave her youngest daughter. “She once built me a
doll house out of a stack of shoeboxes,” Lepore writes. “She
papier mache the rooms with scraps of wallpaper and lit
them with strings of colored Christmas-tree lights
as brightly as she lit my childhood with her trapped
passion.”

Lepore has been a contributor to the New Yorker
since 2005 and a staff writer since 2008. For the
magazine, she writes about history, politics, and
literature, covering subjects ranging from gun control
to Woodrow Wilson’s theory of presidential power,
but she had never before published a personal nar-
Radicke Magazine, she
said the response to “Prodigal Daughter” was singular. “A lot
of people who had read my work over the years were
completely blindsided by this much more intimate and revealing
piece.”

The article grew out of the eulogy she wrote for her mother,
who died in December 2012. After the funeral, Lepore had
a host of writing projects to tend to during Harvard’s winter
break—sylabuses for courses, writing related to her work as
departmental chair, a New Yorker assignment—but she couldn’t
do any of them. “I wasn’t doing writing about my mother,” she
said. “I realized that my passion for the story of Jane and
my love for my mother were like two eyes: a pair.”

So she wrote “Prodigal Daughter,” revealing at the end of
the essay that her mother had died before she finished Book of
Ages, “the only book my mother ever wanted me to write.”
Lepore tucked the essay away. When the time came, last summer,
for it to be published, she says, “I couldn’t even read it.”

Book of Ages was published in October 2013 to wide praise.
In writing the story of a woman who left so little record be-
hind, Lepore did what Dwight Garner referred to in his New
York Times review as “an elegant write-around.” She depicts
the era and the area in which Jane lived. We watch Jane
leave Boston for the first time in 1769, when the Revolu-
tory War was brewing, and travel to Philadelphia, where she
stayed with relatives. After her return to Boston, we watch

THE HARVARD PROFESSOR and New Yorker writer talks to
Radcliffe Magazine about her new book and her late mother.

Photograph by MARK OSTOW

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her escape the war by fleeing first to Cambridge and then to Providence, carrying her brother's letters in a trunk.

Lepore uses the techniques of literary nonfiction and fiction. She has experimented with both forms, having once coauthored a fake 18th-century novel, Blindspot (Spiegel and Grau, 2008), with Jane Kamensky RI '07, a history professor at Brandeis University.

Much as Jean Strouse '67, BI '77 did with Alice James (1848-1892) and the James brothers in her 1980 biography of Alice, Lepore depicts Jane Franklin in relation to her famous brother. Book of Ages is also a meditation on the writing of history itself.

This is Lepore's first biography, and it was named a finalist for National Book Award. She has also written six other books—including one that received the Bancroft Prize, The Name of War: King Philip's War and the Origins of American Identity (Knopf, 1998).

Her background is perhaps atypical for a Harvard professor: brought up in West Boylston, Massachusetts, a town near Worcester, Lepore attended Tufts University on an ROTC scholarship and worked after graduation as a secretary at Harvard, where, on the day she received an award for her secretarial work, she decided to apply to graduate school.

How does she teach in the Harvard history department, where she's the David Woods Kemper '41 Professor of American History, write prolifically, and raise three children? “It's all a joy,” she says. “I adore teaching, I love writing, and I'm incredibly happy spending time with my kids.”

When she delivered a lecture at Radcliffe in September called “Jane Franklin's Spectacles, Or, the Education of Benjamin Franklin's Sister,” Lepore was introduced by Nancy F. Cott—the Carl and Lily Pforzheimer Foundation Director of the Schlesinger Library and the Jonathan Trumbull Professor of American History at Harvard—who called her “a true intellectual maverick,” saying that with each book, she mines new areas.

Lepore’s presentation was informative and fun (see Gazette article at www.radcliffe.harvard.edu/news/in-news). And poignant, especially her closing: “I think of the book as a monument to my mother.”

When Things Changed for Women

by Colleen Walsh

After Gail Collins, now a New York Times columnist, was named the paper’s first female editorial page editor, in 2001, she had a little ritual before editorial board meetings. As she walked into the long, old-fashioned room, she’d look up at the paintings on the walls and home in on the portraits of some of her predecessors who “had editorialized against women voting.”

“I used to like having them up there, and I would come in in the mornings sometimes and say ‘Hi, guys. I’ve got your job’,” Collins said at the Radcliffe Institute, where she was delivering the Schlesinger Library’s annual Maurine and Robert Rothschild Lecture. She based her talk on her 2009 book, When Everything Changed: The Amazing Journey of American Women from 1960 to the Present, which charts one of the nation’s most radical and rapid cultural shifts.

To put things in perspective and to encourage her audience to remember just how far women have come, and how quickly, Collins offered a series of searing anecdotes involving pants, including one about a young woman who in 1960 “was evicted from traffic court for attempting to pay a parking ticket while wearing slacks,” and one about a woman working for the Postal Service who could travel to her job in the winter wearing pants, but had to change into a skirt before sorting the mail.

Collins even had her own trousers tale. “When I was in college in the late ’60s in Milwaukee, we could not leave the dorm in slacks unless we were going bowling,” she said. So much bowling was signed out for... you would have thought there was a bowling alley on every corner.”

And if you tried to order a drink at the Ritz Carlton bar alone, Collins said, you might be escorted—as Betty Friedan, a young writer on assignment, was—to the ladies bathroom of the Ritz Carlton to finish your cocktail. It was simply assumed that a single woman at a bar must be a prostitute. Collins said that the drink episode was most likely “one of the last propelling moves that sent [Friedan] over the edge into the movement heroine that she became.”

That vision of a woman’s place in society had dominated for centuries. It was simply understood that men were there “to run the public world... and women were there to run the household.”

Then, almost overnight, “everything changed.” The pivotal year 1963 saw the release of a report on the status of women commissioned by
President John F. Kennedy, which contained recommendations for ways to improve women’s legal, social, and economic conditions, and the publication of Friedan’s groundbreaking *The Feminine Mystique*.

But above all, it was the civil rights movement, said Collins, “and all the other movements that followed in its wake,” that transformed the country.

Once the nation “digested the fact that it had been so extraordinarily unjust to such a large chunk of its population for such a prolonged period of time … the country became very sensitive to issues of fairness.”

In an interview before the lecture, Collins reflected on a range of topics, from her work at the *Times*, to the craft of writing, to the political situation in Washington, which she called “the worst I’ve ever seen.” (Only in the period before the Civil War, she said, was the nation more politically polarized than today.)

Asked how she maintains her sense of humor and her energy when the country is at such a dysfunctional stalemate, Collins said she stays true to a pledge she made to herself many years ago.

“I always swore that my goal was going to be, once I was a columnist and I had gotten used to doing it, that I was not going to write a column that was going to make people just want to bang their heads against the wall … that I wanted it to make them feel engaged and not just hysterically alienated and angry. So for the most part, that is still what I try to do. You just kind of want to keep people in it.”

Even though she broke the gender barrier at the *Times*’ editorial page, Collins said she never felt like she was leading the way for women. That, she said, happened just before her time.

“The whole thing about being trailblazers and suffering because of your sex and having to overcome things, it never happened to me. I got all the advantages of being a woman and none of the disadvantages, because the people who were one second ahead of me historically were the ones who filed all the suits.”

Collins thinks the great challenge facing the nation today doesn’t break down along gender lines, but instead is about economic equality.

“Frankly, the biggest problem today is class,” she said. “It’s not specifically gender or ethnicity. It’s about class, and when you approach problems, you have to take that into account.”

One audience member, concerned that women are still on the fringes of many American boardrooms, asked Collins how women can try to advance their careers in male-dominated fields.

Collins said the best thing they can do is support one another.

“You help other women,” she said. “You support other women in your group. You work together.”

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*Colleen Walsh is a staff writer for the Harvard Gazette. This article is adapted from one that originally appeared in the Gazette.*
Fifty Years after *The Feminine Mystique*

“...lay buried, unspoken, for many years in the minds of American women...” – opening line of *The Feminine Mystique*

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**What’s changed at home and at work?**

As the repository of Betty Friedan’s papers, Radcliffe’s Schlesinger Library had good cause to recognize the first 50 years of her pathbreaking book, *The Feminine Mystique*. The library marked this anniversary with an exhibit drawn from Friedan’s papers and with a panel discussion at which two scholars spoke passionately about the gains women have made in the past several decades and the challenges that still remain.

“This is not your grandfather’s patriarchy,” said Stephanie Coontz, who teaches at Evergreen State College in Olympia, Washington, and whose most recent book is *A Strange Stirring: The Feminine Mystique and American Women at the Dawn of the 1960s* (Basic Books, 2012). She outlined the strides women have made, including earning more college degrees than men. Nonetheless, she said, “at every level of education, the average woman, working full-time, still earns less than the average man with the same credentials.”

One area where women have lost ground in the past 10 years, Coontz said, is reproductive rights, and not just on controversial issues such as abortion, but on matters about which most Americans agree, such as access to contraception.

Ariela Dubler ’94, the George Welwood Murray Professor of Legal History at Columbia Law School, agreed with Coontz that much has changed for women in the past 50 years. She said she is struck, however, by the “gendered” conversation that still occurs in this country about women at home and work. “The message that home and work conflict is conveyed uniquely to women,” she said. “No one ever told me not to use big words, but many people told me not to have a baby before I got tenure. Many well-intentioned people.”

Dubler is currently writing a book titled “The Parental Difficulty,” about the ways in which the law has contributed to our understanding of mothers’ and fathers’ roles at home and at work.

More online at www.radcliffe.harvard.edu.
Nancy Pelosi, the first woman to serve as speaker of the United States House of Representatives, spoke at Radcliffe in late October in a conversation with Ellen Fitzpatrick RI ’09, the Carpenter Professor of History at the University of New Hampshire and the author, most recently, of Letters to Jackie: Condolences from a Grieving Nation (Ecco, 2010), which has been made into a documentary.

The event—held in collaboration with the John F. Kennedy Library and Museum—marked the 50th anniversary of the release of the Presidential Report on American Women. In 1961 President Kennedy established a presidential commission to examine and report on the status of women. Chaired by Eleanor Roosevelt until her death, in 1962, the commission published its report about women in the workplace, in education, and under the law in October 1963.

In a confiding voice, Pelosi reminisced about meeting Senator John F. Kennedy when she was a teenager, living with her Catholic family in Baltimore, where her father was mayor. She was a junior in high school when she learned that Kennedy was coming to town to speak at a dinner her father would be attending. “I would love to go to that dinner,” she told her mother, who replied, “Oh, I won’t be feeling well that night, so perhaps you can.” At the dinner, Pelosi sat next to Kennedy, which she said was thrilling.

Fitzpatrick asked Pelosi to comment on what we can do today to ensure that women’s economic position improves more in the next 50 years than it has in the past 50 years. “When women succeed, America succeeds,” Pelosi said, and then she outlined an economic agenda for women and families that included raising the minimum wage and achieving pay equity, paid sick leave, and affordable quality childcare.

As for increasing women’s political power, Pelosi said, “I promise you this—I know it for an absolute fact—if you reduce the role of money in politics and increase the level of civility in politics, you will increase the number of women in public service.”
The Future’s New Clothes

by Courtney Humphries

Clothes serve many purposes, both functional and fashionable. In fiction, we have conjured up clothing with amazing abilities: superhero shields, invisibility cloaks, gadget-filled spy suits. The Radcliffe Institute’s annual science symposium, “Smart Clothes,” held November 15 at the Knafel Center, showed how close technology is coming to making clothing of the imagination real, with examples such as armor that mimics an exoskeleton, suits that help people run faster, and fabrics that power electronic devices or sense the beating of the heart.

Morpho Butterflies

Peter Vuksic, a professor of biophotonics at the University of Exeter, showed how clothing could be even more brilliantly colored with tricks learned from nature’s stunningly complex strategies for producing color. We’ve long depended on natural pigments to color our clothing—chemicals that absorb and reflect specific wavelengths of light. But pigments are only one way to make color. Vuksic’s research focuses on photonic crystals, tiny structures on the surfaces of organisms that manipulate light. They give the peacock its magnificently colored plumage and butterflies their iridescent wings. As light passes through these nanoscale structures, certain bands of wavelengths are reflected back as brilliant colors.

Take Morpho butterflies, a group of nearly 30 species of butterfly, many of which are colored in bright blue-and-green iridescence. A microscopic analysis of the scales that cover their wings revealed structures like tapered combs, Vuksic said, which reflect light differently depending on its direction. Different species have evolved different distributions of these combs, which

Morpho butterflies have blue-and-green iridescent wings, shown here in extreme close-up, which reflect light differently depending on its direction.
make them visibly distinct. Vukusic collaborated with Joanna Aizenberg—a former director of the science program at Radcliffe, a former Wallach Professor, the Amy Smith Berylson Professor of Materials Science at Harvard, and one of the conference’s organizers. They discovered that the intense blue-green hue of the tropical fruit *Margaritaria nobilis* is created by concentric layers of cells rolled together. Their team used the same strategy to roll layers of materials together to create fibers that can be “tuned” to reflect different colors of light. What’s amazing about these systems, he said, is how they “use materials with limited optical properties but still perform remarkably.”

**Armor for Soldiers**

Christine Ortiz, the Morris Cohen Professor of Materials Science and Engineering at MIT, is similarly inspired by biological structures, but for different purposes. Her lab has been analyzing how organisms construct armor to protect themselves, with the goal of developing novel armor for soldiers. Ortiz said that biologically inspired armors have the potential to be more dynamic, lightweight, and flexible, and nature offers examples of ways to survive extreme conditions, such as heat, blasts, pressure vacuums, and toxins.

Ortiz’s group looks at how natural armors are put together, from the chemistry of their materials to the shapes and patterns in which they are laid out. For example, the armored fish *Polypterus senegalus* is a living fossil belonging to a family of fish that evolved 96 million years ago and has changed little since. The fish is extremely fast and flexible, Ortiz explained, yet it’s covered with ceramic armor made from ganoin, one of the toughest substances in nature. Scales of ganoin are layered in such a way that the armor dissipates the energy of a blow. Using computer models and 3-D printing, her team has been examining how the changes in the armor’s shape allow it to be both strong and flexible. “Ultimately, our goal is to translate from an animal body to a human body,” Ortiz said.

**Lightening Soldiers’ Loads**

Ortiz was one of three speakers addressing new ideas for outfitting soldiers. Joseph K. Hitt, program manager of the Tactical Technology Office at the Defense Advanced Research Projects Agency (DARPA) and a lieutenant colonel in the US Army, said...
that new technology could literally lighten soldiers’ loads. Muscle and joint injuries are the primary reason that soldiers are evacuated from the battlefield, put on limited duty, or discharged. “One of the predictors of musculoskeletal injuries are the loads we carry,” he said; the weight of soldiers’ loads has jumped from about 40 pounds during the Civil War to more than 100 pounds today.

One approach to easing that burden is to use walking robots that can hold hundreds of pounds of equipment and follow alongside soldiers. But another strategy is to create wearable technologies that reduce fatigue, which increases the pressure on joints and causes injury, Hitt said. DARPA launched the Warrior Web program in 2011 to invest in innovative ideas for developing a lightweight undersuit that could actually remove forces from the body. “What we’re trying to do is develop a skin suit to assist you in carrying those 48 kilograms,” Hitt said. Strategies from research teams around the world include a “bounding backpack” that lowers the forces from a pack and devices that stabilize joints or that apply a “pull” on the ankles as a soldier walks, allowing him to move faster with less energy.

Soldiers could also benefit from technologies that build entirely new functions into fabrics—clothes themselves replacing equipment. Karen K. Gleason, an associate dean for engineering at MIT, discussed how she creates fibers with enhanced functionality, such as the ability to conduct electricity without being burdened by wires or batteries. She does this by coating fiber-based surfaces with gossamer films of materials using a technique called chemical vapor printing. Polymers can be vaporized through chemical reactions and then deposited on materials such as fabric and paper, using a stencil to print patterns on the material.

“We actually can vapor-print photovoltaic cells,” Gleason said, which could be integrated into an array of paper or fabric products to power portable electronics with the sun’s energy. In the same way, clothing could be coated with a substance that repels bacteria, or that detects a toxin in food or the air.

Oren Milstein, the president and chief scientific officer of StemRad Inc., presented a very different kind
of armor in a belt that protects emergency responders from the effects of radiation, which current clothing can’t block. Milstein pointed out that the radiation poisoning that threatened workers and first responders during the Chernobyl and Fukushima nuclear disasters resulted from gamma radiation damage to bone marrow. Materials that shield against gamma radiation are extremely heavy, making an entire suit impractical. Milstein and his colleagues estimate that people need at least 2 percent of their bone marrow intact to survive without a bone marrow transplant; with that goal in mind, they designed a belt that shields the pelvis, where most of the body’s bone marrow is held.

Clothes to Improve Health
In much subtler ways, clothes have the potential to improve health and the delivery of health care. Vijay K. Varadan, who holds the Twenty-First Century Endowed Chair in Nano- and Bio-Technologies and Medicine at the University of Arkansas, said that small, textile-based sensor systems can fill a major gap in medicine: doctors often take measures of patients’ health status only during short, occasional visits to a clinic. Varadan has been embedding small printed electronic components in bras and shirts to measure functions such as the beating of the heart. With clothing filled with sensors, “we are now constantly monitoring your conditions all the time,” he said.

Wearables That Feel Like Your Body
The end of the symposium featured two very different aspects of clothing’s future: its technological enhancement and its design. Babak Parviz, the project head of Google Glass, talked about Google’s controversial new technology—eyeglasses embedded with computer, phone, and camera—which he argued is a step toward changing how people communicate and use technology. Although cell phones have enabled communication that is untethered from a particular location, both cell phones and e-mail are focused on speech and writing. “What we wanted to do with Glass was to see if we could design a device from the get-go . . . for pictorial communication,” he said. Videos taken with Glass show people your point of view, from your own eyes. Its design also brings communication and computing more seamlessly into the body’s movements; it knows where your head is turning, and it can be used with a light touch or verbal command.

“This device is actually quite intimate to the user,” Parviz said, and it heralds a future when wearable devices will feel like they’re part of us.

Neri Oxman, an assistant professor of media arts and sciences at MIT, called for imagining new ways in which clothing can be designed and produced. “The skin is perhaps the most sophisticated form of clothing,” she said. Though one continuous layer, its properties change depending on whether it needs to protect, sweat, or absorb sunlight. With that in mind, Oxman and her collaborators have designed products on a computer to achieve the precise shape, stiffness, or softness desired in each location, and then printed the designs in three-dimensional forms using a variety of materials in a 3-D printer. The result is a single continuous object with properties that vary, such as a helmet that cushions bone while protecting soft tissue, or a wrist sleeve for carpal tunnel syndrome that both cushions and supports.

Like other speakers, Oxman is drawing on inspiration from nature for new ways of creating clothing and other products: one goal of her group is to create a 3-D printing technique that imitates the weaving of silkworms.

“We’re really on the cusp of a new era in science and technology,” said John Huth, a codirector of the science program for the Radcliffe Institute’s Academic Ventures and the Donner Professor of Science in the Faculty of Arts and Sciences, who spoke at the beginning and end of the symposium. The next frontier is technology we wear on our bodies rather than carry in our pockets and purses—when our clothes will truly give our bodies new powers.

This prototype wrist sleeve, called Carpal Skin, distributes hard and soft materials to fit a patient’s anatomical and physiological requirements, limiting movement in a customized fashion.
Decisions, decisions. They come to us from the neural machinery housed in the human brain, a three-pound device teeming with 86 billion neurons. These flashing lights of connectivity create electrochemical signals that, minute by minute, define who we are and—of special importance to society—what we want.

The brain, in ways that remain largely a mystery, influences how we make decisions, a form of personal behavior that considered collectively has immense social and economic consequences. And decision-making is of special interest to lawyers, economists, educators, doctors, and those who write the public
policies that preserve the commonweal. So it follows: The brain itself should interest them too. Can neuroscience be harnessed to make public policies more effective and attractive? To influence health outcomes such as rates of obesity and diabetes? To spur social good such as better planning for retirement?

These questions brought together a varied group of experts for “Public Policy and the Brain,” a two-day Exploratory Seminar hosted this fall by the Radcliffe Institute. Every year, Harvard faculty members or Radcliffe fellows organize about 20 of these explorations. Lawyers and economists met with psychologists and neuroscientists to discuss how brain science might help public policy. The proceedings were charged, but optimism flared around the notion that disparate disciplines could cooperate. “I’m someone who loves to string together different streams of work,” said the social psychologist Jennifer S. Lerner, a 2013–2014 Radcliffe fellow. (She’s a professor of public policy and management at Harvard Kennedy School, where she cofounded the Harvard Decision Science Laboratory.)

Seventeen experts presented studies and then quizzed and challenged one another. Afterward they began sharing papers on the Radcliffe Institute website to continue dialogue and spur collaboration. They expect that in the future a book of their collected work will plumb neuroscience’s potential as a public policy tool.

“In 10 years, I expect that this is going to be immensely influential and very well known,” said Cass R. Sunstein ’75, JD ’78, a Harvard Law School professor and the Walmsley University Professor. (He has written widely on behavioral law and economics and for a time ran the White House Office of Information and Regulatory Affairs.) A government Behavioral Insights Team is already at work in the UK, Sunstein said. “Nations all over are thinking of creating these entities, focusing on actual behavior, and the brain is certainly relevant to that.”

High Stakes
The Columbia University epidemiologist Claire Wang is an expert in food-choice strategies who creates mathematical models of decision-making. At the seminar, she drilled down to the level of 16-ounce sodas, an arena of fast-food choice that—write large—contributes to a global epidemic of obesity and diabetes. The public health implications of personal food choices “are pretty significant,” agreed Paul W. Glimcher, who runs a New York University lab on decision-making that blends the disciplines of economics, psychology, and neuroscience.

High stakes mark the environmental arena too, where decisions can make the seas rise and drought descend. The effect of choices on nature was a semi-nar leitmotif. Elke Weber, of the Earth Institute at Columbia and a scholar of risk-taking and decision-making, presented on the psychology of preferences. The Vanderbuilt University law professor Michael P. Vandenbergh, who studies informal social regulation as a means of shifting behavior, recommended a new concept: a “climate legacy registry” to systematize pledges to future generations. Giving personal choice a longer time horizon could have a huge impact, Weber agreed. But she added, with modern fatalism, “You only want to invest in the future if the future is going to be around.”

The decision theorist Richard Zeckhauser, the Frank Plumpton Ramsey Professor of Political Economy at Harvard Kennedy School, presented a paper on ignorance and public policy. “People make poor choices even after they recognize their ignorance,” he said—and Americans spend too little time planning for the next crisis.

Yellow Light
Let’s be cautious about using neuroscience in public policy, said Glimcher. “These are very, very early days. I see risks everywhere.” One, he said, was reading too much into what brain
scans—a staple of brain science research—can tell us about making choices.

Over the two days, Sunstein kept coming back to what neuroscience might offer in the policy realm—including insights into what many researchers already see: that people often behave irrationally, despite the notion in classical economics that a “rational actor” is at work in making choices. “Some people don’t pay attention to their future selves,” he said, offering a common example of economic irrationality. “Patient people consider themselves a year from now. But impatient people see themselves [in the future] as strangers.”

Tali Sharot, a cognitive scientist at University College London, added that people often display “unrealistic optimism,” despite ample discouraging evidence. “We have input all the time that should change our minds.” This irrepressible natural optimism could, however, inform policy-making: “Everyone learns better from good news,” said Sharot, who tracks optimism in brain regions. (But under stressful conditions, she added, our ability to learn from bad news returns.)

Stress is of special interest to Lerner, the social psychologist, whose main area of inquiry is how judgment and decision-making are affected by emotion—a factor that was left out of the science of behavior until the 1980s, she said, because it was “not considered real.” She has found, for example, that anger, unlike fear, makes people feel optimistic. “It gives people a sense of individual control and predictability,” Lerner said.

Looking Ahead

Sunstein predicted that beneficial synergies between neuroscience and public policy will evolve and grow. Looking into the future of those synergies was the behavioral economist David Laibson, who directs Harvard’s Foundations of Human Behavior Initiative. He believes that “genoeconomics,” the study of how genes influence economic traits such as risk-taking and generosity, “will transform social sciences in the next 30 years,” in part by uncovering phenotypes that reveal likely educational achievement. But this “science fiction future” also raises questions about privacy and fairness, Laibson said. “What are the consequences for the world we are used to?”

The ethical quandaries that will beset genoeconomics pointed to another seminar theme: What about the moral sense that, classically, informs good decision-making? Harvard psychologist Joshua D. Greene said that moral sense is compromised by the “moral tribes” that divide the modern world. (Greene recently published a book titled Moral Tribes: Emotion, Reason, and the Gap Between Us and Them, Penguin, 2013.) Disparate cultures of behavior have yet to find common ground. Everyone has “moral machinery on board,” said Greene, and these “automatic settings” regulate behavior pretty well. But confronting strangers from other moral tribes reveals “the inflexibility of moral intuition,” he said. “We have heartstrings, but they’re not designed to be tugged from very far away.”

Within the human brain’s teeming neurons are connections we all share and that influence moral decisions. Science is still on the hunt for them. Meanwhile, Greene has an aspirational name for where neural commonalities might lead: metamorality—the behaviors we can all agree on, though imperfectly.

The origins of decision-making remain a mystery, but neuroscience suggests that physical regions of the brain are influential. Knowing more might bring humanity closer to what for policymakers is the Holy Grail: good decisions, which make public civility, health, and prosperity more likely.

Jennifer Lerner RI ’14 has found that anger makes people feel optimistic and gives them a sense of individual control and predictability.

INSIGHTS FROM MANY DISCIPLINES

Yale’s LAURIE SANTOS studies primate cognition, and has discovered that monkey business can be as economically irrational as the human kind.

SIAN L. BEILOCK, a University of Chicago psychologist, studies intersections between neuroscience and the classroom, including the impact of stress on performance.

NICHOLAS D. WRIGHT, a neuroscientist at the Carnegie Endowment for International Peace, has studied how brain science can inform the strategic political decisions made during international confrontations.

Corydon Ireland is a staff writer for the Harvard Gazette.
LEWIS HYDE:
GIFT-GIVER, TRICKSTER, DEFENDER OF FORGETTING

After the artistic economy and mischief makers, the writer turns to another mysterious topic
I write a few poems each year. But I write prose very slowly, with the pace of a poetry writer.”

“in the simplest sense,” hyde says, “what one learns by writing poetry is to pay attention to every word and to the cadence of every sentence—the shape of things. A paragraph is made not unlike the way you make a stanza of a poem. Literary nonfiction is prose written with the kind of attention you expect from a fiction writer or poet. Prose writing has kind of taken over my estate. I write a few poems each year. But I write prose very slowly, with the pace of a poetry writer. I end up,” he hopes, “paying the kind of attention that I think all writing deserves.”

The book that followed The Gift was Trickster Makes This World: Mischief, Myth, and Art (Farrar, Straus and Giroux, 1998), which hyde calls “the rebuttal to the gift book.” “One problem with gift exchange,” he says, “is that there are always outsid-
ers—people who are not happy with the circle of generosity. *Trickster* is the outsider's critique of gift exchange.” In it he tells the story of Hermes, whose mother scolds him for stealing Apollo’s cattle. Hermes replies that if Zeus won’t give him honor, he will steal it. So the artist is not only the one with the gift, but also the subversive outsider who crosses boundaries, the mischief-maker who by taking disrupts the cycle of giving.

Three years ago, Hyde returned to the gift economy question in his book *Common as Air: Revolution, Art, and Ownership*, what he calls “a defense of public domain,” re-examining for our age of the Internet and digital copying the historical American ideal of Adams, Franklin, Jefferson, and Madison “that cultural creations are a kind of property nobody owns so that we all have access to them—that it matters that not everything we’ve created be owned in perpetuity.” In the *New York Times Book Review*, the Harvard historian Robert Darnton ’60 (the Carl H. Pforzheimer University Professor and University Librarian) praised Hyde’s “eloquent and erudite plea for protecting our cultural patrimony from appropriation by commercial interests.” “I’m a pro-copyright guy,” Hyde says. “I’m sympathetic to the ‘content’ industry. But the balance between public and private often gets ignored.”

In the works now is *A Primer for Forgetting*, Hyde’s Radcliffe Institute project, a multifaceted exploration of the limits of memory triggered—as he suggests in one of the many collage-like vignettes with which the book is currently organized—by the increasing dementia and “calcified language” of his mother, “the shell of her old self.” “When my short-term memory goes,” he writes, “I don’t want to be penned up in the wickerwork of my rote responses. . . . no heroic measures, please.”

“The topic of memory and forgetting is one of those inexhaustible domains,” Hyde says. The implications are not only personal—taking off from the 13th-century Zen master Dogen’s aphorism “We study the self to forget the self”—but also political, as in South Africa’s Truth and Reconciliation Commission, to acknowledge and then forget history. And possibly even to forgive. “Of course,” as Hyde told a Radcliffe audience, “we have to be conscious of evil in the world. If you forget that, you’re in trouble. But I’d like this book to be more thought-provoking than thought-insisting.”

“This all has to do with time,” he says, “and time is a great mystery. It’s so strange to live in time, but we’re in it, and we don’t know what the alternative is. This is an age in which medicine has come to allow people to live long enough in ways we haven’t seen before. Still, time strips us and we’re all going to die. Our attitude toward this is worth examining.”

At Kenyon College, where Hyde is the Richard L. Thomas Professor of Creative Writing, he offered a course on cultural memory and ended up interested in the cases where forgetfulness seemed more useful than memory. He calls his new project “a thought experiment and an experiment in form.”

The “discontinuous” modular form, a series of brief anecdotes and quotations, is something Hyde is fond of. “It’s fun to read books of letters or diaries. If I wrote a 5- or 10-page essay, I might break it up and scatter its pieces. But it’s something I’m allowing myself to hold lightly and wait and see what happens.”

Hyde says an award like the Radcliffe fellowship gives one time to really dig into something: problems, topics for which a researcher needs a year of uninterrupted time. “Unless there’s some way to get that time, you’ll never learn the thing that comes out at the end.”

Lloyd Schwartz is the Frederick S. Troy Professor of English at the University of Massachusetts Boston. He is also a poet and a regular commentator on NPR’s Fresh Air.
Dinner at the Round Mahogany Table  

Mother and Father bought in London 50 years ago. Father has read a book about the erosion of ocean beaches on the East Coast. Mother says, “That book never mentions the hurricane of ’38.” She was 19 that year, and in college at Mount Holyoke. “I don’t know how I knew it,” she says, “but I knew there was an eye to the storm, and so I made my way to Stafford Hall.” Two minutes later she says, “That book never mentions the hurricane of ’38. I don’t know how I knew it, but I knew there was an eye to the storm, and so I made my way to Stafford Hall.”

“You’re going in circles,” Father says. They say the CAT scan showed some atrophy of her frontal lobes, but the old material is still there. She is very much her old self. Her verbal tics and defenses remain. “Well now, Mrs. Pettibone,” she says to herself, staring into the refrigerator before dinner. “We’ll cope. We’ll get along.”

She is the shell of her old self, calcified language and no organism alive enough to lay down new layers.

Would it be possible to live in such a way as to never acquire habits of mind? When my short-term memory goes, I don’t want to be penned up in the wickerwork of my rote responses. If I start being my old self, no heroic measures, please.

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Cell Death

As the human embryo develops, its organs are shaped by a process known as “programmed cell death.” Two flipper-like appendages turn into hands as the cells between the fingers die off, separating the digits. Sometimes the cells just fall away and at other times they are devoured by other cells, there being at least two forms of natural cell death—autophagy, or self-eating.
and apoptosis, from the Greek for the “dropping off” of petals from flowers or leaves from trees. Both of these must be distinguished from the traumatic cell death that results from wounds or disease. Trauma simply damages the body, whereas programmed cell death carves useful organs and tissues out of otherwise undifferentiated flesh. It is a shaping force, an aesthetic force.

Normal forgetting is the programmed cell death of mental life. It takes experience and shapes it into a useful story.

Boring

Working to Heal Herself of the Trauma of Rape, Sohaila Abdulali took it upon herself to work with young women, teaching them about rape’s dangers and effects. At first she found it upsetting to include her own story in these classes, but after many tellings the intensity of feeling faded. She even surprised herself during one class. Someone asked what was the worst thing about being raped: “Suddenly I looked at them and said, ‘the thing I hate the most about it is that it’s boring.’” Not that it was boring when it happened, but time had passed, the work had been done, and she wasn’t interested anymore.

French psychologist Pierre Janet proposed that we shouldn’t think of memory as a record of the past but as something dynamic: “Memory . . . is an action; essentially, it is the action of telling a story.” If memory is the action of telling a story, then cell-death-forgetting comes when the story has been told so fully as to wear itself out and drop away. Then time begins to move again, then the future can unfold.

Dementia Test

The doctor asked mother to remember three words—two concrete and one abstract—train, virtue, shoe. Ten minutes later, he asked if she remembered them. Virtue had slipped away. Father told the story at dinner, repeating the words himself. Mother looked trapped, distressed. She went to bed early in those days and Father was perplexed. “What did we used to do in the evenings?” he asked.

Crick/Borges

In an essay in the journal Nature, Francis Crick, one of the men who discovered the shape of DNA, once argued that “we dream in order to forget.” Each of our days is so filled with particularity, we are so swamped with sensory detail, that the mind needs some sort of filtering mechanism to sort out the trivial and retain the essential. Dreaming, Crick argues, serves this function. In fact, without some such process we would all be like Borges’s monstrous figure, Funes, who was unable to forget even the smallest details of his day, so that a tree at 3:06 PM with the light just so on its leaves stayed with him as wholly distinct from the same tree two minutes later shaded by a cloud. “He was . . . almost incapable of general, platonic ideas . . .” Borges’s narrator remarks, for “to think is to forget a difference, to generalize, to abstract.” It is required of us to forget many particular trees before we can know Tree Itself. The ancients broadened the stroke, saying that it is required of us to forget entire worlds—the Age of Iron, these eons of hearsay—before we can recall to mind eternal things.

Baseball

The Associated Press—July 18, 2013. Already with the most wins in the American League, the Red Sox will get a big boost to start the second half of the season. “The most important thing for us is that we . . . get back into this ballpark and feed off the energy of the people here in Fenway,” manager John Farrell said Thursday. . . . When asked what has impressed him most with his team, Farrell said, “Our ability to forget—forget what yesterday had in store for us . . . and to refocus on our goal for today . . .”

Numbered

The documentary film Numbered follows several Israelis who have had their survivor relatives’ concentration camp numbers tattooed on their arms. They wanted an intimate, enduring connection to the survivors; they wanted to embody the command “Never forget.”

“All my generation knows nothing about the Holocaust,” said one young woman. “You talk with people and they think it’s like the Exodus from Egypt, ancient history.” A cashier in a minimart in Jerusalem, she is often asked about the number on her arm. One police officer told her, “God creates the forgetfulness so we can forget.” She replied, “Because of people like you who want to forget this, we will have it again.” The first time she showed the tattoo to the grandfather who bore the original, he bent and kissed it.

Finding Truth in Fiction:
Novelist Julie Orringer, the Lisa Goldberg Fellow, on writing about real people

The Story of Varian Fry

Fry wrote extensively about the growing Nazi influence in Europe.
DIGGING INTO HARVARD’S ARCHIVES

Orringer and her Radcliffe Research Partners—Victoria Baena ’14 and Anna Hagen ’15—have been exploring Fry’s student file in the Harvard University Archives. During her Julia S. Phelps Annual Lecture in the Arts and Humanities, Orringer discussed a summons to appear in court that the three researchers found in his file.

While driving his Packard, Fry hit a boy who had darted out between two parked cars, and the boy died as a result. Fry was cleared of wrongdoing, but perhaps, Orringer conjectured, was haunted by the accident. “What might be the psychological consequences,” she asked, “of having committed this kind of wrong and gone on as if nothing had happened? How might it have affected Fry’s later decisions?”

It’s strange to me that Fry’s name

France could be summarily deported to Germany at the German government’s request. It also happened to be the title of Fry’s memoirs.

The more Orringer read about Fry, the more intrigued she became by the possibility of writing a novel based on his experiences in Marseille. Fry’s childhood was complicated by a sickly mother and a hardworking, often absent, stockbroker father. He came to Harvard to study classics, lived in Gore Hall (now Winthrop House) and befriended Lincoln Kirstein (who, among other cultural contributions, founded the New York City Ballet). Disenchanted with the conservative tastes of the Harvard Advocate, the duo founded their own literary magazine, The Hound and Horn, which would publish Gertrude Stein, Katherine Anne Porter, and Elizabeth Bishop. Fry fell out with Kirstein, however, and not long after was ejected from Harvard for putting a For Sale sign on the dean’s lawn. He managed to talk his way back in with the help of letters from various professors and well-positioned older friends, and graduated a year late, with a classics degree, in 1931.

“I began to wonder how someone with such a tumultuous early history might turn from solipsistic to more altruistic behaviors,” Orringer recalls.

Shaping a character from a real person is not a new experience for Orringer. Andras Levi, of The Invisible Bridge, was based at first on her grandfather and his experience as a conscripted soldier in the Hungarian Army during World War II. Segregated in unarmed branches of the military, Orringer’s grandfather and others like him cleared minefields and built roads and barracks for the Hungarian army and its allies. “Sometimes the labor itself killed them; sometimes their position in the forced labor service protected them by keeping them out of concentration camps,” she says. “The strange thing is that for the first part of my writing life, I ran from that material. I felt the weight of it pretty early on—just recently, I found a note that I wrote 18 years ago that read, ‘young Hungarian Jewish architecture student in Paris loses his scholarship and is conscripted into forced labor’—but it wasn’t until after I’d written stories closer to my own life that I was ready to come back to it.”

Treating her family’s experience was somewhat complicated. “It was difficult to say to my grandmother, ‘You do not appear as yourself in this book. Your husband falls in love with someone completely fictional.’ At that point, the character ceased to be my grandfather and became Andras Levi, which was a necessary liberation. The key to writing fiction is uncovering questions compelling enough to reveal something new within our known experience as human beings.”

In the same way, Orringer expects The Flight Portfolio (the working title) to trace the known outlines of the past while creating a new fictional reality. “I realized early on that I wanted to look beyond the boundaries of the true story,” she says. “So I started paying attention to the interstices between the known facts and thinking about how to introduce fictional elements that would reveal Fry’s character. Part of my effort is focused on incor-
porating invented characters into the known story in a way that I hope is both plausible and revelatory of Fry’s experience and psychology.

Although Fry had never done rescue work before, he spoke French and German and wrote extensively about the political situation in Europe throughout the 1930s, both as the editor of a review of international affairs and as an independent journalist. During a trip to Berlin in 1935, he witnessed an anti-Jewish riot and met with the chief of Hitler’s foreign press division, who confided in him, as a fellow Harvard graduate, that radical elements of the Nazi Party wanted to “solve” the Jewish problem through extermination. The quote made the front page of the New York Times a few days later, but did nothing to spur US action. Undaunted, Fry continued to write and lecture over the next five years about the growing Nazi influence in Europe; then, in 1940, he and two friends founded the Emergency Rescue Committee (ERC), anorganization that received early support from writers such as John Dos Passos and Upton Sinclair and from First Lady Eleanor Roosevelt.

Not long after, at the behest of the ERC, Fry set out on his mission, arriving in Marseille with a list of about 200 blacklisted artists and writers whom he intended to locate and sneak across the border into Spain and then into Portugal, where they would depart for the United States. He expected the task to take no longer than a month or so. In fact Fry stayed for a year and succeeded in helping more than 2,000 people leave Vichy France before his arrest and deportation.

It’s a great story, even before one learns about the villa that Fry rented on the edge of Marseille that became the site of an ongoing salon for Dadaist and Surrealist artists. “He was a notorious party-thrower here at Harvard, although he wasn’t a particularly loud or outgoing person,” Orringer says. “I think he liked getting people together and being the originator of a happening.”

Despite the based-on-actual-events nature of this novel and The Invisible Bridge, Orringer is cool toward the “historical fiction” label. “The focus of literary fiction is on character and its complications, not so much on the progression of historical events as they occurred,” she says. “I’m aiming to focus the reader’s attention on the inner landscape of a person’s life and how personal, political, and cultural factors might have influenced the decisions he made. I’m happy, too, if this reveals an underexplored element of our shared human history. . . . It’s strange to me that Fry’s name isn’t better known, considering the enormous impact his work had on 20th-century art and literature.”

Married to the fiction writer Ryan Harty, with whom she has a three-year-old son, Orringer is clearly aware of what this year represents.

“It’s so rare for a writer to be given this kind of time and privacy and a beautiful, light-filled space,” she says. “All in the service of doing work that feels like it’s never going to come to fruition until you hold it in your hand.”

Julia Hanna is associate editor of the Harvard Business School Alumni Bulletin.
Braille Without Borders

Rosemary Mahoney’s stunning new travelogue, For the Benefit of Those Who See, could not have arrived at a better moment. So much of 21st-century technology promotes the supremacy of the visual. Large-screen videos “enhance” symphony concerts; televisions lock eyes with us in waiting rooms, restaurants, and the backseats of taxicabs. Instagrams threaten to render the humble text message obsolete. Skype and FaceTime invade the pajama-clad privacy in which we chat long distance with family and friends. In more ways than ever, we are always seeing, always seen. But at what cost to our other senses? To our humanity? Not only touch, smell, hearing, and taste lose out in our oppressively visual brave new world, but also a sixth sense that students at two schools for the blind that Mahoney visits in Tibet and India all seem to possess: the ability to divine character unswayed by appearance or the deceptions of Photoshop.

This sixth sense isn’t magic, Mahoney takes pains to point out. In the Far East, she writes, the blind are considered “cursed, possessed by demons, or capable of extrasensory perception, which makes them entirely dangerous.” In Tibet, where blindness is thought to be a soul’s punishment for sins committed in a past life, any contact with a blind person is feared. From early childhood, the nation’s blind are “shunned, vilified, treated as subhuman, and subjected to unimaginable cruelty.” The heroine of Mahoney’s book, a sightless German named Sabriye Tenberken, who suffered prejudice even in her enlightened European upbringing, is the cofounder of Braille Without Borders, a program begun in 1997 to bring literacy to impoverished blind children in Tibet, where exposure to the sun’s ultraviolet rays at high altitudes combines with poor health care to deprive an uncommonly large portion of the population of vision. Tenberken’s work refutes the superstitions that her pupils have internalized and that perpetuate abuse by the public.

So when Mahoney delivers us to the doorsteps of the Braille Without Borders school in Lhasa and its sister institution in Trivandrum, in India’s sweltering south; introduces us to the inhabitants; and tours the surrounding neighborhoods and nearby cities in their company, we know that the astonishing acuity with which her subjects perceive their world isn’t supernatural. Writing with a scientist’s curiosity and insistence on fact—and a novelist’s gift for delineating place and character—Mahoney makes their world ours, too.


These days there are many ways a student can keep track of an inspiring professor after graduation: websites, Facebook pages, Google alerts. But I prefer the old-fashioned way—reading the professor’s work.

In two semesters, Jane Shore taught me most of what I know about writing. Every word counts; it doesn’t matter what you meant to say if the reader doesn’t get it. She taught accuracy of observation, rhythm and form, and what makes an interesting subject. Her first book of poems was published in 1977, and there have been four since, each demonstrating these principles with artfulness and wit. The collections amounted to installments in a memoir, prompted by familiar objects from a New Jersey childhood and extending into adult life beyond Harvard, touching down in New York City, the Caribbean, Nova Scotia, and settling in a DC neighborhood where, scarily, a tenant in her home committed a murder-suicide. Now, in this unifying volume, one can read “Chatty Cathy” or “My Father's Shoe Trees” and keep learning from a poet “careful as a pale-ontologist” excavating a past that is, as Shore writes in a poem dedicated to her own mentor, Elizabeth Bishop, “lost, all lost, and then recovered.”

Bobcat and Other Stories by Rebecca Lee RI ’02 Algonquin, 212 pp.

The short story collection, until recently considered an endangered species, has been making a comeback, thanks to the efforts of smaller-press publishers such as Algonquin and Lookout Books, which brought Binocular Vision, by Edith Pearlman ’57, to a National Book Critics Circle Award for fiction in 2012. Rebecca Lee’s tales,
German woman who founded Braille Without Borders.

many of which look back to the 1980s, nonetheless display the quirky inventiveness of the millennial short story. We may read of upscale dinner parties and burned-out idealists, but these aren’t Ann Beattie—style parables of the end-times. Rather, we are treated to flashes of hot emotion that allow us to hope for the plucky individualists who populate Lee’s tales. Primal themes—deception, betrayal, inheritance—hark back to early masters of the form, Hawthorne and Chekhov.

Some of the best—“The Banks of the Vistula,” “Satlat,” and “Min”—take place or originate on college campuses, a territory Lee knows well. In these latter-day Edens, the threat of a fall is ever-present, and Lee handles suspense expertly; no conclusion arrives as expected. Metaphor, too, surprises: a charismatic college girl’s contact lenses are “the color of a night sky split by lightning.”


artists’ movement in the 1920s that initiated the careers of Langston Hughes, Zora Neale Hurston, and Jean Toomer, among many others. By Farah Griffin’s account, a re-birth might be located more correctly in 1940s Harlem, when the Double-V campaign—victory overseas for democracy, victory at home for civil rights—generated a second wave of artistic innovation among black New Yorkers and, with men away at war, allowed women to take the lead.

Griffin’s quietly eloquent profiles of three such artists—the choreographer and dancer Pearl Primus, the jazz pianist and composer Mary Lou Williams, and the novelist Ann Petry—rightly deserves the title Harlem Nocturne. Her literary triptych partakes of the same “delirious deliciousness” that, Griffin explains, lured her subjects to New York City and inspired them to use art “as a weapon in the struggle for social justice.” She traces each woman’s life from childhood through peak influence in the 1940s and tells how these brave innovators were “challenged and silenced” by the Cold War even as their work, more explicitly activist than that of the Renaissance artists who preceded them, sowed the seeds of Black Power.

We know about the Harlem Renaissance—the birth, more accurately, of an African American criticism—by way of the Berkeley-based Threepenny Review, which she founded in 1980, and her own “Lesser Blog,” up and running since 2006—treats readers to a tour of her capacious inner library.

“Some of my most memorable conversations,” she admits at the outset, “have occurred in mute communion with absent authors.” Lesser lets us in on those conversations, examining the sources of her lifelong addiction to “the pleasures of close attention” that reading affords. The author of one novel and eight previous books, several of them devoted to visual art or music, Lesser is a veteran whose expertise and instincts we trust when she offers an opinion—“There is no progress in the world of letters, as there is … in science or manufacturing”—and then proceeds to introduce an obscure favorite author to prove her point, in this case Alexander Herzen. Soon Herzen—whether you’ve read him or not—is your favorite too. Don’t miss the top 100 list with which Lesser closes the book: you may not agree with all her choices, but you’ll be inspired to give your own answer to her book’s implied question.

Quiet Dell: A Novel by Jayne Anne Phillips Bi ’81 Scribner, 480 pp.

Tickets, the book that established her reputation as one of the most adventurous writers of her generation, was told in the voice of a mass murderer whose victims were women: “Love is the outlaw’s duty,” the narrator declares. Quiet Dell, the result of extensive research into the real-life Depression-era serial killer Harry Powers, who preyed on gullible widows attracted through lonely-hearts correspondence clubs, extends Phillips’s fascination with the criminal mind, the nature of evil, and its terrifying capacity to masquerade as love. But in Quiet Dell, which takes its name from the small town in West Virginia where Powers brutally dispatched his victims—in this case, not just the widow but also her three children, ages 14, 12, and 9—Phillips introduces a heroine, a journalist who serves as a force for good and acts as Phillips’s stand-in, an in-the-moment investigator whose presence in the novel allows the reader a ringside seat at Powers’s unraveling. This fact-based crime novel will invite comparisons to In Cold Blood, but Phillips, a native West Virginian, owns the territory as Capote never could the Kansas of the Clutter murders.
The Radcliffe Campaign blasted off with an array of activities, including several exhibits and dinner under the stars in the Knafel Center. “Invest in Ideas” is the watchword for the next five years.

IT’S OFFICIAL

The Campaign for Radcliffe’s Future

Radcliffe’s friends and supporters gathered on October 28, 2013, to celebrate the official launch of The Radcliffe Campaign, Invest in Ideas, part of the University-wide fundraising drive that Harvard announced a month earlier. Susan Wallach ’68, JD ’71, co-chair of The Radcliffe Campaign and chair of the Institute’s Dean’s Advisory Council, announced an ambitious campaign goal of $70 million, 37 percent of which had been raised by the time of the launch.

The day began with “Radcliffe Open Yard,” when the Institute invited the public to explore four exhibits at the crossroads of the arts, humanities, sciences, and social sciences. The festivities also included a ceremony honoring the student winners of the inaugural University-wide Radcliffe Institute Public Art Competition and dedicating the new Susan S. and Kenneth L. Wallach Garden that houses the winning design, Saturate the Moment.

The celebration continued in Agassiz House, where Harvard President Drew Faust spoke about her years as Radcliffe’s founding dean and the impact that experience has had on her presidency. “Many of the fundamental commitments I’ve made as president are lessons I learned here at the Institute,” she said.

During dinner in the recently named Knafel Center (formerly the Radcliffe Gymnasium), the campaign’s co-chair, Sidney R. Knafel ’52, MBA ’54, addressed a diverse audience of alumnae/i of Radcliffe College, Harvard, and the Institute. “Each of us has had a discrete variety of
connections to the Radcliffe Institute for Advanced Study,” he said, and “we also have a few things in common. We care about the future of ideas and the creation and sharing of knowledge. We know the impact that the Radcliffe Institute is having and can have in the future.” Attendees also heard from the physicist John Huth, codirector of the science program in Radcliffe’s Academic Ventures; the writer Gish Jen ’77, BI ’87, RI ’02; and the composer Augusta Read Thomas BI ’91.

Radcliffe Institute Dean Lizabeth Cohen introduced the priorities of The Radcliffe Campaign. “In the 21st century, we expect fast thinking and instant results,” she said. “This pressure for immediate payoff can exact huge costs from scholars and students, and from a public hungry for real understanding. The Radcliffe Institute promotes a different—deeper—method of creating value. We invest for the long term in talented individuals and their brilliant ideas to produce genuinely new knowledge.”

Cohen said The Radcliffe Campaign will invest in the future of ideas and the ideas of the future. She announced five key aspirations that form the foundation of this effort:

- **Invest** in our capacity to experiment.
- **Diversify** our collections and expand our global reach.
- **Educate** more Harvard students through collaborative research opportunities.
- **Advance** the Radcliffe Institute to make Harvard even stronger.
- **Share** transformative thinking with the public.

“You support will ensure that Radcliffe continues to nurture the extraordinary people whose brilliant ideas will illuminate our world,” Cohen said.
Friends and Supporters Celebrating in Radcliffe Yard

FAR RIGHT: During the launch, attendees visited the Schlesinger Library’s exhibit on Betty Friedan, It Changed My Life: The Feminine Mystique at 50. Near right, Suzanne Young Murray ’62, a member of the Dean’s Advisory Council, with musicologist Anna Zayaruznaya, the 2013–2014 Suzanne Young Murray Fellow. BELOW, Sidney R. Knafel ’52, MBA ’54, campaign co-chair and a member of the Dean’s Advisory Council, with his wife, the artist Londa Weissman (center) and Diana Sorensen, the FAS dean for the arts and humanities.

Playwright Sean Graney, the 2013–2014 Perrin Moorhead and Bruns Grayson Fellow, with his Research Partner Megan Taing ’16 and Perrin Moorhead Grayson ’72, a member of the Dean’s Advisory Council.

Catherine A. Gellert ’93 (at left) and George M. Lovejoy Jr. ’51, members of the Dean’s Advisory Council, with Barbara J. Grosz, the former dean of the Institute and Higgins Professor of Natural Sciences in the School of Engineering and Applied Sciences. Gellert is also president of the Harvard Alumni Association.

Follow the Campaign Online

Learn more about our aspirations and see announcements online at www.radcliffe.harvard.edu/campaign. On that page, you’ll find a message from Dean Lizabeth Cohen and our campaign video, Investing in Ideas.

Dean Cohen’s launch speech—which shared how a successful campaign will help the Institute generate and share new ideas that make a lasting difference in our world—is available at www.radcliffe.harvard.edu/video/dean-lizabeth-cohens-address-launch-radcliffe-campaign.
Investigating India
SAN FRANCISCO

In late November, three Radcliffe fellows spoke to an audience of Radcliffe and Harvard alumnae/i at the City Club of San Francisco about the culture and economy of India.

Radcliffe Dean Lizabeth Cohen moderated the discussion, with Amy J. Cohen JD ’02, RI ’14, a professor of law at The Ohio State University; Michael Kremer ’85, PhD ’92, RI ’14, the Katherine Hampson Bessell Fellow at Radcliffe and the Gates Professor of Developing Societies at Harvard University; and Francesca Orsini RI ’14, a Mary I. Bunting Institute Fellow at Radcliffe and a professor of South Asian literature at the University of London.

Approximately 165 attendees enjoyed cocktails, a stimulating panel discussion, and dessert with friends and classmates.

- Ralph M. James MBA ’82 (above right), a member of the Dean’s Advisory Council and the Schlesinger Library Council, with Ethan Leavy, discussing the Institute’s new public artwork, Saturate the Moment.

- In the gallery in Byerly Hall, Stephanie Sonnabend ’75 listens to Radcliffe Research Partner Matthew Wozny ’14 explain how a toy illuminates science in the exhibit Toys of Everyday Science, by Tadashi Tokieda, the 2013–2014 William and Flora Hewlett Foundation Fellow.
Three New Radcliffe Professors

THREE NEW PROFESSORS are joining the Harvard faculty as Radcliffe Professors, Lizabeth Cohen, dean of the Radcliffe Institute, announced recently. These professorships, offered in conjunction with tenured positions at the University, help recruit pioneering interdisciplinary scholars to the Harvard faculty. Radcliffe Professors spend four semesters as fellows at the Institute during their first five years at the University.

DEVAH PAGER was named a Susan S. and Kenneth L. Wallach Professor at Radcliffe, with joint appointments as a professor of public policy at Harvard Kennedy School and a professor of sociology in the Faculty of Arts and Sciences. On leave for 2013–2014, and previously at Princeton University, she conducts research that exposes racial inequality in labor markets and the criminal justice system. Pager has undertaken field experiments to study how the race and criminal background of equally qualified individuals affect hiring decisions in the low-wage labor market.

KATHRYN SIKKINK, most recently of the University of Minnesota, comes to Cambridge as a Carol K. Pforzheimer Professor at the Radcliffe Institute and a member of the Harvard Kennedy School faculty. A political scientist working in the area of international relations, particularly human rights issues, she is the author of The Justice Cascade: How Human Rights Prosecutions Are Changing World Politics (W. W. Norton, 2012), which won the Robert F. Kennedy Book Award and the WOLA-Duke Book Award for Human Rights in Latin America.

An additional Susan S. and Kenneth L. Wallach Professorship at Radcliffe brings INTISAR A. RABB, a scholar in Islamic law and legal history, to the Harvard Law School faculty, where she will also direct the Islamic Legal Studies Program. Rabb is creating a database to gather legislation, court cases, and commentary on Islamic law. Her book The Benefit of Doubt: Legal Maxims in Early Islamic Criminal Law is forthcoming in 2014 from Cambridge University Press.

Other scholars currently holding Radcliffe Professorships include ANNETTE GORDON-REED, a Carol K. Pforzheimer Professor at the Radcliffe Institute, a professor at Harvard Law School, and a professor of history in the Faculty of Arts and Sciences; NANCY E. HILL, a Suzanne Young Murray Professor at the Radcliffe Institute and a professor of education at the Harvard Graduate School of Education; and the most recent appointee, TAMAR HERZOG, the Radcliffe Alumni Professor at the Radcliffe Institute and the Monroe Gutman Professor of Latin American Affairs in the Faculty of Arts and Sciences.

“The accomplishments of past and current Radcliffe Professors are testaments to the value of protected time and space to pursue path-breaking work,” said Cohen. “The Institute is dedicated to providing our new Radcliffe Professors with the same opportunities to generate and share ideas.”
Radcliffe Affiliates Making their Mark

Honor Roll

In December the National Endowment for the Arts announced its 2013 Creative Writing Fellowships in Prose, which enable recipients to set aside time for writing, research, travel, and general career advancement. Among the recipients were Rajesh Parameswaran RI ’13 and Justin Torres RI ’13.

The music historian Carolyn Abbate AM ’05, RI ’07, who was recruited to Harvard with the help of a Radcliffe Alumnae Professorship, was named the Paul and Catherine Buttenwieser University Professor. University professorships are Harvard’s highest honor for a faculty member. The appointment took effect on January 1, 2014.

In November, Massachusetts General Hospital awarded Joseph E. Trimble RI ’01 the 2013 Francis J. Bonner Award. The award was established in 2010 by the MGH Department of Psychiatry and the MGH Psychiatry Center for Diversity to promote diversity and inclusion in the psychiatric community. Trimble has spent his career conducting psychological and sociocultural research with indigenous populations, especially American Indians and Alaska Natives. He is a coeditor, most recently, of the APA Handbook of Multicultural Psychology, Volumes I and II (American Psychological Association, 2013), and Working Culturally and Competently with Persons of African, Asian, Latino, and Native Descent: The Culturally Adaptive Responsive Model of Counseling (Sage, 2010).

President Barack Obama honored the actress and playwright Anna Deavere Smith BI ’92 with the National Humanities Medal on July 10, 2013.

Sharon Weinstein ’72 received the first Lifetime Achievement Award presented by the New England Council of Child and Adolescent Psychiatry (NECCAP), for her outstanding leadership and contributions to education, clinical practice, and advocacy in the field of child and adolescent psychiatry. She also received the distinction of Distinguished Life Fellow from the American Psychiatric Association—the highest honor the psychiatric profession bestows. Weinstein is an assistant clinical professor in psychiatry at Harvard Medical School and a clinical associate in psychiatry in the Child and Adolescent Program at McLean Hospital, in Belmont, Massachusetts. She also serves as the president and director of continuing medical education for NECCAP, and has a private practice in child, adolescent, and adult psychiatry in Lexington, Massachusetts.

The independent filmmaker Kavery Kaul ’73 was awarded a 2012–2013 Fulbright Fellowship for research abroad. The award has allowed Kaul to travel to her native India to research, write, and begin production of her new documentary, Streetcar to Kolkata.

In “Yes, but What Are Neutrinos For?” which appeared in the Boston Globe Ideas section on December 1, Ray Jayawardhana AM ’97, PhD ’00,


Several books whose authors have Radcliffe ties found their way onto “100 Notable Books of 2013,” a list selected by the editors of the New York Times Book Review. Included in the fiction and poetry list were Americanah (Knopf, 2013), by Chimamanda Ngozi Adichie RI ’12; MaddAddam (Nan A. Talese/Doubleday, 2013), by Margaret Atwood AM ’62; Our Andromeda (Copper Canyon, 2013), by Brenda Shaughnessy RI ’01; and The Woman Upstairs (Knopf, 2013), by Claire Messud RI ’05. Among the nonfiction selections were Book of Ages: The Life and Opinions of Jane Franklin (Knopf, 2013), by Jill Lepore RI ’00, AM ’03; Lean In: Women, Work, and the Will to Lead (Knopf, 2013), by Sheryl Sandberg ’91, MBA ’95 with Nell Scovell ’82; and Margaret Fuller: A New American Life (Houghton Mifflin Harcourt, 2013), by Megan Marshall ’77, RI ’07.

September 15, 2013, marked the 50th anniversary of the bombing of Birmingham’s 6th Street Baptist Church, which killed four young African American girls. To mark the bleak day, Diane McWhorter RI ’12 wrote an opinion piece for the New York Times, titled “Civil Rights Justice on the Cheap,” which appeared on September 14.

Wendy Lesser ’73, the recent author of Why I Read: The Serious Pleasure of Books (see review on page 29) and the editor of The Three Penny Review, reviewed the latest book by Ann Patchett RI ’94, a collection of essays titled This Is the Story of a Happy Marriage (Harper, 2013). “What’s in Store”—in which Lesser called Patchett’s writing “so compellingly personal you feel as if you’re looking over her shoulder as she sits down to write”—appeared in the New York Times Book Review on November 24.

Jill Lepore RI ’00, AM ’03 explored the true value of the first English-language book printed in the New World in a New York Times opinion piece, “A Most Expensive Book,” which appeared on November 24. The Whole Book of Psalms, also known as the Bay Psalm Book and most recently owned by Boston’s Old South Church, sold at auction for $14.2 million on November 26, shattering all previous records for a print book in an open sale. Lepore’s Book of Ages: The Life and Opinions of Jane Franklin (Knopf, 2013) was one of the five nonfiction finalists for the 2013 National Book Awards.

The anthropologist Sarah B. Hrdy ’68, PhD ’75, SD ’09 wrote the preface, titled “The One Animal in All Creation about Which Man Knows the Least,” to the December 5 issue of Philosophical Transactions of the Royal Society, which was devoted to the theme of female competition and aggression. Her essay was referenced in a New York Times article from November 18, titled “A Cold War Fought by Women.”

In “Slavery’s Shadow,” an article that appeared in the New Yorker on October 23, Annette Gordon-Reed JD ’84, RI ’13 shared historians’ concerns about slave narratives in the context of the motion picture 12 Years a Slave.

Siddhartha Deb RI ’10 reviewed the latest novel by Jhumpa Lahiri, Lowland (Knopf, 2013), in a New York Times article from September 27, 2013, titled “Sins of the Brothers.” Deb says that, in contrast to the popular 1960s rallying cry “The personal is political,” in the world of Lahiri’s novel, “it is the political that is always personal.”

Linda Greenhouse ’68 published “Winds of Change” in the Opinionator. The piece, which explored the Supreme Court’s history with mandatory sentencing, appeared in the New York Times commentary blog on September 18.

The September 2013 issue of American Theatre featured an interview with Mona Mansour by her fellow playwright Caridad Svich RI ’03. Additionally, Svich and her work Archipelago were featured in the August 2013 issue of StageReads. Svich also wrote a lead essay, “Unruly Drama,” for a blog series about theater and social change, the efficacy of art, and gun-control theater actions that she curated for HowlRound.

Mary Karr RI ’91, Margot Livesey RI ’13, and Justin Torres RI ’13 were featured in an essay by Margo Rabb, “Fallen Idols,” that discussed the gap
between expectation and reality when meeting one’s literary favorites. It appeared in the New York Times on July 25.

On June 29, the Boston Globe printed an excerpt from The Arson Summer (Knopf, 2014), the forthcoming book from SUE MILLER ’64, EDM ’75, BI ’84, RI ’01.

On June 27, the Atlantic published an article by LOIS LEVEEN ’90, “The Spy Photo That Fooled NPR, the US Army Intelligence Center, and Me.” In it, she discusses how a blurry 19th-century portrait came to be mistaken for the Union spy Mary Bowser.

HELEN ELAINE LEE BI ’81, JD ’85, a professor of comparative media studies and writing at the Massachusetts Institute of Technology and the author of The Serpent’s Gift (Atheneum, 1994), wrote movingly about teaching creative writing in a Massachusetts prison in an essay that appeared in the New York Times on June 14.

“Waving at Ants,” by ELLEN D. FELD ’78, appeared in the Christian Science Monitor on May 30. The essay is a poetic reflection on her son’s graduation.

SHELF LIFE

In Unreal City: Las Vegas, Black Mesa, and the Fate of the West (Nation Books, 2014), JUDITH NIES BI ’93 explores the forces that have enabled the growth of the desert city of Las Vegas—and what that city can teach us in an era of climate change. The book will be available in April.

Thunderstruck & Other Stories (Dial Press, 2014), a collection of nine short narratives by ELIZABETH MCCRACKEN RI ’09, is due out in April. Publishers Weekly says McCracken turns “life’s dead ends into transformational visions.”

In March, watch for Plato at the Googlesplex: Why Philosophy Won’t Go Away (Pantheon, 2014), by REBECCA GOLDSTEIN RI ’07. Kirkus Reviews says, “Goldstein’s bright, ingenious philosophical romp makes Plato not only relevant to our times, but palpably alive.” The author is a MacArthur Fellow and an award-winning author of fiction and nonfiction.

TANYA SELVARATNAM ’92, AM ’96 has just published The Big Lie: Motherhood, Feminism, and the Reality of the Biological Clock ( Prometheus Books, 2014). Aside from her writing, she is a producer and theater artist. Her latest film, the acclaimed artist Mickalene Thomas’s Happy Birthday to a Beautiful Woman, won the audience award for favorite short at the 2013 BlackStar Film Festival and will be broadcast on HBO beginning in early 2014. Visit Selvaratnam’s website at www.tanyaturnsup.com.

JANE WILLIAMS ’51 has a new novel, The Invasion (CreateSpace, 2013), set during World War II in an affluent New England town where generations of Yankees have dedicated themselves to high moral purpose and everyone knows his or her place. But beginning in 1938, with the suicide of the Austrian refugee groundskeeper at the Parker Farm School, mounting anxieties gradually reveal a darker side beneath the surface of comfort and security. The book is available on Amazon.

The latest by MARGARET ATWOOD AM ’62, MaddAddam (Nan A. Talese/Doubleday, 2013), is the conclusion of the speculative fiction trilogy that began with Oryx and Crake (Anchor, 2004), followed by The Year of the Flood (Nan A. Talese/Doubleday, 2009). NPR characterized the dystopian books as “a blend of satiric futurism and magic realism, a snarky but soulful peek at what happens to the world after a mad scientist decimates humanity with a designer disease.”

JAMES T. COSTA RI ’05 lent his expertise to On the Organic Law of Change: A Facsimile Edition and Annotated Transcription of Alfred Russel Wallace’s Species Notebook (Harvard University Press, 2013), which he extensively annotated. Last year marked the centennial of Wallace’s death. Costa—who is the executive director of the Highlands Biological Station and a professor of biology at Western Carolina University—offers detailed explanations of the notebook entries and, by extension, the contributions of this “other man” in evolutionary theory.


Then They Started Shooting: Children of the Bosnian War and the Adults They Become (Bellevue Literary Press, 2013) is the updated edition of a 2005 book by LYNE JONES RI ’11. A relief worker and child psychiatrist, Jones interviewed more than 40 Serb and Muslim children who came of age during the Bosnian War; she then returned, 20 years after the war began, to discover the adults they have become. The book addresses the continuing debate about post-traumatic stress disorder, the roots of ethnic identity and nationalism, the sources of global conflict, the best paths toward peacemaking and reconciliation, and the resilience of the human spirit.

DEBORAH HELLER AM ’63, PhD ’65 has published The Goose Girl, the Rabbi, and the New York Teachers: A Family Memoir (Universe, 2013). The book—part history and part memoir, drawing on written and oral history, legal records, and Heller’s own memories—focuses on individuals in order to illuminate significant moments in Jewish and American history.

American Indian Baskets: Building and Caring for a Collection (Schiffer Publishing, 2013), by William A. Turnbaugh PhD ’73 and SARAH PEABODY TURNBAUGH ’76, is an identification and collecting guide to vintage basketry from all North American regions and tribes. The book also contains a discussion of legal issues affecting basket collectors. Both Turnbaughs are anthropologists with university teaching and museum experience.

In Shakespeare and Outsiders (Oxford University Press, 2013), MARIANNE NOVY AM ’67 examines the outsider status of some of Shakespeare’s most memorable characters, including Othello, Katherine (the Shrew), and others. Novy is a professor of English at the University of Pittsburgh.

MARGUERITE GUZMÁN BOUVARD AM ’60, PhD ’65, BI ’72 recently published The Light That Shines Inside Us (Diálogos, 2013), her eighth book of poems. She was also interviewed about her previous title, The Invisible Wounds of War: Coming Home from Iraq and Afghanistan (Prometheus Books, 2012), by Amy Goodman for both Democracy Now! and C-SPAN. That book is an inside look into the lives of our veterans.
and the far-reaching impact of combat and service.

In Wonder Women: Sex, Power, and the Quest for Perfection (Sarah Crichton Books/FSG, 2013), DEBORA L. SPAR AM ’86, PhD ’90 examines the highly unrealistic expectations plaguing women who grew up in the 1970s and ’80s. Spar argues that women’s quest for perfection is a fallacy created by a misinterpretation of feminism.

The Compassionate Warrior: Abd el-Kader of Algeria (Wisdom Tales Press, 2013), by ELSA MARSTON AM ’57, is a biography of a freedom fighter and interfaith bridge builder. Abd el-Kader led resistance to the French conquest of Algeria in the 1830s and ’40s and later, exiled to Damascus, saved thousands of Christians during the bloody riots of 1860. The book is an introduction to this Muslim hero for teens and older readers.

STEPHANIE STRICKLAND ’63 has published Dragon Logic (Absalta Press, 2013), her seventh book of poems in print (she has also cocreated seven works of born-digital electronic poetry). With this collection, she seeks to expand the reader’s notion of environment—engaging animals and water, memory and mathematics, women and figures of women, quantum cosmos and algorithmic code.

In the graphic novel Starling (InkLit, 2013), SAGE STOSSEL ’93 puts a feminist bent on superhero conventions. The Los Angeles Times praised Stossel’s “relatable heroine [whose] life is as ordinary as it is harrowing.”

Fault Lines: Views across Haiti’s Divide (Cornell University Press, 2013), by BEVERLY BELL ’86, is an insider’s account of the first year after the earthquake. Bell, who has spent much of her time in Haiti, traveled across the country to camps for displaced people, rural villages, and shantytowns and interviewed more than a hundred Haitians to write this book, which also includes investigative journalism and historical and political analysis.

ELLEN WINNER ’89, PhD ’78, ’81 ’99, a professor of psychology at Boston College and a senior research associate at Project Zero of the Harvard Graduate School of Education, has cowritten two books, Art for Art’s Sake: The Impact of Arts Education (OECD, 2013) and Studio Thinking 2: The Real Benefits of Visual Arts Education (Teachers College Press/National Art Education Association, 2013).

MELISSA LAKICH DIAGANA ’80 and Jyoti Angresh have published Fort Canning Hill: Exploring Singapore’s Heritage and Nature (ORO Editions, 2013). The story of this historically important hill, now a park, parallels the transformation of Singapore from a sleepy fishing village to a vibrant cosmopolitan city. The image-rich coffee table book presents a holistic journey around the hill—from uncovering the layers of its military, architectural, trading, and natural heritage to taking an intriguing look at its diverse botanical life, previous inhabitants, and current visitors.

The latest ethnographic study from LYNN STEPHEN RI ’05 is We Are the Face of Oaxaca: Testimony and Social Movements (Duke University Press, 2013). A supplemental website—which features video testimonials, pictures, documents, and a timeline of key events—is available at http://faceofoaxaca.uoregon.edu.

Round and Round Together: Taking a Merry-Go-Round Ride into the Civil Rights Movement (Paul Dry Books, 2011), by AMY NATHAN ’67, MAT ’68, shows that the merry-go-round on the National Mall has a direct link to the March on Washington for Jobs and Freedom, which marked its 50th anniversary this past summer. On August 25, in connection with the 50th anniversary of the March on Washington, the Washington Post published her opinion piece “The March and the Merry-Go-Round.”

Lottery Ticket (Parallel Press, 2013) is the second poetry chapbook by HEATHER CORBALLY BRYANT ’81, who teaches in the English department at Pennsylvania State University. Bryant’s previous publications include a novel, Through Your Hands (iUniverse, 2011), and her first poetry collection, Cheap Grace (Finishing Line Press, 2011).

LUCY MOORE ’66 has published Common Ground on Hostile Turf: Stories from an Environmental Mediator (Island Press, 2013), in which she shares stories from her more than 20 years working in conflict resolution. Publishers Weekly called the book an “inspiring . . . hybrid instruction manual and memoir.”

ART AWARE

AMY SILLMAN RI ’13 had her first museum survey at the Institute for Contemporary Art in Boston. Amy Sillman: one lump or two was up from October 3, 2013, to January 5, 2014. She also appeared in a conversation about her work on November 21, “The Artist’s Voice: Amy Sillman with Helen Molesworth.”

On December 10, the Boston Globe ran a review of Metabolic Paintings, an exhibition by ELISE ADIBI RI ’14 that incorporated essential plant oils.

JANE DICKSON ’75 installed a public work, a mural titled Reflected Glory, at The Silent Barn, a communal arts space in Brooklyn, New York. The mural is a collaboration with the Center for Strategic Art and Agriculture, and a party marked the installation on October 20. In addition, Dickson’s work appeared in two group shows at the Smart Clothes Gallery in New York City. SUBurban was on view from September 5 to October 6, and THRILLS from June 26 to July 28.

Three new cutouts by ANNE SEELEBACH 81 ’90 from her Troubled Waters series were included in an exhibition at the Islip Art Museum, NYFA ‘MARK’ Artists. Curated by Beth Giacummo and running from June 16 to September 1, the show featured 41 artists from New York State.

ON STAGE AND SCREEN

Choreography, the first short by DAVID REDMON RI ’91 and Ashley Sabin, of Carnivalesque Films, debuted at the 2014 Sundance Film Festival in January. The film duo’s latest documentary, Night Labor, has traveled to five international film festivals since its world premiere in April 2013 at Visions du Reel, in Switzerland, where it won a special jury prize. The film, which POV Magazine called “lingeringly powerful,” follows Downeswter Sherman Frank Merchant as he transitions from working as an independent clam digger to working the night shift at a fish-processing factory.

On December 7, SEAN GRANEY RI ’14 staged a reading of his epic theater work-in-progress, All Our Tragic, at the Institute’s Knafl Center. The 12-hour event, which combined all 32 surviving Greek tragedies and acted as a blueprint for a modern Festival of
Dionysus, included snacks throughout the day. Earlier, his highly original staging of Gilbert and Sullivan’s opera The Pirates of Penzance closed out the American Repertory Theater’s 2012–2013 season.

LEWIS HYDE RI ’14 appeared on PBS NewsHour, discussing gift giving at the first Thanksgiving. The segment, about the economics of Plymouth Plantation, aired on November 28. (For more about Hyde, turn to page 19.)

The artist DAVID LEVINE RI ’13 teamed up with Harvard’s Office of the Arts for a video performance project titled Hunter/Prey. As part of the Learning from Performers program, Harvard students gathered at the Harvard Dance Center to play a game and to describe or reenact, on camera, a tense performance situation from their own lives. Levine hopes to shape the material into a meditation on rivalry and antagonism.

The PBS miniseries The African Americans: Many Rivers to Cross, with Henry Louis Gates Jr., featured cameos from some Radcliffe-affiliated historians, including VINCENT BROWN AM ’12, RI ’06. Among the show’s other associated scholars are GLENDA GILMORE RI ’01, ANNETTE GORDON-REED JD ’84, RI ’13, DARLENE CLARK HINE RI ’04, WALTER JOHNSON AM ’06, RI ’11, JILL LEPORE BI ’00, and INGRID MONSON AM ’01, RI ’13.

Letters to Jackie: Remembering President Kennedy—which the Los Angeles Times said “may not only be one of the year’s best documentaries but one of the year’s finest overall films”—premiered in October. Directed by the Emmy Award–winner Bill Couturier, the documentary is based on the book Letters to Jackie: Condolences from a Grieving Nation (Ecco, 2010), by ELLEN FITZPATRICK RI ’09.

IRENE LUSZTIG ’96, RI ’11 has completed her found-footage essay film The Motherhood Archives, which she worked on during her fellowship year. The film has already enjoyed screenings at the Antimatter Media Art Festival, the London Underground Film Festival, the Santa Cruz Film Festival, and the WOMEN Media Arts and Film Festival in Sydney, as well as at our own Schlesinger Library.

Salt, a play by CARIDAD SVICH RI ’03, played at New Dramatists, in New York City, in November. Guapa appeared at Eastern New Mexico University in November. In October Svich was the guest playwright for New York Madness at IATI Theatre. In August, her play After You Leave enjoyed an unorthodox performance—via Skype from Belgium—as part of Pop-Up Theatrics Long Distance Affair at the Edinburgh Fringe Festival.

CHIORI MIYAGAWA RI ’09 wrote the play I Came to Look for You on Tuesday, which was staged by La MaMa in New York City from September 26 to October 13. Miyagawa has also been participating in a project called The Tuesday Following, which includes salons and guerrilla street-art projects.

GRACE NOTES

Crissy Broadcast, a symphony by the composer LISA BIELAWA RI ’08, was performed at San Francisco’s Crissy Field, part of the Golden Gate National Recreation Area. Performed three times on October 26 and 27, the 60-minute work involved more than 800 professional, student, and amateur musicians—including orchestras, bands, and experimental new music groups—and thousands of attendees.

The composer and pianist JESSICA KRASH ’81, who is on the faculty at George Washington University, has a new release titled What I Wanted to Tell You (Albany Records, 2013). The CD features work for solo piano and various instrumental combinations; one of these, Be Seeing You, for string and piano, was commissioned by the National Gallery of Art and the National Museum of Women in the Arts.

In 2013 KATE SOPER RI ’13 was the recipient of a Goddard Lieberson Fellowship, awarded by the American Academy of Arts and Letters to midcareer composers of exceptional gifts.

PUBLIC LIFE

Boston’s First Night, the family-friendly New Year’s Eve celebration conceived by the artist CLARA WAINWRIGHT BI ’87, may have just celebrated its last installment after 37 years. Declining donations and corporate sponsorships led to the closing last year of First Night Boston, the nonprofit group responsible for running the event. The office of Mayor Thomas M. Menino stepped up to administer a scaled-back version to ring in 2014, but the future of First Night remains uncertain.

PAULINE H. TELSER ’64 has launched a first-of-its-kind nonprofit program, the Integrative Law Institute at Commonwealth (ILI), whose mission is to “reclaim law as a healing profession.” ILI offers continuing-education programs and certifies practicing lawyers in integrative law, which encourages sophisticated communications skills, body-mind awareness practices, an understanding of the systems-based nature of conflict resolution, and basic neuroliteracy. “Integrative law is to the legal profession what complementary medicine is to health care,” says Telser. The American Bar Association Journal focused on just this philosophy, and quoted Telser, in an article from August 1, titled, “Is Integrative Law the Next Huge Wave for the Legal Profession?” Family Lawyer magazine also published an article by Telser, “What Is Neuroliteracy and Why Should You Care?” on April 22.

ANNETTE GORDON-REED JD ’84, RI ’13 was one of three new members named to the board of the National Book Foundation this past July. Board members cast votes for two awards presented by the foundation, but do not vote on the actual book awards.

In a historic first, the British government has acknowledged that its colonial administration tortured and abused Kenyans during the Mau Mau uprising. A settlement in the legal case filed by Mau Mau veterans for compensation against the British government was announced on June 6, in Nairobi, Kenya. The Harvard historian CAROLINE ELKINS AM ’96, PHD ’01, RI ’04, RI ’13 served as an expert witness for the plaintiffs, and she spoke about her experience on the NPR program Here & Now on June 11.

ELIZABETH POTTER ’63, LLB ’66 recently joined Boston’s Nutter McClennen & Fish LLP’s trust and estates department as a partner. She concentrates her practice in estate planning and in trust and estate administration.

HAVE YOU DONE SOMETHING EXTRAORDINARY?

Share it: e-mail us at magazine@radcliffe.harvard.edu.
**David W. Sanford**

David W. Sanford RI ’14, a composer, is the 2013–2014 Radcliffe Institute Fellow, an associate professor of music at Mount Holyoke College, and the director of the Pittsburgh Collective, a contemporary big band that explores the intersections between modern classical and jazz, otherwise known as the “third stream.” In December, after a lecture, he led the Pittsburgh Collective in a concert at Radcliffe. We asked him about his life, work, and music—Jay Z, are you listening?

**Thinking Cinematically, Laying Down a Flow**

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**Who are your heroes?**
My mother, foremost. After her, nurses, teachers of at-risk students, Bach, Mingus, the Dennis Edwards–era Temptations, the ’71 Pirates, the ’74–’79 Steelers, the ’83 76ers, and the ’04 Red Sox.  

**Which trait do you most admire in yourself?**
Easiest to say that my sense of humor might be the trait I dislike the least.

**Tell us your favorite memory.**
The birth of my kids is the unoriginal truth. For an original one: when I was a sophomore in college, our vocal jazz ensemble used to end our performances with me screaming a double-high B flat, Cat Anderson–style; it used to bring the house down—closest I ever got to feeling like a rock star.

**Describe yourself in six words or fewer.**
Neurotic, never bored, Luddite.

**What inspires you?**
Films, music of all sorts, visual art, theater, fiction, graphic novels, urban areas with some history. Good art criticism used to inspire me, but so many great writers have been laid off over the past decade.

**Name a pet peeve.**
When melted cheese shows up on a dish at a restaurant with no mention of it on the menu.

**Were your life to become a motion picture, who would portray you?**
I used to think Giancarlo Esposito, maybe, but a girlfriend of a former housemate said she thought I looked like Denzel, so I’ll go with that one. I might need to just be animated, or CGI, like Gollum.

**What is your greatest triumph so far?**
Colorado AAA State Marching Band Champions my senior year. It was a team “triumph,” and very “Battle of Agincourt.”

**What is your fantasy career?**
Movie director.

**What is the most challenging aspect of being a Radcliffe fellow?**
Time management with all the lectures, concerts, and activities—plus the Red Sox going so deep in the playoffs. Three months flew by without my even noticing it.

**Is it difficult for you, as a composer, to keep up with popular music?**
I would say it’s difficult as a middle-aged parent; they don’t make pop music for us—maybe they never did.

**Whose tunes do you enjoy?**
Tough to narrow it down, but to limit it to pop music from my lifetime: Temptations, the Isley Brothers, War, Earth Wind and Fire, Stevie Wonder, King Crimson, Talking Heads, Elvis Costello, Public Enemy, Primus, Nirvana, and Radiohead all had at least four albums that I love.

**What does it take to lead your 20-piece contemporary big band, the Pittsburgh Collective?**
A ton of planning ahead of time; they are all professional musicians with demanding schedules, so it’s very hard to get 20 people of that caliber—many of whom have families—together. That said, none of them are doing it for the money, so on some level it’s what every band needs, a musical/personal/aesthetic bond that brings them together and that’s essential. As for leading them, I just try to stay out of their way as much as possible.

**If you could collaborate with Jay Z, whom you also joke about resembling, what would you do?**
I’d give him 40 minutes of Miles Davis ca. 1973–era funk with the Collective to lay down his flow, trade freestyle choruses with the horns, get buried in the storm like Lear, then see if he could open up a little capital and bring in Questlove [Questlove] as a second drummer and producer, the Cavaliers’ drumline for the climaxes, and Mavis Staples and Patti Labelle for the hooks. And Ernest Dickerson could direct the video.


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At the Institute, Sanford is writing [schwarzes rauschen] for the Boston Modern Orchestra Project.
Susan S. Wallach ’68, JD ’71 and Kenneth L. Wallach ’68, JD ’72, longtime Radcliffe and Harvard supporters, made possible the Radcliffe Institute Public Art Competition, a unique opportunity for Harvard students to design art for the garden on Brattle Street across from the American Repertory Theater. On display in the garden—which has now been named for the Wallachs—is *Saturate the Moment*, winner of the first competition. Susan Wallach is the chair of the Radcliffe Institute’s Dean’s Advisory Council and the co-chair—with Sidney R. Knafl ’52, MBA ’54—of The Radcliffe Campaign.
Every year the Radcliffe Institute hosts a conference that explores the role of gender in a significant aspect of the human experience. At the 2014 conference, we will bring together physicians, policymakers, journalists, business leaders, artists, and academics to examine decisions about health-care provision, research funding, and policymaking.

This event is free and open to the public. Registration is required and will begin in February.