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Inaugurating  
President  
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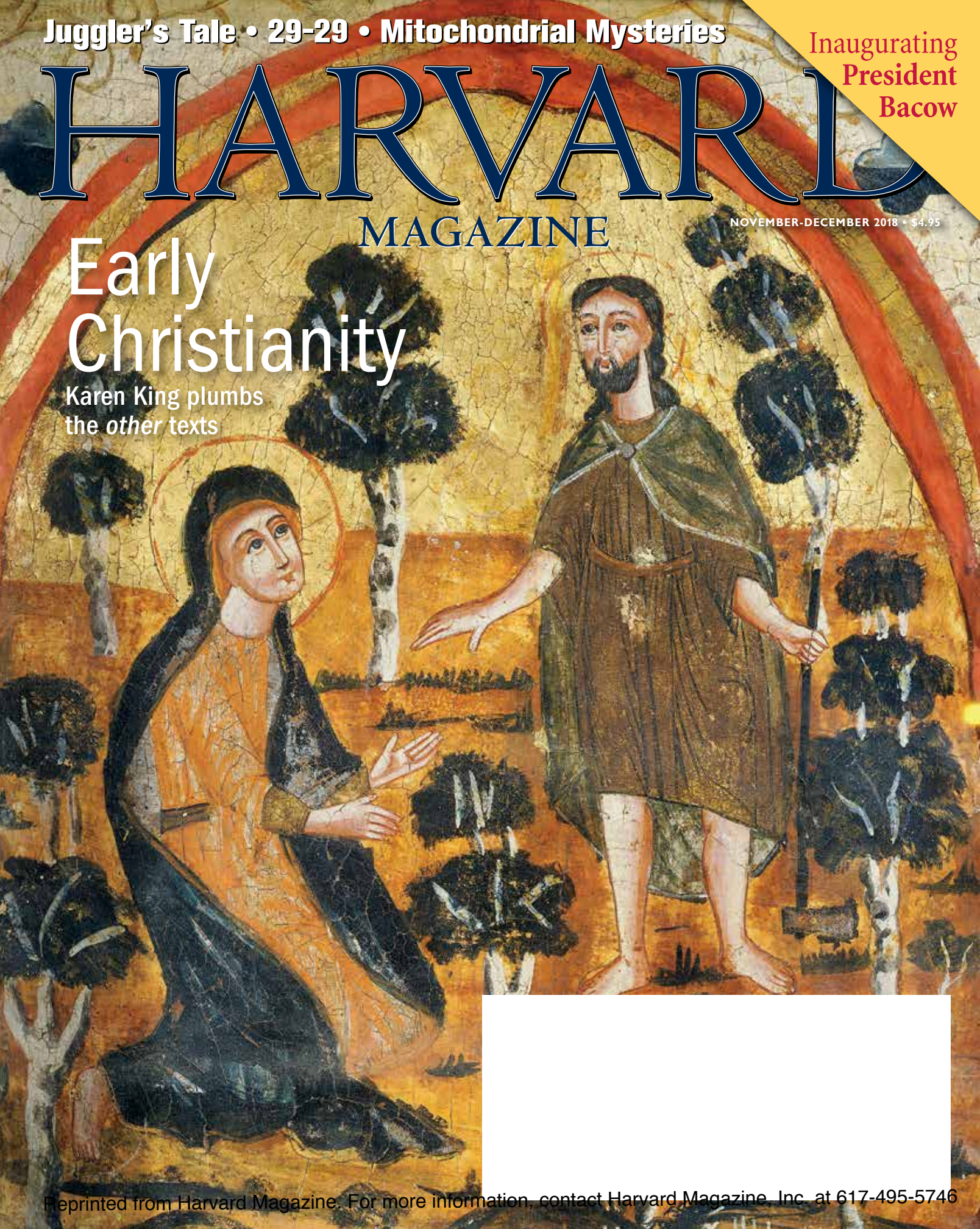
# HARVARD

MAGAZINE

NOVEMBER-DECEMBER 2018 • \$4.95

## Early Christianity

Karen King plumbs  
the *other* texts





# WHAT IS CITIZENSHIP?

HOW HAVE WOMEN SHAPED THE **2018 MIDTERM ELECTIONS?** HOW CAN MATHEMATICAL THEORY PREVENT **GERRYMANDERING?** WHY DO WE FEAR OUTSIDERS DURING A **REFUGEE CRISIS?** HOW DO OUR CHANGING BORDERS AFFECT **INTERNATIONAL TRADE?** HOW CAN ART INFORM CONVERSATIONS ABOUT **RACE IN AMERICA?** WHAT DOES #METOO MEAN FOR **GENDER EQUALITY?** WHAT IS AMERICA'S ROLE IN **GLOBAL AFFAIRS?**

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# HARVARD

MAGAZINE

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On the cover: Christ and Mary Magdalene (*Noli Me Tangere*), by an unknown artist from the Byzantine-influenced Coptic school, wooden icon, Church of St. Barbara, Cairo, Egypt, 14th century. Photograph by DeAgostini/Getty Images

# Cambridge 02138

*Solicitors General, Facebook, faith*

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## THE TWENTY-NINTH PRESIDENT

YOUR RECENT story on Harvard's next president, Lawrence S. Bacow, was excellent ("The Pragmatist, September-October, page 32). The review of Bacow's endeavors provides a wonderful vehicle to present and develop a breadth of educational issues that generate a myriad of key questions and approaches. All who read the article on will have their own personal reactions as to which of so many issues most resonate or most demand our attention.

For me the issue of the costs of education and the burdens of those costs to students and family came to the fore. That burden is not nearly as threatening for Harvard as it is with many other institutions. Harvard's endowment and its prestige afford a degree of confidence that inadequate funds will certainly not significantly, adversely affect



Harvard or its graduate schools, their faculties or, most importantly, their students. Bacow will of course confront financial issues and, most assuredly, will implement steps and policies "that work."

The question I would raise is Harvard's role in the broader national effort to make education more affordable, less bur-

densome, and less subject to the one dimensional cost/benefit analyses that surface so often in our dialogue on education. Harvard and comparable institutions will continue to flourish—but will education flourish? I suggest that as a nation, we do not allow wealth and class distinctions to diminish the importance and availability of education due to excessive costs or financial burdens. While Harvard must always strive to maintain its place as possibly the finest educational institution in the world, it should also work to assure that our nation's system of higher education does not evolve into one that reflects the "have" and "have not" realities that appear to have taken root, grown and even been encouraged by both policies and practices in the recent past.

DON BERGMANN, J.D. '66  
Westport, Conn.

## Thank You, Times Two

THE FEATURE appearing at page 54 is the last by associate editor Sophia Nguyen, who departed in late August for an exciting new position at *The Washington Post*. She goes with our best wishes, and warm thanks for wonderful service to readers during her four years on *Harvard Magazine's* staff.

That work, and the rest of the magazine's contents in print and online, depend significantly on contributions from readers. Our deepest appreciation to the thousands of supporters who have made donations during the past year; you are recognized beginning on page 86.

~The Editors

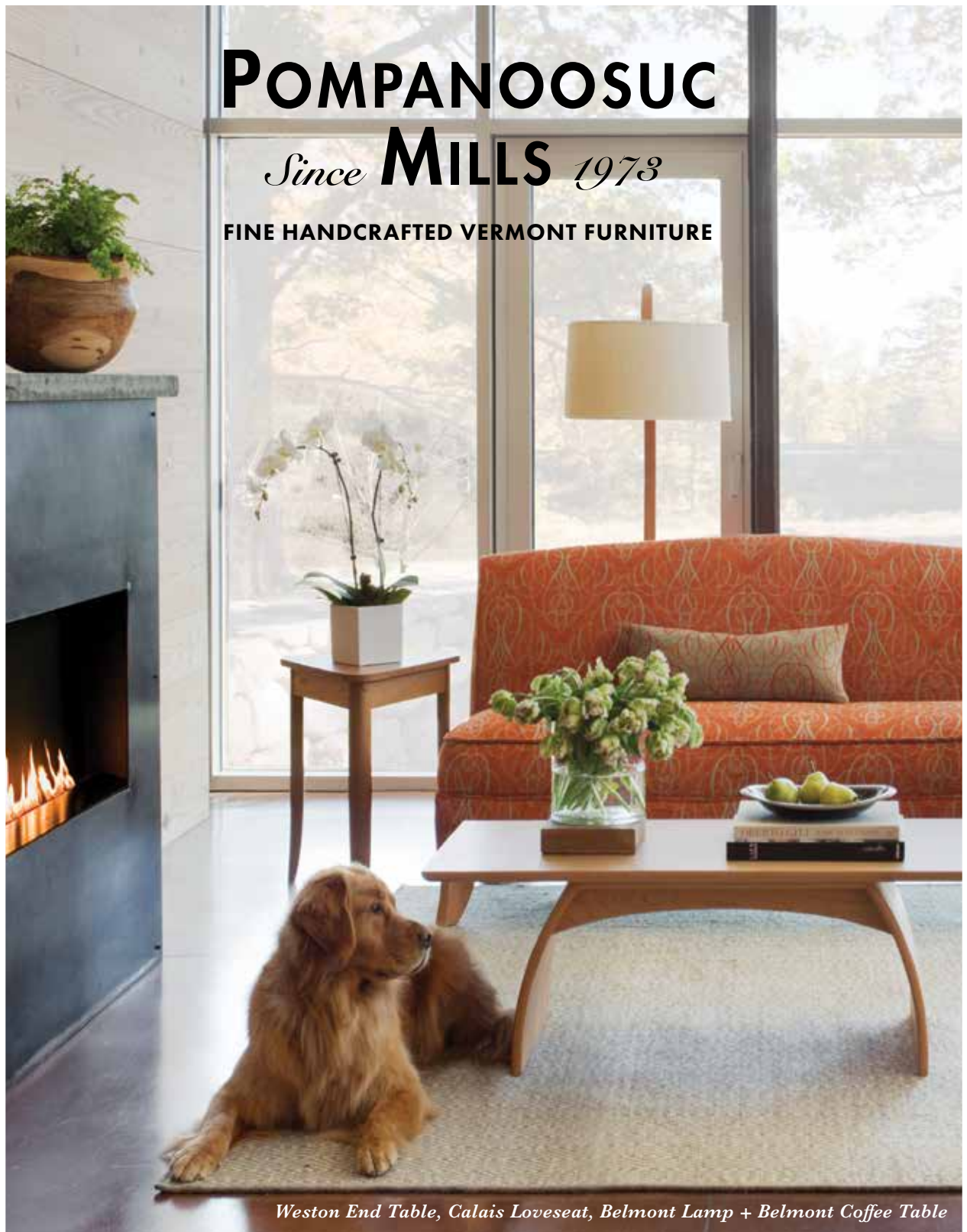
PRESIDENT BACOW is clearly a person of enormous talent, but he underestimates antisemitism on college campuses. According to the Anti-Defamation League's Anti-Semitic Incidents report, there was an 89 percent increase in antisemitic incidents last year on campuses where the Boycott, Divestment and Sanc-



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tions (BDS) movement was most active. For all practical purposes, only anti-Israel speakers can speak freely to students.

The vitriolic rhetoric used by BDS fits the United States State Department's definition of antisemitism, including denying the Jewish people their right to self-determination, using the symbols and images associated with classic antisemitism to characterize Israel or Israelis, and drawing comparisons of contemporary Israeli policy to that of the Nazis.

By not confronting the seeds of hatred inherent in the BDS movement, anti-Semitism has become normalized on campuses, leaving no room for the "teachable moment." For example, at Tufts, the institution which Bacow previously headed, a blatantly dogmatic course, "Colonizing Palestine," is being offered this fall. It is hard to square this with his avowed desire to help students become more effective citizens "who are both effective advocates—and aggressive listeners."

ALEX BRUNER, M.B.A. '76  
Boca Raton

#### THE SOLICITOR GENERAL

THERE IS ONE CRUCIAL, and I think overriding aspect of the Solicitor General's role as counsellor to the Court, that Lincoln Caplan does not mention ("The Political Solicitor General," September-October, page 47) and that I hope remains entirely uncompromised through the passage of administrations, personnel, and political perspectives: that the work coming out of the SG's office is scrupulously accurate, displaying fully and candidly all relevant facts, presenting all arguments and fairly noting all precedents and other legal material—whether or not the brief or oral argument embraces, rejects or distinguishes these. It is in this way that the SG most appropriately assists the Court. An SG's brief should be like the floor in a perfectly run kitchen: whatever the dish, you should be as confident eat-

ing from it as from the finest china set on a spotless tablecloth.

CHARLES FRIED  
Beneficial professor of law  
Cambridge

CAPLAN's detailed examination of the role of the Solicitor General misses the fundamental point that the Supreme Court itself is responsible for its own politicization. As the Court transformed itself into an engine of the sexual revolution in the contraception and abortion cases, it provoked people of faith to respond. *Roe v. Wade*, in particular, stimulated Jerry Falwell to abandon the traditional Baptist disinclination for political involvement. The Court's immoral mandates, raw legislative acts that had no objective basis in the Constitution, prompted the creation of the Moral Majority which in turn propelled Ronald Reagan to the presidency.

The Reagan Revolution was a cry of outrage at the Court's assault on American democracy and its enforcement of a social revolution that facilitated sex outside of marriage and a holocaust of infant life. Yet Caplan, far from raising an alarm at the Court's usurpations, instead chides the Reagan administration for attempting to restrain and reverse the Court's abuses.

The politicization of the Court is a result of the Court's own improvident power-grabbing. The participation of the Solicitor General in the counterrevolution was part of the larger reaction of a majority of Americans to the Court's cultural revolution. Reagan's Solicitor Generals thus were not activists abandoning the office's traditional role of neutral analysis. Instead they sought to redirect a runaway Court to return to the traditional judicial role of applying rather than creating law.

MARTIN WISHNATSKY '66, PH.D. '75  
Prattville, Ala.

*Editor's note:* Wishnatsky is the author of "Taming the Supreme Court," *Liberty University Law Review*, Vol. 6, Issue 3 (Spring 2012), pp. 597-674.

#### FACEBOOK

PRESIDENT DREW FAUST's comments ("Focus on Faust," July-August, page 46) regarding the need for a "reassessment of Facebook and other social media" (as the magazine put it) since Mark Zuckerberg's 2017 Commencement speech are disappointingly lacking in specificity and seem designed to avoid confronting the real issues relating to

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## 7 WARE STREET

## At the Core

UNVEILING his strategy for Tufts University in early 2003, then-president Lawrence S. Bacow spelled out both the aspiration (“great students, great faculty, and great staff”) and the under-the-hood work required to achieve it. “There are three scarce resources in a university: money, space, and faculty slots,” he wrote. “We must allocate these resources to help us attract, recruit, and retain the very best students and the very best faculty....We must be crystal clear about our academic priorities”—and toward that end, “I have already restructured our budget process” to originate centrally and focus those resources on that academic mission, sending “important messages about how we are changing the way we do business.”

Amplifying his message about the most prominent of those resources, he continued, “[W]e have to be much more strategic and less opportunistic. We must articulate our academic priorities and sell them to donors—and not let donors drive our decision making. If we cannot convince donors to invest in our priorities, we must have courage to turn down their support. This is not easy, but the surest way for a university to go broke is to take 50 percent of the money to underwrite a project or program that is not otherwise a priority. We will not do that on my watch.” And again, “We are only going to undertake sustainable new initiatives. Endowment here is the key. It is not enough for somebody to fund a new activity for a year or two....If a new initiative cannot be sustained, we are not going to do it.”

He elaborated those themes forcefully in his 2017 lecture on “The Political Economy of Cost Control on a University Campus,” at Berkeley, going so far as to say “capital campaigns can actually weaken institutions financially” if gifts do not fully pay for their intended objective, but instead impose a drain on the permanent funding dedicated to a school’s core mission.

WHAT WOULD such strictures look like applied here? Are there activities that lie beyond the core mission—and beyond what even Harvard, with its \$39.2-billion endowment, can sustain?

Consider, for example, Smith Campus Center, the reenvisioned Holyoke Center, which debuted on September 20 (see

page 24), the capstone of President Drew Faust’s “Common Spaces” initiative. One element was an elegant restoration of the building’s original concrete exterior. The top level now has a new meeting space. And the project repurposed and expanded the lower levels; the first couple of floors now offer a food court, performance places, and inviting areas to hang out. There are enticing new options, like the treed terrace overlooking Dunster Street, and one imagines students thronging the tenth-floor lounge to play pool, or adults enjoying a drink

Members of the Harvard community enjoy many amenities. How do they appear to a public skeptical about higher education?

there, taking in the nifty campus views. The whole project is very well done, and users have voted with their feet (the center has been *plenty* busy); the complex might even help Harvard Square regain some of the vibe that has of late shifted downriver to Kendall Square.

But that begs the hard questions: Are these uses core to the mission? Complementary to life in the undergraduate Houses—or in competition? Does the Smith Center, accommodating seven food vendors, uniquely provide services that local merchants cannot? How do its worthwhile goals rank among Harvard priorities? Did the cost, rumored to exceed \$100 million for construction and furnishing, include cash for operations? Or will they be a drain on the the president’s funds (some of which arrive via levies on the schools’ endowments)? What about the Common Spaces programming, much of it fun and entertaining, on the Science Center Plaza?

Similar questions could be addressed to other recent projects. Is Harvard Kennedy School better or worse off financially now that its campus quadrangle has been reconfigured and expanded—to accommodate both classrooms and *large* dining and social spaces? The renewed Houses meet much higher energy-efficiency standards, but the Faculty of Arts and Sciences has explained that they cost more to run because they comply with modern codes, include spaces recaptured from basements and surplus nooks and crannies, and have air-conditioned common facilities. The new home for much of the engineering and applied sci-

ences faculty rising in Allston promises to be snazzy and exciting—but also expensive to use; the terms of bearing those costs, at latest inquiry, remain to be determined.

Some elements of some of these enhancements are clearly core to the affected schools’ teaching and research. Are they all? What about any of dozens of academic centers, programs, and initiatives of yore: are they still intellectually lively—or long in the tooth?

THERE IS, at this moment, another perspective to consider. How central to the academic

mission, as Harvard defines it, do nice amenities appear to a *public* skeptical about the costs and benefits of higher education? This is, admittedly, a different sort of hurdle to ask projects or investments to surmount. But today it may be an appropriate one: if there is a reputational cost, it is a cost.

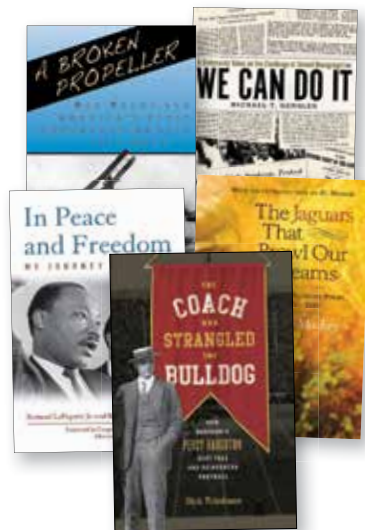
During a conversation before he became president (see “The Pragmatist,” September-October, page 32), Bacow said his warnings about higher-education costs apply to Harvard, too. It has important aspirations consistent with its educational and scholarly missions—and both remain equally important to the wider world. It is blessed with great resources, but not infinite ones—and some of its most ambitious aims (like transformative discoveries in biomedical science and health care) are among the most expensive fields of inquiry on the planet. Even if exciting partnerships on a new scale emerge to pursue these opportunities, Harvard will still have heavy lifting to do.

Based on his record, the new president should have no trouble identifying and articulating those aspirations in a way consistent with the University’s core academic purposes. Nor will he brush off the nitty-gritty work of budgeting, trying to direct philanthropy, and harnessing the institution’s energies toward those ends—an equally or even more important factor in making the place succeed. Attentive members of the community might want to pay particular attention to those latter aspects of this new administration’s agenda.

—JOHN S. ROSENBERG, *Editor*

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**TURN TO PAGE 62**  
to browse the Holiday Reading List

## LETTERS

Facebook. The implication that it was only after the revelation of the inappropriate use of Facebook data by Cambridge Analytica that it was necessary “to ask broader questions...” is not supported by the facts.

Were Faust and the members of the Corporation and the Board of Overseers unaware of the extremely numerous reports in widely read publications over many years regarding the cavalier attitude toward user privacy of Facebook leadership (e.g.: <https://www.wired.com/story/facebook-a-history-of-mark-zuckerberg-apologizing/?mbid=BottomRelatedStories>), in conjunction with evidence that the company leadership clearly prioritized growth and profit over user welfare despite protestations to the contrary? Were the leaders of the University also unaware of the repeated instances of Facebook having to “adjust” the numbers and methods for publicly reported advertising metrics (e.g., <https://www.forbes.com/sites/greatspeculations/2016/11/17/more-bugs-found-in-facebooks-ad-metrics-to-the-dismay-of-advertisers/#481foabe2a85>)? One might have thought that these widely reported and well-known realities would have weighed heavily against inviting Zuckerberg to deliver a commencement address at an institution that claims to prize, as its highest value, “veritas.”

NEIL GREENSPAN '75  
Shaker Heights, Ohio

### IDEOLOGICAL DIVERSITY

REGARDING the letter from David W. Thompson in the September-October issue (page 2) decrying the lack of ideological diversity at Harvard, I wonder just how easy it is to have ideological diversity on a university faculty when almost half of the ideological spectrum in this nation does not accept science, changes long-held beliefs on a dime, and believes truth is not truth?

JOHN T. HANSEN, LL.B. '63  
San Francisco

### VITAE

WITHIN two years, profiles of George Bucknam Dorr and William Morris Davis have been published (September-October 2016, page 44; September-October 2018, page 44). Neither profile mentioned the other alumnus by name, though their relationship was tight—especially in 1902 when Davis invited Dorr to join his scientific team to the American Southwest. Later that year Dorr returned the favor by inviting Davis to join his companions (including Frederick Law Olmsted

Jr.) for an ascent of Mount Mitchell, the highest peak in eastern North America.

Yet their most lasting institutional contribution may have been as charter members of the Harvard Travellers Club, established in 1902. Under Davis's presidency, speakers discussed their explorations of sites from the South Pole to Abyssinia. Dorr's home was the site of the club's second meeting—which continues to convey their enthusiasm to this day.

RONALD H. EPP  
Farmington, Conn.

*Editor's note:* Epp is the author of *Creating Acadia National Park: The Biography of George Bucknam Dorr*.

### AMERICAN TRUTHS

ACCORDING to Casey N. Cep's review of Jill Lepore's *These Truths: A History of the United States* (September-October, page 64), the revision from “these truths” being characterized as “sacred and fundamental” to “self-evident” meant that those rights were “the stuff of science” and not “the stuff of religion.” But the term “self-evident” precisely excludes scientific observation as the basis of knowledge. We cannot, through scientific inquiry alone, discover that all mean are “endowed by their Creator with certain unalienable Rights.” And the Creator puts religion right back into the picture—if not organized religion, at the very least Faith.

Regardless, I have the highest degree of admiration for Lepore and look forward to reading her book.

MICHAEL JORRIN '54  
Ridgefield, Conn.

### ERRATA

A PRODUCTION ERROR transposed the names of Charles E. Gilbert III and John F. Kotouc, both winners of 2018 Hunn Memorial Schools and Scholarships Awards, in photo captions (September-October, page 71).

In the fifth paragraph of “Little Shards of Dissonance,” (September-October, page 61), the first “c” went missing from Michael Schachter's name.

We regret these miscues.



Charles E.  
Gilbert III



John F.  
Kotouc





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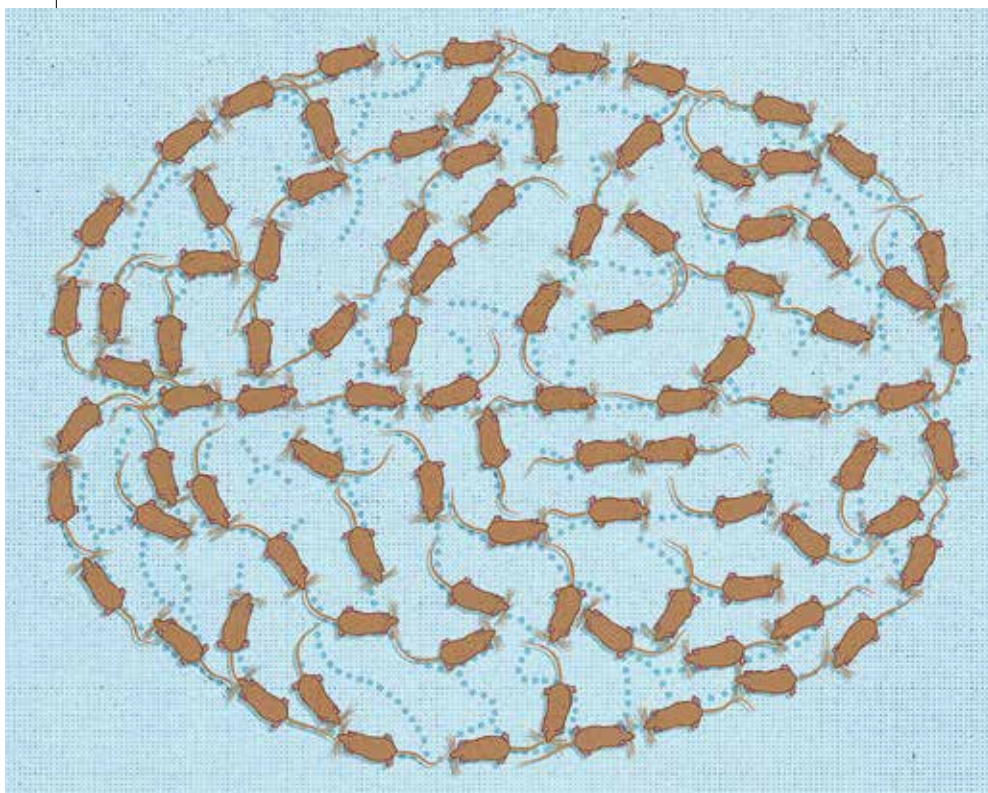
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# Right Now

The expanding Harvard universe



CEREBRAL COMPOSER

## A Language of Behavior?

**I**N A DARKENED LAB at Harvard Medical School, a mouse explores the bottom of a black bucket. Nosing forward, it turns to the right, rears up, then circles in the opposite direction. Nearby, a researcher watching the electrical activity in the mouse's brain can predict, based on the neural signals being generated onscreen, what the animal will do next.

Scientists led by associate professor of neurobiology Sandeep Datta have developed insights into behavior based on the understanding that animals' movements are as-

sembled from small, constituent parts, each executed in milliseconds. Likening the construction of physical behavior to the construction of language, team members call these parts "syllables." The brain, they say, strings these movement syllables together to assemble coherent actions that allow the mouse to forage for food, find a mate, or avoid predators. The human brain, they suspect, constructs behavior in the same way.

If they are right—and they published in *Cell* late in June the first strong evidence suggesting they are—their work could lead to

earlier diagnoses of diseases that affect behavior, and to new methods for monitoring their progression. It could even aid in the development of drugs to treat conditions such as Parkinson's, autism, and schizophrenia.

The idea that behavior at the level of an entire animal is constructed from a hierarchy of smaller constituent parts was first advanced in the 1950s by Nikolaas Tinbergen, a Danish scientist who in 1973 shared the Nobel Prize in physiology or medicine for his investigations of animal behavior. Tinbergen developed the theory from close observation.

But hard evidence that the brain builds behavior from *parts* has been lacking. That changed when Datta and his colleagues developed a tool called Motion Sequencing (MoSeq), which combines high-speed, three-dimensional videography with artificial intelligence to analyze animal behaviors in order to identify the smallest identifiable segments—the syllables—that make up animal motion. "We believe," says Datta, "that there are rules about how those parts are placed in sequence over time to construct behaviors that allow animals to interact with the world and potentially to communicate with each other."

To demonstrate a syllable, he plays a video that combines on one screen the behavior of 30 different mice, all expressing the syllable he calls "turn to the right." MoSeq has identified this movement, which takes place in a few hundredths of a millisecond, as a fundamental unit of mouse behavior. A red dot illuminates the back of each mouse at the moment it initiates the specific move. Once the films of each mouse have been calibrated and combined so that the dot illuminates at precisely the same moment, the animals on screen appear to move in unison like synchronized swimmers. In the limited laboratory environments where Datta conducts his experiments, the researchers have identified a set of 40 to 60



unique syllables like this one (although they suspect mice may express thousands of syllables in more complex, natural environments).

The team also wanted to know whether adding a new stimulus to the familiar environment would lead to the expression of new syllables. They therefore put mice into square buckets, and blew air into each corner—and the mice explored each corner equally. Then they began blowing the scent of a fox into one corner, and the behavior of the mice changed dramatically: they sniffed, ran, and gravitated to the corner farthest from the unknown predator's odor. But they did *not* display any new behavioral syllable: the units of movement expressed before and after the introduction of the fox scent were identical; what changed was the way those syllables were strung together. "What this means," says Datta, "is that the brain has a kind of grammar of behavior. Through grammatical changes alone, the animal can run away from the fox and save its own life." The brain, in other words, can string syllables together in different ways to compose new behaviors.

Next, Datta and his principal collaborator, Moorhead professor of neurobiology Bernardo Sabatini, an expert in neural circuit function, wanted to identify the place in the brain where this behavioral grammar is generated. Prior experimental evidence and studies of diseases that affect behavior suggested exploring the striatum, a structure in the middle of the brain that is critical for motor learning and the execution of movement. They began recording neural activity there and found they could correlate neural signals with specific behaviors, even *predicting* what the animal would do next.

Datta has recently begun collaborating with Justin Baker, director of functional neuroimaging and bioinformatics for the schizophrenia and bipolar disorder research program at Harvard-affiliated McLean Hospital, to explore the use of MoSeq with human subjects. With appropriate permission and oversight, they are recording manic and schizophrenic patients, in an effort to characterize objectively how underlying patterns of behavior are altered by these diseases. They also hope to use the tool to assess how the drugs those patients are taking alter their patterns of behavior.

"Now that we have much more powerful genetic and neurobiological tools for understanding variation in our genomes," Datta explains, "it has become a little bit of a crisis" to understand the outputs of the genome and

the brain. "That output ultimately is behavior. The brain evolved to help us find food, water, shelter, or a mate, and to avoid predation. Its goal is to generate behavior. But to understand what is meaningful in patterns of neural activity, and what is noise, what is helping the animal accomplish a goal, and what might be deleterious for an animal's

interaction with the world, you must have a much better understanding of how the brain constructs behavior." This, he believes, is the path to understanding, finally, how the brain works. ~JONATHAN SHAW

SANDEEP DATTA WEBSITE:  
[www.dattalab.org](http://www.dattalab.org)

#### MANIPULATING METABOLISM

## Gut Flora Fix for Fitness?

THE HUMAN GUT MICROBIOME—a world of bacteria that teems in your gut—profoundly affects health, but the exact mechanisms remain largely elusive. Now A. Sloan Devlin, an assistant professor at Harvard Medical School, and her team have discovered that altering a single gene in a single type of bacteria can even change the metabolism of the host organism.

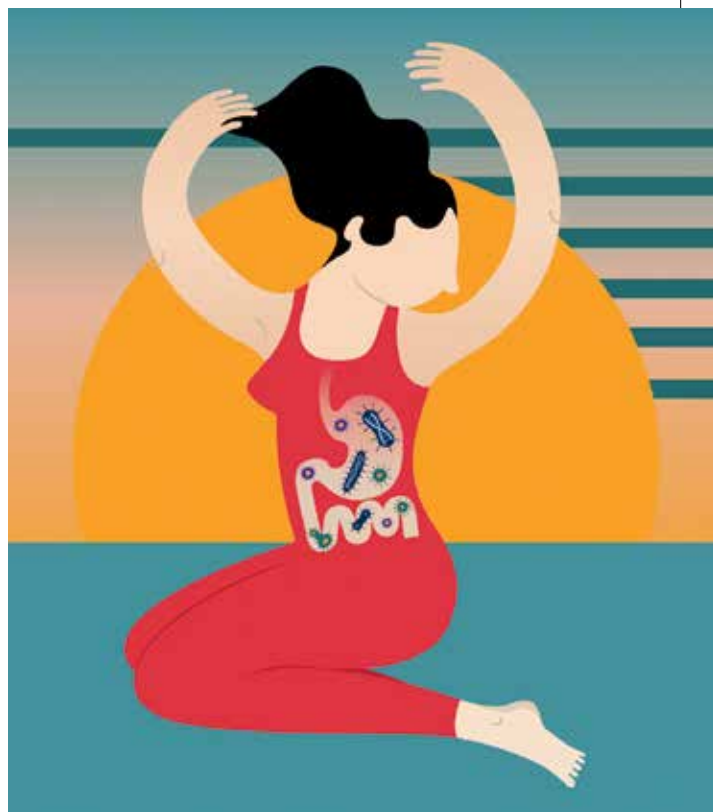
Devlin focused on a specific known role of gut bacteria—the chemical transformation of bile acids, which help regulate digestion (these acids surround fats and carbohydrates, allowing humans and mice to absorb and utilize these compounds). She first identified an abundant gut bacterium that processes bile acids in a specific way, then located the gene that causes that bacterium to chemically alter these nutrients.

The goal was to isolate the *exact* impact of the gene's bile-acid-altering function on its host, so she limited the number of variables by experimenting on sterile, "germ-free" mice, which host *no* gut bacteria, unlike either humans or mice in the wild. The team then "colonized" these germ-free mice with either the normal bacterium containing the bile-processing enzyme, or with an altered version of the bacterium, which lacked it. Both

mouse populations were then "fed a high-fat, high-sugar diet," mimicking a "Western-style human diet."

The scientists, who published the work in *eLife Magazine*, could thus attribute any differences in host metabolism to the single genetic manipulation. Predictably, the mice populated with gene-deleted bacteria had more unprocessed bile acids than did mice with normal bacteria.

But other results were surprising. During the 32-day study, the mice that could not process bile, for instance, had more fat in the liver and gained weight much more slowly than the other group. They also used



proportionately less fat and more carbohydrate for energy.

Devlin, a chemical biologist and molecular pharmacologist, calls that “amazing.” She has studied human gut bacteria since her postdoctoral work at UC, San Francisco with Michael A. Fischbach '03, Ph.D. '07 (now associate professor of bioengineering at Stanford). “It’s a bacterium,” she points out, “and a single enzyme in a bacterium, that’s causing a change in whether the host is using fats versus carbohydrates.”

Most dramatic, however, was a change observed in the correlation of lean body mass to energy expenditure. In humans and wild mice, these variables follow a linear relationship: the more lean body mass an organism has, the more energy it expends. In the mice colonized with bacteria that could not process bile acids, however, that relationship broke down. A mouse in that group with a small amount of muscle mass, for example, might expend more energy than a mouse with a large amount of muscle, even if the mice exercised the same amount. This suggests that some bacteria in an organism may control or influence

## Some bacteria within an organism may control physiological traits once considered innate.

physiological traits otherwise considered innate.

Devlin believes that these changes could be the result of “signaling,” a process by which physical states in the body trigger a cascade of genes to switch on or off. By starting to learn which bacteria activate specific genetic switches, researchers could take steps toward learning how to treat human conditions by altering the genetics of the gut microbiome.

Such advances could aid in treating several metabolic disorders, such as fatty liver disease, acid imbalances, and even obesity. Greater knowledge of the microbiome’s workings might also allow physicians to prescribe higher doses of life-saving drugs, potentially including cancer drugs, in treatments when dosage must be limited because the microbiome metabolizes the drugs and makes them highly toxic.

She stresses that much work remains before her research can lead to treatments. De-

scribing her study as a “first step” of many, she underscores the need for further understanding of how humans might respond to microbiome manipulations.

Her next study will accordingly take her work “one step closer to humans.” Instead of germ-free mice, she and her team will work with “conventional” mice, whose gut microbiomes resemble ours. Instead of deleting bacterial genes, the team will chemically inhibit *all* bacteria from processing bile acids. Their aim is to alter mouse metabolism by manipulating the existing, native gut microbiome—and to test whether unforeseen effects of a complex microbial community might complicate the remarkable changes she achieved in the microbe-free mice.

—JOHN A. GRIFFIN

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## MIGRATION'S AFTERMATH

# Diversity and Diminishing Tax Revenues

**H**ISTORIANS have long understood that twentieth-century U.S. suburbs emerged during the exodus of whites from cities, as millions of African Americans from the South moved north and west in the Great Migration. Less well studied are the consequences of such “white flight” for the health of cities—particularly their ability to provide resources (such as education and public safety) to residents. Now a series of studies by post-doctoral fellow Marco Tabellini, who will join Harvard Business School as an assistant professor next year, uses data from the Great Migration to examine the relationship between race and public resources.

Tabellini contributes to the increasingly conclusive body of scholarly work suggesting a negative relationship between racial diversity and social cohesion—people’s willingness to pool and share their resources to pay for certain public goods. Politically powerful ethnic groups tend to find ways to exclude other groups through residential segregation and privatization, and the Great Migration provides a natural experiment to study the possible effects of such efforts. Earlier research by economists such as Leah Boustan, Ph.D. ’06, has shown that black migration to northern cities resulted in far more white residents moving out than new black residents moving in. Tabellini builds on this work to estimate how black migration and white flight affected city finances. One recent working

paper finds that cities’ tax revenues fell significantly between 1910 and 1930, reflecting the decline in property values after the arrival of African Americans during the first wave of the Great Migration. Those decreases resulted in cuts to government spending on programs where black and white residents ordinarily interacted, such as in public schools.

Racial difference can affect city resources in two broad ways, he explains: either directly, by reducing the public’s desire

ies with populations greater than 100,000, Tabellini found that the first possible explanation was not the cause. “While there was no change in the tax rates,” he says, “there was a significant drop in property values.” Cities became more reliant on debt to pay for services: “Unable or unwilling to raise tax rates, cities were forced to reduce public spending and raise debt to cope with a tighter budget constraint.”

In Omaha, for example, which absorbed 6,000 Southern-born black migrants between 1910 and 1930, property values and tax revenues decreased by 8 percent and 6 percent, respectively. The cities most affected were those already experiencing weak economic and population growth, too limited to sustain demand for housing. “In a city that is growing a lot,” Tabellini says, “even if some whites leave, you will not see an effect on public finances, because someone else is



for resource-sharing and increasing efforts to lower taxes, or less directly, by reducing property values. If whites don’t want to live in a city alongside black residents, then urban housing prices will decline due to lower demand for housing there—and because most local government money in the United States comes from property taxes, city revenues will plummet in turn. Using census data from 1910, 1920, and 1930, and historical data on the finances of 42 U.S. cit-

willing to buy their houses. Conversely, in declining cities, vacancies will increase, driving down house prices.”

In response to falling public revenue, some types of spending were cut while others went virtually untouched. Spending on public education per student (which also accounted for the single greatest share of municipal spending) and poverty relief suffered most; the former dropped by 6 percent between 1910 and 1930, yet still represent-

ed a larger share of public spending in the test cities at the end of the test period (40 percent in 1930, compared to 30 percent in 1910). Spending on basic infrastructure, like roads, and on fire and police departments, was only negligibly affected: although tax revenues declined by 6 percent overall, spending decreased by only 2 percent—suggesting that cities relied on debt to provide public services.

“My interpretation,” Tabellini says, “is that cities allocated less to categories where whites and blacks directly interact, such as education, or where poorer blacks would have received a larger implicit transfer, such as sewage and garbage collection.” Limitations in available data didn’t allow him to compare rates of private schooling during the test period, but he notes that “in places that are racially diverse, whites are much more likely to be in private schools.”

His research, Tabellini says, “now provides direct evidence of the fact that the Great Migration had important fiscal consequences.” Looking ahead, he wants to investigate the long-term impact of those conse-

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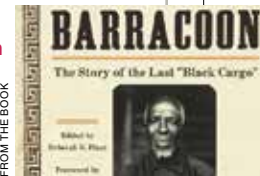


### Zora Neale Hurston in the Spotlight

Fresh efforts at Harvard to understand the writer’s history and craft

[harvardmag.com/hurston-18](http://harvardmag.com/hurston-18)

FROM THE BOOK



quences: “whether these early patterns were one of the reasons that central cities in the 1950s, ’60s, and ’70s were really struggling.” He stresses that his findings were the result of *indirect* forces (externalities, in economics parlance): drops in home values, rather than voters’ explicit preferences for lowering their taxes. Particularly now, when both scholars and the general public are more interested in the economic effects of race, the

research might encourage readers to think about how racism can influence these seemingly nonpolitical mechanisms—and how policy might be shaped to encourage people to be more public-spirited.

—MARINA BOLOTNIKOVA

MARCO TABELLINI WEBSITE:

[hbs.edu/faculty/Pages/profile.aspx?facId=1060330](http://hbs.edu/faculty/Pages/profile.aspx?facId=1060330)



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# PUTTING YOUR GIFTS TO WORK



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**I2D Twyla Tharp at the ICA/Boston**  
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HARVARD SQUARED



# Extracurriculars

*Events on and off campus during November and December*

## SEASONAL

### Diwali: Festival of Lights

[www.mfa.org](http://www.mfa.org)

Celebrate the age-old tradition through music and dance performances (by the

Chhandika Institute of Kathak Dance and South Asian Nation), an open-mic session with Subcontinental Drift Boston, and tours of the MFA's South Asian galleries with artist Sunanda Sahay. (November 7)

From left to right: a cosmonaut ornament, at the Museum of Russian Icons; celebrating dancer and ballet choreographer Victor Marius Alphonse Petipa, at Houghton Library; and *House of Pencils on a Band Wheel*, by Richard Shaw, at the Fuller Craft Museum

## The 135th Game

[www.gocrimson.com/sports/fball/index](http://www.gocrimson.com/sports/fball/index)

The annual competition—and the fiftieth anniversary of the legendary showdown between Harvard and Yale (that 29-29 Game)—takes place this year neither in Cambridge nor in New Haven, but at Fenway Park. (November 17)

## Night Lights: Winter Reimagined

[www.towerhillbg.org](http://www.towerhillbg.org)

Tower Hill Botanical Garden, in Boylston, Massachusetts, explores “patterns in na-

FROM LEFT: MUSEUM OF RUSSIAN ICONS; HARVARD THEATRE COLLECTION; FULLER CRAFT MUSEUM



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ture” through enchanting light displays, decorations, and botanical forms. Kids are welcome; drinks and treats will be available. (November 24-December 30)

### Harvard Wind Ensemble

<https://harvardwe.fas.harvard.edu>

The student group performs its annual **Holiday Concert**. Lowell Lecture Hall. (November 30)

### Harvard Glee Club and Radcliffe Choral Society

[www.harvardgleeclub.org](http://www.harvardgleeclub.org)

The celebrated singers join forces for **Christmas in First Church**. First Church in Cambridge. (December 7)

### The 109th Annual Christmas Carol Services

[www.memorialchurch.harvard.edu](http://www.memorialchurch.harvard.edu)

The oldest such services in the country feature the **Harvard University Choir**. Memorial Church. (December 9 and 11)

### The Christmas Revels

[www.revels.org](http://www.revels.org)

A Finnish epic poem, *The Kalevala*, guides “A Nordic Celebration of the Winter Solstice.” Sanders Theatre. (December 14-29)

## THEATER

### Huntington Theatre Company

[www.huntingtontheatre.org](http://www.huntingtontheatre.org)

**Man in the Ring**, by Michael Christofer,

dramatizes the true story of six-time world champion boxer Emile Griffith, from his early days in the Virgin Islands to the pivotal Madison Square Garden face-off. (November 16-December 22)

## FILM

### Harvard Film Archive

[www.hcl.harvard.edu/hfa](http://www.hcl.harvard.edu/hfa)

**On Performance, and Other Cultural Rituals: Three Films By Valeska Grisebach**. The director is considered part of the Berlin School, a contemporary movement focused on intimate realities of relationships. She is on campus as a visiting artist to present and discuss her work. (November 17-19)

## STAFF PICK: Twyla Tharp Goes Back to the Bones

**Renowned choreographer** Twyla Tharp, Ar.D. '18, known for her breakthrough innovations bridging ballet and modern dance, recounts her early years as a creator in “Minimalism and Me” at the Institute of Contemporary Art. Fittingly, the show is an unusual hybrid. Former Twyla Tharp Dance member Richard Colton gives a pre-performance talk, then Tharp takes the stage to offer her own recollections, interspersed with photographs and original-cast films of some site-specific dances, as well as performed excerpts of nine seminal works, including “Tank Dive” (1965), “Generation” (1968), “Dancing in the Streets of London and Paris, continued in Stockholm, and sometimes Madrid” (1969), and “The Fugue” (1970).

Tharp’s initial works were accompanied only by silence, and developed without any audience in mind, she told the *Chicago Tribune* when “Minimalism and Me” debuted last year at that city’s Museum of Contemporary Art. “I had no music. I had no men in the group. We never had a stage. Basically, it was empty space and time, the most fundamental of materials.”

Tharp spent the first part of her childhood in rural Indiana, then moved to San Bernardino County, California, where her parents ran a drive-in movie theater and encouraged her cultural pursuits. She studied poetry, literature, music, and dance in high school, ultimately landing at Barnard, where she discovered the work of Martha Graham and Merce Cunningham, and joined the Paul Taylor Dance Company when she graduated in 1963. “Tank Dive,” her first official choreographed work, coincided with the founding of her own company. She went on to create the groundbreaking crossover works “Deuce Coupe” (1973), which paired Joffrey Ballet dancers with Beach Boys music, and “When Push Comes to Shove” (1976), featuring Mikhail Baryshnikov. More recently, she choreographed the Tony Award-winning Broadway musical *Movin’ Out* (with

**Dancers Twyla Tharp and Graciela Figueroa in After ‘Suite’ (1969)**

JACK MITCHELL

music of Billy Joel), and, in 2012, the ballet based on George MacDonald’s eponymous tale *The Princess and the Goblin*.

Yet “Minimalism and Me” takes the audience back to New York City in the ‘60s and ‘70s, and the emergence of a rigorously spare movement in music and visual arts. The eschewing of biographical interjections and the emphasis on powerful lines, geometric shapes, and the physical contexts for art would influence Tharp, but also coincide with her nascent explorations of the naked power of human movement. During a 2015 National Public Radio interview, Tharp recalled how she and a female troupe would dance and rehearse in abandoned Manhattan buildings—amid decrepitude, with nothing to distract from the immersive art of human bodies moving together through space—“because as a musician I know that people hear better than they see, they hear emotionally, and so I needed to learn what could movement do. You need to know your own independent heartbeat. You need to know who you are regardless of anybody around you.” ~N.P.B.

Institute of Contemporary Art  
[www.icaboston.org](http://www.icaboston.org)  
December 13-16



## Spotlight



COURTESY OF TARBOX RAMBLERS

**The Tarbox Ramblers** mark the holiday season with their distinctively raw mix of Appalachian music and old-soul blues. They perform on December 21 as part of a music series being hosted by the Charles River Museum of Industry & Innovation, in Waltham. The original band, formed in Cambridge in 1994 with a fresh jug-band-oriented ethos, has since cultivated a fan base of all ages attracted to the innovations and Delta blues incantations of the band's gravel-voiced leader, the guitarist and songwriter Michael Tarbox.

~N.P.B.

**Charles River Museum**  
[www.charlesrivermuseum.org](http://www.charlesrivermuseum.org)  
 December 21

**Jiří Trnka, Puppet Master.** A pioneer of stop-motion puppet animation, the influential Czech filmmaker was also a puppet-maker and a children's-book illustrator. The series screens nearly all of his films, such as his adaptation of *A Midsummer Night's Dream* and his subversive trilogy *The Good Soldier Švejk*. (November 24-December 7)

## EXHIBITIONS

**Radcliffe Institute**

[www.radcliffe.harvard.edu](http://www.radcliffe.harvard.edu)

**Measure.** Anna Von Mertens employs drawing and quilting to explore the life and work of astronomer and 1892 Radcliffe graduate Henrietta Leavitt, whose findings influenced current views on the shape of the cosmos. Johnson-Kulukundis Family Gallery, Byerly Hall. (November 9-January 19)

**Peabody Museum of Archaeology & Ethnology**

[www.peabody.harvard.edu](http://www.peabody.harvard.edu)

A pilot program enables visitors to look at artifacts while listening to recordings from

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the **Native American Poets Playlist**, drawn from *New Poets of Native Nations* (2018), edited by Heidi E. Erdrich. (Through November 30)

### Houghton Library

<https://library.harvard.edu>

**Step Back: Seeing Ballet's Future in the Past.** Photographs, books, dance notations, and other items from the **Harvard Theatre Collection** reveal the influence of dancer and choreographer **Victor Marius Alphonse Petipa**, creator of *Swan Lake*, *Don Quixote*, and *The Nutcracker*, among others. (Through December 18)

### Fuller Craft Museum

[www.fullercraft.org](http://www.fullercraft.org)

**Tricks of the Trade: Illusions in Craft-Based Media** is a contemporary look at the long tradition of *trompe l'oeil* and poses questions about what we see, or think we see, and why. (Through November 18)

### Museum of Russian Icons

[www.museumofrussianicons.org](http://www.museumofrussianicons.org)

**Corncobs to Cosmonauts: Redefining the Holidays During the Soviet Era.** Ornaments, toys, books, and cards

## Spotlight

**Mining the badinage** common within tonsorial realms, *Barber Shop Chronicles* reflects facets of African maleness and the diaspora—along with the merits of a clean cut and other timely matters. The Nigerian-born playwright and poet Inua Ellams weaves together personal and political ruminations in a drama that takes place all in one day, but across six cities. The scenes jump from a trim and a shave in London to African urban centers, with the shops linked by a global soccer match playing on TV. It's a perfect set-up for barber-chair philosophizing, boasts, hurts, arid complaints, and vivid storytelling—all of which occur. Acclaimed during its run at London's National Theatre,



*Barber Shop Chronicles* stops at the American Repertory Theater during its premier United States tour. ~N.P.B.

**Loeb Drama Center**

December 5-January 5

that extol productivity. (November 9-January 27)

### Museum of Fine Arts

[www.mfa.org](http://www.mfa.org)

What is the enduring appeal of a honey-loving bear and his friends? **Winnie-the-Pooh: Exploring a Classic** offers 200

works, mostly from the Victoria and Albert Museum, that trace the stories' origin and impact. (Through January 6)

## LECTURES

### Radcliffe Institute

[www.radcliffe.harvard.edu](http://www.radcliffe.harvard.edu)

**"Midterm Elections Discussion Panel."** Academics, activists, journalists, and political consultants analyze the November results. Knafel Center. (December 4)

## NATURE AND SCIENCE

### The Arnold Arboretum

[www.arboretum.harvard.edu](http://www.arboretum.harvard.edu)

Jazz clarinetist, author, and professor of philosophy and music at New Jersey Institute of Technology **David Rothenberg '84** ("The Music of Birds...and Whales," March-April 2007) explores **"What Nature Sounds Are Music?"** (November 17)

## POETRY

### Woodberry Poetry Room

[www.hcl.harvard.edu/poetryroom](http://www.hcl.harvard.edu/poetryroom)

**Deaf Republic: A Performance** features award-winning, Odessa-born poet **Ilya Kaminsky**, who lost much of his hearing as a boy yet went on to become a lawyer, editor, translator, and co-founder of Poets for Peace. (December 4)

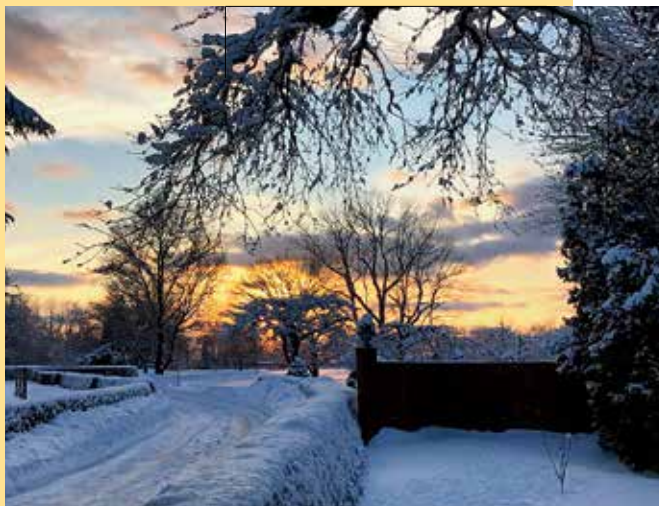
Events listings are also accessible at [www.harvardmagazine.com](http://www.harvardmagazine.com).

## ALL IN A DAY: Winter's Bright Spots

**The Stevens-Coolidge Place**, an estate in North Andover, Massachusetts, is hosting **Winterlights** (November 23-December 31), and a **New Year's Resolution Scavenger Hunt** (December 22-January 6). Visitors can stroll the artfully illuminated mansion and grounds while enjoying music, guided tours, and wintry activities organized by the property's steward, the Trustees of Reservations. (Farther west, in Stockbridge, the Trustees are also running Winterlights events at **Naumkeag**.) This former summer home of Helen and John Gardner Coolidge, A.B. 1884 (a descendant of Thomas Jefferson, and nephew of art patron Isabella Stewart Gardner) sits amid bountiful gardens;

the roses may be long gone, but there are choice evergreens, a serpentine wall, the skeletal beauty of an old orchard—and that scavenger hunt. Look inside the estate's "Little Free Library" for a list of 15 resolutions prompting searches for natural objects and signs of wildlife. Fun for any age, or an intergenerational team, the hunt fosters external (and internal) exploration befitting a long New England winter. ~N.P.B.

**Snowy grounds at sunset**



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# Creative Gifts

*Greater Boston's thriving seasonal art markets*

by NELL PORTER BROWN



**Crowds at the Harvard Ceramics**

**Program sale peruse the pottery (above and left); next door, the Allston-Brighton Winter Market offers local art, music, and food.**



**ALLSTON-BRIGHTON WINTER MARKET/HARVARD ARTS (3)**

**E**ACH YEAR, organizers of the Harvard Ceramics Program Holiday Show and Sale hide the potters' wheels and messy buckets of clay to hang pine boughs and stock up on apple cider, transforming the studios into a showplace for hundreds of objects made by program ceramicists. Some 4,000 people turn up to see and buy items ranging from fanciful soap dishes, mugs, and vases to jewelry, dinnerware, and sculptures.

The sale—this year running December 6-9—is not only a chance to respond to holiday shopping lists with unique gifts; it also furthers the cause of creativity and bolsters the local economy. (Artists earn 65 percent of the sale price; the balance is funneled back into the program.) Perhaps even more important, the event, and others like it across Greater Boston this season, offer a meaningful, intangible exchange. The artists have the chance to exhibit work that might not otherwise be seen, says Kathy King, the program's director of education, and "There's something about that connection for the buyer—to know where a piece came from, and that they are supporting an

individual's artistic endeavors—that's really wonderful."

Many of those at the annual holiday ceramics sale (there's another held every spring) are faithful attendees who enjoy socializing as much as seeing new works. Along with other browsers and shoppers who may be new to the program, or even the art form, they will be treated to a new attraction this year: in the front gallery, a ceramicist will be throwing clay, working on a potter's wheel, and explaining how objects take shape.

After you've admired enough pottery, head next door to the festive Allston-Brighton Winter Market (December 6-9), sponsored by the Harvard Ed Portal. Now in its second year, the event celebrates local artisans and entrepreneurs and features about 25 vendors, like sisters Letisha and Zeena Brown, founders of the plant-based skin-



care products company Brown + Coconut, and Lindsay Miller, who creates and sells hats and scarves through her business, Wo-He-Lo Knitwear (short for "Work, Health, Love").

Art plus food trucks, live music, and a beer garden featuring micro-brews by Somerville's Remnant Brewing give the





Check out works by new and established artists at The School of the Museum of Fine Arts at Tufts Art Sale (above and left); The SoWa Winter Festival includes hundreds of artists and crafters, along with food trucks, drinks, and activities.

THE SCHOOL OF THE MUSEUM OF FINE ARTS AT TUFTS (2)

CHRIS ANDERSON, CDA MEDIA/SOWA (3)

market more of a party feel, and nicely complement the ceramics sale. "You can come browse the wares, listen to live music, sip on a beer, enjoy a meal, and make your holiday-gift purchases from a curated selection of local vendors," says Eva Rosenberg, assistant director for arts at Harvard

Public Affairs and Communications.

Far larger is the popular SoWa Winter Festival in Boston's South End (November 30-December 2 and December 7-9). In fact, so many people turned out in 2017 that organizers have added a second weekend. (SoWa

stands for "South of Washington," an area bounded by Berkeley and Albany Streets, with Massachusetts Avenue to the west.)

"It's the time of year that people are ready to come and shop and drink hot chocolate and stroll around," says Aida Villarreal-Li-



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**The Society of Arts and Crafts runs CraftBoston Holiday, where fine-craft artists from across the country showcase their creative endeavors.**

tion to the festival is strongly encouraged, as parking is limited.)

For those eager to get a jump on the holiday season, members of Somerville's Brickbottom Artists Association and nearby Joy Street Artists complex open their live-work studios for the thirty-first annual pre-Thanksgiving art fête (November 17-18). Food and drinks are available, as art enthusiasts roam Brickbottom, a former industrial building, learning about art and the creative process. Works in every medium, format, and price range are available, from textiles, photographs, metalwork, and pottery to paintings, jewelry, and sculptures.

To meet more than 175 leading fine-craft artists, check out the CraftBoston Holiday Show, at the Hynes Convention Center in the Back Bay (December 14-16). Expect to see diverse, ingenious objects by makers working with materials like leather, paper, wood, metal, and fiber, including urban-chic satchels and clothing (by Canadian designer Annie Thompson), jewelry featuring preserved fruit (from Brooklyn artist Debbie Tuch), and glassware resembling

conca, SoWa director of community arts and events. "The festival is a fun thing to do, and it's got the 'winter wonderland tent,' with lots of lights and that nice, warm holiday vibe people are looking for." In addition to that pop-up tent on Thayer Street, which has live music, drinks, and hands-on art activities, an adjacent building (a former power station) will house 105 artisans, she reports, including 25 specialty food-makers selling "jams, cider vinegars, spices, pesto sauces, honeys, and other gift-able food." Look also for felted hats and booties, body

lotions, candles, clothing, jewelry, mini-terrariums, wooden bowls, and seasonal decorative items.

Moreover, dozens of art galleries and shops in the neighborhood will also be open, along with the studios of some 200 artists who live and work in and around that section of the South End, which Villarreal-Licon calls The SoWa Art and Design District. For more elaborate drinks and food nearby, try: Southern Proper, Gaslight Brassiere, Cinquecento Roman Trattoria, or Myers + Chang. (Taking public transporta-



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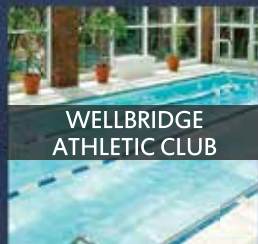
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**The Brickbottom Artists Association, in Somerville, has been hosting an open studios show and sale since 1987.**

spun silk (by R. Jason Howard, of upstate New York).

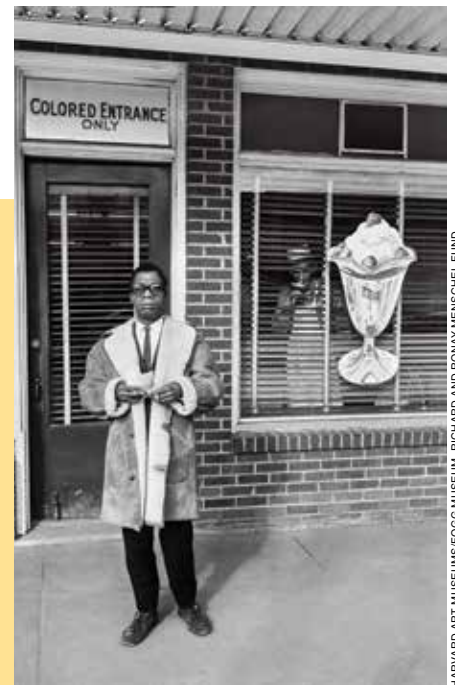
The juried show, organized by The Society of Arts and Crafts, aims for a balance of styles, materials, and functionality, according to April L. Ranck '75, director of community and strategic partnerships. Along with clothing and "millinery, woven silks and batiks," she says, is "furniture, lighting, kitchenware. It's a good place for gifts—and apartment and house décor."

Also planned are afternoon talks and demonstrations, as well as a fashion show. Incorporated in 1897, the Society both supports the work of and fosters appreciation for contemporary craft artists. It's based in Boston's Seaport District, with a large, airy gallery space. Two new exhibits open November 8: "Adorning Boston and Beyond: Contemporary Studio Jewelry Then + Now" and "Our Cups Runneth Over," the Society's sixth biennial show and sale touting creative drinking vessels.

## CURIOSITIES: Photography in Baldwin's Era

**"Time is Now: Photography and Social Change in James Baldwin's America,"** on display through December 30 at the Sert Gallery, features images taken from the early 1930s through the late 1980s by more than a dozen photographers. A joint effort by the Carpenter Center for the Visual Arts and Harvard Art Museums, the exhibition evokes places, as well as personal and historic events, that influenced Baldwin and his work. "The exhibit looks at the way that photography can be transformative, and really calls witness to what was happening in the world" during Baldwin's lifetime, says Daisy Nam, assistant director of the Carpenter Center. Its themes include religion, music, the role of race in America, sexuality, and family life, and highlight facets of

the seismic cultural transformations often chronicled or critiqued by the writer. Marion Palfi's 1949 untitled photograph of the wife of a lynching victim, from her series "There Is No More Time," shares space with Diane Arbus's 1965 image *A Young Negro Boy*,



HARVARD ART MUSEUMS/FOGG MUSEUM, RICHARD AND RONAY MENSCHEL FUND FOR THE ACQUISITION OF PHOTOGRAPHS 2018.119

*Washington Square Park, James Baldwin, Colored Entrance Only, New Orleans (1963), by Steve Schapiro*

Also featured are the pioneering fine-art photographer Roy DeCarava, who captured African-American life and jazz musicians in Harlem; Marion Post Wolcott, documenter of American rural life and poverty during the Great Depression; and Robert Frank, who collaborated with Beat Generation novelist Jack Kerouac on the influential 1958 book *The Americans*, which challenged romantic conceptions of the American Dream.

—BRANDON J. DIXON

Carpenter Center for the Visual Arts  
<https://carpenter.center>  
 "Time is Now: Photography and Social Change in James Baldwin's America"  
 Through December 30





includes light fare and a cash bar, along with music and performances.

NEW ENGLAND WINTERS are a good time to hunker down and create art—or at least get out and be inspired by others' art-making. Kathy King, of Harvard's ceramics program, has seen an "explosion of interest" among those who want to engage with art and "work with their hands." "The majority of our classes fill up within minutes" of registration information appearing online, she adds. "People are at the point now that

**"Even those not making the art want to participate somehow—and open studios and arts-and-craft sales offer prime opportunities for that inspiring engagement."**

they are mainly staring at screens, glued to technology," she suggests, and they're learning that they want more tactile, less passive engagement with activities. "Giving themselves the time to be creative is almost like

an act of activism! To take that one night and sit down and make art? It's great for one's psyche and health." That interest also translates, she says, into wanting to see and buy more artful, handmade objects. "People are getting more creative about what they surround themselves with at home because they see that it adds to the experience" of living, she reports. "Even those not making the art want to participate somehow—and open studios and arts-and-craft sales offer prime opportunities for that inspiring engagement." ♡



### WHY I JOINED THE HARVARD CLUB OF BOSTON

There are many different reasons to join the Harvard Club of Boston. Amy Norton is a graduate of the Divinity School at Harvard, and here's why she joined.

**“** I joined the Harvard Club as a graduate student to meet new people and network. While I was job-searching after graduation, I was on a tight budget, yet I maintained my membership because the Club had become a place where I felt like I belonged. I met people at the Club who would become my closest friends, and who helped sustain me through that challenging year. I'm giving back by serving on the Member Engagement Committee, and co-chairing the Young Member Committee.

**The Harvard Club has  
become my community. ”**

— Amy Norton '16

For more information regarding membership, please call 617-450-4444 or visit [harvardclub.com](http://harvardclub.com).



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### Seasonal Art AND Craft Events

#### SMFA Art Sale (Boston)

[www.smfa.tufts.edu](http://www.smfa.tufts.edu)

November 15-18

#### Brickbottom and Joy Street Open Studios (Somerville)

[www.brickbottom.org](http://www.brickbottom.org)

[www.joystreetartists.org](http://www.joystreetartists.org)

November 17-18

#### The SoWa Winter Festival (Boston)

[www.sowaboston.com](http://www.sowaboston.com)

November 30-December 2

and December 7-9

#### Harvard Ceramics Program Holiday Show and Sale (Boston)

<https://ofa.harvard.edu/show-and-sale>

December 6-9

#### Allston-Brighton Winter Market (Boston)

<https://edportal.harvard.edu/allston-brighton-winter-market>

December 6-9

#### CraftBoston Holiday (Boston)

[www.societyofcrafts.org](http://www.societyofcrafts.org)

December 14-16

## BE PRESENT: Experiential Holiday Gifts for Everyone on Your List

There's no place quite like Boston and Cambridge during the holiday season—Harvard Square and Back Bay storefronts busy and bustling, Beacon Hill and South End townhouses framed by twinkling lights, and snow falling on the Common. There's also plenty to do, from holiday festivals to cooking classes, making for magical gift-giving experiences—and memories.

'Tis the season to raise a glass, and there are plenty of ways to do it around town while learning something in the process. Know a busy host or hostess? Treat them to a visit at Barbara Lynch's B&G Oysters in the South End for a personalized oyster-shucking class. Lessons for two include B&G branded oyster knives to take home for your own soirée, plus a dozen oysters and two glasses of bubbly. [www.bandgoysters.com](http://www.bandgoysters.com).

And if you're feeling extra crafty yourself, visit the Fairmont Copley Plaza's Gingerbread House for Grownups on Monday, December 10, and Tuesday, December 11. Decorate your own house to take home for the holidays—or to present to a loved one. The hotel's culinary team is on hand to help, and seasonal cocktails are included in the

ticket price to help fuel creativity. [www.fairmont.com](http://www.fairmont.com).

Or grab a pal and sign up for a Chocolate Holiday Art class at the Cambridge Center for Adult Education on Wednesday, December 12. A professional chocolate and sugar artist—yes, that's a real job!—helps students create holiday-themed chocolate crafts. You'll leave with a sweet decorative piece, made from responsibly sourced cacao. If this seems daunting, swing by CCAE's new Mistletoe Art Fair on Saturday, December 15, to purchase a unique piece from a local artist. [www.ccae.org](http://www.ccae.org).

If spirits are more your speed, visit the Pasta Table at the Charles Hotel's Benedetto in Harvard Square for a personalized amaro tasting. The herbal liqueur is the perfect cold-weather treat, spicy and earthy. Spirits director Charles Coykendall showcases five of his favorite amari, paired with your choice of sweet or savory dishes, for up to six friends. Be sure to snap pictures in front of the lighted tree at the hotel's upper courtyard, too. [www.benedettocambridge.com](http://www.benedettocambridge.com).

For an equally sophisticated treat, gather your group for high tea at the Taj in Back Bay. The luxury hotel hosts a "Royal Holiday" fête of finger sandwiches, canapés, pastries, and wintry teas with all the accompaniments—including a tea-and-champagne cocktail—Thursday through Sunday afternoons throughout December. It's the perfect fortification before strolling the Newbury Street boutiques. [www.thetajboston.com](http://www.thetajboston.com).

Of course, sometimes it's easier just to stumble upstairs after holiday revelry. In that case, spend a festive weekend with a loved one at the Liberty Hotel. Their Winter Wonderland package includes two tickets to ice skating at Frog Pond on Boston Common, plus two hot toddies at the Liberty Bar. [www.libertyhotel.com](http://www.libertyhotel.com).

But if you have everything you truly need, why not make the season brighter for someone else? Gather up to six of your friends or family for a day of volunteering at the Women's Lunch Place in the Back Bay, a day shelter community for women experiencing homelessness or poverty. WLP serves breakfast and lunch, presented restaurant-style on china, complete with fresh flowers. Shifts are available throughout the year, including on Thanksgiving and Christmas Day. [www.womenslunchplace.org](http://www.womenslunchplace.org).

~ KARA BASKIN



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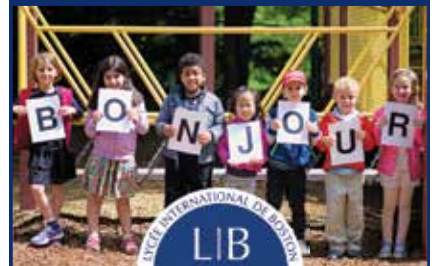
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**11/1-30** Folk Music Month

**11/22** Thanksgiving

**11/23** Black/Plaid Friday events and Sparklefest Kickoff

**11/24** Tree Lighting at the Charles Hotel

**11/24-12/31** Sparklefest

**12/1-12** 12<sup>th</sup> Annual "Everyone Loves Latkes"

**12/14-16** Shop Over Weekend

**12/24** Celebrate Christmas Eve in Harvard Square

**12/25** Christmas Day

**12/31** New Year's Eve Festivities

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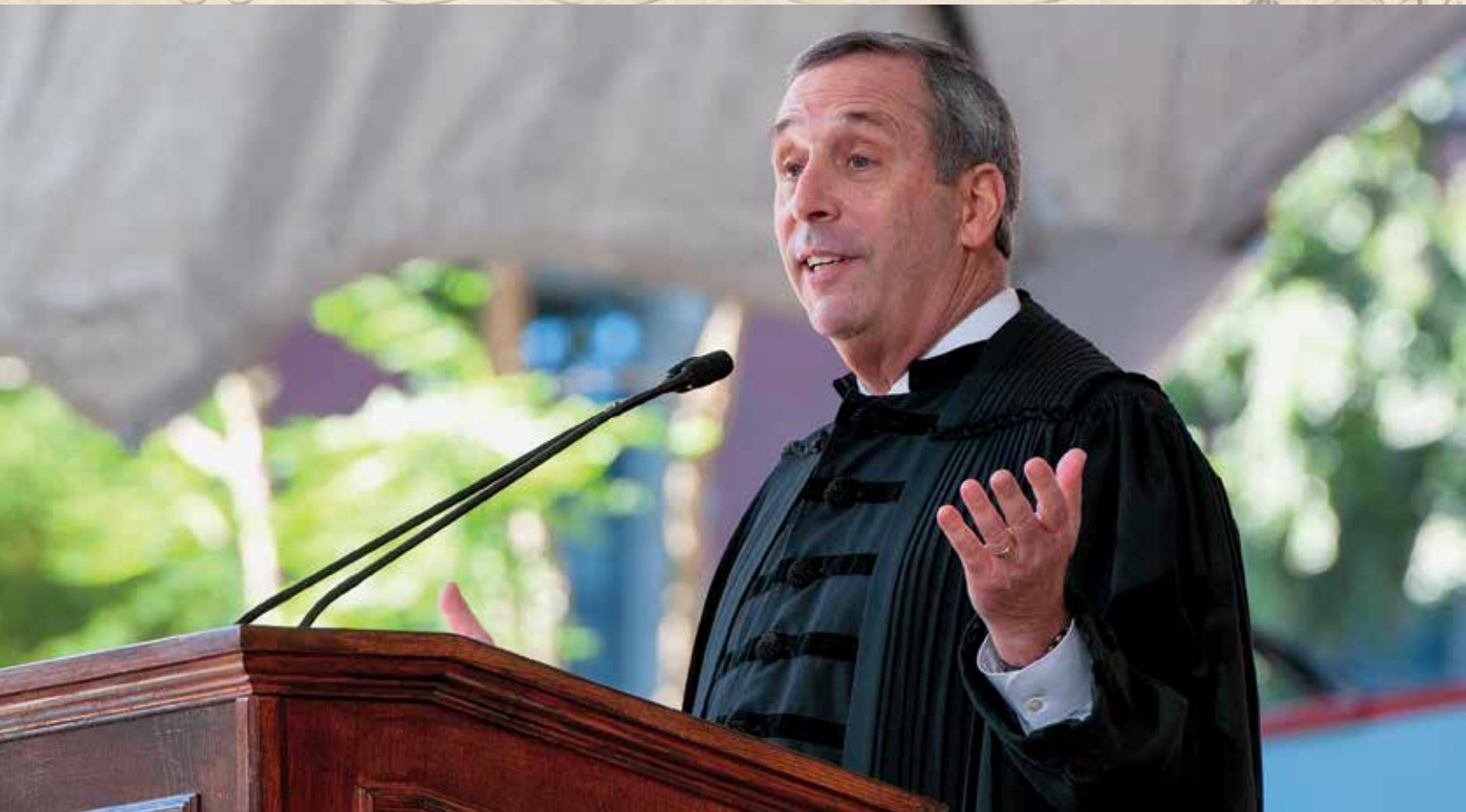
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# Larry 29

**T**HE SUN shone brightly on Harvard and Lawrence S. Bacow on Friday, October 5, as Harvard inaugurated its twenty-ninth president. He will need to tap that solar energy, and other sources, like the support from an appreciative Tercenary Theatre crowd, to tackle the fundamental issue he summarized in a succinct sentence early in his 3,600-word, 34-minute address: “These are challenging times for higher education in America.”

Elaborating the notes he sounded on February 11, when his appointment was announced, Bacow said:

For the first time in my lifetime, people are actually questioning the value of sending a child to college.

For the first time in my lifetime, people are asking whether or not col-

leges and universities are worthy of public support.

For the first time in my lifetime, people are expressing doubts about whether colleges and universities are even *good* for the nation.

Answering the question, “What does higher education really contribute to our national life?” he asserted, “We need, together, to reaffirm that higher education is a *public* good worthy of support—and beyond that, a pillar of our democracy, that if dislodged, will change the United States into something fundamentally bleaker and smaller.” (The text of his address begins on page 19.)

After making the case that higher education’s becoming progressively available to more of the citizenry “has not only supported our democracy, but in some sense it

has created it—and we are nowhere near done,” Bacow probed “the goodness of Harvard—and all of our universities” by examining their essential values: truth, or *veritas*; excellence; and opportunity. Crucially, he stressed the point of doing *so together*: not only stating higher education’s case to a doubting public, but also calling on academia to ensure that it is true to its values.

Thus, universities must embrace “both reassuring truths and unsettling truths,” which arise from those “who challenge our thinking.” Harvard must model the behavior it hopes to see elsewhere, “For if we can’t talk about the issues that divide us here, on this extraordinarily beautiful campus—where everyone is smart and engaged—where the freedom to speak one’s mind is one of our defining precepts—where we are





blessed with abundant resources and no one goes to sleep in fear for his or her life—there is no hope for the rest of the world.”

“Our commitment to excellence,” he continued later, “should *never* be interpreted as an embrace of elitism. The excellence we represent is not a birthright. It is not something inherited by those born privileged—or even by those born with great aptitude. It is defined by more than numbers, and it encompasses spark and imagination, grit and determination.” Accordingly, “We need to remind the nation of the degree to which America’s greatness depends upon this commitment to excellence—and the fact that supporting excellence at college and university campuses does not run counter to the best interests of those who feel left behind by our society.”

As for opportunity, this son of refugees was moving and eloquent on the need to welcome and nurture people of talent: “It’s certainly one measure of a just society, how well we treat the least powerful among us. But beyond goodness, we must make the case for common sense: that failing to wel-

come talented students and scholars from around the world is to undercut America’s intellectual and economic leadership.”

In her inaugural address in 2007—it seems a different era now—historian Drew Faust emphasized universities’ obligations to the past (culture, the arts, their collections) and the future (research, innovation, and teaching), more than to the present. For Lawrence S. Bacow—social scientist, lawyer, seasoned academic leader—the focus is, necessarily, on higher education’s present: full of opportunities for discoveries and progress, but also full of very present dangers.

#### CRIMSON CELEBRATIONS

IF BACOW’S REMARKS looked principally outward (the single campus initiative he detailed was a commitment to raise funds for public-service internships for all interested undergraduates), the inauguration was thoroughly Harvardian.

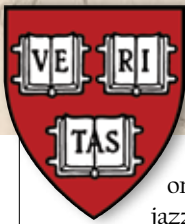
Thursday night, in Sanders Theatre, the “Musical Prelude to the Inauguration: A Welcome and Celebration,” crafted by the

**Opposite: President Bacow delivers his inaugural address. Above, clockwise from top left: Dean Emma Dench, representing Oxford, with Fiona Reynolds (Emmanuel College, Cambridge) and Gifford Combs (University of Cambridge); MIT president L. Rafael Reif salutes “favorite son” Larry Bacow (MIT ’72) with a (meaningful) gag gift; the University Band; poet Amanda S.C. Gorman ’20; and an emotional blessing from the Bacows’ rabbi and friend, Wesley Gardenswartz ’83, J.D. ’86**

Office for the Arts, showcased students and teachers making and performing multiple arts at the University. In the wake of the Faust administration’s arts initiative, there are more practitioners on the faculty, teaching a broader range of performers—including the undergraduates newly concentrating in theater, dance, and media.

The talents on display ranged from pianist Tony Yang ’21 and Carissa Chen ’21 performing a “duet” of sorts (she painting a large canvas while he played Debussy’s “Clair de lune”) to a cutting-edge, Asian-fusion-jazz quartet: Rosenblatt professor of the arts and jazz pianist Vijay Iyer; senior lecturer





# Inauguration

on music and director of jazz bands Yosvany Terry; and graduate students Rajna Swaminathan, a percussionist and composer, and Ganavya Doraiswamy, a vocalist. Tradition was served when three undergraduate capella groups—the Krokodiloes, the Harvard Opportunes, and the Radcliffe Pitches—singly and together performed a medley of modified Motown hits (sample lyric: “He’s leaving on that midnight T to Harvard”), an affectionate nod to Bacow’s Michigan roots.

Lawrence Bacow and Adele Fleet Bacow, exhilarated and clearly moved, came to the stage to applaud the performers. She thanked the artists for their indelible demonstration of “the passion, the soul of Harvard.” He extended the thank-you to the people backstage who had made the performance possible.

The Bacows were very much on duty the next morning, as visiting dignitaries and friends of Harvard present for the occasion were served a continental breakfast-cum-edification at “A Taste of Harvard,” under the tent on the Science Center Plaza: fuel plus exhibitions on projects, programs, and partnerships from across the University, including the student-run Crimson EMS, the research assets of the Harvard Forest, Harvard Law School’s Veterans Legal Clinic, and more. As is their wont (as the community is coming to understand), the couple appeared to visit each exhibit, greet guests for casual conversation, and generally enjoy themselves on an increasingly brilliant morning.

This was only the latest demonstration of their personal engagement with seemingly everyone on campus (a hallmark of their presence during his Tufts presidency)—establishing relationships and promoting messages about the University’s opportunities. President Bacow welcomed the inaugural cohort of participants in the new First-Year Retreat and Experience pre-orientation, for first-generation, low-income, and other students from underrepresented backgrounds. The couple donned Move-In T-shirts to greet students and their parents—and even helped



**Clockwise from top left: M.C. John P. Reardon Jr. ’60; Catherine L. Zhang ’19; Calixto Sáenz; Adele Fleet Bacow with Richard Zeckhauser, one of Larry Bacow’s Ph.D. advisers**

schlep stuff from cars to dorm rooms on a hot August morning. In mid September, they traveled to his boyhood home, in Pontiac, and to Detroit, where he unveiled research partnerships with the University of Michigan to address urban poverty and the opioid crisis: templates for extending Harvard’s reach and impact. And speaking to faculty members at a teaching symposium a week later, he put their work on campus in a broader context, as well, asking, “How can we ensure that what we are doing here benefits *all* the students who are trying to learn in America?”

At its core, of course, Harvard is committed to research and teaching. After the inauguration breakfast, eight simultaneous symposiums showcased aspects of faculty scholarship, from behavioral economics, data science, and genomics to such policy challenges as delivering effective early-childhood education and addressing inequality.

## INAUGURATING THE PRESIDENT

THE AFTERNOON BEGAN with the academic procession into Tercentenary Theatre at 2:06 p.m., led by Reserve Officer Training Corps candidates and the University Band. Among those filing in was a group signed “academic

advisers”: Bacow’s Harvard doctoral mentors, still active members of the faculty, whom he recognized and thanked in his remarks later.

The *Inauguration Theme and Fanfare*, performed by the Harvard-Radcliffe Orches-

tra, is home-grown: a composition by Williams professor of urban planning and design Jerold Kayden ’75, J.D. ’79, a trumpeter and HRO president in college.

In selecting John P. Reardon Jr. ’60 to serve as master of ceremonies, beginning with the call to order, Bacow settled on the living embodiment of the University’s last half-century: associate dean of admissions and financial aid, director of athletics, executive director of the Harvard Alumni

Association, adviser to the president and the Governing Boards, and Harvard Medalist—the consummate Harvard people-person. Reveling in the occasion, Reardon proclaimed, “What a beautiful day for this great inauguration.”

The choice of “America the Beautiful” as the initial anthem reflects the aspirational nature of the lyrics, according to Andrew G. Clark, director of choral activities and senior lecturer on music. As such, it ties to Bacow’s personal narrative as the son of refugees who fled Europe for the United States, to make new lives. Having Cambridge seventh-grader Alan Chen as lead soloist made it explicitly intergenerational, and underscored Harvard’s ties to its home community. (The day had personal connections for Clark, too: he had the same duties at Tufts from 2003 to 2010, before coming to Harvard, and knew the Bacows as “wonderful supporters of the arts and of students’ work.”)

Among the speakers, L. Rafael Reif, president of MIT (Bacow’s undergraduate alma mater, and then, following his Harvard degrees, his academic home for 24 years), es-



pecially wowed the crowd, toasting MIT's "favorite son" whom he had come "to drop...off at college." He even insinuated that getting Bacow installed in Mass Hall ranked among the best of MIT's famous hacks, and concluded by presenting a reminder of "home": a piece of limestone from the original MIT Dome, inscribed,

Lawrence S. Bacow,  
MIT Class of '72.

The 29th president of  
Harvard and a chip  
off the old block!

Succeeding speakers represented the faculty (Robin E. Kelsey, Burden professor of photography), students (Catherine L. Zhang '19, president of the Undergraduate Council), the Harvard Alumni Association (president Margaret M. Wang '09), and members of the University staff (Calixto Sáenz, director of the microfluidics microfabrication core facility at Harvard Medical School—a first-generation immigrant from Colombia, lifted up by higher education: a life story resonant with Bacow's).

Then came the official inauguration, begun by the president of the Board of Overseers, Susan L. Carney '73, J.D. '77—U.S. Circuit Judge for the U.S. Court of Appeals, Second Circuit—who cited Bacow's "instinct for collaboration and thirst for innovation," among other strengths, as the experienced helmsman sets "sail for the adventures ahead."

Harvard's four living presidents emeriti—Derek C. Bok, J.D. '54, LL.D. '92; Neil L. Rudenstine, Ph.D. '64, LL.D. '02; Lawrence H. Summers, Ph.D. '82, LL.D. '07; and Drew Gilpin Faust—were on hand to invest Bacow with four symbols of his new office. Bok conveyed the large keys, from 1846; Rudenstine, the oldest College Book, containing records dating back to 1639; and Summers and Faust, the Harvard seals.

The Corporation's Senior Fellow, William F. Lee '72, concluded the formalities by conveying the final symbol of office, the Harvard Charter of 1650. Before doing so, Lee said those attending had "come together to celebrate a



**At the Bacow Block Party, clockwise from top left: Robert Morris University president Chris Howard, M.B.A. '03, busts a move; a grand-father-granddaughter dance; poses for the selfie generation; Sharpie time; and entertainment by 21 Colorful Crimson**

new presidency, but far more, we celebrate an idea—that higher education is a force for good, for understanding and discovery that "serves the world." Higher education had been Bacow's guiding star throughout his life, Lee said, and he hoped that all present would follow that star, too, advancing Harvard, the community, and the world. After Lee and Bacow displayed the charter, Lee led him

to the president's ceremonial, and famously uncomfortable, chair—and in his first decisive act after being inaugurated, Bacow followed Lee's advice not to sit in it for long.

After the president's address, the Bacows' rabbi and close friend, Wesley Gardenswartz '83, J.D. '86,

senior rabbi of Temple Emanuel in Newton Center, offered an intensely personal, emotional benediction and blessings. Thereafter, the Inauguration Choir returned to sing the Hebrew conclusion

to *Chichester Psalms*, composed by Leonard Bernstein (*more Harvard*: '39, D.Mus. '67), whose centennial is being celebrated this year.

Then came the singing of "Fair Harvard," spruced up with its newly inclusive last line. The last notes of the recession having wafted skyward, and the bells having boomed out their notes at 4:25, it was off to the "Bacow Block Party" in the Old Yard—there to be fed and entertained.

A short distance away from the hubbub, the sugar maples at Loeb House—where the Governing Boards do their work, and where Lawrence S. Bacow had begun his presidency in July—were in splendid autumn color. Definitely, the seasons had turned—and even more definitively, a new Crimson team's new season was well begun.

—JOHN S. ROSENBERG

## THE INAUGURAL ADDRESS

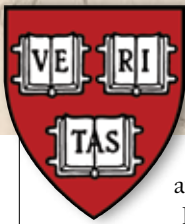
### "Challenging Times for Higher Education"

THIS TRULY is an astonishing sight, seeing so many of you here in Harvard Yard today.

It's a great reminder that nobody gets anywhere of consequence in this world on his or her own—and that includes becoming president of Harvard.

I have been blessed to have people ready to

help me at every step of the way, beginning with my parents, who worked hard every day to ensure that I had boundless opportunities. I would not be here today without the love of my life, Adele, who has made my life so meaningful and rich, and also without my children, from whom I have learned



# Inauguration

and continue to learn so much.

I thank all of my family and my dear friends, who are also family, for traveling from far and wide to be here.

I have been blessed, also, by inspiring teachers and mentors, three of whom I am honored to have with me today—my Harvard dissertation advisors, Mark Moore, Richard Zeckhauser, and Richard Light—to mark it. Thank you for having taught me so well.

I would also like to thank my predecessors Drew Faust, Larry Summers, Neil Rudenstine, and Derek Bok for their thoughtful stewardship and leadership of Harvard over the last half-century.

I would also like to thank each of them for their excellent advice as I take the helm.

A special thanks also to my colleagues from Tufts and from MIT, who taught me how to be a leader in higher education. I guarantee you that there are many people assembled here who pray that you taught me very well!

Of course, the Harvard presidency seems to involve some unique hazards—and over its long history, a nearly infinite list of potential missteps.

President Langdon, for example, was forced to resign after the students found that his sermons dragged on too long—a great incentive for me to be brief today.

President Mather, on the other hand, outraged the entire Harvard community by refusing to move here from Boston, arguing that the air in Cambridge did not agree with him. Fortunately, I actually like the atmosphere here a lot!

Even President Eliot, arguably Harvard's most successful president, provoked an uproar now and then. He wanted to abolish hockey, basketball, and football, on the grounds that they required teamwork, and, in his mind, Harvard had absolutely no use for that. He also tried over and over again to acquire MIT.

Rafael, you can relax. I'll do my best to avoid all such misadventures.

I am deeply honored to assume the leadership of this wonderful institution, and proud that as the nation's oldest university, Harvard has helped to shape the American system of higher education, which is magnificent in its independence, sweep, and diversity.

I am also honored that so many other

great institutions are represented here today, and I thank all of my colleagues from all over the country and all over the world for your good wishes—and, frankly, your support, because this is not an easy moment to assume the leadership of any college or university.

These are challenging times for higher education in America.

For the first time in my lifetime, people are actually questioning the value of sending a child to college.

For the first time in my lifetime, people are asking whether or not colleges and universities are worthy of public support.

For the first time in my lifetime, people are expressing doubts about whether colleges and universities are even good for the nation.

These questions force us to ask: What does higher education really contribute to the national life?

Unfortunately, more people than we would like to admit believe that universities are not nearly as open to ideas from across the po-

litical spectrum as we should be; that we are becoming unaffordable and inaccessible, out of touch with the rest of America; and that we care more about making our institutions great, than about making the world better.

While there may be—may be—a kernel of truth here, if I believed that these criticisms fundamentally represented who we are, I would not be standing before you today. All of our institutions are striving to make wise choices amidst swirling economic, social, and political currents that often make wisdom difficult to perceive.

We need, together, to reaffirm that higher education is a public good worthy of support—and beyond that, a pillar of our democracy that, if dislodged, will change the United States into something fundamentally bleaker and smaller.

It's worth remembering that most of the nation's founders were first-generation college students. They not only shaped our form of government, they built new universities. Having had their own minds opened and improved by learning, they were certain

## HM Inauguration Extras

For in-depth reports on the inauguration and Harvard's celebrations, please see...



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CLOCKWISE FROM TOP LEFT: JIM HARRISON; HARVARD MAGAZINE (2); JIM HARRISON



that government by and for the people requires an educated citizenry.

Even at some of the most difficult moments in our national history, our leaders understood that they could strengthen the nation by educating more of our society. Abraham Lincoln signed the Morrill Act during the dark days of the Civil War, creating land-grant universities to spread useful knowledge across this immense raw continent.

President Franklin Roosevelt signed the G.I. Bill just two weeks after D-Day, making a college education one of the prime rewards for national service, and sending vast numbers of less-privileged Americans to college for the first time.

Every such expansion of higher education, every move toward openness to those previously excluded, has brought the United States closer to the ideal of equality and opportunity for all.

So higher education has not only supported our democracy, but in some sense it has created it—and we are nowhere near done.

My friend Drew Faust has often wished for Harvard that it be as good as it is great. To me, the goodness of Harvard—and of all of our universities—lies in the three essential values we represent: truth, or, as we say here, *veritas*; excellence; and opportunity.

Today, we have to embody and defend truth, excellence, and opportunity more than ever. We do this not to stave off our critics, but because these are the values that made our nation great.

As we consider truth, clearly, we've come a long way from the days when our colleague United States Senator Daniel Patrick Moynihan said, "Everyone is entitled to his own opinion, but not to his own facts."

Now that technology has disintermediated the editorial function, allowing anybody to publish his or her own view of events, our fragmented media struggle to make the distinction between opinion and facts. The result, often, is a feverish diffusion of rumor, fantasy, and emotion unconstrained by reason or reality.

And it is precisely because we find ourselves in this post-factual world that strong colleges and universities are essential.

Given the necessity today of thinking critically and differentiating the signal from the noise, a broad liberal arts education has never

been more important. It is our responsibility to educate students to be discerning consumers of news and arguments, and to become sources of truth and wisdom themselves.

Of course, facts and truth are not the same. Facts are incontrovertible, or at least they should be, whereas truth has to be discovered, revealed through argument and experiment, tested on the anvil of opposing explanations and ideas. This is precisely the function of a great university, where scholars debate and marshal evidence in support of their theories, as they strive to understand and explain our world.

**"Our search for truth must be inextricably bound up with a commitment to freedom of speech and expression."**

This search for truth has always required courage, both in the sciences, where those who seek to shift paradigms have often initially met with ridicule, banishment, and worse, and in the social sciences, arts, and humanities, where scholars have often had to defend their ideas from political attacks on all sides.

There are both reassuring truths and unsettling truths, and great universities must embrace them both. Throughout human history, the people who have done the most to change the world have been the ones who overturned conventional wisdom, so we should not be afraid to welcome into our communities those who challenge our thinking.

In other words, our search for truth must be inextricably bound up with a commitment to freedom of speech and expression.

At Harvard, our alumni span the political and philosophical spectrum, including those who have served in the White House, in Congress, on the Supreme Court, and in comparable positions throughout the world. Here in Harvard Yard, we must embrace diversity in every possible dimension, because as Governor Baker said so eloquently, we learn from our differences—and that includes ideological diversity.

As faculty, it is up to us to challenge our students by offering them a steady diet of new ideas to expand their own thinking—and by helping them to appreciate that they can gain much from listening to others, es-

pecially those with whom they disagree. We need to teach them to be quick to understand, and slow to judge.

Let me say that again: We need to teach our students to be quick to understand, and slow to judge. And as faculty, we owe this duty to each other, as well.

To paraphrase the great theologian Reinhold Niebuhr, it is always wise to look for the truth in our opponents' error, and the error in our own truth.

At Harvard, we must strive to model the behavior we would hope to see elsewhere. For if we can't talk about the issues that di-

vide us here, on this extraordinarily beautiful campus, where everyone is smart and engaged, where the freedom to speak one's mind is one of our defining precepts, where we are blessed with abundant resources and no one goes to sleep in fear for his or her life—if we can't do that here, there is no hope for the rest of the world.

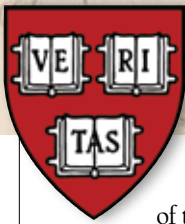
At the same time, we should not apologize for standing for excellence in everything we do.

Harvard is synonymous with excellence.

We scour the world for students and faculty prepared to demonstrate brilliance in our classrooms, our laboratories, on our playing fields and performance stages, and out in the community striving to make a difference.

Our commitment to excellence should never be interpreted as an embrace of elitism. The excellence we represent is not a birthright. It is not something inherited by those born privileged—or even by those born with great aptitude. It is defined by more than numbers, and it encompasses spark and imagination, grit and determination.

The excellence we stand for is only achieved through tireless pursuit. Scholarship is about charging down dark alleys, accepting disappointment, and setting off again. It is messy and laborious by definition. Much as we love to celebrate the "Eureka!" moments in our society, they are generally preceded by years of early mornings and late nights.



# Inauguration

We need to remind the nation of the degree to which America's greatness depends upon this commitment to excellence—and the fact that supporting excellence at college and university campuses does not run counter to the best interests of those who feel left behind by our society.

Indeed, it is scholars here and elsewhere who have sounded the alarm about increasing income inequality and declining social mobility in the United States, and whose ideas will help us become the just society we hope to be.

of higher learning, Harvard has a special responsibility to champion intellectual traditions that have defined educated men and women since the dawn of civilization.

We do more than deliver a body of knowledge to our students—we expand their humanity. By teaching young people to appreciate what is beautiful in art, society, and nature, we help them to discover what makes life truly worth living.

Of course, none of our institutions can afford to be complacent about our excellence. We have competitors around the world, supported by governments that un-

derstand that the swiftest route to a thriving economy runs through university laboratories, libraries, and classrooms.

Whether our colleges and universities are public or private, we all rely upon the generosity of the American people, who contribute both to research and financial aid. We are excellent because of them, and must endeavor to deserve their support. So it's up to us to remember, always, our collective obligation to the public good.

Since Harvard's founding in 1636, the people educated here have responded

patriotically to the call to service. With the exception of the service academies, more Harvard alumni have received the Congressional Medal of Honor than any other school. Harvard people have always vigorously engaged in the great issues of their day, and at this very moment 68 of our alumni are running for Congress, on both sides of the aisle. And our alumni throughout the world are working to strengthen their nations.

We need to ensure that future generations continue to serve the greater good in a variety of ways. It is my hope that every Harvard graduate, in every profession, should be an active, enlightened, and engaged citizen. So I am pleased to announce today we will work toward raising the resources so we can guarantee every undergraduate who wants one a public-service

internship of some kind—an opportunity to see the world more expansively, and to discover their own powers to repair that world.

Of course, we cannot achieve excellence if we are only drawing talent from a small portion of society, so our colleges and universities also must stand for opportunity.

In the broadest sense, all of us are indeed created equal: Talent is flatly distributed. But sadly, opportunity is not.

Throughout our history, higher education has enabled the most ambitious among us to rise economically and socially. And every step the nation has taken to print more such tickets into the middle class, and beyond, has powered our economic growth and leadership in innovation.

We have to ensure that higher education remains the same economic stepping-stone for those from modest backgrounds that it was for my generation and my parents' generation. While a college education still helps to level the playing field for those who manage to graduate, the cost of entry, and of staying the course until graduation, has become daunting for many families.

This is why Harvard's groundbreaking Financial Aid Initiative, started by Larry Summers and expanded by Drew Faust, is so important. We simply say to low- and middle-income families with earnings below a certain level, "You can send your child to Harvard and we will ask you to pay nothing." Largely because of this, 268 members of this year's first-year class are the first in their family to attend college.

Clearly, however, Harvard cannot keep the American Dream alive single-handedly.

Our nation's magnificent public colleges and universities, where four out of five American students are educated, are key. But state appropriations are funding a diminishing share of the cost of that education, so tuition and student debt are rising. This trend is not sustainable.

In failing to adequately support public higher education, we are literally mortgaging our own future. At a time when other countries are investing more in support of higher education, we as a nation cannot afford to invest less.

As higher education leaders, we also need to do what we can do to bend the cost curve. Higher education is one of the few indus-



**Five living presidents, from left: the emeriti Lawrence H. Summers, Drew Gilpin Faust, Neil L. Rudenstine, and Derek C. Bok—with successor Larry 29**

The research we pursue in all fields helps to generate new knowledge, new connections, and new insights into the human condition. We work to understand the origins of life, but also the meaning of life. We explore the molecular code that makes us human, and the culture that is equally essential to our humanity.

Long after the technologies of today are obsolete, people will still be reading Shakespeare and Gabriel García Márquez; listening to Mozart, Bob Dylan, and the late, great Aretha Franklin from my hometown of Detroit; and contemplating the great questions that have motivated philosophers and poets for millennia. For it is our art, our literature, our music, and our architecture which are among the most enduring artifacts of human endeavor. As the nation's oldest institution



tries where competition tends to drive costs up. It's time to stop this arms race, and to consider the benefits of greater cooperation.

These can include shared infrastructure for research, joint graduate student and faculty housing, or exchanges that allow us to eliminate some of the redundancies in our curricula and to double down on our specific strengths. I look forward to working with my colleagues at Boston-area institutions to explore how we can collectively do a better job of serving both our students and society.

## “We have a responsibility...to help America remember its own essential goodness.”

We also have to explore the opportunities offered by technology to improve productivity and access. I am proud that Harvard, in partnership with our colleagues at MIT, has been a leader in opening up educational opportunities to talented students throughout the world through edX. In turn, they have us offered new insights into the science of learning.

As college and university presidents, we also need to be much franker in framing the choices our institutions make, so as to reveal their true consequences in terms of cost. Traditionally, colleges and universities have been great at doing more with more. But in the future, we may have to do more with less.

At the same time, it's our responsibility to counter any current myths about the value of higher education and to continue telling children, in every corner of this nation and the world, the simple truth: that if they want to get ahead, education is the vehicle that will bring them there.

College has enabled the American Dream for so many of us—and we must nurture and sustain that dream for generations to come.

My parents came to this country with virtually nothing. My father arrived here as a child, a refugee escaping the pogroms of Eastern Europe. My mother survived Auschwitz as a teenager, lived without bitterness, and always was grateful that America was so good to her.

This is a common story—this is America's story. With the exception of Native Americans and the descendants of those enslaved or brought here against their will, most of

us can trace our origins back to people who, like my parents, came to these shores seeking freedom and opportunity, and a better life for their children. And many continue to make this journey today, despite enormous risks.

It certainly is one measure of a just society how well we treat the least powerful among us. But beyond goodness, we must make the case for common sense: that failing to welcome talented students and scholars from around the world is to undercut America's intellectual and economic leadership.

In this global economy, financial capital moves at the speed of light, and natural resources also move swiftly. The only truly scarce capital is human and intellectual capital. That is what a nation must aggregate and nurture, if it intends to be prosperous.

Fortunately, many of the best and the brightest from around the world seek to study at America's great colleges and universities. In engineering, mathematics, and computer sciences, over half the doctorates awarded each year are granted to foreign nationals. Many of these students will return home with their sights raised, and go on to build thriving companies and institutions of higher learning; to fight poverty, disease, and climate change throughout the world; and to lead their own nations toward goodness and greatness.

But a considerable number of these international students will do everything possible to stay right here. Rather than turn them away, we should embrace these extraordinary people. Over a third of our faculty were born someplace else. Over a third of the Nobel Prizes awarded to Americans in chemistry, medicine, and physics since 2000 have gone to men and women who were foreign-born. Over 40 percent of Fortune 500 companies were founded by immigrants or their children.

America has to continue welcoming those who seek freedom and opportunity, lest we shut the door to the next generation of great entrepreneurs, scholars, public leaders—and, dare I say, university presidents—for it is immigrants that get things done, as Lin-

Manuel Miranda said so well in “Hamilton.”

I hope that all of us in higher education remain true to our essential values—to truth, excellence, and opportunity. But I hope, as well, that in remaining true to them, we advance those values in the world at large.

It's not enough that we represent the very best of society, in terms of intellectual achievement, freedom to express and explore, and openness to extraordinary potential in all who possess it.

We must defend the essential role of higher education in the life of our nation and the broader world.

And we must reach outwards even beyond that.

We have a responsibility—we have a responsibility—to use the immense resources entrusted to us—our assets, ideas, and people—to address difficult problems and painful divisions.

We have a responsibility, as well, to help America remember its own essential goodness: the kindness, decency, and integrity of our founding principles, as well as the kindness, decency, and integrity of those people who have fought throughout our history to ensure that these principles apply equally to all.

It is up to us to leave our country and our world a better place tomorrow than it is today.

That is where true greatness lies.

I am honored to be able to work alongside each and every one of you to reach such greatness.

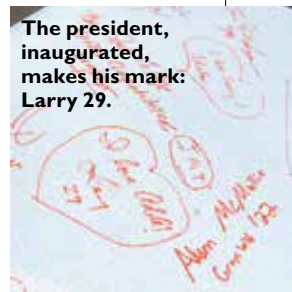
I am thankful for this opportunity to lead Harvard, which made me better, and which I think makes everyone better—spurring all of us to summit mountains we never imagined we could climb.

Today, I am inspired by the beauty of our mission, our history, and our values, by the power of our ambition, talent, and goodwill, and by the infinite possibilities before us, to use our strengths to help humanity as a whole to ascend.

It is a very great privilege to seize those possibilities with you, and I am delighted to begin.

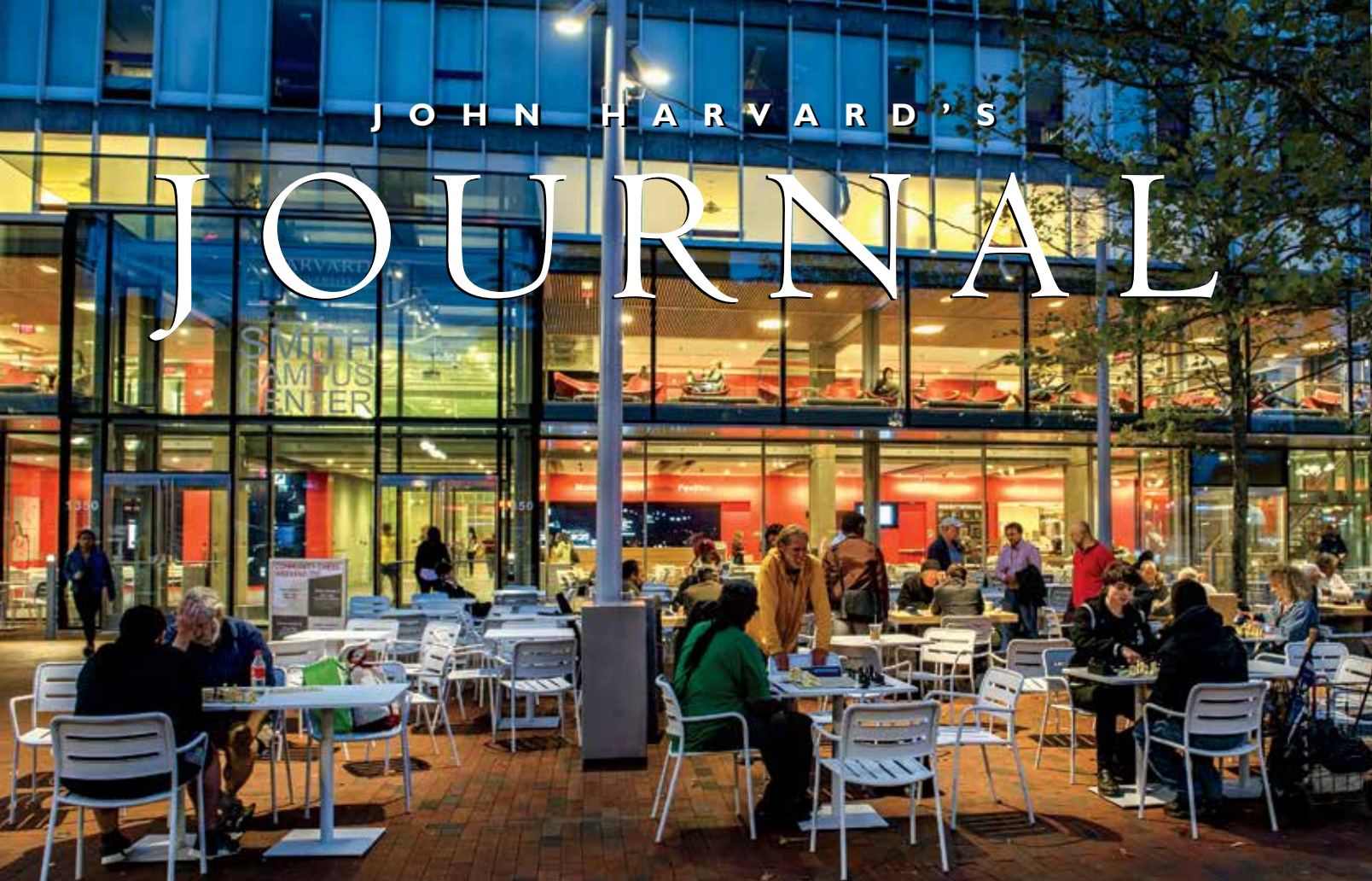
Thank you.

The president, inaugurated, makes his mark: Larry 29.





# JOHN HARVARD'S JOURNAL



## Harvard Hubs

HARVESTING TWO TANGIBLE FRUITS of The Harvard Campaign, the University formally inaugurated two new convening and meeting spaces—Smith Campus Center, in the Square, and Klarman Hall, at Harvard Business School (HBS)—on September 20 and October 1, respectively.

The lower levels of the Smith Center (the remade Holyoke Center) now feature transparent walls: a invitation to enter and mingle, to see and be seen. Within there are seven eating establishments, including a two-story Pavement Coffeehouse, which has replaced Au Bon Pain, once a Massachusetts Avenue fixture; casual seating for quiet work and socializing; and performance ven-

ues. The interactive media walls inside the Safra Welcome Center lobby flank an information booth that has been thronged with visitors looking to find their way around campus.

At the dedication, the renovation into the new center—made possible by Richard A. Smith, S.B. '46, LL.D. '01, a former Overseer, fellow of the Corporation, and member of





**New convening spaces now beckon on both sides of the Charles. Smith Campus Center, opposite, opens the former Holyoke Center to the street, and invites casual dining, study, hanging out, and performances. Klarman Hall, above, provides the Business School with meeting spaces capacious enough to hold an M.B.A. class—and future Allston neighbors.**

Harvard Management Company's board of directors, and Susan F. Smith—was celebrated with performances in the welcome center, the "commons" space, and on the plaza by student musicians, dancers, and filmmakers, showing off the multiple uses the new spaces enable.

The center is the keystone in president emerita Drew Faust's "common spaces" initiative, meant to create places to facilitate interactions across the Harvard community. The September 20 program quotes her thus: "Spaces matter. They create unique opportunities in the present and make the past rush back to us in a vivid memory." Smith Campus Center, she said, "will become an important hub of activity at the heart of our campus"—welcoming community members and visitors to the publicly accessible lower levels.

The director of common spaces, Julie Crites, called it a counterpart to the Yard, or "the new front door to Harvard." From invitations to sit on the prototypes in order to help select the center's chairs, to surveys inquiring about the most desired amenities, views were solicited from students, faculty members, and staff throughout the planning. Tanya Iatridis, senior director of University planning, reported that perspectives were also gathered through 18 focus groups and nearly 6,000 responses to a campus-wide survey suggesting "a range of exciting con-

cepts and aspirations for the building." The planners used those insights to hit the community's sweet spot: the place has been buzzing since its soft opening at the beginning of the term.

Within, visitors have clear views of vitrine gardens (which intentionally blur the line between indoors and outdoors) full of plant species indigenous to New England. Mid-century-modern chairs and couches upholstered in contrasting shades of red, orange, yellow, and teal are arranged near gas fireplaces surrounded by birch-wood paneling. Just beyond the main lobby are walls covered with more than 12,000 plants representing 19 species, maintained through a rainwater filtration system from the roof.

In addition to providing a central space for meeting, eating, and studying, the new center will also house the University's Center for Wellness and Health Promotion. Thus, yoga and Pilates classes, massages, and acupuncture services (many hosted in the new multipurpose Mount Auburn Room, reservable by community members) come back to this central venue after a temporary relocation to 75 Mount Auburn Street.

Although much of Smith Center is open to the public, the Collaborative Commons and Riverview Commons require a Harvard ID to enter. The former contains meeting rooms that may be reserved throughout the

year, as well as dedicated office spaces where Undergraduate Council leaders can conduct business. Riverview Commons, on the coveted tenth floor, offers panoramic views of Cambridge. Here, Harvard affiliates can relax by playing pool or foosball, or use the space to host student-organization meetings. Early next semester, the newly conceived "The Heights" will open; during the day, the restaurant will feature affordable, casual lunch fare; its evening service will include a small-plates and shared-plates menu, as well as drinks and a late-night lounge menu. A University spokesperson described the cuisine as "contemporary regional, with global influences."

Just across the river, Klarman Hall includes an auditorium and meeting facility large enough to accommodate an entire 930-member HBS M.B.A. class. It also incorporates contemporary communications technologies and flexible meeting spaces that can be used for small gatherings, performances, and receptions. Named for a gift from investment manager Seth Klarman, M.B.A. '82, and Beth Klarman, it is at the heart of HBS's academic work—and, as the inaugural symposium suggests, central to its interest in engaging the wider University, too. Following the dedication, HBS's Michael E. Porter, now Lawrence University Professor, and Cherington professor of

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## HARVARD PORTRAIT



## Khalil Abdur-Rashid

**As Harvard's Muslim chaplain,** Khalil Abdur-Rashid thinks of his work—including leading prayer each Friday, hosting seminars on Islamic ethics, and organizing community-building activities—as helping students to develop their “‘SQ,’ what I call their spiritual quotient.” In the process, he often finds himself helping them navigate multiple cultural identities. He knows what that’s like firsthand: his Muslim-convert parents raised him within a Southern Baptist extended family (“We did Ramadan, and we did Christmas”). They were active in education and politics in Atlanta, where he began his career as a social worker, investigating child-abuse cases for the state of Georgia. Then, 9/11 and its aftermath pushed him to explore his faith more deeply. He went abroad to Yemen and Turkey to study Islamic law before landing in a Ph.D. program at Columbia in 2010. There he also served as a religious-life adviser, commuting nearly two hours daily from Coney Island, where he was imam of a Brooklyn mosque. When news broke in 2012 of Muslim students being surveilled by the New York City Police Department, Abdur-Rashid spoke out, and was named to the police commissioner’s advisory council as a consultant on policy changes. Some months later, when three Jordanian students were violently threatened by a bus driver for speaking Arabic, he called up City Hall to demand action. “I was born and raised in a family of grassroots activists,” he says. But, in that moment, “I saw ‘oak tree activism.’ Activism from the institutional level, top down.” That experience informs Abdur-Rashid’s perspective on his current role. “There has to be somebody at the table, in the room, to advocate for students’ needs, who’s connected with major institutions,” he says. “That is the profoundness, I think, of this position.”

—SOPHIA NGUYEN

business administration David A. Moss discussed the intersection of democracy and economic competitiveness. They were followed by a panel including Law School professors, a Faculty of Arts and Sciences lecturer on government, and journalists, who discussed democracy. The day-long symposium closed with a fireside chat between Seth Klarman and Jamie Dimon, M.B.A. ’82, chairman and CEO of JPMorgan Chase, on the viability of capitalism.

“It’s never been more important for people to come together to listen, to open our minds, and to learn,” said Seth Klarman in his dedication speech referring to the current social and political climate. While both Klarman Hall and the Smith Campus Center provide ample space for students, faculty, and staff to engage in challenging face-to-face conversations on controversial topics, they also serve another invaluable purpose, which Beth Klarman described as, “a place to develop and share ideas that will have a positive impact to those inside.”

—OSET BABÜR

## Money Matters

THE INVESTMENT RETURN on Harvard’s endowment assets during the fiscal year ended June 30, 2018, was 10.0 percent and the endowment’s value on that date reached \$39.2 billion—up 5.7 percent (\$2.1 billion) from \$37.1 billion a year earlier. N.P. Narvekar, CEO of Harvard Management Company (HMC), which manages the assets, announced the results on September 28. The net appreciation in the endowment reflects those investment gains, *minus* distributions from the endowment to fund Harvard’s academic operations (by far the University’s largest source of operating revenue), *plus* gifts added to the endowment (of which there have been plenty during The Harvard Campaign: see facing page).

What Narvekar did not do was explain the results further. Reporting fiscal 2017 results last year—not long after he arrived with a mandate to overhaul HMC following years of investment returns below the University’s goal—he discussed restructuring of personnel and investment disciplines. But he did not provide any of the traditional details on the distribution of investments among different kinds of assets, returns by asset class, performance benchmarks, or long-term rates of return (see



“Disappointing’ Endowment Returns—and a Protracted Restructuring,” November-December 2017, page 28). This year, he pared down even further; after a sentence detailing the fiscal 2018 endowment return and value, his entire statement concluded:

As is well known, HMC, as an organization, and the endowment portfolio are still in the early stages of a multi-year transition, with much work ahead. Thanks to the exceptional team we have at HMC, we are confident in the direction of the organization and the long-term prospects for the endowment.

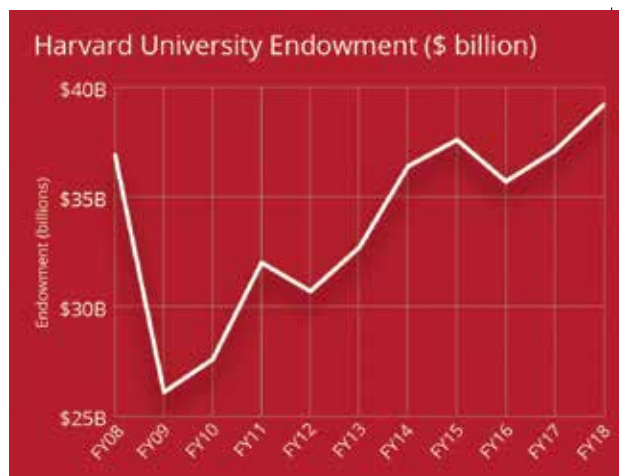
For those interested, further details of our organizational progress and investment returns will be available in the University’s financial report, next month.

Accordingly, further insights, if any, into the status of the transition and how far along Narvekar and the HMC board think it has progressed await publication of Harvard’s annual financial report. Until then, it can be observed that:

- HMC’s results mean that for the first time in a decade, the nominal value of the endowment has for two years running exceeded the then-peak value of \$36.9 billion recorded in fiscal 2008, just before the financial crisis caused catastrophic losses. (None of these figures are adjusted for inflation, which has reduced its real value by several billion dollars during that time.)

- In a year that was generally favorable for investors, with broad indexes of U.S. stocks up 12 percent to 14 percent, and international equities appreciating about half that much, HMC’s return exceeded the 8.1 percent it reported in fiscal 2017. It is unknown whether restructuring and severance costs recorded during that year, and losses taken on certain assets disposed of or designated for sale, depressed the reported return then.

The fiscal 2018 return matches the Wilshire Trust Universe Comparison Ser-



vice’s median return for large (over \$500 million) foundations and endowments. Among peer institutions whose endowment portfolios are HMC’s nearest cousins in size and asset mix, Princeton reported a 14.2 percent investment gain and 8.8 percent growth in the value of its endowment; Yale, 12.3 percent and 8.1 percent; and Stanford, 11.3 percent and 6.9 percent. These data, and other schools’ returns—MIT (13.5 percent), Notre Dame (12.2 percent), University of Virginia (11.4 percent)—suggest that HMC’s returns remain 2 to 3 percentage points lower than those earned by its closest peers: the institutions with which Harvard competes for professors and students. Applied to an asset pool the size of Harvard’s endowment, that margin translates into at least hundreds of millions of dollars less in investment gains for the University during the year. Hence the rationale for the changes Narvekar is making—and the importance, for the University’s long-term financial and academic health, of their success.

- The 5.7 percent rise in the endowment’s value in part reflects a relatively restrained rate of distributing funds to support Harvard’s operations. Following a decline in the endowment’s value in fiscal 2016, the Corporation directed that deans budget for flat distributions per unit of endowment their schools own during fiscal 2018. (It has also outlined a “collar,” within which distributions will rise: 2.5 percent per unit in the current fiscal year, and between 2.5 percent and 4.5 percent in fiscal 2020 and 2021.) During a time of change in Harvard’s leadership—and possibly its strategy and priorities—and against a backdrop of political and economic uncertainty and wholesale change within HMC, this fiscal path hedges against any hiccups in the portfolio, while helping to re-

## The Campaign, Concluded

**Five years** after the public launch of The Harvard Campaign, the University announced on September 20 that upon its conclusion this past June 30, the fund drive had attracted \$9.62 billion in gifts and pledges. From the \$2.8 billion in hand in September 2013, when the ambitious \$6.5-billion goal was unveiled, alumni, foundations, parents, and others sustained an annualized pace of giving of more than \$1.4 billion. According to the announcement, more than 153,000 households made more than 633,000 gifts.

The relatively anodyne announcement, in *The Harvard Gazette* (the sum raised appears in the sixth paragraph), at the thunderously successful conclusion of a colossal campaign, is consistent with the *sotto voce* communications during the past few years: a time of rising public concern about the costs and conduct of higher education; the enactment last December of a federal tax on elite institutions’ endowment income; and, locally, President Lawrence S. Bacow’s determination to focus on Harvard’s role in addressing ma-

jor social challenges. In the announcement, he said, “It is...important that we lead by example as we seek to make the world a better place through our teaching and scholarship. We are enormously grateful to those who have supported us in this effort.”

The *Gazette* did not detail results by school or other specific outcomes (for a fuller report, see [harvardmag.com/campaigntotal-18](http://harvardmag.com/campaigntotal-18)), beyond mentioning that \$1.3 billion (13.5 percent of campaign proceeds) had been raised for financial aid, and that 142 professorships (new and existing) had been endowed.

Overall, some 42 percent of the gifts and pledges (\$4 billion) were for endowments (see above); 35 percent was applied to various current uses; 11 percent was in the form of nonfederal support for research; 10 percent supported construction (for example, Smith Campus Center and Klarman Hall, see page 24; undergraduate House renewal; and the remade Kennedy School campus); and 2 percent was in the form of life-income funds.

—J.S.R.

## Yesterday's News

From the pages of the *Harvard Alumni Bulletin* and *Harvard Magazine*

**1933** Permission for a pacifist meeting of the Harvard Liberal Club on the Widener steps on Armistice Day is denied by President Conant because "the courtesies of the Yard have already been extended" to West Point cadets in Cambridge for the football game. (Army won, 27-0.) The Widener steps, he adds, are available between 9 and 9:30 A.M., as are Harvard buildings outside the Yard throughout the day.

**1938** Complaints by patients of Stillman Infirmary about "class D detective stories" have prompted the hygiene department, University library, and financial office to pledge \$100, with a promise of \$50 each succeeding year, until Stillman's literary offerings are more acceptable.

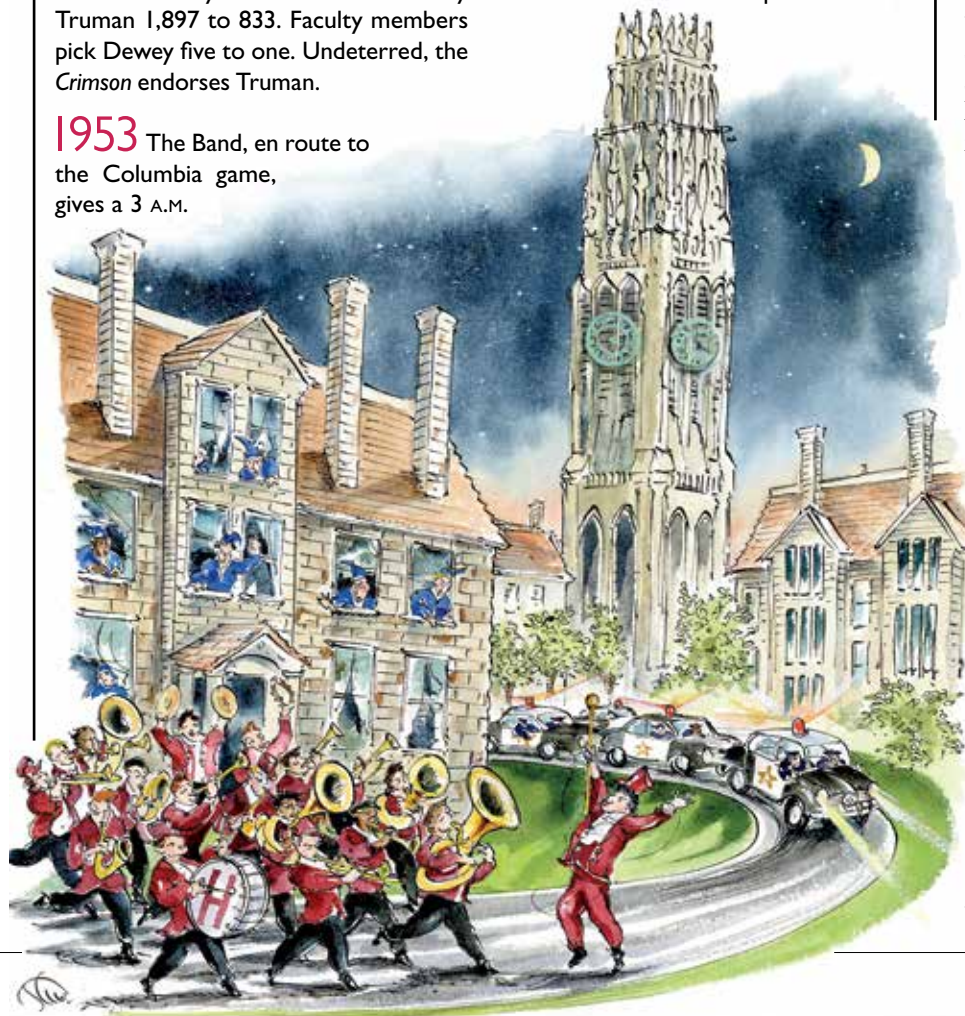
**1948** In a University-wide straw poll conducted by the *Crimson*, challenger Thomas Dewey defeats President Harry Truman 1,897 to 833. Faculty members pick Dewey five to one. Undeterred, the *Crimson* endorses Truman.

**1953** The Band, en route to the Columbia game, gives a 3 A.M.

concert at Yale that is cut short by the arrival of 12 New Haven police cars. Band manager Peter Strauss '54 and a colleague are booked for disturbing the peace.

**1968** Fury erupts at a December 3 faculty meeting when philosophy professor Hilary Putnam introduces an anti-ROTC resolution. Unusually high attendance has forced the meeting to be held in Sanders Theatre; outside, 250 students hand out leaflets and shout, "ROTC must go."

**1988** The University's Association of Black Faculty and Administrators calls for an affirmative-action plan, involving recruitment and a capital campaign, to ensure that blacks, Hispanics, and Native Americans comprise 10 percent of its faculties by 1990, the centennial of the College graduation year of W.E.B. Du Bois, who became Harvard's first black Ph.D. recipient in 1895.



build the endowment: an investment in the institution's future spending power.

A detailed report appears at [harvardmag.com/endowment-18](http://harvardmag.com/endowment-18). As soon as Harvard's fiscal 2018 financial results are released, a full report will be published at [www.harvardmagazine.com](http://www.harvardmagazine.com). ~JOHN S. ROSENBERG

## News Briefs

### Admissions Litigation

AS THE UNIVERSITY AND Students for Fair Admissions—the litigant alleging that Harvard College discriminates against Asian-American applicants—girded for trial beginning October 15 (after this issue went to press), the U.S. Department of Justice weighed in, opposing the University's position. In a statement of interest, the department, which has been challenging policies supportive of holistic admissions policies that take race into account, asserted, "Harvard has failed to carry its demanding burden to show that its use of race does not inflict unlawful racial discrimination on Asian Americans." In a statement calling the Justice filing "deeply disappointing," Harvard said of the department's action, "This decision is not surprising given the highly irregular investigation the DOJ has engaged in thus far, and its recent action to repeal Obama-era guidelines on the consideration of race in admissions." The case is seen as a possible precursor to yet another Supreme Court review of the use of affirmative-action criteria to diversify student bodies, consistent with a series of prior rulings that have upheld such practices within narrow criteria. (See "Litigating Admissions," September-October, page 17, for background.)

Separately, Yale president Peter Salovey revealed in late September that the government is investigating it for discrimination against Asian-American applicants, too, suggesting a concerted federal assault on the use of race in admissions. He wrote "to state unequivocally that Yale does not discriminate in admissions against Asian Americans or any other racial or ethnic group."

### Sexual Assaults on Campuses

NEWS REPORTS in late August indicated that the U.S. Department of Education was

Illustration by Mark Steele



## Design Redesign

Harvard's Graduate School of Design has announced that its landlocked 1972 facilities will be expanded and updated (a goal of its recent capital campaign) under the direction of Herzog & de Meuron, design consultant, and Beyer Blinder Belle, architect of record. Though a design, budget, and timetable have yet to be disclosed, the proposed addition is expected, according to the school, "to add only a minimal amount to Gund Hall's physical footprint"—presumably reworking interior space (like the punning Chauhaus cafeteria) and accommodating new construction rising alongside Gund from the small, sloping piece of land abutting to the north, facing the Swedenborg Chapel at 50 Quincy Street. An increasingly interdisciplinary faculty, joint degrees with the engineering and public-health schools, and evolved technologies all require new, and expanded, spaces for what Herzog & de Meuron termed "a significant expansion and retrofit." Design development is scheduled to conclude in early autumn.

## Online Ivy Degrees

Coursera, the for-profit online course platform, announced its first Ivy degree offering: a University of Pennsylvania master's in computer and information technology, that school's first fully online degree. It aims to serve adult learners who cannot or do not wish to enroll in the equivalent on-campus program....Penn promptly followed that announcement with the mid-September news that it will offer directly a new, online bachelor's degree in applied arts and sciences, crossing a threshold for an online, undergraduate Ivy degree in the liberal arts....Separately, Anant Agarwal, founder and CEO of edX, Harvard's online partnership with MIT, was awarded the Yidan Prize for Education Development, created by Charles Chen Yidan, co-founder of Tencent, the Chinese social-media company. The prize brings a \$3.87-million honorarium and research fund.

## Leadership Leaders

The Harvard Kennedy School has made a

# Brevia



**DEVELOPMENT DIRECTOR.** Brian K. Lee has been appointed vice president for alumni affairs and development, effective November 19, succeeding Tamara Elliot Rogers, who is stepping down after leading The Harvard Campaign (see page 27). Lee, who has been at Caltech since 2012, where he directs a current \$2-billion fund drive, previously worked at Tufts, running a \$609-million campaign that concluded just as Lawrence W. Bacow became president, and then collaborating with him on the \$1.2-billion Boundaries Campaign. Their past ties, and possible directions for Harvard fundraising now, are reported further at [harvardmag.com/brianklee-18](http://harvardmag.com/brianklee-18).



Wendy R. Sherman

U.S. STATE DEPARTMENT

cluster of appointments, renewing its leadership faculty. David Gergen, director of the Center for Public Leadership (CPL) since its founding in 2000, will step down in January; he is being succeeded by Ambassador Wendy R. Sherman, former U.S. under-secretary of state for political affairs. She also becomes professor of the practice of public leadership; Gergen remains on the faculty. Cornell William Brooks, former pres-

ident and CEO of the National Association for the Advancement of Colored People, has been appointed professor of the practice of public leadership and social justice. And Arthur C. Brooks, president of the American Enterprise Institute, becomes professor of the practice of public leadership in July 2019.

## On Other Campuses

Introducing the no-tuition M.D. degree, NYU School of Medicine announced in August that with nearly a half-billion dollars of new aid endowment in hand, all current and future students in its degree program will study free of tuition charges (currently \$55,018). The school aims to go beyond need-based scholarships or debt relief to make the initial choice of a medical career more attractive to any prospective student. According to the Association of American Medical Colleges, 75 percent of U.S. doctors graduated with student debt in 2017; their median debt totaled about \$200,000....The Yale endowment will no longer invest in retail enterprises that sell assault weapons to the general public....Yale College has unveiled an online system that students can use to request aid for unexpected financial needs, such as medical costs or travel to cope with family emergencies. It and peer institutions, including Harvard, have extended lump-sum grants and other resources to lower-income students, who are being enrolled in increasing numbers, who lack the resources to cope with such crises.

## Gifts of Note

UCLA has received a \$25-million gift, its largest in the humanities, in support of its philosophy department (\$20 million) and graduate humanities fellowships....Yale announced a \$160-million gift from alumnus and former trustee Edward P. Bass to support renovation of its Peabody Museum, a facility that combines public exhibition space, scientific collections, and research facilities, much like Harvard's Museum of Comparative Zoology complex.

## Nota Bene

LABOR RELATIONS. Harvard's labor ne-

gotiators have a busy fall. The Harvard Union of Clerical and Technical Workers, representing about 5,000 employees, let it be known that a new contract would not be reached by the September 30 expiration of the last one; it pointed to differences over wage increases (3.4 percent annually in the current agreement, but inflation is higher now), the cost of health benefits, and the proper use of contingent workers for short-term, temporary assignments. And the new Harvard Graduate Students Union polled members to formulate a list of positions for its initial negotiations over compensation, benefits, working conditions, and other issues.

**BRAGGING RIGHTS.** Stanford, which has reported the lowest undergraduate admissions rate in recent years, besting Harvard, has decided to stop publicizing its number of applicants. It said it does not want to discourage any prospective applicant who might contribute to a Cardinal class.

**GETTING TO GEN ED.** As the College musters a cohort of new courses for the fall 2019 introduction of the revised curriculum in general education (see "Unfinished Business," July-August, page 3), its faculty director, professor of psychology Jason Mitchell, stepped down. The new dean of undergraduate education, Zemurray Stone Radcliffe professor of English Amanda Claybaugh, now has that urgent priority added to her own agenda.

**HOWARD HUGHES FELLOWS.** The second cohort of Howard Hughes Medical

Institute Hanna Gray Fellows—Ph.D. and M.D./Ph.D. graduates who receive \$1.4 million in research support and mentoring during eight years of postdoctoral and tenure-track appointments—include four Harvard affiliates: Carolyn Elya (microbial assaults on nervous systems); Shan Meltzer (sensory neurons, Harvard Medical School); Michelle Richter (genome editing); and Thiago Monteiro Araújo dos Santos (bacterial cell walls).

**AMATEUR ATHLETICS?** The fiftieth anniversary of the historic 29-29 edition of *The Game* (see page 58) is setting two precedents. It is being played at Fenway Park, not the Stadium. And although the event has long been posted as sold out, the Mandarin Oriental, as "host hotel," has deals available November 16-18: atop the nightly room rate of \$1,045, a "Basic" package comes with a ticket and pass to the official tailgate (\$1,195 solo, \$1,595 for two adults); the "Elite" version gets customers into the hotel's private suite at Fenway, plus food and beverages and a VIP tour of the park (\$1,995 and \$3,195, respectively).

**CULTURALLY COEDUCATED.** The Hasty Pudding Theatricals has cast women for its 2019 production, ending a males-only tradition begun in 1844. The formerly all-male a cappella group, the Din and Tonics, has admitted a female member as well. (Yale's Whiffenpoofs did so in February.)

**HUTCHINS HONORANDS.** Recipients of the Hutchins Center's Du Bois Medal, scheduled to be conferred October 11, ranged from Colin Kaepernick, the professional football quarterback at the center of athletes' protests against racial injustice, to Harvard's own Florence C. Ladd, BI '72, the author and director of the Bunting Institute from 1989 to 1997.

**SOCIAL SCIENTIST.** Faculty of Arts and Sciences dean Claudine Gay, who was formerly dean of social science, has named Du Bois professor of the social sciences Lawrence D. Bobo, a sociologist, to succeed her in that post. Bobo has been chair of the department of African and African American studies as well.



Lawrence D. Bobo

COURTESY OF LAWRENCE D. BOBO

**MISCELLANY.** George P. Smith, Ph.D. '71, now emeritus at the University of Missouri, shared the 2018 Nobel Prize in chemistry and surgeon Denis Mukwege, Sc.D. '15, shared the Peace Prize....Zwaanstra professor of international studies and economics Gita Gopinath has been appointed chief economist of the International Monetary Fund....Mary Bassett '74, M.D., M.P.H., who was most recently commissioner of the New York City department of health and mental hygiene, has been appointed director of the public-health school's François-Xavier Bagnoud Center for Health and Human Rights....Patti Bellinger '83 has been appointed chief of staff and strategic adviser to President Lawrence S. Bacow. She has been adjunct lecturer and senior fellow at the Harvard Kennedy School, and was previously executive director of the CPL....President emeritus Neil L. Rudenstine has returned to the classroom, teaching a freshman seminar, "Early 20th Century American and English Poetry: Love, War, Religion, and Nature."....Rita Charon, M.D. '78, founding chair and professor of medical humanities and ethics at Columbia, was chosen to deliver the National Endowment for the Humanities' Jefferson Lecture this October. The endowment cited her "pioneering work in narrative medicine."....Dr. Abigail Lipson, has retired as director of the College's Bureau of Study Counsel; Sindhu-mathi Revuluri is interim director.

**LOWELL HOUSE LEADERS.** Nina Zipser, Ph.D. '00, dean for faculty affairs and planning, and David Laibson '88, Goldman professor of economics and former chair of that department, will become faculty deans of Lowell House at the start of the next academic year. They succeed Diana Eck, Wertham professor of law and psychiatry in society, and Dorothy Austin, formerly associate minister at Memorial Church, who are concluding 20 years of service during Lowell's two-year diaspora, as it undergoes complete renovation, scheduled to end next year. Zipser and Laibson have an 11-year-old son, Max.





preparing new policies and guidelines on campus sexual assault under the federal Title IX—an issue of interest to secretary Betsy DeVos. They would apparently narrow the definition of incidents to be investigated to those subject to formal complaints filed through official channels, and confine the incidents to those occurring on schools' campuses. If promulgated, the rules are thought likely to relax standards created during the Obama administration beginning in 2011—in response to which Harvard and other institutions created new reporting and hearing processes, standards, and training protocols, the future of which might be altered by the forthcoming guidance. Some opponents of the Obama-era regulations have maintained that they deprive students accused of sexual harassment or assault of ordinary due-process rights.

### Hemorrhaging Humanities?

BENJAMIN M. SCHMIDT '03, assistant professor of history at Northeastern, who blogs about the digital humanities, in mid July headlined a long post, “Mea culpa: there is

“The last five years have been brutal for almost every major in the humanities,” as degrees in several core disciplines have cratered.

a crisis in the humanities.” Revising conclusions he reached in 2013, he found that “The last five years have been brutal for almost every major in the humanities,” as degrees in philosophy, languages, history, and English have cratered—rather than stabilizing or recovering after a recession-induced downturn in 2008. The same holds for “more humanistic social sciences like sociology or political science.” His new data also revealed that “the trend is stronger higher up the prestige chain.” Thus, “The elite liberal-arts colleges were, until 2011 or so, the only schools where humanities, social sciences, and sciences actually split up the pie evenly: now, humanities are down from 35 percent to 22 percent of degrees,” with similarly steep declines at elite universities, like Harvard, where entering freshmen have increasingly indicated plans

to concentrate in engineering and computer science, at the expense of humanities and social sciences.

### Taxing Matters

ENACTMENT OF the federal tax on well-endowed colleges' and universities' endowment *investment income* alarmed Harvard and peer institutions last year (see [harvardmag.com/endowment-tax-18](http://harvardmag.com/endowment-tax-18)). The University estimates its initial liability may be about \$40 million—but it worries even more about the precedent that was set.

That worry may have been amplified when Jay Gonzales, the Democratic nominee in this year's Massachusetts gubernatorial race, proposed to fund his plans for investments in transportation and schooling by imposing a 1.6 percent annual tax on *endowment assets*. He aimed at private, non-



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profit institutions with endowments valued at \$1 billion or more: Harvard and MIT, but also Tufts, Williams, Amherst, Smith, Wellesley, Boston College, and Boston University. For Harvard, the formula—averaging endowment values over the previous five years—would yield an initial tax of about \$560 million: more than 10 percent of University operating revenues in fiscal year 2017, and exactly as much as the University's total spending on scholarships in fiscal year 2017 (the latest figures available). The proposed tax, in effect, would raise the distribution on the endowment to nearly 7 percent, leaving little if any investment return to maintain spending power against inflation.

When he made his proposal, Gonzalez trailed the incumbent, Charles D. Baker '79, significantly in the polls. But after fretting about Republican hostility toward elite private universities last year, Harvard leaders cannot have been thrilled to have the liberal candidate, in one of the most liberal states in the nation, advancing a stiff tax on endowments as a pillar of a populist agenda.

~JOHN S. ROSENBERG

## Taking a Page from Knopf

SINCE BECOMING DIRECTOR of Harvard University Press (HUP) in September 2017, George Andreou has begun tackling the biggest challenges facing academic publishing—the rise of online scholarly publishing, changed economics in an e-book era, reduced purchasing budgets at academic and other libraries, and more (see “The ‘Wild West’ of Academic Publishing,” January-February 2015, page 56). He brings to the role his seasoned trade-publishing perspective. “Trade publishers have their kind of panoply of presentational techniques that aren't as evident or vigorously evident in academic publishing,” explained the former vice president and senior editor at Alfred A. Knopf. “This does not mean one will become garish in one's style, but only that there are insights into how you reach readers that are not always evident to academic publishers, and we mean to leverage them for our authors.”

This past July, Andreou implemented a broad reorganization of the Press. The

George Andreou



changes included several layoffs and staff reassignments, as well as the announcement that Ken Carpenter, formerly vice president and associate publisher at Houghton Mifflin Harcourt, would become director of marketing in September. Editor-in-chief Susan Boehmer will depart in March 2019—and Andreou will absorb her role instead of appointing a replacement. “I have assumed that responsibility out of a sense gathered from direct experience that an editorially driven publisher needs to have the head of

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Martin Randall Festival participant in 2017

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# Language Learner

by ISA FLORES-JONES '19

the house as editor-in-chief," he said. "There are, as people who talk about publishing always remark, more books than ever," he added. "How do you set them apart, how do you make a place for your book? I think that's a matter of making sure you've got the best books you can have and publishing as if they were on the inside—that is to say, with a deep understanding of the book, what it's trying to say, and to whom."

As for the threat that digitization poses for print presses, Andreou said, "We are past the moment in the life of the industry where digitization is the fetish that it was. The last five to 10 years have shown us that print remains the dominant and preferred technology for books. Digital is an *additional* outlet, in the way audio is. It's a different means of consumption, but it's by no means attained the primacy that everyone expected it to do. We do make all our books available as eBooks, because that's simply what a responsible publisher does now."

Recalling his decision to leave Knopf to lead a preeminent academic publisher, Andreou said he looked forward to the opportunity to focus more on "books about ideas," given a trade-publishing climate where the place for "serious nonfiction is shrinking—outside of certain perennial categories, like Civil War history, where the appetite tends to be endless." He added that many of the writers with whom he started out at Knopf (as senior editor since 2003) wouldn't be feasible trade authors any longer—"not because there isn't an audience for them, but because the overhead structure of trade publishers makes it impossible to give the kind of attention to those books that is required to extract [their] full sales potential."

By developing a laser-like focus on a target audience and realistic promotion opportunities for each title HUP chooses to publish, Andreou said, he hopes to avoid one of what he deems the biggest dangers in academic publishing: turning the press into a mere extension of the academic process by which scholars publish work to gain tenure. "A publisher has to publish for someone, so if it becomes too teleological in relation to the academic world, it will lose the vitality that any publisher should hope for," he explained. "Academic publishers have to bear in mind what most publishers do, which is that the answer to most things is 'No.' And the 'Yeses' have to have good reasons for them. They have to be the exception."

—OSET BABÜR

**B**EFORE I WENT to Madrid, friends offered their stories of time spent abroad. One described the drizzling Oxford rain and basement apartment where he discovered, in spite of his formerly tidy atheism, a new religious faith. Another crossed a treacherous language barrier by holding dinner parties. This friend provided guests with endless plates of wobbling shakshuka in exchange for their patience with her carefully conjugated verbs. As I made my own decision—to stay in Cambridge that junior spring, or go—her stories were the most useful. Because while I didn't think that leaving Harvard would bring me closer to God, I did know how to make shakshuka.

ON THE FIRST NIGHT, my host mother refused my cooking, as she would all subsequent offers, with a smile.

"Eres genial," she said, and opened her fridge to reveal rows of thick, well-wrapped Spanish tortillas, two half melons, a bottle of orange juice. She introduced my room-

mate and me to her home through the evidence of the way past guests had mistreated it. *Here* was the hot-water kettle in which one student had made powdered mac-and-cheese; *this* was the fridge left wide open, letting produce go to slime; and *here*, the oven where guests let their brownies turn to charcoal overnight. She let us sit with this image: the heat swelling through the kitchen like an enormous, pregnant balloon. I tried to explain that I'd be careful; but no, I'd already misunderstood.

"El horno," she said, "*no funciona*." The oven didn't work. And, to my second question, there'd be no guests allowed. Although at that point in the semester I had none to invite over, in any case.

My host mother's stories fit well with the other kind of story I'd heard before going abroad. Academic advisers (and the Internet) had warned me away from certain programs, describing those packages as a kind of "study-cruise": all the benefits of regular U.S. collegiate debauchery plus the added attraction of cultural imperial-



ism. *Madriñeños* had a word for the kinds of students who tended to subscribe. *Guiris* were the internationals who bumped up the price of rent in the formerly Senegalese and Moroccan neighborhoods of La Latina and Lavapiés; *guiris*, the sorority sisters who sprawled out in the Parque de Buen Retiro without sunscreen, only to be duly surprised at how they'd been burned. To a Harvard student considering study abroad, stories like these are probably more terrifying than anything else, carrying with them implications of unseriousness, wasted opportunity, and—more than anything—the loss of implicit context.

WHEN I CAME to Harvard I had little of this so-called context. Harvard itself was unknown, accompanied by a new vocabulary of anxieties and social mores, that played out against a background of brick buildings and a freshman dining hall that felt like a castle.

Before Madrid there was only one kind of tortilla in my life, the flat, Mexican kind my grandmother made with flour and lard and salt on a hot stove. Meant to be wrapped around beans or chile verde, these tortillas

could be eaten with egg or not—but they were always meant to be shared. When family asked why I wanted to speak Spanish on the Iberian peninsula as opposed to Chile or Mexico or even Argentina, I named this missing context: all I knew about the country, I had gotten from that one tapas restaurant down Kirkland Street, and maybe from watching the movie *Volver*. On the other

**I wanted to find other people struggling, if not with Spanish, then with words themselves.**

hand, I had lived in Mexico, and while it was true that I'd never seen Chile, Argentina, or for that matter any of South America, I'd never known Europe, and did not know when I'd get another chance to do so.

There are risks in going abroad. While still studying at the Law School's library I had anticipated one of them: the difficulty of communication. Despite my grandmother's attempted tutelage, I never learned Spanish. On the sides of my course notes, I practiced: *leeré, leeremos, leerán*. I will read, we will read, they will read. One of my favorite authors had written about teaching herself Italian,

in a memoir, *In Other Words*, that I consulted before leaving home. Jhumpa Lahiri describes the process of language-learning as trying to cross a lake. On the far side of the water—which looks warm and deceptively shallow—is a glimmering house. This was the goal. This would be fluency, and I would arrive.

But at the study-abroad program's office in Spain, the counselors informed me

that my mediocre Spanish disqualified my enrolling in any of the Universidad Complutense's literature courses. Instead, there were the departments of anthropology, sociology, and economics; subjects, apparently, where words were not important. This was a blow. I had wanted to find other people struggling, if not exactly with the Spanish language, then with the words themselves. I understood why a scholar who had dedicated years to studying the inflection of Lorca's phrases might not want my broken clauses in class, but I missed this critical way of relating to language; I missed conversation with friends about books; I missed the books themselves.

Guiltily, I read more English. From David Sedaris came the assurance that life would have been worse had I been a Francophile: in Parisian language classes you might get pencils chucked at your face. The worst thing I'd been hit with in Spain was a broken oven, and even that might be fixable. *Possibly*, my host mother had said when I asked, and then, *Vale. Vamos a ver*. Maybe. OK. We'll see.

And there are risks beyond an inability to select preferred classes or fulfill academic requirements. You might sacrifice the possibility of developing career-altering mentorships, or be passing up one of those courses that appear, like certain corpse-smelling flowers, only once every half-decade.

Four years is a short time, and choosing to stay at Harvard for all of it might feel necessary for anyone who wants to achieve an extracurricular title that merits capital letters. Going abroad, even for one semester, can prevent a student from gaining such responsibilities in any of the many clubs, political groups, or arts organizations that occupy our collective Google calendars. A perceived tradeoff between extracurricular advancement and leaving school is so well observed that *The Harvard Crimson* has

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covered it at least twice. In an article from 2003, the decision is posited as a ruthless either/or, with the negative ruling already decided in the title: a matter of “Leaving” vs. “Leadership.”

Because the undergraduates who go abroad are so few, I wonder whether anyone has tried to advertise the application as a highly competitive process. The Office of International Education estimates that close to 50 students will be abroad this fall term, with perhaps slightly more than 100 leaving in the spring. That number fluctuates slightly, but it is far from the 60 percent cited on the College’s study-abroad page, a percentage that suggests many Harvard students are well-stamped polyglots with friends on every continent. The difference in those two numbers comes from the broad definition of “international experience,” which a study-abroad adviser once told me might include everything from brief research field-trips to international internships to the marginal number of students who take courses abroad during term time itself. And then there is the fact that for the students who come to Harvard from outside the United States (roughly 10 percent to 12 percent in recent classes), Cambridge itself

is the study-abroad experience, and home is just home, albeit far away.

AT THE HOUSING OFFICE next to the university, they listened to my oven talk with a great deal of patience. By that time, I’d made Spanish friends: art students who met at the Plaza del Dos de Mayo to trade jokes in rapid-fire Castellano, punctuating their speech with expressions whose crudeness I would realize only a continent later, when I tried to repeat them in Mexico City. I was confusedly gratified that these Spaniards, with their quick lisps, would invite me to join them at their homes and in the bookshops of the city, where we picked up different titles but read them together.

If my notion of fluency was to speak in a different intonation and put the clauses in the right places, then I had done it before, at Harvard. But maybe fluency was something else. Gulping at comprehension, I tried again.

Impeded by confused syntax, by books we had or had not read, by the food we’d eaten as kids, in Madrid we nevertheless knew some things that were easily said but less easily explained: at 10 P.M. we’d meet somewhere near Malasaña. A bus ride to

Córdoba was only four hours long. In January, the Palacio Real wore a cap of snow like a tiny diploma; yes, the tasty *bocadillos* were only a few euros; and if you went to hear flamenco in the Plaza Real, you didn’t have to worry about company. A million Spanish grandfathers would go along. You might be lonely, but you would never be alone.

In my last month in the city, I moved to an empty apartment near the Quevedo metro stop. There was a balcony that overlooked a sea of open windows; a washing machine; and, most important of all, an oven. And, incredibly, they would come: Lisa from the Netherlands, whom I’d met in the anthropology class I’d taken by accident; Maria, who discovered that we both liked novelist Julio Cortázar; Lucia, who’d stopped me from taking the wrong bus; Marcos, who sent me back to the United States with one of his tiny illustrated magazines, plus five hours’ worth of flamenco music, all on CD.

For them, I would set the timer, open the doors, make piles of chorizo and potatoes and probably, most definitely, a different kind of tortilla. ▢

Berta Greenwald Ledecky Undergraduate Fellow Isa Flores-Jones ’19 is still unpacking her bags.

## SPORTS

# A Hard Road

*The early season holds no easy wins for Harvard football.*

IN HOPING TO REBOUND from an uncharacteristically mediocre 5-5 record in 2017, coach Tim Murphy put forth a multi-pronged plan for the 2018 Harvard football season, the Crimson’s 145th. Its major elements: First, bolster his offensive and defensive lines. “We have a saying here: It’s what’s up front that counts,” declared Murphy as he entered his twenty-fifth season on the Crimson sideline. Second, get the ball as often as possible into the hands of senior All-Ivy wideout and kick returner Justice Shelton-Mosley, whose production had dropped to a paltry 3.6 receptions a game in ’17. Third, bank on the continuing maturity of quarterback Jake Smith, who was coming off a promising freshman year.

But as that eminent pugilist Mike Tyson once observed, “Everybody has a plan—until they are punched in the mouth.” By the fourth week of the 2018 season, Murphy’s squad had taken several hard punches. Harvard had a 2-2 record (1-1 in Ivy League play), but a two-game losing streak. The inconsistent Smith seemingly had regressed and had been supplanted by senior Tom Stewart. Senior Charlie Booker III, an All-



TIM O'NEAR/THE HARVARD CRIMSON

**On tippytoes:** Harvard’s Justice Shelton-Mosley performs a sideline balancing act after one of his game-high 10 catches against Rhode Island. The senior wideout suffered a severe leg injury against Cornell a week later.



**Scrunch time!** A host of Crimson defenders, including senior tackle Richie Ryan (50), senior defensive back Cole Thompson (27), and junior defensive lineman Brogan McPartland (81) corral Brown running back Andrew Bolton. The Crimson limited the Bears to 32 yards rushing.

touchdowns were one shy of the Crimson single-game record set by Tom Ossman '52 against Brown in 1951. For his outstanding effort, Shampklin was named Ivy League Player of the Week.

Besides Shampklin's breakout day, there were other salubrious takeaways from the victory. Smith (13 of 21 passing) was solid and decisive; the Crimson committed

no turnovers. Shelton-Mosley had seven catches for 127 yards, plus a 43-yard kickoff return. The defense bent but rarely broke. Freshman punter Jon Sot averaged a stellar 46.7 yards a boot, placing three kicks inside the Toreros' 20.

The next week Harvard journeyed to

**Crimson streak:** Aaron Shampklin sails past Cornell defenders on a 47-yard touchdown jaunt that gave the Crimson a 7-0 lead. The sophomore sensation finished with a career-high 191 yards.

Ivy running back last season, was hobbled and still hadn't seen the field. The Crimson also had not developed a signature tight end of the caliber Harvard has had in recent years. (Five were on NFL rosters at the season's start.) Most devastatingly, in the fourth game—a dispiriting 28-24 loss at Cornell—Shelton-Mosley suffered a severe leg injury on a punt return. When he would return was uncertain. The Crimson attack faced the prospect of navigating without its most dynamic weapon, the player whom opposing defenses had to worry about most (see "Happy Returns," September-October, page 28).

Besides internal challenges, Murphy had to face an external one: the extreme competitiveness of Ivy football, from top to bottom. There are no longer any easy games, no breathers. The days of marking Columbia as a guaranteed win are over, particularly since former Penn coach Al Bagnoli began upgrading the program in 2015. It's not quite parity—but every team has talent, some of it outstanding.

IN THE FIRST two weeks, though, Murphy's plan appeared to be working just the way he had drawn it up. In the opener against San Diego at Harvard Stadium, a

star was born. In the Crimson's 36-14 win, running back Aaron Shampklin scored three first-quarter touchdowns, on runs of 64, 23, and 22 yards. In the fourth quarter, the 5 foot, 10-inch, 180-pound sophomore from Paramount, California, tacked on *another* TD, on a 13-yard jaunt. Running behind a pair of 285-pound seniors, center Ben Shoults and guard Larry Allen Jr., Shampklin, who has speed, moves, and a surprising ability to break tackles, finished with 178 yards on 15 carries: an eye-popping 11.9 average. His four





Brown for a Friday Night Lights contest (the first of three this season) and came away with a hard-fought 31-17 win. Shampklin continued his tear, running for 93 yards on 15 carries. Smith was 23-for-30 passing, albeit with a couple of worrisome interceptions. But the victory belonged to the defense, anchored by senior linemen Richie Ryan and Stone Hart, which limited the Bears to 32 yards on the ground. In the second quarter, senior defensive back Cole Thompson picked off a pass by Brown

**In the opener against San Diego at Harvard Stadium, a star was born: running back Aaron Shampklin.**

quarterback Michael McGovern and took it 27 yards to the house. That score gave the Crimson a 21-3 lead, but the Bears didn't quit. The game wasn't clinched until the fourth quarter, when Smith led the Crimson on an 87-yard drive that culminated with a 22-yard scoring flip to senior wide-out Adam Scott.

THE CRIMSON was not able to complete the Ocean State exacta. Rhode Island came into the Stadium for a Friday-night game and departed with a 23-16 win. Once the doormat of the Colonial Athletic Association, the Rams have evolved into a fast, athletic team. In the first half they built a 16-3 lead while stifling Harvard, holding the Crimson offense to one yard rushing on 12 carries. Early in the second half, Harvard mustered two field goals by Jake McIntyre. (The junior from Orlando, Florida, was six-for-seven on field-goal tries in the first four games, especially important because the Crimson's red-zone touchdown performance was a miserable 2-for-11.) But after a 34-yard McIntyre boot made the score 16-6, Rhode Island's Ahmere Dorsey took the ensuing kickoff 97 yards for a touchdown—essentially, the game-winner, although in the fourth quarter another promising Crimson sophomore back, Devin Darrington, ran for a 36-yard touchdown. (Murphy refers to Darrington and Shampklin as “Thunderbolt and Lightfoot.”)

On the road again, the Crimson went back

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to Ivy competition and for the second year in a row suffered a disheartening defeat at Cornell. The toughest hit came in the first period when Shelton-Mosley returned a punt 13 yards and was brought down by the Big Red's Nathaniel Weber and Malik Leary. On the tackle Shelton-Mosley's left leg was twisted; he needed to be helped off the field. His day done, he appeared on the sideline in sweats and with an air cast on his leg.

Toward the end of the first half, with Smith struggling to move the team, Murphy yanked him and inserted senior Tom Stewart (who also had briefly replaced Smith in the Rhode Island game). Stewart did a creditable job, throwing two touch-

down passes, one to Scott, another to senior Henry Taylor. The latter gave the Crimson a 24-14 lead with a little more than 10 minutes remaining—seemingly, breathing room. Instead, Cornell pushed over two quick touchdowns and held off a late drive engineered by Stewart. The coughed-up lead wasted an 11-tackle day by defensive back Thompson, as well as another magnificent outing by Shampklin, who slipped, stutter-stepped, and streaked to a game- and career-high 191 yards, including a 47-yard touchdown.

One more non-conference game—against Holy Cross—loomed before the brutal por-

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tion of the Ivy schedule, featuring back-to-back games against the early season's two dominant teams, Princeton and Dartmouth. The Crimson would have to go some to justify the Ivy Media preseason poll, which placed Harvard third, behind Yale and Princeton. It would be a rugged road to The Game on November 17 at Fenway Park.

—DICK FRIEDMAN

## Striking Distance

*Ranked first in the world, fencer*

*Eli Dershwitz looks to the 2020 Olympics.*

LAST MAY, when Eli Dershwitz '18 ('19) turned in his finals and headed out of Cambridge for the summer, he was the top-ranked men's saber fencer in the United States. When he returned to campus three months later, he was number one in the world. The time between was a whirlwind

for the 22-year-old former Olympian: international competitions in Moscow, Madrid, Havana (where he took first place in the Pan American Fencing Championship), and, finally, the World Championship in Wuxi, China. Blazing through a half-dozen opponents before a hard-fought final bout, Dershwitz walked away with silver. That triumph, in late July, capped a 2017-18 season in which he had already earned three international medals: two golds in Algeria and Italy, and a bronze in South Korea—and the cumulative points from each tournament

pushed him to the top of the world rankings.

"It was a big summer," he allows with a slight smile. He's trying not to make too big a thing of it—a number-one ranking, he knows, means a target on his back. Plus, he has more work yet to do: one last season with his Harvard teammates—for the second year, Dershwitz is co-captain of the men's squad, and he'd like to see the team win a NCAA championship. Beyond that lie the 2020 Olympics in Tokyo, which he'll begin training for full time once he graduates. "I don't remember the last time a day went

by when I didn't think about the Olympics and getting a gold medal there," he says. "It's pretty much what I think about all the time."

Yet what he's already accomplished really is a big thing. Dershwitz is only the second American to top the world rankings for men's saber, and the only one to do it while enrolled full-time in college (he is a history concentrator). He won a U.S. senior men's championship when he was 18, becoming the youngest ever. "He's one of those cases where you see an athlete like this, if you're lucky, once every generation," says Harvard fencing coach Peter Brand. "I've been doing this for 40 years, and I've never seen anybody like him."

Saber is the most fast-paced of fencing's three weapons, a sprint compared to the marathon of épée and foil. It is a



Saber fencer Eli Dershwitz enters his final Harvard season hungrier than ever.



cutting weapon, and opponents can score with both the point and the side of the blade. "That's what speeds it up," Dershwitz explains. "Everything is these very quick touches, these minute actions, and everything's moving so fast. There's a constant give and take between you and your opponent, how you react in a fraction of a second, and how they react." Winning requires lightning-quick reflexes and footspeed; it also requires aggression and adaptability and strategic acuity. Fencing as a whole is often referred to as "physical chess," and saber, Brand says, is the most chess-like of all, "just in the mental toughness it demands."

Dershwitz's older brother was the one who introduced him to the sport. Philip Dershwitz, who later fenced for Princeton, learned saber at a day camp near the family's home in Sherborn, Massachusetts, and liked it so much that he wanted to keep going. He joined a fencing club run by Zoran Tulum, a former champion from Yugoslavia who now coaches the U.S. men's national saber team (and in the 1980s spent two years on the coaching staff at Harvard). Soon Eli joined his brother there. "As a kid, it was like, I can run around with a metal sword and hit my friends without getting in trouble," Dershwitz says. "I thought, this is perfect."

Tulum's Zeta Fencing became a second home. Housed in an 1880s building in Natick, the place recalls the fencing salles of the Victorian era, with its dark wood paneling and heavy drapes and upholstered benches. It was there that Brand first caught sight of Dershwitz. "Actually, my kid was fencing him," he says. Dershwitz was eight, Brand's son was 12, and the boys were battling for first place in a local competition. Looking back now, Brand laughs. "It was something else to behold," he says. "This little guy, Eli, in there just shrieking....Frankly, my 12-year-old was a seasoned fencer by then, and he had a real tough time with Eli. It was impressive. I saw him, and I said, 'Who the hell is this kid?'"

Growing up, Dershwitz also played soccer, basketball, lacrosse, and baseball, but by the time he reached high school, he had decided to go all in on fencing. He was starting to realize how good at it he was, winning not just local tournaments, but bigger competitions too, against fencers from other parts of the country, other parts of the world. At some point, an intense drive took hold. By the time he arrived at Harvard, he was thinking about the Olympics, and took his sophomore year off to train full-time for

**Dershwitz, left, practicing with teammate Daniel Solomon '22, shows why saber is the sport's fastest weapon.**

the 2016 Games in Rio de Janeiro. He made the team, as its youngest member, but lost in his first bout, against a veteran fencer from Belgium. "He was inexperienced," Brand says, "and the pressure was enormous." Dershwitz came home still hungry.

Not for the first time. In 2014, at the junior world championship in Bulgaria, he came in ranked first. He'd been up and down in that tournament during the previous two years—losing badly when he was supposed to do well, winning medals when it wasn't expected—but that year, he thought, would be his year. He'd trained hard; he felt focused and ready. "And then I got demolished," he says. "I finished, I don't know, in probably 100th place." For several weeks, he moped inconsolably. Then he sat down with Tulum, his coach, and made a promise. "I told him that in the future, if I lose to someone, it might be because they're better than me, or faster than me, or more experienced than me. But I will never again in my life lose a bout because the other person worked harder than me. I promised him that right there. I don't know if he remembers it. We were sitting at a restaurant called the Dolphin in Natick, Massachusetts." The next year, Dershwitz's last before aging out of the tournament, he won gold.

Last season, with its string of medals (including an individual NCAA title, his second in a row), Dershwitz felt, maybe for the first time, that he was performing consistently well throughout. "In those six weeks leading up to the world championship, I was feeling the best I have in my entire life, mentally and physically," he says. "And then the day came and I got nervous like I've never been nervous before." The moment of highest pressure was perhaps the quarterfinal bout against Hungarian Áron Szilágyi, the 2016 Olympic gold



medalist, because whoever won that contest was guaranteed a medal. Dershwitz fell behind early but fought his way back; more than once he seemed almost to take flight as he raced and then leapt across the strip. After another comeback win in the semis, he faced veteran South Korean fencer Kim Jung-hwan, an Olympic medalist whom he'd beaten a few months earlier, in the finals. Kim won, but Dershwitz fenced well.

Strangely, though, he doesn't really remember that. If you ask him to describe what he was thinking or doing during one bout or another, he can't. "I'd say that most of the big tournaments in my career, I have no recollection of the actual in-person experience," he says. Something else—adrenaline? training? the unconscious?—takes over completely: "There have been tournaments where I lose, like, 14 hours of my life." Instead, Dershwitz watches the video later. And what he sees—in his own moves, which he can recognize but not remember, and in the countermoves of his opponent—is something he also sees in his Harvard teammates when he watches them train, rehearsing again and again the minute complexities of footwork and bladework: "Fencing," he says, "is a beautiful sport."

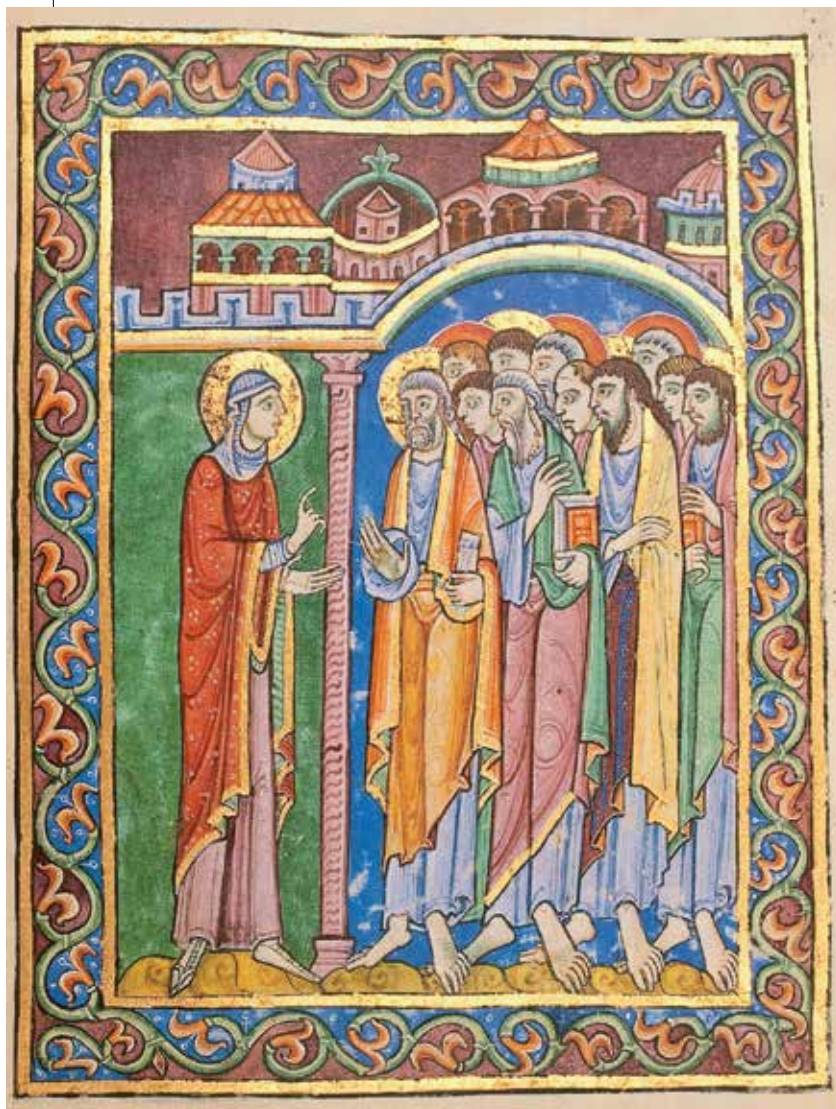
—LYDIALYLE GIBSON



# The Bits the Bible Left Out

Karen King, studying early texts, plumbs Christianity's origins.

by LYDIALYLE GIBSON



flared up in the first centuries after Jesus's death.

Increasingly, these questions have led her to another one: "What work do stories do?" Storytelling is a deeply human act through which possibilities are realized, King says, and ways of living enabled or constrained. It matters which stories are told, and by whom. Take, for instance, Jesus's marital status, a subject that has caused sharp controversy in King's career. "What difference does it make if the story says Jesus was married or not?" she asks. "Well, it makes a big difference. It touches everything from people's most intimate sense about their lives and their own sexuality to large institutional structures. It affects who gets to be in charge, who gets to preach and teach, who can be pure and holy. Should people be married or not? Can you be divorced or not? Is sexuality sinful, by definition? All of this depends on what kind of story you tell."

Another example cuts close to King's heart: for most of Christian history, religious art and literature depicted Mary Magdalene as a prostitute, a fallen woman who repented and anointed Jesus's feet with oil. Modern historians now debunk this claim, demonstrating how the Mary Magdalene mentioned in the Bible only as an important follower of Christ became misidentified centuries later with another woman, an unnamed sinner, and from that confusion, was transformed into a harlot. "Think of the societal effect those representations have had," King says, extending from late medieval poorhouses that took in women under the name of Mary Magdalene, to the infamous Magdalene Laundries in Ireland, where prostitutes and unwed mothers were confined well into the twentieth century. As King told the audience last fall, "The stories we live by, or the stories that are forced upon us, are crucial...There are no bare facts that are not entangled in storied worlds."

It is through this lens that she thinks about those early arguments over Christianity. In the effort to establish a unified doctrine out of tremendous diversity, early church fathers like Irenaeus, the powerful second-century bishop of Lyon, who decried the "wicked and unfounded doctrine" of worshippers whose beliefs he opposed, not only proclaimed the "good news" of salvation; they also used "lies, polemics,

**A medieval illuminated manuscript (left) shows Mary Magdalene announcing the risen Christ to other disciples; a modern print modeled after it hangs in King's office.**

**T**HE LECTURE HAD A PLAYFUL, topical title—"Did Early Christians Invent Fake News?"—but the questions Karen L. King had come to wrestle with that night, as rain fell in sheets outside and a room full of students and scholars listened, were ancient and deeply serious. King, the Hollis professor of divinity and a historian of early Christianity, was speaking at Williams College, where she served as a visiting faculty member last fall. The questions at the center of her talk have occupied her for decades: about the line between orthodoxy and heresy, and about the vehement, sometimes violent, debates that





and misdirection,” King said in her talk, to paint their opponents as cowards, deceivers, forgers, and false witnesses. And they won. Their theological vision triumphed and endured. The worshippers whom Irenaeus called Gnostics, or simply “those people,” were silenced and marginalized. Their sacred texts largely disappeared from the world, “at a considerable loss,” King said, “to Christian thought and practice.”

During the past century and a half, some of those texts, the ones that never made it into the Bible, have resurfaced, excavated from ancient Egyptian garbage heaps and burial sites, popping up in antiquities markets. Added together, they are much larger than the New Testament, and perhaps even than the whole Bible. The papyrus manuscripts reveal gospels (stories of the life and teachings of Christ), revelations, chants, poems, prayers, epistles, hymns, spiritual instructions. King’s scholarly mission is to “make room” for them in the Christian story. “There’s a way in which the standard narrative of early Christianity has a place for them already,” she says. “It’s called heresy.”

She smiles. “I mean, there’s nothing wrong with having normative categories—in fact, it’s important for having an ethics” and a shared social life. “But as a historian, you want to see the full data set....I think a history of Christianity, which is a kind of story, serves us better if it has all the loose ends, the complexities, the multiple voices, the difficulties, the things that don’t add up, the roads not taken—all of that,” she says. “We need complexity for the complexity of our lives.” That’s what drew her in when she learned about the existence of other gospels beyond the four included in the New Testament. “I remember being attracted to this literature, and being told at the same time that it was wrong,” King says. “And part of me wanted to figure that problem out.”

Her 2003 book *What Is Gnosticism?* was one attempt at figuring it out. Tracing the term’s obscure lineage and contested definitions over time, the book was a major study challenging the very categories of orthodoxy and heresy. “What does Christianity look like if we *don’t* impose these categories on the data? If we just see these texts as simply *there*.” What would it look like to read these so-called Gnostic heretical texts just as *Christian*: “When you look at them not as wrong”—not as outside the data set but a part of

the story—“what do they say? What do they show us that’s new or different about Christianity?”

Bernadette Brooten, a Brandeis religious historian whose research helped set the record straight about the existence of women apostles and synagogue leaders, has known King since she was a young professor. She says King’s meticulous textual interpretation and a willingness to question inherited frameworks enables “a more precise view of the literature,” Brooten says. “She asks, ‘What does our framework preclude us from seeing?’”

“Karen’s book really shifted the discussion,” says Princeton religion scholar Elaine Pagels, Ph.D. ’70, LL.D. ’13, whose 1979 bestseller *The Gnostic Gospels* dislodged the idea of early Christianity as a unified movement and launched the conversation that *What Is Gnosticism?* later took up. “Karen’s book showed how those terms”—*Gnosticism*, *heresy*, *orthodoxy*—“were coined, how those concepts were shaped,

and how late they came into scholarly discourse,” says Pagels. “It’s like clearing away the brush, so that people could look at these texts with a much more open mind.”

KING likes to say that her career came out of a jar in Egypt. In 1945, a peasant named Muhammad Ali al-Aamman discovered a red earthenware jar full of manuscripts in the upper Egyptian desert, near a town called Nag Hammadi. He opened it, thinking there might be gold inside, but instead found 13 leather-

bound papyrus books. He took the cache home to his mother, who used some of the papyrus for kindling. The rest found its way to the antiquities market and, eventually, to scholars. Now called the Nag Hammadi Library, 52 sacred texts survive, Coptic translations of Greek originals, offering vivid and varied interpretations of the Christian tradition. Some suggest, for instance, that the resurrection of Jesus was perceived through mystical visions, not fleshly encounters, or that God is best imaged as the Father-Mother, or simply as “the Good.”

As an undergraduate at the University of Montana in the early 1970s, King took a religious studies course from John Turner, one of the scholars working to edit and translate the Nag Hammadi texts. In class, she and other students read unpublished drafts of English translations that the wider public wouldn’t see for several years. It was electrifying. King had never imagined that there were



**On King’s desk: a facsimile from the Gospel of Thomas, a Nag Hammadi text of 114 sayings attributed to Jesus**

PATRICK CHAPUIS/GAMMA-RAPHO VIA GETTY IMAGES



early Christian writings beyond the Bible. “Why these texts and not those?” she wondered. And: “Who decided, and why?”

King came to college intending to be a doctor. She grew up in tiny Sheridan, Montana, a town lined with churches, where her mother was a teacher and her father the pharmacist. It was a helping profession, she says, and no one was turned away from his store, even when they couldn’t pay. “I was a Christian”—she remains one—“and when I went to college, I wanted, as many young people do, to do good in the world.” She settled on medicine.

But then she ended up in John Turner’s class, and found herself drawn to a major in religion. Medical schools, she was told, liked well-rounded students who’d studied beyond science.

After graduation, King, who’d grown up hiking and camping in the Rocky Mountains, took a solo bicycle trip down the West Coast. “From the driveway of the house in Sheridan, I biked my way to Missoula over the Continental Divide.” From there she took a train to Seattle and biked the Olympic Peninsula down the coast of Washington and Oregon into California. Afterward, she moved to New York City, to be a nanny in Calvin Trillin’s household, a job that had opened through a series of connections and coincidences—Trillin knew a Montana senator, who had met King’s college adviser at a party. She earned room and board and \$65 a week. The experience was transformative: “my first time to do everything.” Museums, theaters, subways, street food. She discovered that she could stand at the back of the Metropolitan Opera for \$5. Trillin’s wife, Alice, an English teacher, gave King books to read by authors who were invited to dinner. “Bud and Alice were great,” King says. Once they even hired a babysitter so she could go out with them.

While there, she applied to graduate schools in religion, still figuring she’d do medical school afterward. “Naively, I thought I could just take two or three years and do a Ph.D. in religion, just for fun, just for myself.” She chose Brown, in part, because the faculty there promised the chance to work with the Nag Hammadi literature. She spent seven years in the program, including a semester at Yale learning Coptic, and a year and a half in Berlin, studying with Hans Martin Schenke, a renowned Coptic scholar and translator who headed the Nag Hammadi project in East Berlin. This was 1982. “I was officially in West Berlin, but I would have to cross the border back and forth with these materials.” She was often stopped and made to wait hours at the border. Once she was strip-searched. It was all worth it: “Schenke really gave me my career,” she says. “He sat with me one day a week for over a year, taught me how to read manuscripts that were unpublished. That was my dissertation.”

By the time she finished graduate school, the study of religion had finally, fully taken hold. She accepted a job at Occidental College in Los Angeles, where she was asked to teach in women’s studies, an academic field just coalescing (King would help found the college’s women’s studies major and eventually chair it). She offered a course on women in the Bible and early Christianity. “And I remember my students saying, ‘Isn’t there anything good that they said about women?’” That sparked an awakening to a patriarchal side of the Christianity she was familiar with; meanwhile, newly recovered Christian texts from Egypt offered accounts of the feminine divine, and women who

personified wisdom and strength, who were leaders and prophets.

“This became a significant part of my work—women, gender, sexuality, and what the early Christians said about it.” She has written, for instance, about the Gospel of Philip, a Nag Hammadi text that portrays Jesus as actually married (to Mary Magdalene) and his marriage as a “symbolic paradigm,” she says, “for the baptismal reunification of believers with their angelic selves” in what is called the “ritual of the bridal chamber.”

King spent 13 years at Occidental, where she co-taught an introductory course called “World Religions in Los Angeles.” Instead of a conventional syllabus, she and two other instructors divided the students into teams and asked them to pick “a *something*,” she says. “It could be the local *farmacia*”—which, in Latino culture, dispenses folk cures, religious amulets and candles, and *limpias* (“spiritual cleansings”)—or a church, synagogue, temple, or whatever. “LA has *everything*. So they went out and found religion.” She rented a bus and took the class to Pentacostal meetings, an Eastern Orthodox cathedral, Hindu temples, a Buddhist monastery, a Muslim community center, the temporary synagogue of recent Russian Jewish immigrants. “Sometimes we would pick a spot on the map and draw a circle around it and send the students to find out what religion looks like inside that circle,” King says. The students would start by asking, “What do you believe?” By the end of the course, they were paying attention to artwork and architecture, music or

## “I REMEMBER BEING ATTRACTED TO THIS LITERATURE, AND BEING TOLD AT THE SAME TIME THAT IT WAS WRONG. AND PART OF ME WANTED TO FIGURE THAT PROBLEM OUT.”



the lack of it, teaching and meditation, prayer. They watched how worshippers gathered, whether men and women sat separately; they traced groups’ immigrant history.

The class altered King’s understanding of how to treat early Christianity. The thesis of the course had been that religion is at least partly a function of place. “I started noticing that scholars would talk about the ‘pure essence of Christianity,’ or what Christianity ‘is’ as a singular thing. But what Los Angeles shows you is that religion is always fully embedded in the culture of its place.” It is diverse and always adapting. “And so that purity and synchronism are really artificial categories that don’t help us understand the complex beginnings of Christianity.” In Los Angeles, she once visited a Greek Orthodox church that displayed a timeline of Christian history in which the main trunk, from the origins of Jesus, led directly to the Orthodox Church, with Catholicism and Protestantism as side branches. In their own churches, of course, Catholics and Protestants each see themselves as the trunk.

King’s current ambition is to write a history of Christianity capacious enough to incorporate the silenced voices and marginalized texts—a fuller data set. It’s the book she has been edging toward all along. “I want us to understand that things are more complicated and complex than any simple story could possibly make them out to be.... Now I’m working on these early Christian texts that are regarded as heresy, as paths not taken. But these texts were written

before there was a biblical canon, a closed list of scriptures. They were written before there was a church architecture or building. They were written before you had fixed orders of authority, like bishops and priests. They were written before you had a creed. I began to realize that in fact the history of Christianity is the story of how all these texts came into being.”

ON A Monday morning this past spring, King was guiding a classroom of Harvard Divinity School students through the Gospel of Mary, a text that’s become central to her scholarship. It is the only known gospel attributed to a woman and was the subject of King’s 2003 book, *The Gospel of Mary of Magdala: Jesus and the First Woman Apostle*. Like the Nag Hammadi cache, this text is a relatively late discovery, part of a fifth-century papyrus book found near Akhmim, Egypt, and purchased in 1896 by German author Carl Reinhardt. He brought the book to Berlin, where it became known as the Berlin Codex; it wasn’t fully translated from the Coptic until 1955.

The Gospel of Mary, from which several pages—perhaps half the text—are missing, elaborates on two post-crucifixion scenes mentioned briefly in the New Testament’s Gospel of John, in which Jesus appears and gives teachings, first to Mary Magdalene, and then two a larger group of disciples. Much scholarly attention to the text has focused on the dispute between Mary, who is reporting what Jesus said when he appeared to her, and Andrew and Peter, who not only question her account, but also challenge the idea that Jesus

would give precedence to a woman. But in class that morning, King was interested in something else about the text: an idea called the “rise of the soul.”

The appeal to feminists and readers interested in early Christian women is obvious—a woman disciple, a leader trusted by the Savior—and King assumed they would be her audience for the book. But then she also began receiving letters from a different group: the dying and their loved ones. “There was an especially moving letter from a man who talked about his wife dying, and they would read the Gospel of Mary together.” She thought about how, when she wrote the book, her own father was dying. It occurred to her that the central point of the gospel wasn’t the dispute between disciples, but the “rise of

the soul,” described as the movement toward God at the end of life.

In the text, Jesus’s disciples ask, “What is the nature of sin?” He replies, “There is no such thing as sin,” since God is perfectly good. Yet people suffer and die, King told the class, by clinging to the worldly “powers” of darkness and ignorance and desire and wrath that keep the soul tethered to “the things of the flesh.” “The more I thought about it,” King says, the more the gospel seemed to be about a spiritual path in this life as much as what might happen in the afterlife. “There is something in the story of the rise of the soul, of coming to terms with life and suffering and death, that people find very moving.”

IN A roundabout way, the Gospel of Mary and other early texts concerning women and gender led King to another avenue of re-

search, on violence and torture. Both, she says, pay attention to the body. Early Christianity had different notions about “how to regard the fleshly body,” she explains—whether it is fundamentally sinful, or can be “radically transformed,” whether it is actually essential to being “fully human.” How much did sex or gender or ethnicity, or whether a person was elite or enslaved, ultimately matter? King did some research. She made some notes.

Then, 10 years ago, King was diagnosed with olfactory brain cancer. She underwent seven surgeries in three years, and received radiation treatment. “It was one of those are-you-going-to-make-it-or-not

kind of things,” she says. For a while, no one was sure. “You know, as intellectuals, we spend a lot of time in our heads. Well, I spent a lot of time in my body. Just in my body.” When she was recovering, King went back and looked at the notes she’d made on the body in Christianity, and found them all “so absurd.” Everything went into the wastebasket. She started over.

This time, she decided to look at suffering and illness and what Christian texts from the first three centuries might have to say about them. She didn’t find much. “There’s a lot about healing and faith. But basically it’s, if you pray and you’re healed, God has healed you. If you pray and you’re not healed, then God doesn’t want you to be healed for some reason.”



**The Russian Orthodox Church of Mary Magdalene in Jerusalem shows her before Pontius Pilate with a red egg, a symbol of Jesus’s resurrection.**

EVGENII FESENKO/123RF IMAGES



## "I BEGAN TO REALIZE THAT THE HISTORY OF CHRISTIANITY IS THE STORY OF HOW ALL THESE TEXTS CAME INTO BEING."



But she did find abundant literature in the martyr tradition, with its detailed imagery of torture and violence. "Martyrdom is where Christianity gets very serious about bodies and suffering and death," she says. "If you read any history of Christianity, you'll read about the Age of the Martyrs, this period in the early church, during the first two centuries after Jesus's death, where Christians who are willing to die for God to prove the faith are tortured and killed." In fact, only a few Christians died this way, King adds, but because their executions happened in very public arenas, their stories exerted disproportionate influence on the tradition. Heretics were excluded from martyrdom—witnessing to the truth is the term's literal meaning—but texts from Nag Hammadi and elsewhere show that "Christians of various stripes, including supposed heretics," were executed for their faith.

The texts also raise a different question: whether trauma is necessarily at the center of the Christian story. Is Christianity "a story of trauma?" King asks. In some texts it isn't Jesus's death and resurrection that give meaning to Christianity. "It's his teaching that is the center. It's what Jesus *taught*. The Sermon on the Mount and his parables and turning away from this world toward God and prayer. That *this* is salvation."

Instead of valorizing death, she continues, those worshippers asked, "Why does God allow this?" when they were attacked. "They want to know, 'What should we do?' The death of Jesus becomes really important in that period, because it becomes a model of death and resurrection—for some Christians, anyway. "But there were other Christians who said, 'No, God doesn't want this. God never wanted the death and cruelty and suffering involved in this.... You may get arrested and killed brutally, but it's not the dying that saves you, it's the teaching.'"

IT WAS PERHAPS King's openness to the full universe of early Christian writing—along with her research interest in gender and sexuality—that helped entangle her, several years ago, in a forgery controversy. In 2012, she unveiled a tiny fragment of 1,300-year-old papyrus, with words in Coptic, which, translated, read, "Jesus said to them, My wife..." The papyrus had come from an unnamed private collector, who'd reached out to King online. His claims about a potential scrap of early Christian writing "didn't seem as odd to me as it might to somebody who hadn't been working on" previously unknown texts, she says. Nevertheless, she was initially skeptical, waiting more than a year before responding. But when papyrus experts judged that the writing was most likely ancient, King took the fragment public; in an announcement at the Vatican, she called it the Gospel of Jesus's Wife. If it proved to be dated to the early centuries, she said at the time, it would offer evidence, not that Jesus was actually married—"that's not how it works" she says—but that some early Christians believed he was.

The backlash, both from academics and the general public, was passionate and intense, as was the media frenzy. The 2003 novel *The Da Vinci Code* had inflamed a fascination with the idea of a married Jesus. But immediately after King's announcement, scholarly doubts emerged—and persisted, despite lab analyses that pegged the papyrus as authentically ancient and turned up no conspicuously modern ingredients in the ink. Eventually, investigative re-

porter Ariel Sabar tracked the fragment's owner to Germany and Florida, and in a copiously detailed report in *The Atlantic* in 2016, revealed him to be a potential forger named Walter Fritz. The fragment was likely a modern fake.

All of this was deeply painful to King—though, her friend Bernadette Brooten notes, "she was always open to whatever the scientific and scholarly results would be." But it also raised a new question. When was it, King wondered, that Christians first claimed that Jesus was unmarried? She found that the question had never really been fully researched. "I was sort of shocked. Nobody seemed to know." Scouring early Christian texts and the work of other historians, she found a dizzying constellation of depictions: Jesus as both Father and Mother, as masculine and feminine, as an "unmanly" man, as a husband—to Mary Magdalene, to the Church—and as a eunuch, a circumcised Jew, a celibate, as the polygamous (heavenly) spouse of many virginal brides. The range of representations was "enormous."

IN HER TEMPORARY OFFICE at Williams last fall, a couple of hours before her talk, King was flipping through a book of the Nag Hammadi translations, looking for the text that is perhaps her favorite in the whole collection: "Thunder Perfect Mind," a beautiful, bewildering cascade of a poem, with a mysterious female speaker whose seemingly contradictory assertions read like a manifesto:

I was sent forth from the power  
And have come to those who contemplate me  
And am found among those who seek me.

King read aloud, her voice full of delight, thick with emotion.

I am the honored and the scorned.  
I am the whore and the holy  
I am the wife and the virgin  
I am the mother and the daughter  
I am the limbs of my mother  
I am a barren woman who has many children  
I've had many weddings and have taken no husband...

There's a wildness about the poem that's reminiscent of something author Sarah Sentilles, M.Div. '01, Th.D. '08, a former student, says about King's work. "Karen understands that God is bigger than anything human beings can say about God," she says. "So the more people say, the better. It's the opposite of threatening—it's liberative. And it's, I think, profoundly ethical."

King skipped to the poem's final lines:

There they will find me  
And they will live and not die again.

This, King says, is part of what is valuable about so-called heretical texts—their mystery, their strangeness, their refusal to make the story simpler. And their closeness to the beginning, when the ideas and revelations that would become Christianity were still new and contested and electric. ▢

*LydiaLyle Gibson profiled Khalil Muhammad in "Writing Crime into Race," in the July-August issue.*

# Millicent Todd Bingham

*Brief life of an unlikely Dickinson scholar: 1880-1968*

by JULIE DOBROW

THE 1959 *Radcliffe Quarterly* article begins oddly: it was written, explains its author, “by way of expiation for not having fulfilled expectations in the field for which Harvard scientists in the Museum on Oxford Street prepared me.” Late in life, Millicent Todd Bingham, Ph.D. 1923, felt the need to justify her dramatic professional pivot. Her public rationalization belied private angst.

She was the daughter of highly accomplished—and highly complex—parents: astronomer David Peck Todd, who taught at Amherst and became internationally known as an eclipse chaser before mental illness forced his “retirement” and institutionalization, and Mabel Loomis Todd, perhaps best remembered as Emily Dickinson’s first editor (or for her affair with Dickinson’s brother). Though her relationship with each parent was difficult in different ways, Millicent was also significantly influenced by their disparate professions.

The contrasts between their work unwittingly set up a dynamic that profoundly confused her childhood and preoccupied her life. In 1887 her father taught her how to take and record the daily temperature. Seventy years later she stated, “I don’t know whether it was because he wanted the temperature, or...to teach me to be methodical and systematic.” Whatever his intent, David instilled in his only child a lifelong emphasis on rigor and the importance of studying the natural world. That same year her mother, diligently deciphering and transcribing the poems discovered after Emily Dickinson’s death, also pressed Millicent into service: “Initiation into the vagaries of Emily’s handwriting,” she wrote later, “is one of the earliest rites I can recall.”

Despite “very hit or miss” home-schooling, she attended Vassar, graduating in 1902. Then she floundered, teaching French at Vassar and Wellesley, studying arts in Berlin, and traveling the world with her parents tracking eclipses. Torn between science and the humanities, she feared becoming a dilettante.

A 1907 eclipse expedition to Peru eventually proved a turning point. It would take almost a decade, and the example of Ellen Churchill Semple, later the first female president of the Association of American Geographers, but in 1916 she began graduate studies in geography at Harvard, where an interdisciplinary program included coursework in geology and anthropology. She left in 1917 to join the war-relief effort in France, working at a hospital and beginning a love affair with a U.S. soldier she tended. But once the war and the romance ended, she retreated to Harvard. “I felt that emotion would never be revived. There was nothing but work—hard work—for me,” she wrote of her 15-hour days in the lab. Peru’s well-remembered rugged geography became the topic of her dissertation—she would be the first woman to earn a Ph.D. in her department—and the subject of her first book. “To the charm of limitless nature is added the mystery of great peoples destroyed before they were known,” she wrote. “Contrasts

of nature, of people to country, of antiquity to the present—these diverse elements are insistent wherever one turns.”

The 1920s roared for her. She met and married psychologist Walter Van Dyke Bingham, A.M. 1907, a pioneer of intelligence-testing theories; landed part-time teaching jobs at Columbia and Sarah Lawrence; and published frequently. Finally, it seemed, her direction was clear.

But in 1929, her mother needed her. Years earlier, Mabel Todd had abruptly ceased editing Dickinson’s poetry due to financial and personal disputes, locking away more than 600 unpublished poems for 30 years. As the centennial of Dickinson’s birth approached, Todd felt it time to retrieve the poems, but she also knew, having suffered a cerebral hemorrhage, that she could no longer edit them alone.

“It is all wrong, Millicent, everything that has happened. Will you set it right?” she asked her daughter, Bingham would later write in her book, *Emily Dickinson’s Home*. “I said I would try. A simple question and a simple answer. I did not know what I was promising.” But she did know that a switch from geography to Dickinson at 49 would likely never yield prominence in either field. With great hesitation and not a little ambivalence, she consented.

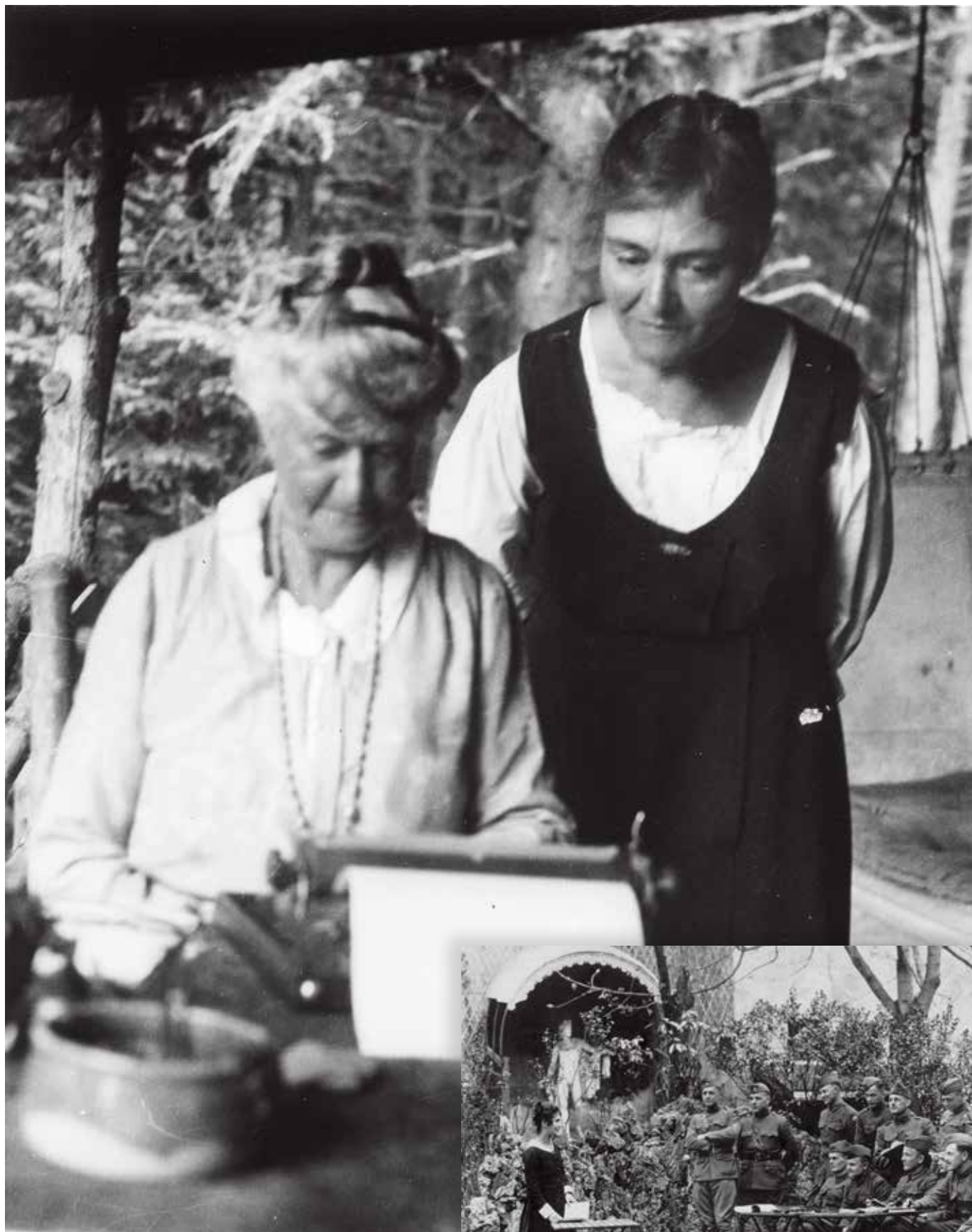
What she had promised became all-encompassing—especially after her mother’s death in 1932 left her with the unpublished poems and three other books’ worth of related Dickinson materials to write. Her pledge also launched a decades-long fight with Harvard over the copyright to Dickinson’s poems, and eventually, the division of Dickinson manuscripts between Harvard and Amherst.

Bingham received mostly solid reviews for her meticulous research and books, and two honorary degrees. Yet the decision to abandon her Harvard training and turn to literary analysis forever haunted her. “Natural science...would teach me to be exact and honest,” she mused in one paper, “Training the Mind,” even though “...the field of letters into which as a final focus of effort I am plunged” aligned with her “inclination.” But her “intellectual quest,” she worried, had gone undefined. “Decidedly I am not a professional.”

Unsurprisingly, she titled her *Quarterly* valedictory “A Moment of Drama.” But it’s also not surprising that she closed in a way that provided both rationalization and accommodation: “During the work of a quarter of a century and more I have discovered one supreme fact, namely that in renouncing my study of the wonder and mystery of creation, the mystery has not departed. Emily Dickinson remains. The wonder as revealed in earth and sea and sky is not as remote from the life of one woman in a New England village as it might seem.” ♡

*Julie Dobrow teaches at Tufts and directs the Center for Interdisciplinary Studies. Her dual biography, *After Emily: Two Remarkable Women and the Legacy of America’s Greatest Poet* (WW Norton) appeared in October.*





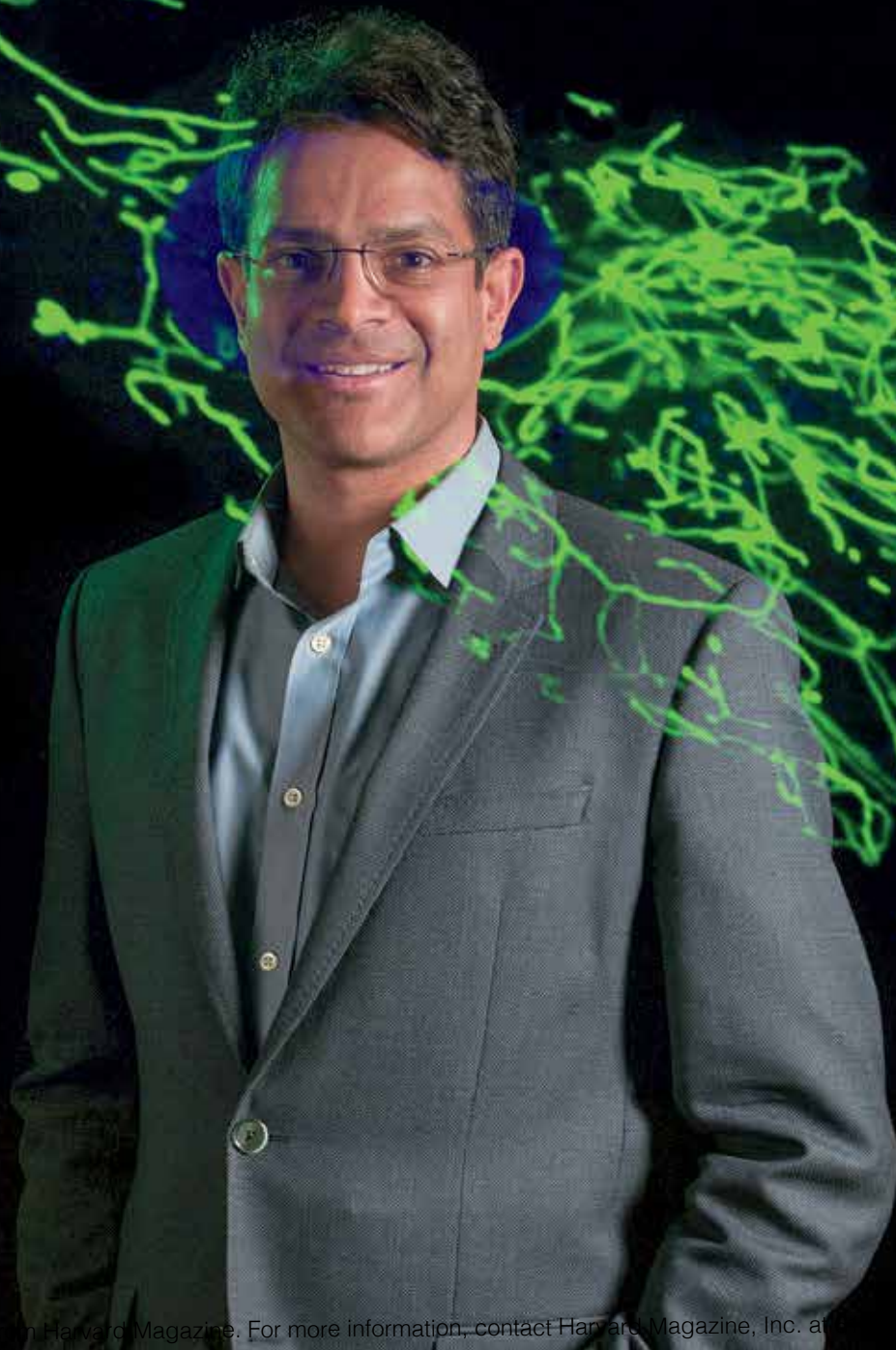
**Millicent Todd Bingham looks over her mother's shoulder in this double portrait from 1931. At right, in a 1918 photograph, she teaches French to U.S. troops in France.**



# The Cell's Power Plant

Probing mitochondria and oxygen, Vamsi Mootha finds new ways to understand disease.

by JONATHAN SHAW





**W**HEN VAMSI MOOTHA ARRIVED at Harvard for medical school and found that New England weather was like nothing he'd known growing up in Texas, he was unhappy. Hoping to raise his spirits, his father's cousin invited him to dinner at her apartment in Somerville. It was a snowy Friday evening, so he grabbed his thin coat and rode the T there, walking the last mile to her place, his sneakers becoming sodden as he trudged through the accumulating snow.

When he arrived, she gave him a towel to dry off. Then, as she made dinner, the storm became a blizzard, and the subway shut down. Mootha learned he would have to spend the night. After supper, he curled up with a textbook on a makeshift bed on the living room floor, and began to read—100 pages, and more the next day. “I ended up devouring that book.”

The subject was mitochondria, the tiny energy-producing organelles inside cells. Earlier that week, he'd read about them in his pathology class, for which the definitive textbook included just a single, brief reference suggesting that mutations in mitochondria might lead to a human muscle disease. “And for some strange reason, from that point onward, I just felt that this was my calling. Mitochondria were all I wanted to work on.”

A quarter-century later, Mootha, a former MacArthur Fellow, a Howard Hughes Medical Institute Investigator, and a professor of medicine and of systems biology at Harvard Medical School (HMS), runs a lab in the department of molecular biology at Massachusetts General Hospital dedicated “unapologetically” to the study of this organelle. Even in an era of specialization, such singular focus might seem extreme, but mitochondria are one of the most complex biological machines within cells—and arguably the most interesting. When functioning properly, they generate the fuel that cells burn. Mitochondrial dysfunction, on the other hand, is implicated in neurodegenerative disorders, diabetes, cancer, altered immune response, and even aging. But when asked why he studies these tiny intracellular machines, the first reason Mootha gives is aesthetic. “They’re beautiful,” he says, thumbing through a volume of scanning electron micrographs of the organelle. A few of these black and white images have been artificially tinted, revealing the varied shapes that mitochondria assume in different tissues. Colored red, blue and green, they’re jewel-like, with squiggles, waves, and zig-zags inside—the outlines of the inner membranes, called cristae.

MITOCHONDRIA PRODUCE metabolic energy by oxidizing carbohydrates, protein, and fatty acids. In a five-part respiratory chain,

the organelle captures oxygen and combines it with glucose and fatty acids to create the complex organic chemical ATP (adenosine triphosphate), the fuel on which life runs. Cells can also produce a quick and easy form of sugar-based energy without the help of mitochondria, through an anaerobic process called glycolysis, but a mitochondrion oxidizing the same sugar yields 15 times as much energy for the cell to use. This energy advantage is generally accepted as the reason that, between one billion and one and a half billion years ago, a single free-living bacterium and a single-celled organism with a nucleus entered into a mutually beneficial relationship in which the bacterium took up residence inside the cell. No longer free-living, that bacterium evolved to become what is now the mitochondrion, an intracellular organelle.

Recent discoveries in the Mootha lab have suggested an *alternative* explanation for this unusual partnership that focuses on the organelle’s ability to detoxify oxygen by consuming it. But whatever the underlying reason, this ancient, extraordinary connection formed just once, Mootha says—and the evolutionary success it conferred was so great that the single cell multiplied and became the ancestor of *all* plants, animals, and fungi.

Nobody knows what that first cell looked like, but the bacterium that hitched a ride inside it was probably a relative of the “bugs” that cause Lyme disease, typhus, and chlamydia. In fact, mitochondria are similar enough to these bacteria that when physicians target such intracellular infections with specialized antibiotics, mitochondria are impaired, too. (These antibiotics, including the tetracyclines, are not dangerous for healthy people, Mootha says, but should be avoided by anyone with a mitochondrial disease.)

## Feeling the Heat

THE FIRST DOCUMENTED CASE of mitochondrial disease involved a 30-year-old Swedish woman who arrived in May 1958 at the clinic of Rolf Luft, a physician at the Karolinska Institute near Stockholm, complaining that she constantly felt hot. The condition had begun when she was about seven; she had seen many doctors, but none had been able to pinpoint the cause. Luft measured elevated internal and skin temperature and noted that, although she ate constantly, she was thin and could not gain weight. To replace fluid lost through sweating, she had to drink large quantities of water. Although she was lethargic, her basal metabolic rate was double what is normal, and her heart was beating 100 times a minute. Luft biopsied her skeletal muscle and discovered that it was abnormally dense with



**A mitochondrion within a pancreas cell. Mitochondria have enclosing outer membranes, and inner membranes with deep folds, called cristae, which extend far into the mitochondrial matrix. Chemical reactions that power cells occur on the cristae. Opposite: Vamsi Mootha with an image from his lab showing thread-like mitochondria (green) moving within a cell.**

© KETH R. PORTER/SCIENCE SOURCE

mitochondria of large size and mass, packed with cristae.

But why was she hot? The process by which mitochondria create cellular energy, explains Mootha, releases heat. A famous example from the plant kingdom is skunk cabbage, which carries an especially inefficient form of mitochondria that can raise the plant's temperature 30 degrees, melting snow and volatilizing the compounds it secretes to attract pollinators.

But there was nothing beneficial about the defect afflicting Luft's patient. It had made her mitochondria nearly dysfunctional by channeling *most* of their energy to the production of heat. Doctors could offer her nothing but ice to keep her cool, and she eventually took her own life.

Researchers realized, however, that the ability to generate a moderate amount of heat could in some cases be advantageous. The thinking among scientists who study mitochondria, says Mootha, "is that there are very strong gene-environment interactions, so that certain types of mitochondrial variants may have been selected for in certain types of environments." One theory holds that "perhaps inefficient genotypes may have been selected for in cold climates," he notes, but rigorous evidence to support this claim is lacking right now. In a 2005 study using lab animals, however, researchers showed that variations in mitochondria (conferring long-distance running capability in one evolved population, and diabetes, obesity, and other metabolic ailments at the other extreme) can become fixed in as little as 11 generations, or 275 years in human terms, the blink of an eye on an evolutionary timescale. Although the Luft case predated the genomics era, researchers now understand that genetic mutations underlie mitochondrial diseases, which affect about 50,000 patients in the United States. As a class, these orphan diseases (pathologies too rare to attract market-driven pharmaceutical cures) are horrible for patients and vexing for physicians, because nobody knows how they work. "They're super complex," says Mootha, "because you can have two patients whose molecular defect is in the same part of the mitochondria," yet one will be blind and deaf, and have neurodegeneration, disease of the heart muscle, and difficulty swallowing, while "the other may only have blindness, and every other organ system is fine." This, he adds, "is one of the greatest mysteries, because all of our body's tissues have mitochondria. They're making energy in all of our body's cells, but for some reason when you have defects in the mitochondrial proteome [the organelle's full complement of proteins], sometimes many organ systems are impacted and then sometimes only one."

Initially these diseases were called "maternally inherited syndromes" because mitochondrial DNA is inherited exclusively from mothers, all the way back to a common female human ancestor

known as "mitochondrial Eve." But as genetic understanding of the organelle improved, researchers realized that many mitochondrial diseases could be inherited from either parent, because most of the mitochondrial proteins are actually encoded by DNA in the cell nucleus, rather than by mitochondrial DNA. Furthermore, research has led to a growing realization that mitochondrial dysfunction is connected to a vast number of *common* diseases—including diabetes, heart disease, Parkinson's and Alzheimer's, hearing loss, and psychiatric disorders, including depression—affecting tens of millions of patients in the United States alone.

## "The Coolest Machine of All"

MOOTHA HAS PLAYED a key role in this broadened understanding of mitochondria's importance—and in the realization that the organelle's role in energy production may be a red herring.

Trained at Stanford in mathematics and computer science, he studied mitochondrial biology for his thesis in the Harvard-MIT Health Sciences and Technology program (which integrates science, engineering, and medicine to solve problems in human health). Because there was "no lab at Harvard squarely focused" on the subject at the time, much of his graduate research took place at the National Institutes of Health in Maryland. He received his M.D. from HMS in 1998. During his subsequent clinical training at Brigham and Women's Hospital (completed in 2001), his electives focused on patients with rare mitochondrial diseases.

Even then, Mootha knew that genes from mitochondrial DNA (mtDNA) alone could not account for the full range of mitochondrial diseases. Genes, he explains, encode the instructions for building proteins, which are the principal functional actors within cells—they get jobs done. The sequencing of the mitochondrial genome in 1981 (two decades before that of the human genome) had revealed that its mtDNA codes for just 13 proteins, nowhere near enough to explain the bulk of mitochondrial diseases. And that created a new mystery. Mitochondria, researchers knew, produce more than 1,000 proteins. Where was the DNA that encodes the bulk of those proteins?

The answer lies in evolutionary history. After mitochondria took up residence in cells more than a billion years ago—in what was probably a long, drawn-out process—many genes were transferred from the mitochondria into the genome of the host—in other words, into the nucleus of the cell, where most DNA resides. The result of this gene transfer is that the mitochondrial genome, with just 16,000 base pairs (the building blocks of DNA), has been stripped down to bare essentials. Compared to its ancestral form and also to living relatives, such as the *Rickettsia* bacterium that causes typhus, which has more than a *million* base pairs, its genome is now tiny.



**Mitochondria in skunk cabbages generate enough heat to melt snow.**

© ANGELINA LAX/SCIENCE PHOTO LIBRARY



# Mitochondrial DNA is inherited exclusively from mothers, all the way back to a common female human ancestor known as “mitochondrial Eve.”

In 2001, Mootha began his post-M.D. fellowship at the Whitehead Institute with Eric Lander, one of the leaders of the international project to sequence the human genome, officially completed in 2003. With a full sequence of the genes found in human-cell nuclei in hand, researchers anticipated being able, finally, to identify those genes that make the bulk of the proteins in mitochondria.

Now incorporated in each cell's nuclear DNA, those ancient genes produce about two-thirds of all mitochondrial proteins. The other third, says Mootha, are the result of “innovations” that evolved *after* the initial union of bacterium and cell, and that now enable human mitochondria to “do things that no bacteria can do.”

Mootha has played a defining role in identifying all the mitochondrial proteins, both ancient and evolved, using a multidisciplinary approach that combines computational biology with biochemistry and the genetics of disease. “When I was completing my postdoc and interviewing for faculty positions, I knew that my work wouldn't fit neatly into any traditional department,” he recalls. Fortunately, Marc Kirschner, now Enders University Professor of systems biology, had just founded a new HMS systems-biology department (see “From Physiology to Systems Biology,” page 52). Mootha was the first faculty member hired. “My goal was to achieve a holistic understanding of mitochondria...” by combining “the new tools of genomics with classical biochemistry,” he says. Systems biology, he explains, aims to “simultaneously understand how the machines of life evolve, develop, function, and fail. These are not independent goals—they must be tackled in parallel to be successful,” with a focus, in his case, “on the coolest machine of all.”

One of the many fundamental contributions of his lab has been to map all 1,158 of the mammalian mitochondrial genes that encode proteins. This proteome inventory (the entire set of expressed proteins in an organelle, cell, tissue, or organism), called the MitoCarta, was first published in 2008 and updated in 2015; it is free, readily available, and widely used by researchers worldwide. Mootha has used it to identify a major means by which mitochondria and their host cells communicate: via calcium signaling. His team has also

used it to pinpoint more than a dozen genes linked to metabolic diseases, holding out the hope that these might be cured using gene therapy.\* And he saw a pattern emerge that made him question whether the organelle's role as a power plant could have blinded science to its other natural talent: devouring oxygen.

## Toxic Oxygen?

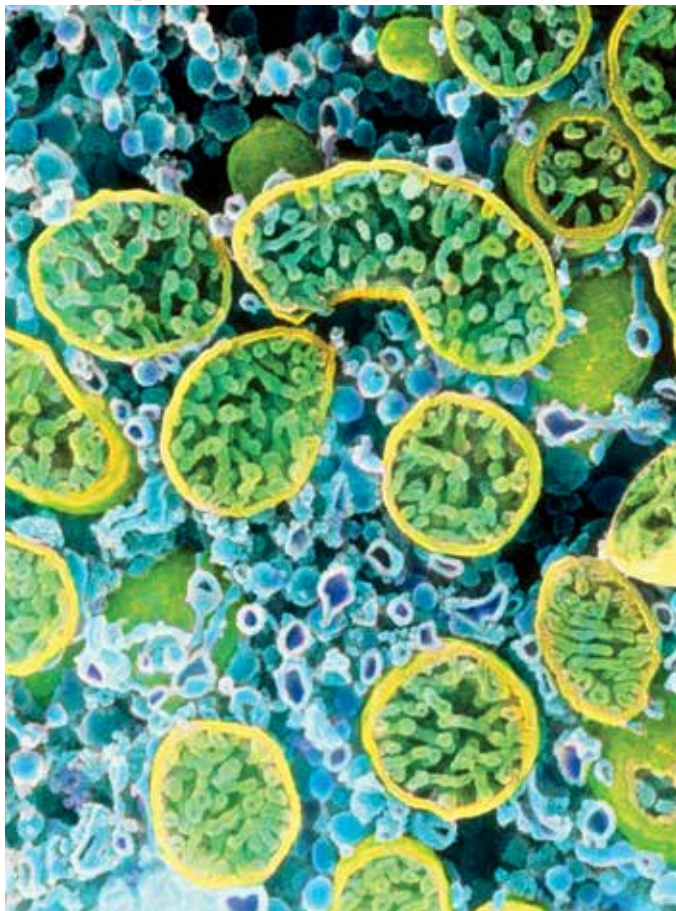
MOOTHA BEGAN TO WONDER if energy production might *not* be the key to understanding the basis of mitochondrial disease. “When we look at these disorders, they're not easily explained on the basis of energy requirements.” The organ systems most affected “are not necessarily the ones that have the highest energy demands.” An outpouring of research began to hint at the versatile, indispensable role that mitochondria play in the regulation of cell death, the immune system, and cell signaling. The traditional focus on energy production, in other words, may have misled researchers—all the way back to their interpretation of what happened more than a billion years ago, when that single cell and a lone bacterium entered into a long-term relationship.

Oxygen levels on early Earth were low at that time, but rising, Mootha says. “We think of oxygen as a life-giving molecule, and it is, but it can also be very corrosive”—think of how it rusts a car. In biology, oxygen and its byproducts are known to cause

cellular damage, and are implicated in aging.

Mitochondria, on the other hand, are *consumers* of oxygen. Maybe, according to a hypothesis favored by the Mootha lab, the selective advantage that accrued to the first cell to host a mitochondrion was not only more energy, but better control of the toxic effects of oxygen. Normal gene expression supports this idea: “Our genes that turn on mitochondria,” says Mootha, “are really, really smart.” When turning on mitochondria, “the genes also turn on antioxidant programs.” And they calibrate antioxidant levels to the quantity of mitochondria that have been activated. “If you're going to build a car

\*The potential for gene therapy would at this time apply only to mutations in nuclear genes, Mootha notes; scientists don't yet know how to perform gene therapy in mitochondrial DNA.



**Cells actively secreting hormones, like the interior of this one, from an ovary, are dense with mitochondria (outlined in yellow).**

© PROFESSORS P.M. MOOTHA, S. MAKABE & T. NAGURO/SCIENCE SOURCE

that's not an inline six but a V8 engine," he points out, "you're also going to need a bigger catalytic converter."

Interestingly, a 2009 study showed that the widespread practice of antioxidant vitamin supplementation can actually interfere with this natural response. For the experiment, researchers divided human subjects into four groups: exercisers who took antioxidant vitamins; exercisers who did not; non-exercisers who took antioxidant vitamins; and non-exercisers who did not. Both groups of exercisers were healthier after a few months. But surprisingly, those who exercised *without* the antioxidant vitamins did best, probably, Mootha speculates, "because the rest of the cell, when it senses some of these sparks, adapts in a way that is beneficial to the organism"—and does so better than *with* vitamins, which appeared to interfere with the health-promoting stress of physical exercise.

This result didn't surprise him, because of the numerous adap-

tive responses to stress already known to be mediated through the mitochondria, evolved during a billion-year history. In this long view, any mutations that did not kill an individual cell (or the larger organism) might have opened the way for subsequent mutations that would bypass—or "rescue"—the damaged link in the chain of chemical reactions mitochondria use to make energy. In some cases, in other words, the evolved response of the organelle and host cell to the overloaded or damaged pathway can actually provide a net benefit to both the cell and the entire organism.

An interesting example of this overcompensation, Mootha says, occurs when diabetes patients are given Metformin, which *interferes* with normal mitochondrial function. The drug "has only one known target," he explains: the first stage in the five-step process by which mitochondria produce energy. When that initial step is severely impaired, as in cases of mitochondrial disease, the results are devastat-

ing. But the *weak* inhibition caused by Metformin triggers an adaptive response that actually *helps* diabetes patients. "It's a little bit like Mithridates, the Persian king who was afraid of getting poisoned, so he had his pharmacist mix all the poisons available and then took sublethal doses," Mootha points out—and perhaps not all that different from a vaccination. Metformin induces "a state called hormesis, a protective response that's net protective." The effect is so promising that researchers recently began testing Metformin in human clinical trials to see whether hormesis can slow aging. The mechanism has been worked out at the genetic level in worms, but in higher organisms, he continues, "we actually don't know what that program is right now. The mitochondrion is this beautiful organelle, but there are all these homeostatic and feedback loops within it" which are in turn "wired within the broader organism," which has its own loops and feedback mechanisms.

With his computational background, Mootha has the tools and training to tease out the nature of this complexity, and use powerful, scaled approaches to develop new therapies. Inspired by the example of Metformin, he and colleagues initiated a genome-wide screen in 2014, with support from the Marriott Foundation. Searching for factors that, when disrupted, allow cells to cope with broken mitochondria, they got a hit. Their screen suggested that low levels of atmospheric oxygen could trigger a response that protects against Leigh syndrome, an inherited disease of the central nervous system—caused by mutations in any one of 75 different genes—that in children ends in death between the ages of three and 16 months, frequently as a result of respiratory failure.

When the researchers tested the idea in mouse models of mitochondrial disease, the results were astounding. While a normal mouse lives about two years, their diseased mice typically survived for just 55 days. But when the team lowered the oxygen concentration to 11 percent, a level typically found at altitudes of around 14,000 feet, they

## From Physiology to Systems Biology

SYSTEMS BIOLOGY shares with physiology, a much older discipline, the desire to study how whole biological systems work and are integrated. In the 1930s, Harvard Medical School (HMS) professor of physiology Walter Cannon coined the term "homeostasis" to describe how the brain and various parts of the body talk to each other to maintain a stable internal equilibrium. "The limitation of that approach in the modern age," explains Marc Kirschner, "is that most of the action is taking place at the molecular level."

Kirschner, who founded the HMS department of systems biology in 2003 and chaired it until this spring, explains that, "whether in genetics, where mutated genes are expressed as proteins, or in pharmacology, where drugs (small molecules) interact with those proteins, the key interactions are at the microscale. Geneticists, cell biologists, and biochemists all work at this scale, but systems biology" is different because, like physiology, the field "aims to understand the *dynamic interactions among* components at that molecular level."

Kirschner hired Mootha as the first faculty member for the new department in 2004. "What made Vamsi attractive," he says, is that his field of study, metabolism, "is an integrated problem. It is not just figuring out what the pathways are, but how metabolism works to meet the constantly changing needs of the organism." Mootha also brought an interdisciplinary approach to his focus on mitochondria, these machine-like systems that "influence, and are in turn influenced by, virtually every other part of the cell."

Kirschner recalls that Mootha first used his background in mathematics to tease out the fingerprints of genetic changes that were important in diabetes. At the time, other researchers were finding genetic associations to diabetes that were not statistically reliable, he continues. Mootha "very cleverly grouped the changes in terms of systems. That increased their statistical significance, because he was looking at lots of associations, not just one thing at a time." Mootha thus demonstrated the important role of mitochondria and oxidative metabolism in diabetes, and that "had a big impact," Kirschner adds. Again and again, Mootha has used a blended approach to systems biology, combining the tools of genomics (he maintains an affiliation with the Broad Institute, where he co-directs the Metabolism Program) with direct measurements of variables such as oxygen uptake or calcium flux—the microphysiology that characterizes a greater proportion of the systems biology research taking place at HMS. Says Kirschner, "Vamsi is an absolute master at matching the approach to the system, and his work developing hypoxia as a treatment for mitochondrial disease is a beautiful example of using genomic tools to get at a physiological problem, with direct medical application."



## “The quantity of mitochondria declines as a function of age,” which may increase people’s vulnerability to diseases such as Parkinson’s and diabetes.

found that they could prevent the onset of the disease. The mice raised in those hypoxic conditions lived a full year. Even diseased mice on the brink of death could be revived by restricting oxygen. (They called that “the Lazarus effect.”) *Extra* oxygen, on the other hand, functioned like a poison, killing the mice within a few days.

Low-oxygen environments appear to confer benefits on humans, too. In 1975, Mootha points out, the Indian army reported distinct health effects on troops serving at 12,000 to 18,000 feet, along the Indo-China border, as compared to those serving on the plains. In the short term, deaths from acute infections were much higher among the men posted at altitude, but over many years, “The incidence of new cases of diabetes, stroke, heart disease, and cognitive defects were dramatically reduced” compared to those who’d served at lower elevations. (Mootha adds the caveat that these results were purely observational, and that temperature, diet, and activity levels differed, too.) Epidemiological studies often rank Colorado, with a mean elevation of 6,800 feet, as the healthiest U.S. state.

The human data, combined with the rigorous mouse studies, he explains, suggest that “too much oxygen can actually be a bad thing.” Their mouse observations were soon buttressed by further anecdotes involving humans. After the team published the paper in 2016, he received calls from doctors in California and elsewhere who had been treating their patients with mitochondrial disease in hyperbaric chambers, giving them extra oxygen in an attempt to alleviate their symptoms. “Two young patients became comatose after this treatment, and never woke up,” he relates. Two others, who were legally blind in one eye but not the other, became blind in both eyes after hyperbaric oxygen exposure. Could it be, he asks, that “because the mitochondria aren’t consuming oxygen properly, there’s an excess that is corrosive to the rest of the cell?” This idea from Mootha’s lab may have broad application to health, particularly in diseases associated with aging, which is itself linked to mitochondrial decline.

In humans, a typical cell might contain a few dozen mitochondria, joined together in a mass and working as one network. Liver and muscle cells, with their key roles in producing, storing, and using energy, can contain thousands of them. Regardless of the baseline, “The quantity of mitochondria declines as a function of age,” Mootha explains, which may increase people’s vulnerability to conditions ranging from Parkinson’s disease (in which mitochondrial dysfunction is causal) to diabetes. Furthermore, there is a double insult

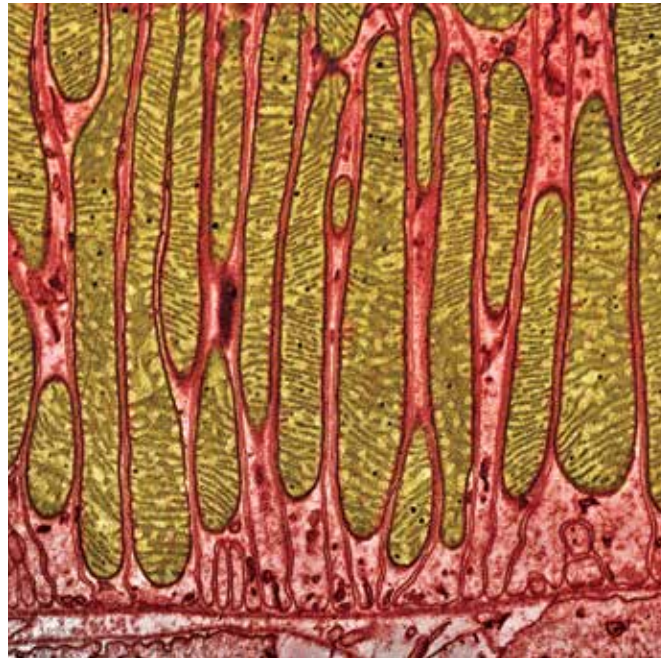
in older persons: their reduced numbers of mitochondria are less efficient than a young person’s. But exercise, at any age, can boost mitochondrial counts. “And when your skeletal muscle increases the number of mitochondria,” Mootha adds, “it actually eliminates some of the bad ones,” increasing overall efficiency, too. In fact, he says, “many of the beneficial effects of exercise and healthy diets are likely being mediated through the mitochondria.”

The larger context for Mootha’s career-long focus on a single organelle is his aspiration to develop a foundation for precise mitochondrial medicine. “There are three ingredients,” he says. “First, from a single tube of blood, we want to establish a molecular diagnosis,” using genetics. “Second, from that same vial, by analyzing the products of metabolism circulating in the blood (see “Fathoming Metabolism,” May-June 2011, page 27), we want to be able to gauge the severity of mitochondrial dysfunction. I’d love to be able to draw your blood and say, ‘I think you can do better, why don’t you exercise a bit more, why don’t you work on your diet,’ or even, when administering an experimental therapy targeting your mitochondria, I’d like to be able to know whether it is working.” Third, he wants to develop therapies, not only for rare, fatal mitochondrial disorders caused by spontaneous or inherited mutations, but for the range of common diseases in which mitochondrial dysfunction has recently been implicated. Identifying drugs that limit uptake or delivery of oxygen is an obvious next step.

He believes that “we’re just now scratching the surface of a very deep relationship between mitochondria and oxygen that has evolutionary origins.” If the logic of that relationship from a systems perspective can be understood, “then perhaps we can exploit it for therapeutic purposes”—either as a gas or a pill. “Hypoxia medicine,” he says, “may be our first foray” into therapeutics.

Having explained his research plan, Mootha rises to go. It is Patriots Day, April 16, in New England, and the weather is unseasonably cold, intensified by wind and driving rain. Mootha is heading out to the finish line of the Boston Marathon to cheer the father of a young girl with Leigh’s syndrome, running to support his lab. He is in high spirits, dressed head to toe in sensible raingear, seemingly unperturbed by the prospect of standing in the cold to wait. In the quarter-century since he first came to Boston, he has clearly adapted. Perhaps his mitochondria have, too. ▢

Jonathan Shaw ’89 is managing editor of this magazine.



**Elongated mitochondria (brown) are packed tightly in a kidney cell.**

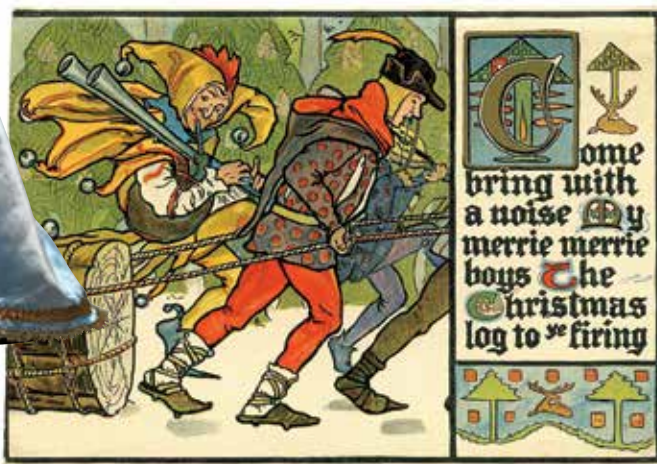
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# THE JUGGLER'S TALE

A Dumbarton Oaks exhibition connects  
“an enchanted past” to the human condition.

by SOPHIA NGUYEN



Oaks director Jan Ziolkowski. Those donors, Robert Woods Bliss, A.B. 1900, and Mildred Barnes Bliss, were a well-to-do Washington couple. With piles of inherited wealth but no children, they poured themselves into their home and its contents: “Their baby was very much Dumbarton Oaks.”

But within a few years of taking residence, in 1933, the Blisses were drawing up plans to give the property to Harvard. Their decision to found the museum during their lifetimes, and not after, made them more aggressively acquisitive. They expanded their collection of artifacts and bought books for an accompanying scholarly library (including texts on garden history, to complement the landscape then being designed by Beatrix Farrand). The Dumbarton Oaks Research Library and Collection was inaugurated in 1940.

In this context, the museum’s next big exhibit, “Juggling the Middle Ages” (October 16 through February 28, 2019) is doubly odd, since it celebrates European medievalism. “It’s a little bit off-center,” Ziolkowski allows. He is also Porter professor of medieval Latin, and the show springs from his research interests, which lie catty-corner to Dumbarton Oaks’s triad.

“It’s important to me that people know that I’m not undoing our devotion to those areas,” he says. (The Blisses themselves felt that pressure: when they had their eye on a reliquary from the abbey of Melk, their art adviser scolded them in a letter: “I’m apalled [sic]...you’ll be in grave danger of scattering.”) “But,” Ziolkowski continues, “devotion to arcane fields means we have to redouble our efforts to explain to people why it matters.”

**F**ROM THE OUTSIDE and the outset, the Dumbarton Oaks Research Library and Collection is an oddity. The building, nestled in a leafy corner of Georgetown, in Washington, D.C., runs the architectural gamut, from its Renaissance-style “Music Room,” swollen with Italian marble and hung with tapestries, to the curved glass walls of the Philip Johnson Pavilion (both add-ons to the original Federal structure). Then there are the grounds: a series of terraced gardens where English meets Italian style, with (among other features) a swimming pool, a garden where Mexican pebbles are arranged in the shape of a sheaf of wheat, a brick amphitheater, and an orangery. Most of all, Dumbarton Oaks is thematically jumbled, specializing in Byzantine art, pre-Columbian art, and garden and landscape studies. As institutions go, it’s neither fish nor fowl: not quite art gallery, not quite anthropology museum. It’s a Harvard academic hub that is, and feels, far from Cambridge.

“It’s donor-driven American philanthropy that accounts for the weirdness,” explains Dumbarton

**In the exhibit (from top left) are: Maurice Lalau image for *The Juggler of Notre Dame*, by Anatole France (1924); Hispanic devotion doll (c. 1850-1900); holiday cards (late nineteenth century); a cathedral-style radio...**



"JUGGLING THE MIDDLE AGES" traces the evolution of a once-popular story that fell into obscurity. It tells of a professional *jongleur* who decides to enter a monastery as a lay brother. There, he devises his own form of prayer. He strips down to his underclothes and does acrobatics in front of a statue of the Madonna until, exhausted, he collapses. His fellow monks call it blasphemy; the abbot investigates. Then the Virgin herself comes to life to comfort the tumbler. Overcome by the swift change from anxiety to relief, he expires, and Mary's angels accompany his soul to heaven.

Ziolkowski first encountered the story while working on an essay about nonverbal rhetoric. He'd been investigating literary references to monks using sign language to communicate on days when they'd vowed to be silent.

"I looked at the whole piece and I found it just electrifying," he says, "because it showed a man who was a worldly performer, who left the world and entered a monastery because he felt dissatisfied with the frenetic pace of life." But, Ziolkowski continues, once the entertainer got inside the monastery, he

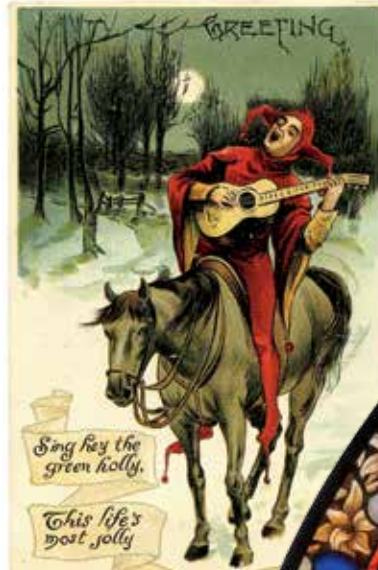
found himself differently depressed. He felt inadequate, thinking he had nothing to offer amid a brotherhood of people who could sing and read and speak Latin. Yet, eventually, he found his own way to communicate his love of God.

The tale and its afterlife became a modest obsession. As he researched its different permutations, and his study got longer and longer, he realized, "This is becoming bizarre." Still—despite how "People around me have thought that I needed an intervention"—he pushed on. For Ziolkowski, the story's quirks were an occasion to meditate on deep, fundamental themes. "It looked as if it would promote monastic life and yet the holiest person in it was not a monk," he says. "It brought up a lot of issues of, what is prayer? What kind of gift can we give to the divine or to each other? What's the role of art in society? What's the role of art within the humanities? These questions

...more cards, Jan Ziolkowski, and the stained-glass window he commissioned, a collaboration with Paris-based artist Sarah Navasse and master craftsman Jeremy Bourdois...

grabbed me."

That on-and-off side project, unfolding over more than a decade, has now





resulted in *The Juggler of Notre Dame and the Medievalizing of Modernity*, published this year by a leading open-access academic press. Its six volumes trace the story from its origins as a medieval French poem, “Our Lady’s Tumbler,” told in 342 rhyming couplets, and its rediscovery in nineteenth-century Paris, feverish with renewed interest in all things Gothic: from Victor Hugo’s *Hunchback of Notre Dame* to the restoration of churches, monasteries, and monuments destroyed during the Revolution. The book then follows the tale’s translation into English, and its transmission in Britain and the United States, influencing Gothic revivalism in those countries. “Look, I’m at the point in my career where I’ve gotten way, way, way past the publish-or-perish part,” Ziolkowski says of his approach to the project. “I’m just going to do this the way that seems right to me.”

He also collected images to illustrate the work, starting with paper ephemera depicting the juggler and other Gothic motifs, and then moving on to larger and more unusual objects. Then, he says, “I realized that I’d accumulated this array of materials that has never been gathered together before, and will never be gathered together again, including some really beautiful things.” And he’d learned a lot by directing Dumbarton Oaks: “I’ve never curated anything, I’m not an art historian, I’m *definitely* not a museologist, but I thought, you know, let me go ahead and give it a go and try to put on the exhibit.”

THE EXHIBITION starts in the front lobby, where the juggler will be presented in an all-new format: stained glass. (Ziolkowski commissioned this original artwork from a fabricator

and restorer he knows in France.) Displays explain the tale’s underlying elements, in sections focused more closely on the juggler himself and on representations of the Madonna and her various apparitions. From there, “Juggling the Middle Ages” unwinds through the story’s retellings over time, including in a three-act opera by Jules Massenet and a plethora of children’s books in many languages. (The Dumbarton Oaks imprint at Harvard University Press is bringing several back into print: Barbara Cooney’s *The Little Juggler*, from 1961, and two different illustrated versions of Anatole France’s short story, “Le jongleur de Notre Dame,” from 1890, which Ziolkowski has newly translated. They’re also releasing a coloring book.) There are branchings out into related tales, like the story of the little drummer boy who attends the birth of Jesus. Other sections explore the “medieval revival” in the late nineteenth and early twentieth centuries, when the era’s aesthetics were incorporated in architecture and design.

The resulting show is sprawling, diffuse. Ziolkowski’s search for mediaeval curios led him down at least several rabbit holes, and into other communities of aficionados. When he found a couple of antique radios shaped like cathedrals and tried to get them refurbished, he met the radio nerds. When he bought a handmade, bilingual edition of “The Juggler of Notre Dame” by Maryline Poole Adams—bound in green leather, and two inches tall—he found the miniature-book buffs.

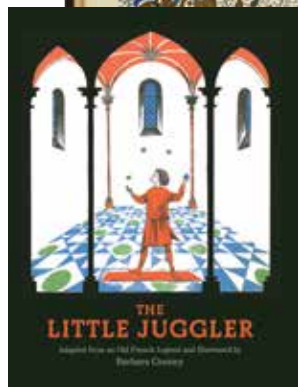
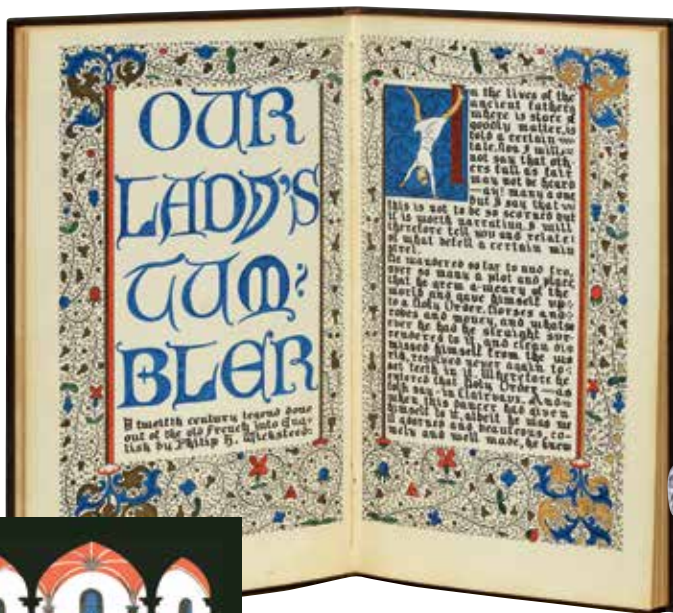
Maybe it’s a kind of blasphemy to display a pilaster of an acrobat—a genuine medieval artifact on loan from the Metropolitan Museum of Art—next door to a “Holy Toast!” Miracle Bread Stamp that burns the Virgin Mary’s aspect into your breakfast. But this catholic sensibility is also of a piece with Ziolkowski’s general determination to make Dumbarton Oaks fun, not fusty. “We’ve been building slowly but surely in increasing different types of outreach,” he says, citing recent efforts in educational programming.

So the galleries will also include a pop-up theater area where visitors can watch R. O. Blechman’s nine-minute animated short about the juggler (based on his children’s book), and an excerpt from a 1950s television program. One retrofitted radio will broadcast a 1952 radio play, *The Juggler of Our Lady*. Dumbarton Oaks will

...a card by French artist Henri Malteste (1890s); R. O. Blechman images for his version of the tale (1953 and later); an acrobat, in limestone (c. 1150-1170)...







partner with the District of Columbia Public Library to bring the beloved children's-book author Tomie dePaola in for a reading of his book, originally published in 1978, *The Clown of God*. Ziolkowski will lend benches carved to resemble Gothic churches, fitted with new cushions so that parents can sit and read to their children. There will



even be a painted wooden display where kids can pose for a photo looking like a juggler.

The gravitational center of this eclectic assortment is, essentially, Ziolkowski's superabundant enthusiasm. He's eager to show the public a broader view of the Middle Ages—what he calls its “transcendent and positive side.” These days, colleagues in his field are grappling with the ways in which white supremacists have co-opted various elements of medievalism, while in the culture at large, he says, “What we get, mainly, are negatives. We get *Game of Thrones*, we know about plagues and crusades and witch hunts, and many things that are depicted very darkly, but there's this brighter side.” He wants to put people, kids especially, in contact with an enchanted past, and with the ideals of beauty and nobility that inspired him as a boy growing up in Princeton, New Jersey, reading C.S. Lewis and J.R.R. Tolkien.

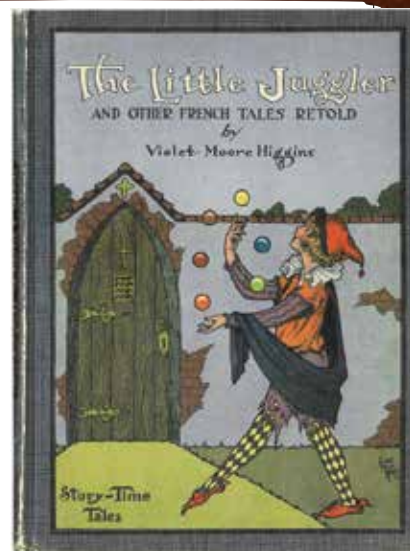
But he has other aims, too. “Look, honestly, what I would love would be to have a lot of people come to the exhibit, see different versions, compare them, talk with each other about them, and just...,” he pauses, “compare notes on something not depressing, not political, and to engage in healthy interpretation about something connected with the human condition. Because I think we need that.”

IN A museum-rich city, Dumbarton Oaks is relatively removed from the fray—“isolated,” as Ziolkowski puts it, in its genteel, red-brick residential area of northern Georgetown. Last spring, he and his staff were finalizing plans with exhibition designers. Outside, the shorn grounds were recovering from winter maintenance, and the first cherry blossoms starting to bud. Overhead, helicopters juddered, going in and out of the Naval Observatory (“Mike Pence's choppers,” someone joked). Suddenly the Blissess' vision became easily apparent. “They

...and an early twentieth-century calligraphic retelling, along with 1917 (lower right) and 1961 versions; plus a nineteenth-century Gothic Revival bench, probably made in France.

wanted to pass down this way of life that they loved,” Ziolkowski explains. “They wanted scholars to have an Edenic, paradisaical, serene setting for thinking.” For his part, he likes to think of Dumbarton Oaks as somewhere people can put aside “their obsessions with a divisive now” and contemplate the past.

Dumbarton Oaks does have a medieval aspect, with its scholars-in-residence poring over its treasures, gathering in the dining hall (actually called the Refectory) for lunch, taking a stroll in its walled gardens. Visitors may not find being immersed in the juggler's tale all that strange. It's a story, after all, about unorthodox devotion, and eccentric passions finding sanctuary. ▢



Sophia Nguyen, formerly associate editor of Harvard Magazine, is now a staff member of The Washington Post.

For more about the history and holdings of Dumbarton Oaks, see “Home of the Humanities,” by contributing editor Elizabeth Gudrais '01 (May-June 2008, page 48).



# THE PLAYERS



This November 17 marks the 135th iteration of *The Game*—and more vividly, the fiftieth anniversary of the titanic “Harvard Beats Yale 29-29” edition: a football contest made indelible, even beyond hardcore fans, not only by the sequence of plays that led to the outcome, but by the temper of its times. (It is the subject of an eponymous documentary film by Kevin Rafferty ’70.) Now, George Howe Colt ’76, author of *The Big House* and other acclaimed books, digs deep—from his own boyhood memories of attending that game, to searching interviews with the players—to convey the context, and the breathtaking action, that created the

continuing resonances he captures completely in *The Game*: Harvard, Yale, and America in 1968.

In the following excerpt from chapter four, “The Melting Pot,” Colt examines the team’s demographics: a window into the 1960s transformation of Harvard and other elite schools from bastions of privilege to something somewhat more diversified, and more closely attuned to the country at large—controversial changes that were perhaps more advanced among athletes than among undergraduates at large.

—The Editors

**W**HEN RAY HORNBLOWER showed up for the first day of Harvard freshman football practice in late summer 1966, some of his teammates wondered whether he’d wandered into the wrong place by mistake. The slender halfback with blue eyes, blond hair, dimpled cheeks, and upper-crust accent—and a funny last name masking-taped to the front of his helmet—looked more like a choirboy than like a football player. (He had, in fact, been singing in choirs since he was seven.) “Who’s this Hornblower guy?” Gus Crim, the 210-pound fullback who had turned down Ohio State to come to Harvard, muttered to Rick Berne, a six-two, 230-pound defensive tackle.

“I’m playing on a team with *this*?” And then they saw the choirboy run. He started out eighth on the depth chart; by the time the season opened, he was first.



RALPH HORNBLOWER III was not, as was often assumed by Harvard fans, a Proper Bostonian. He grew up in Greenwich, Connecticut, and summered at Squibnocket Farm, a 1,500-acre family compound on Martha’s Vineyard. His father worked on Wall Street as a partner in Hornblower & Weeks, the brokerage founded by Ray’s great-grandfather in 1888. But on both sides of the family, college had, for generations, meant Harvard. His parents had taken him to every



## How the Crimson squad from the immortal '68 Game revealed a transforming Harvard

by GEORGE HOWE COLT



**Happy campers: For their team photo, a day or two after *The Game*, the Crimson wore practice jerseys, giving them rather a raffish look.**

Despite his slight frame, it was assumed that young Hornblower would one day play football for Harvard. His father's father had captained the hockey team in 1911; his mother's father had been the intercollegiate 440 champion in 1909. But the best athlete in the family may have been his mother. Legend had it that her Beaver Country Day softball team had gotten together at a reunion and beaten a group of Harvard freshmen. Ray would always remember the autumn afternoon when he and his mother were tossing a football on the back lawn. Ray was nine. His mother, wearing a fur coat, had waved the ball and called out, "Okay, Ray, run at me!" And Ray had run at her, as fast as he could, driving his head into her stomach and knocking her back a yard or two. "My God, you really *hit*!" she exclaimed, beaming. From that moment on, Ray was determined to run the football with total abandon.

Harvard-Yale game since he was six, and he had thrilled to the exploits of Charlie Ravenel '61, the undersized quarterback from Charleston, South Carolina, whose improvisational daring had earned him the nickname "the Riverboat Gambler."

Two years later, while 11-year-old Ray was starring on his sixth-grade football team, his mother lay in bed, dying of leukemia. One afternoon, he overheard her on the phone, telling a friend how her son was tearing up the Fairfield County private school league. "I know he's going to make it," he heard her say. "He's going to be the next Charlie Ravenel." A few months later, she was dead.

As a middle-aged man, Hornblower would look back and see that much of what drove him on the football field was a desire to vindicate his mother's faith in him. To that end, he might have been wise to prep somewhere other than St. Paul's, a small boarding school in the woods of southern New Hampshire known more for its prowess at squash than for its mastery of football. A St. Paul's football team wouldn't begin playing other schools until 1962, a year before Hornblower arrived. Hornblower became a star at St. Paul's, running with quicksilver elusiveness and throwing the option pass with an accuracy his father attributed to years of family duck-hunting on the Vineyard. But his star didn't shine far beyond Concord. When his high-school coach phoned John Yovicsin to tell him about his talented senior, the Harvard coach seemed to be under the impression that St. Paul's was a big Catholic school up near Manchester.

At Harvard, Hornblower led the freshman team in scoring. The following summer, he came down with mononucleosis. He spent most of August, when he should have been running wind sprints on the beach, lying on a couch at Squibnocket Farm and gazing at the Atlantic. Hornblower began his first varsity season on the bench, but in the third game, when the reserves were sent in during a rout of Columbia, he took a pitchout and sped 40 yards for a touchdown. Two games later, he played so well in the third quarter of a tight contest against Dartmouth that although the outcome was still in doubt, the coaches left him in. "Little Ray Hornblower," as the *Harvard Alumni Bulletin* referred to him in its account of the game, had been a starter ever since.

For Harvard alums, many of whom came from similarly privileged backgrounds, Hornblower's emergence was a boon; he was one of their own. Whenever he ripped off a long run, a frisson of self-satisfaction rippled through the choice seats between the forties, like a gust of wind rippling the surface of the Charles. Hornblower wasn't the only dyed-in-the-wool New England preppie on the 1968 team—Tony Smith '69, the ridiculously handsome second-team end, had arrived at Harvard by way of New Canaan and Choate—but Hornblower was the only starter. Jack Fadden, the Harvard trainer, himself the son of Irish immigrants, called him the Last of the Mohicans.

To his teammates, Hornblower was the kind of self-assured rich kid who seemed to have been born and raised in Harvard Yard. Although the WASP world of final clubs and debutante balls was losing its hold in the anti-establishment sixties, there remained redoubts to which private schoolers could retreat. Hornblower lived in Eliot House, the "preppie ghetto" whose master, the famously patrician classics professor John Finley, handpicked its students and was said to favor applicants from St. Paul's, Groton, and his own alma mater, Exeter. Saturday night after the football game, while many of his teammates were guzzling keg beer at the Pi Eta, Hornblower could be found nursing a bottle of Budweiser at the Owl, a final club whose alumni included Harry Elkins Widener '07. Yet the princely Hornblower wasn't a "snot," as stuck-up preppies were called. He had a disarmingly bluff manner and something of an egalitarian streak, sponsoring Crim, Berne, and several other public-school teammates for Owl Club membership. The teasing to which

his fellow players subjected him was good-natured. When Fritz Reed '70 caught sight of Hornblower in the locker room, fastening garters to his black dress socks on his way to an Owl Club formal dinner, the offensive tackle razzed the halfback unmercifully. Knowing that Hornblower's girlfriend was the great-granddaughter of Teddy Roosevelt, the players asked, "Hey, aren't you dating Margot Rockefeller?" Hornblower would shake his head in exasperation and respond, "Her name is *Roosevelt*, for God's sake!" Hornblower's play made him immune to any real barbs. That was one of the reasons he liked football. It was the same reason why generations of players from less privileged backgrounds had liked it: on the field your background didn't matter. The only thing that mattered was whether you could turn the corner on a defensive end.

Hornblower's breezy self-assurance wasn't quite as breezy as it seemed. If some of his public-school teammates felt out of their element in classrooms dominated by jaded preppies from St. Paul's and Groton, Hornblower felt out of his element on the football field among the gritty players from local powerhouses like Everett and Malden Catholic. He was aware that prep-school athletes, who tended to play the glamour positions like halfback and quarterback, were assumed to be soft and had a reputation for quitting when they realized they weren't going to be first or second string. Hornblower was determined to subvert the stereotype. On warm-up laps around the field, when most players ran just fast enough not to get yelled at by the coaches, Hornblower would race out in front, straining to be first. He knew that his teammates were probably cursing him under their breath, muttering, "What an asshole," but he *had* to be first, every practice, every day.

Hornblower had a secret weapon. Sophomore year, Margot Roosevelt '71 introduced him to a psychiatrist she'd met at the Harvard Christian Fellowship. Dr. Armand Nicholi, a Harvard Medical School faculty member, was a specialist in Freud. He was

**Celebrating it all are quarterback Frank Champi (far left) and halfback Richard "Pete" Varney (left), who caught Champi's tying two-point conversion pass. (Below) Harvard coach John Yovicsin and halfback Ray Hornblower III. A tackle on the first play of the fourth quarter forced Hornblower from the Game.**



also a former varsity football player at Cornell who, at a time when sports psychology consisted largely of coaches calling their players pussies in an attempt to goad them to greater heights of aggression, was interested in how psychology could be used to maximize athletic performance. He started working with Hornblower on what, years later, would be called visualization techniques. He encouraged Hornblower to set specific goals. Hornblower decided that his goal in 1968 was to run for 100 yards each game.



EVEN HARVARD'S most devoted fans assumed that the team's three-game unbeaten streak would come to a halt against Cornell on October 19. Cornell had 27 lettermen coming back from a team that had finished third in the league. Their defense boasted nine returning starters, including the league's largest player, a six-foot-five, 250-pound tackle who had been an honorable-mention All-American the previous year.

Under a steady rain in front of 16,990 hardy fans, Harvard's defense held Cornell to eight first downs and didn't allow them inside the twenty. Although the footing was sloppy, senior quarterback George Lalich threw for 102 yards, while his classmate, halfback Vic Gatto, ran for 76, in the process breaking Harvard's career rushing mark, set in 1953. It would be Hornblower, however, who propelled the offense in the team's 10-0 victory, running 26 times for 138 yards, earning honors as Ivy League Back of the Week.



FOR MUCH OF THE first half of the twentieth century, Harvard was composed largely of students like Hornblower: New England prep schoolers who had grown up assuming that admission to the college was their birthright. Abbott Lawrence Lowell, scion of one of Boston's oldest, wealthiest, and most socially prominent families, and Harvard's president from 1909 to 1933, had done his best to keep it that way. To the consternation of Lowell and many alumni, Harvard's demographic complexion began to change under his successor, James Bryant Conant. A brilliant chemist who had grown up in middle-class Dorchester, Conant was troubled by Harvard's social and economic exclusivity and encouraged a more meritocratic admissions policy that would make it a truly national institution. "We should be able to say that any man with remarkable talents may obtain his education at Harvard whether he be rich or penniless, whether he come from Boston or San Francisco," he wrote in his first annual report. Slowly, Harvard's student body became, relatively speaking, more socially, ethnically, and geographically diverse. In 1953, for the first time, there were more public schoolers than private in the entering freshman class—a milestone not quite so egalitarian as it seemed, given that only 2 percent of American high-school graduates attended private schools.

The demographics of the College, were, in fact, coming closer to those of its football team. An oft-told joke had it that to play for Harvard you had to have been born on Beacon Hill or belong to the Porcellian, the oldest and most prestigious of Harvard's final clubs—unless you were one of the South Boston Irishmen recruited to block for them. In fact, the football team had long been a pocket of ethnic and socioeconomic variety. As far back as the turn of the century, when 80 percent of Harvard students were private-school graduates, a story in the *Crimson* complained that immigrant sons from public schools were pushing prep schoolers off the squad.

On the 1968 roster, 28 of 88 players had attended private school, but the number was misleading; of those, 12 were PGs: players who,



## The football team had long been a pocket of ethnic and socioeconomic variety. More than a third of the team were “local boys”—many the sons or grandsons of immigrants.

after graduating from Boston-area public schools, were encouraged to undergo a year of postgraduate polishing, on scholarship, to prepare them for the academic and social demands of Harvard. Indeed, six players on the team had PG'd at Exeter, which over the years had come to serve as a kind of de facto farm team for Harvard football—and, at the same time, a way station at which future Harvard players could boost their test scores to an acceptable level.

More than a third of the players on the 1968 team had been culled from Boston-area public and parochial schools—“local boys,” as the sportswriters called them, many of them the sons or grandsons of immigrants who had arrived in the great tide that had transformed the city at the turn of the century. A critical mass of seniors, including the captain, Gatto, were Italian-American, and calls of *cinque* or *otto* could occasionally be heard in the locker room as they played morra, an ancient Italian game, not unlike rock-paper-scissors, in which contestants threw out a hand, showing zero to five fingers, and guessed what the sum of all the fingers would be. More than a few players were Irish-American, including cornerback Neil Hurley '70, whose parents had emigrated from Galway and County Cork as teenagers and bequeathed their son the faint brogue that overlay his Boston accent. Among the seniors, Ted Skowronski's grandparents were from Poland, George Lalach's from Serbia, and John Ignacio's father, a geographic outlier, had been a farmer on Guam. (Harvard's 1968 press book contained a “Pronunciation Guide”—unnecessary in the days of Hamilton Fish and Endicott “Chub” Peabody—that provided broadcasters with phonetic spellings: “ska-ROn-ski,” “ig-NAH-she-o,” and so on.) While the locker room chatter was still dominated by Boston-ese, Yovicsin's alumni recruiters were bringing in an increasing number of “horses”—as football players were referred to in admissions parlance—from farther afield: safety Tom Wynne '69 was from Arkansas; defensive tackle Ed Sadler '70 was from Tennessee; defensive end John Cramer '70 was a fifth-generation Oregonian whose great-great-great-grandmother had crossed the Great Plains by covered wagon in 1864. The team's annual end-of-preseason New England clambake was the first time Cramer had seen a lobster. He had to ask his Boston teammates for operating instructions.

The team varied by age (24-year-old Vietnam veteran Pat Conway '67 ['70] was the oldest, 18-year-old safety Fred Martucci '71 the youngest); marital status (Lalach, Joe McKinney '69, and defensive back Ken Thomas '70 were married and lived off campus); temperament (there were free spirits like Alex MacLean '69, teetotaling Midwesterners like Crim, and hard-partiers like defensive tackle Steve Zebal '69); and interests (MacLean and Berne had their SDS meetings, punter Gary Singleterry '70 his Christian Science services). You never knew what hidden talents a teammate might possess. That fall, Joe McGrath '69 was struggling with a midterm music paper in which he had to analyze a Bach fugue. He asked his fellow lineman Fritz Reed, who was also taking the class, for help. Reed took McGrath and the score down to the Adams House music room, where he sat at the piano and sight-read the piece flawlessly before explaining to the astonished McGrath how the fugue was structured.



**Italian-American captain Vic Gatto (top) and left guard Tommy Lee Jones, an eighth-generation Texan, reflected some of the diversity of the team.**

DICK BARPHEL

The most unusual résumé on the team may have belonged to Tommy Lee Jones '69. The son of a cowboy turned oil rigger, Jones was an eighth-generation Texan whose life had revolved around hunting, fishing, and football until the afternoon during his junior year in high school when he wandered into a room where a group of students was rehearsing for a production of *Mr. Roberts*. Jones was spellbound. He auditioned for the school's next show, Dylan Thomas's *Under Milk Wood*, and was cast in a small part. Since arriving at Harvard, the “talented thespian,” as the press book called him, had performed in plays by Pinter, Euripides, and Brecht; the previous spring he had won raves in the title role of a multimedia adaptation of *Coriolanus*, for which he had dragooned several linebacker teammates into appearing onstage as appropriately muscular centurions. Being both a jock and a “Loebie” (Harvard actors spent much of their time at the college's Loeb Drama Center) took some juggling. After practice, while his teammates dawdled in the locker room, Jones sometimes had to rush off to rehearsal, occasionally in costume. “Are you bolting so you can go do that to-be-or-not-to-be shit?” Reed would shout.

Offstage, Jones was a man of few words, which he measured out in a gravelly Texas twang and punctuated with long, enigmatic pauses. The first week of freshman year, Joe McGrath was unpacking in his room in Mower Hall when he heard a strange, rhythmic thumping. He went outside and found a sturdy-looking freshman in cowboy boots, squatting on his haunches, throwing a hunting knife into the trunk of a tree. McGrath introduced himself. “I’m Tommy Lee Jones,” the young man replied, and went right back to his throwing. Jones, who kept his radio tuned to the only country station in Boston, could occasionally be heard croaking scraps of Hank Williams in a tuneless bass in the locker room.

Jones belonged not to Pi Eta, the jock-dominated social club, but to the Signet Society, the invitation-only literary club that counted T.S. Eliot and James Agee among its former members. An English concentrator, he was writing his honors thesis on the influence of Catholicism on the work of Flannery O'Connor. One evening, John Ignacio found himself sitting next to Jones at dinner at the Varsity Club, discussing *Look Back in Anger*, the play by John Osborne. Ignacio soon realized that while he was talking in a basic way about its plot, Jones was dissecting its structure, (please turn to page 94)

FRANK O'BRIEN/THE BOSTON GLOBE VIA GETTY IMAGES

## THE PLAYERS

(continued from page 61)

its characterizations, its place in contemporary drama. As he listened, Ignacio realized that *this* was what people meant when they said that you'll learn more at Harvard from the people you have dinner with than from your professors.

At six feet, 195 pounds, Jones was an unusually sturdy leading man ("hulking," said the *Crimson*, in its review of *The Caretaker*), but the smallest player on the offensive line. Although he wasn't one to overpower an opponent, like Skowronski, he was the fastest of the linemen, had excellent technique, and played with an almost unsettling intensity. Guard Bob Jannino considered him the most focused person he'd ever met. The team could be ahead by four touchdowns in the final minute and Jones would still be going at it as if the game were tied. In practice, when the coaches instructed the players to perform a drill at half speed, most were grateful for the respite, but Jones continued at full throttle.



AT MANY BIG-TIME FOOTBALL SCHOOLS, players lived in the same dorm, hung out together, and became a distinct cult, set apart from their classmates. At Harvard, athletes were scattered throughout the campus—though Winthrop House had such a profusion that visiting Cliffies joked about making sure to bring along a piece of raw meat. Even so, the team spent more time together than many families. Practice ran from five to seven—it started late so premeds could finish their labs—but most players came early to get their ankles taped, and after the long walk to the Varsity Club for dinner,



BETTMANN/GETTY IMAGES

there were meetings, films, and scouting reports. Some nights, they were lucky if they got back to their rooms by ten to begin studying.

Although most of the players went their separate ways off the field, many of them belonged to the Pi Eta, which was quartered in a three-story brick building on Boylston Street. On Saturday nights after the game, they gathered with their guests at "The Pi" to drink beer and dance. On Sunday afternoon, players convened in the basement to watch the NFL doubleheader on the club's color TV, while linebacker Gerry Marino and cornerback Mike Ananis prepared the ritual Pi Eta Sunday-night spaghetti supper in the kitchen. The two seniors had assembled the ingredients on Saturday morning before the game, getting up early to take the subway to Haymarket, where Marino, all four of whose grandparents had emigrated from Sicily, went from stall to stall, haggling in pidgin Italian as he selected tomatoes and peppers and onions and garlic, before heading to Capone's butcher shop for pork chops, short ribs, and ropes of hot sausage. On Sunday, Marino prepared the bolognese sauce; Ananis, the grandson of Lithuanian immigrants, was relegated to making the salad.

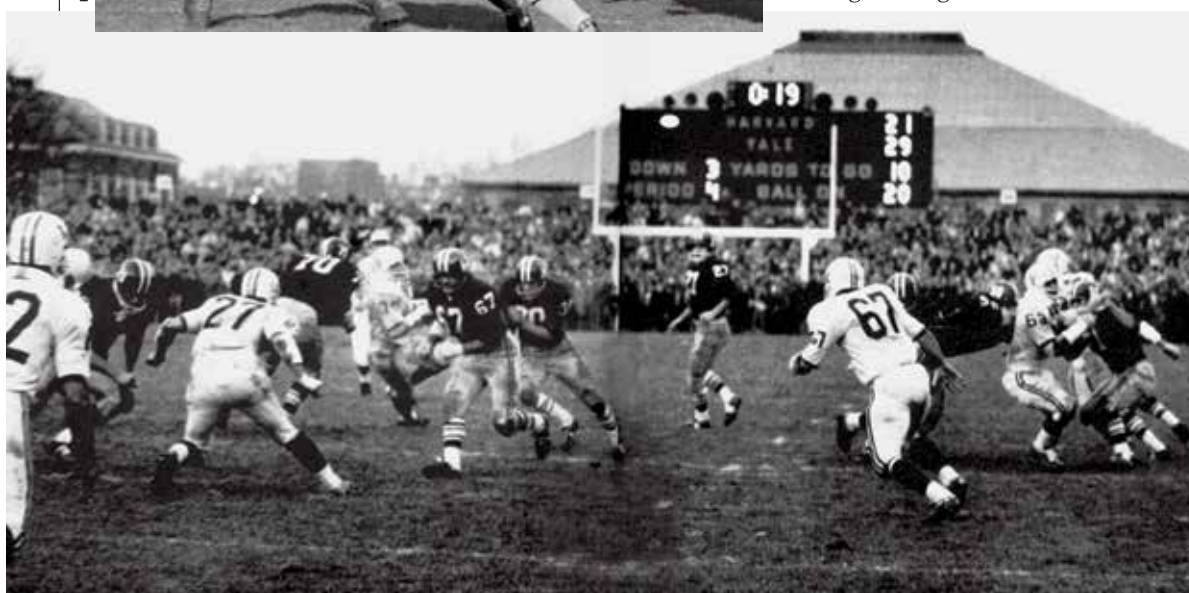
Ananis, another local boy—his father, a former All-American running back at Boston College, owned a Cambridge bar—was the kind of selfless player it took to make a team. The five-foot-nine senior had started at cornerback the previous year. In the Yale game, he had intercepted two Brian Dowling passes and was on the verge of intercepting a third when he slipped in the mud and gave up the winning touchdown bomb. This year, when he separated his shoulder in the final preseason scrimmage, he was devastated. But Ananis, for whom sports had been a refuge after his mother died of cancer when he was nine, decided that if he couldn't play, he'd do everything he could to prepare his replacement, sophomore Rick Frisbie: instructing him in practice, encouraging him from the sideline during games, going over his assignments with him during timeouts. He continued to custom-make T-shirts for new members of the Headhunters, as Harvard's kickoff team was known, staying up late at his Lowell House desk and painstakingly Magic Markering a skull skewered by a bloody knife over the word HEADHUNTERS in Hells Angels-style lettering, with the player's name inscribed on the skull's forehead.



In 1903, William James, speaking at the Commencement Dinner on "The True Harvard," suggested that people were drawn to the College, among other reasons, "because she cherishes so many vital

ideals, yet makes a scale of value among them; so that even her apparently incurable second-rateness (or only occasional first-rateness) in intercollegiate athletics comes from her see-

**Vic Gatto ran into trouble during the first quarter when he was tackled by Yale's Kurt Schmoke (later a Harvard Law School J.D. and the future mayor of Baltimore). In the fourth quarter, with 19 seconds left, Yale led by eight points.**





ing so well that sport is but sport, that victory over Yale is not the whole of the law and the prophets.” James wrote those words at a time when the football team’s fans were so numerous that Harvard had just begun building what was then the country’s largest stadium to accommodate them. Nonetheless, Harvard, where it was considered a virtue never to be caught caring too much about anything (especially Harvard), had long prided itself on its ability to keep athletics in perspective. When Yale scored its first touchdown in the 1934 Harvard-Yale game, Harvard students held up a placard that read “Who Gives a Damn?” By mid-century, Harvard students had given up writing fight songs in favor of writing satires of fight songs, like that composed in 1945 by sophomore Tom Lehrer (and rendered in hoity-toity Brahmin-ese):

Fight fiercely Harvard, fight, fight, fight,  
Demonstrate to them our skill.

Albeit they possess the might, nonetheless we have the will!

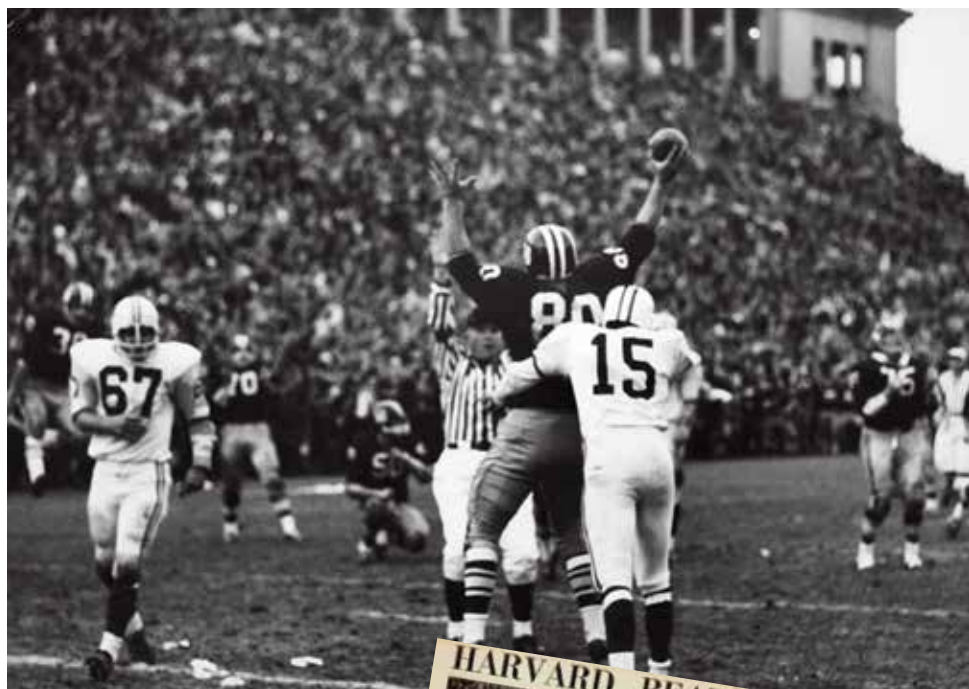
How shall we celebrate our victory?

We shall invite the whole team up for tea.

In the forties and fifties, prior to John Yovicsin’s arrival as coach, Harvard students may have had little choice but to feign being above it all because the team was so inept. In the sixties, the alumni still lived and died with the team, albeit quietly—“at Harvard it isn’t considered proper to show any emotion at a football game,” a player lamented—but the students who attended games viewed the proceedings with ironic condescension, as if they were observing a quaint, mildly amusing ritual from an earlier era. “I don’t mind if we lose, so long as we lose interestingly,” said one.

For the players, Harvard’s apathy took some getting used to. Most of them came from public high schools where football players were treated not merely with respect but with adoration. At Harvard, few people other than their roommates knew they played, and, if they did know, they weren’t likely to pay much attention. Harvard was full of people who were good at what they did, and the fact that what you were good at was playing football was considered no more worthy of veneration than singing for the Glee Club or writing for the *Advocate*, the college literary magazine. The players, while larger, on average, than their fellow students, didn’t dress much differently, and in most cases their hair was appropriately shaggy. They could walk the campus in virtual anonymity. On the Friday afternoon before the Dartmouth game, Vic Gatto was sitting in the hallway of Dillon Field House being interviewed by a writer for the *Globe*. Several passing students asked him for directions to the weight room. Not one of them recognized the captain of the undefeated Harvard football team.

If anything, being a football player at Harvard carried something of a stigma. Most of the players wouldn’t have been caught dead wearing their “DeeHa” (DHA: Department of Harvard Athletics) sweatshirts to class, lest they risk being dismissed as a jock (the adjective *dumb* was implied) who might not have been admitted had he been unable to catch a buttonhook or manhandle a quarterback. “I



**Pete Varney brandishes the “winning” catch as Gus Crim (30), Bob Dowd (70), Ted Skowronski (50), and Fritz Reed (75) react. At right, the Monday morning front page of *The Harvard Crimson*, immortalizing the quote of an anonymous undergraduate**



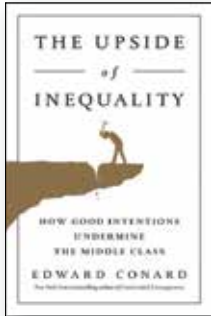
hate snobbery toward jocks,” observed Harvard sociologist David Riesman, who hardly did athletes a favor when he added, “The jocks at Harvard are no threat to anybody. They don’t even get the prettiest girls.”

In 1968, Harvard students were especially disinclined to get excited about football. Ever since the first football game had been played in 1869, the sport, with its elaborate strategy, precise formations, and unbridled violence, had been likened to war. For almost a century, football’s association with war had been embraced. During the sixties, however, that association was viewed with disdain, at least in Cambridge. The qualities football prized—discipline, conformity, aggression, and teamwork—were the antithesis of peace, love, and doing your own thing. Many students considered it frivolous or even immoral to cheer young men running up and down the field in mock battle when, on the other side of the world, young men were fighting and dying in earnest. Far better—and far cooler—to chant “HELL NO, WE WON’T GO!” in Harvard Yard than “HOLD THAT LINE!” at Harvard Stadium. More than a few students who attended the games were there less for the football than for the halftime show, in which the Harvard Band—irreverent, hip in a nerdy way, and decidedly antiwar—could be counted on to comment acidly on the issues of the day. The band’s antics infuriated many alumni, who believed that the stadium on a Saturday afternoon was one of the few places left where the world still seemed right side up, where Harvard still resembled the Harvard they had known.

# HOLIDAY READING LIST

A Harvard Magazine advertising supplement featuring books by Harvard alumni, faculty, and staff

# Harvard Authors' Bookshelf



## **The Upside of Inequality: How Good Intentions Undermine the Middle Class**

**Edward Conard, M.B.A. '82**

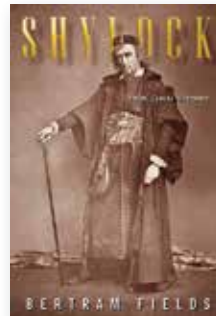
Top Ten *NY Times* Bestselling Author, Larry Summers: "a valuable contribution." [www.EdwardConard.com](http://www.EdwardConard.com)  
Available on Amazon, at local bookstores.



**B**

**Lee B. Silverman, M.B.A. '90**

B is a how-to, quality-of-life, self-help guide. The purpose of B is to help you and our planet. If enough people live in a positive way, the impact will be great. We hope you find B easy, fun, and helpful. Available on Amazon.



## **Shylock: His Own Story** **Bertram Fields, J.D. '52**

Now, Bertram Fields gives us Shakespeare's enigmatic Shylock's full story, his dangerous background, his loves and challenges, and his motivation for the demand of a pound of flesh. Get it at Amazon.



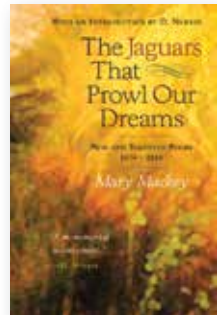
## **Gloriana: Exploring The Reign Of Elizabeth I** **Bertram Fields, J.D. '52**

A breathless account of Elizabeth's rise to power. Was she "The Virgin Queen?" Did she sanction murder? Fully illustrated in color. Get it at Amazon.



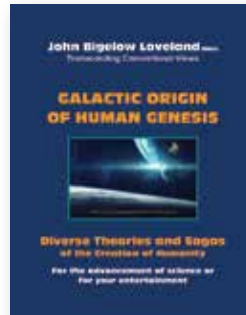
## **Destiny: A Novel Of Napoleon & Josephine** **Bertram Fields, J.D. '52**

Napoleon & Josephine. A story of loyalty, betrayal, and tempestuous love set against a sweeping background of intrigue, terror, and war. Get it at Amazon.

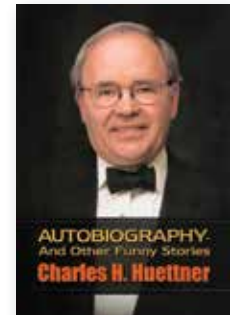


## **The Jaguars That Prowl Our Dreams: New and Selected Poems 1974-2018** **Mary Mackey '66**

"Beautiful poems with extraordinary range." – Maxine Hong Kingston, "A monumental achievement." – D.Nurkse. At [Spdbooks.org](http://Spdbooks.org) and Amazon.com



**Galactic Origin of Human Genesis**  
**John B. (Pell) Loveland '56, M.Msc.**  
Was life seeded from galaxies more advanced than ours? Can a broader view explain mysteries science was unable to solve? This illustrated book expands our horizon and entertains! [www.NewAncientSecrets.com](http://www.NewAncientSecrets.com)

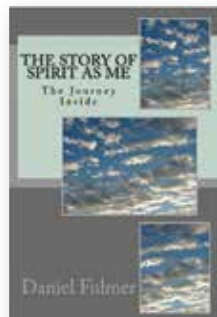


**Autobiography –  
And Other Funny Stories**  
**Charles H. Huettner, M.P.A. '85**  
White House Aviation Advisor on 9/11, transitioning between Presidents Clinton and Bush, touring the world with Buzz Aldrin and Neil deGrasse Tyson, etc. [www.thewordandthespirit.com](http://www.thewordandthespirit.com)



## **Turning Numbers into Knowledge** **Jonathan Koomey '84**

This award winner, written for beginning analysts & students, is "a lively, well-written, attractively packaged book on the art of critical thinking," says *Skeptical Inquirer*. Foreword by Prof. John P. Holdren.

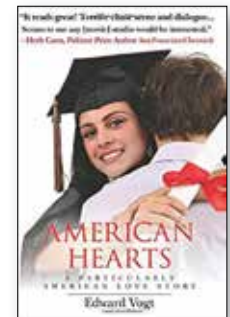


**The Story of Spirit as Me**  
**Daniel Fulmer, J.D. '62**  
Fulmer details a journey within a person toward discovery of life as spirit experienced in beauty, art, music, story, love, nature, and meditation or contemplation. Available on Amazon.com



## **The Reformer: How One Liberal Fought to Preempt the Russian Revolution** **Stephen F. Williams, J.D. '61**

Vasily Maklakov fought to advance the rule of law against adversaries left and right. His struggle is a guide for those seeking to liberalize authoritarian regimes today.

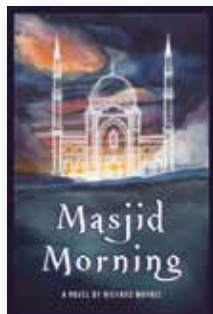


## **American Hearts: A Particularly American Love Story** **Edward Vogt, J.D. '68**

"It reads great! Terrific chase scene and dialogue...any [movie] studio would be interested"—Herb Caen, Pulitzer Prize-winning author, *San Francisco Chronicle*. Amazon Kindle e-book.



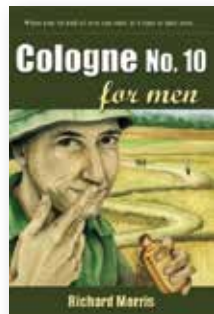
To purchase one of the books listed below, please visit the publisher's website, search amazon.com, or visit your local bookstore. To advertise **your** book in our next **Harvard Authors' Bookshelf** section, email: [classifieds@harvard.edu](mailto:classifieds@harvard.edu) or call 617-496-6686.



**Masjid Morning**  
**An Interfaith Romance**

**Richard Morris, M.B.A. '70**

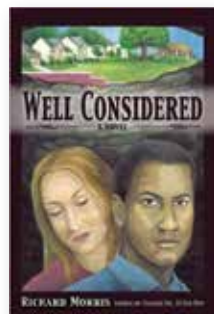
Amy and Atif fall in love while their families feud over the building of a mosque. Bookvana Award Winner: fiction: romance. International Book Award Finalist: fiction: romance.



**Cologne No. 10 For Men**  
**A War Satire**

**Richard Morris, M.B.A. '70**

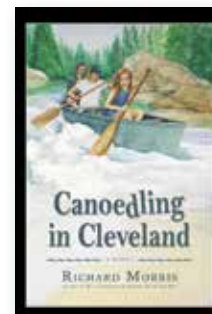
"A funny and serviceable satire about the gross rationalizations that propel war and peace" - Kirkus. "This is a superb novel of the Vietnam War ... the writing crackles with authenticity" - Writer's Digest.



**Well Considered**  
**A Social Justice Thriller**

**Richard Morris, M.B.A. '70**

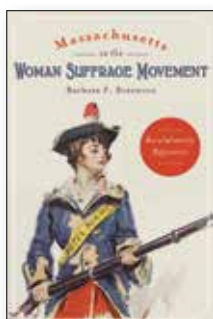
The lives of their ancestors collided a century ago and they collide again today ... weaving together the tales of two families, one white, one African American. "A multilayered thriller" - Kirkus Discoveries.



**Canoeing in Cleveland**  
**A Canoeing Adventure**

**Richard Morris, M.B.A. '70**

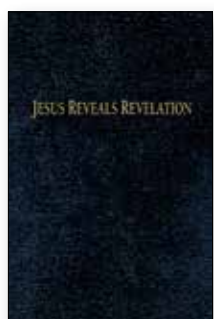
Canoeing the adults while canoeing the environmental pollution and racial divide of the sixties, plus a little canoeing! "...deserves a place in every middle and high school library" - Writer's Digest.



**Massachusetts in the Woman Suffrage Movement**

**Barbara F. Berenson '80, J.D. '84**

"Berenson focuses her spotlight on Bay State women who catalyzed the effort [and] makes a case for determination, perseverance, and patience to bring about necessary change." *Boston Globe*.



**Jesus Reveals Revelation**

**Charles H. Huettner, M.P.A. '85**

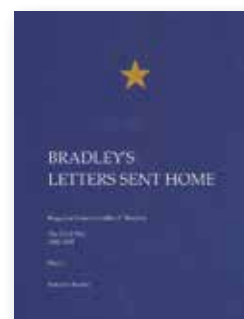
Prophecy becomes clear by re-ordering it to align with the Gospel text. Life's basic questions are answered. See current events and your life in a new light. Amazon.com and [www.theVWordandtheSpirit.com](http://www.theVWordandtheSpirit.com)



**Winds Beneath My Wings**

**Royce Moser, Jr., M.D. '61**

A chance meeting at Harvard with Ross McFarland, Ph.D., leads to careers as a decorated USAF flight surgeon and colonel and as a leader in preventive and occupational medicine. Available on Amazon.



**Bradley's Letters Sent Home**  
**The Civil War 1861-1865**

**Robert Bradley, M. Arch. '66**

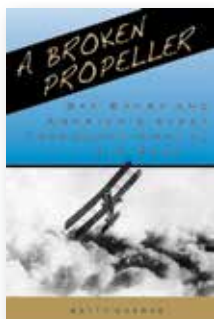
General Bradley writes letters home in eloquent style with descriptions not seen in the Civil War - Chicago Legion & Western Theater [robbtbarch@outlook.com](mailto:robbtbarch@outlook.com) - on Amazon.



**Triumphs of Experience: The Men of the Harvard Grant Study**

**George E. Vaillant '55, M.D. '59**

In the longest longitudinal study of human development ever undertaken, Vaillant follows adolescents into their nineties. Lives continued to evolve and often become more fulfilling after 50.



**A Broken Propeller**

**Betty Bagby Goerke '52**

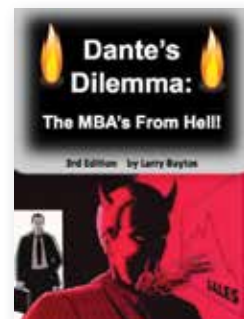
In 1919, 59 pilots in open cockpit planes competed in a round trip race that began at both San Francisco and Long Island. Pilots battled fog, snow, and ice. Only eight, including Goerke's father, finished. Available on Amazon.



**Mindfulness: A Better Me; A Better You; A Better World**

**Annabel Beerel, Ph.D., and Tom Raffio '78, FLMI**

Explains how to build mindfulness into your workplace culture. The Bookery (Manchester, N.H.); Gibson's Bookstore (Concord, N.H.); or Amazon.



**Dante's Dilemma: The MBA's From Hell!**

**Larry Baytos, M.B.A. '61**

See two headstrong Halberd MBAs have their careers and strategies thwarted by a sexual harassment scandal, hostile takeover gone awry, a bumbling board, executive greed, and more. Amazon digital.

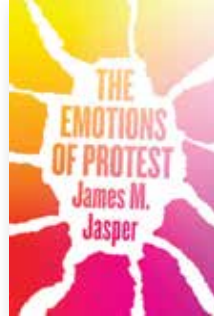
# Harvard Authors' Bookshelf



**There Are No Do-Overs: The Big Red Factors For Sustaining a Business Long Term**

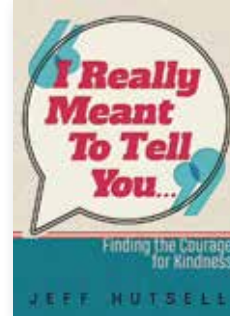
**Tom Raffio '78, Dave Cowens, and Barbara McLaughlin**

Insight on creating a winning team at the office by reviewing lessons from the basketball court. Available at Amazon.com.



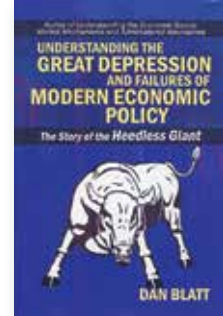
**The Emotions of Protest**  
**James M. Jasper '79**

A sociologist looks at the many effects (good, bad, and unavoidable) that emotions have on politics, especially at how they shape our long-run moral commitments and group loyalties. Available on Amazon.com



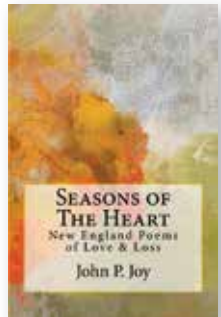
**"I Really Meant to Tell You..."**  
**Jeff Hutsell, M.B.A. '78**

A book that helps us understand that "words matter" and that NOW, more than ever, the world needs kind words. Learn why we don't say them and why we need to through use of personal anecdotes.



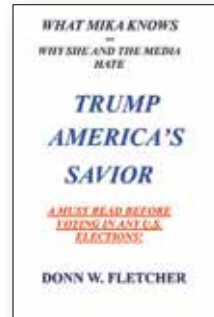
**Understanding the Great Depression and Failures of Modern Economic Policy: The Story of the Headless Giant**  
**Dan Blatt, LL.B. '62**

This fact book and analysis clears away the myths that various ideologues and interest groups use to cloud understanding.



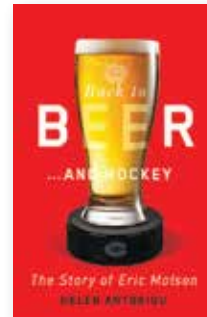
**Seasons of The Heart: New England Poems of Love & Loss**  
**John P. Joy '70**

Short lyric poems tracking the emotional trajectory of the New England heart, from romance, love, and loss, through marriage, family, and parting. Available on Amazon.com and Barnes & Noble.com.



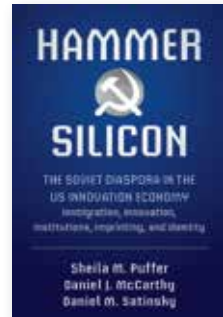
**What Mika Knows**  
**Trump America's Savior**  
**Donn W. Fletcher, M.B.A. '70**

Details of America's problems with immigration, diversity, education, and trade, destroying our culture, society, and economy in 2018 President Trump is endeavoring to resolve. \$10.95 at Amazon.



**Back to Beer...and Hockey**  
**The Story of Eric Molson**  
**Helen Antoniou, M.P.H. '97**

A candid, in-depth look into Eric Molson's journey from behind-the-scenes brewer to 6th-generation leader of North America's oldest brewery and third largest in the world.



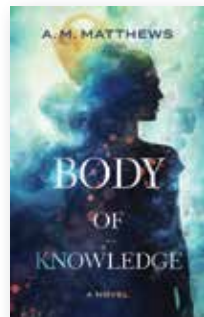
**Hammer & Silicon**  
**Daniel J. McCarthy, D.B.A. '63 with S. Puffer & D. Satinsky**

A deep look at the contributions of talented immigrant technical professionals from the former USSR to US innovation based on 157 personal interviews in Silicon Valley & Boston-Cambridge.



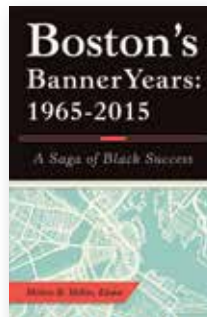
**Doomsday Revenge**  
**W.K. Bishop, J.D. '66**

U.S. lawyer learns of pre-1066 hoard recently dug up in English village his Saxon ancestor owned before Norman Conquest. He seeks compensation for confiscation of estates by William the Conqueror. 5 star review at Amazon.



**Body of Knowledge, a Novel**  
**A. M. Matthews, M.B.A. '77**

A book you can't put down as you enter the world of Susan Glasser, a researcher, who is trying to figure out what is happening after she makes a biotechnology discovery. 5 Star Rating! Order Amazon & bookstores, visit [www.ammatthews.com](http://www.ammatthews.com)



**Boston's Banner Years: 1965-2015**  
**A Saga of Black Success**  
**Editor: Melvin B. Miller '56**

A repudiation of the news focus on black poverty even while Boston became the incubator of black achievement, progress, and prosperity. Available on Amazon or Banner: [bit.ly/banneryrs](http://bit.ly/banneryrs)



**Darwinian Nature and Artistic Texts: Essays on Making/Unmaking**  
**Allan Christensen '62**

Antagonisms and complementarities between material Nature and the projects of human performativity and textuality in the struggle for survival. Available for €23 on [amazon.co.uk](http://amazon.co.uk) & [bookdepository.com](http://bookdepository.com)



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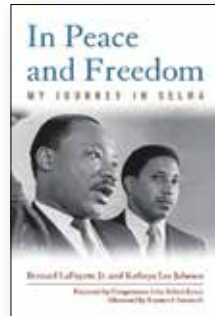


**Empowering English Language Learners: Successful Strategies of Christian Educators**

*Contributing authors:*

**Julia C. Davis, Ed.M. '73 and Seong H. Park, Ph.D. '09**

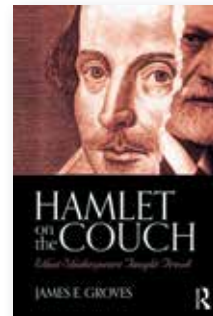
*Edited by: Jeanne C. DeFazio and William David Spencer*



**In Peace and Freedom: My Journey in Selma**

**Bernard LaFayette Jr., Ed.D. '74 and Kathryn Lee Johnson**

LaFayette's memoir from the Alabama Voter Registration Project to the Selma-to-Montgomery marches. Available on Amazon.com.



**Hamlet on the Couch**  
**James Groves '68, M.D. '72**

Weaves a close reading of Shakespeare's *Hamlet* with a large variety of contemporary psychoanalytic and psychological theory, looking at the interplay of ideas between the two. Available on Amazon.



**Dirty Science**  
**Bob Gebelein '56**

Establishment scientists assert that there is no reality beyond the physical. This has not been proven, so they use unscientific methods to block whole dimensions of knowledge, mental and spiritual. Download Chapter 1 free at [dirtyscience.net](http://dirtyscience.net)



**We Can Do It: A Community Takes on the Challenge of School Desegregation**

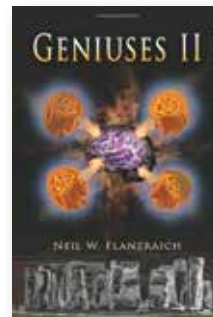
**Michael T. Gengler, J.D. '69**

Despite Brown, the South kept separate white and black schools until 1968. The author tells of gains and losses as Gainesville, Florida, unified its schools.



**Genres M lange Deuxi me**  
**Edward R. Levenson '63**

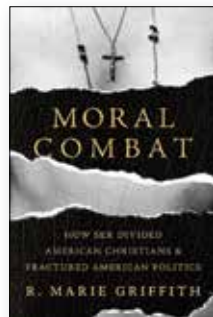
Humor, Word Play, Personae, Sonnets, Art, Fiction, Memoirs, Reconstructing Judaism, Reviews, Interpretation, Genealogy. The writings range from Scripture to Talmud to Shakespeare to discussion about modern authors.



**Geniuses™ II**

**Neil W. Flanzraich '65, J.D. '68**

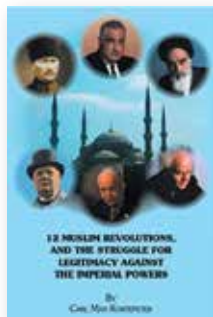
In the second novel in this sci-fi series, Roger Reynolds and his family are being attacked by a powerful, unknown evil Genius, who has caused the death of millions over the centuries. Will Roger be able to defeat the villain and save the world?



**Moral Combat: How Sex Divided American Christians & Fractured American Politics**

**R. Marie Griffith, Ph.D. '95**

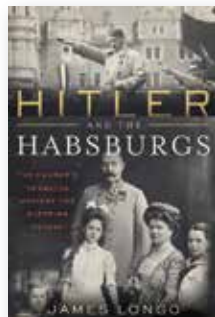
Conflicts over sexual morality, feminism, and gender have riven U.S. religion and politics for a century, serving as proxy struggles over the fate of the nation itself.



**12 Muslim Revolutions, and the Struggle for Legitimacy Against The Imperial Powers**

**Carl Max Kortepeter '50, Ph.D.**

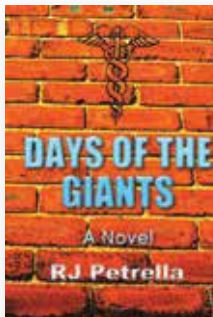
A broadly encompassing study of the medieval and modern history of the central lands of Islam over a period of centuries. Available on Amazon.com



**Hitler and the Habsburgs: The Fuhrer's Vendetta Against the Austrian Royals**

**James Longo, Ed.D. '94**

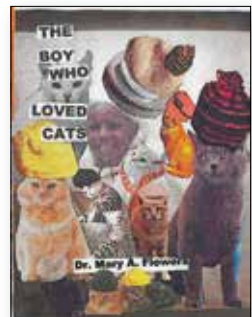
During five youthful years in Vienna, Adolf Hitler's obsession with the Habsburg family turned into a vendetta leading to war and the Holocaust.



**Days of the Giants**

**R.J. Petrella, Clinical Instructor, H.M.S.**

A young doctor in Boston who is committed to public medicine has to decide how far he is willing to go for his beliefs about the field. Eric Hoffer Award Nominee for E-book Fiction. Amazon.com



**The Boy Who Loved Cats**  
**Mary A. Flowers, G '74, M.D. '78**

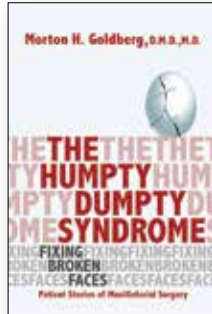
This book is intended to teach diversity, acceptance, and tolerance with a common theme that there is only one "race"—The HUMAN RACE. Publisher: Booklogix, 1204 Alpharetta Rd., Alpharetta, GA. 470-239- 8547.

# Harvard Authors' Bookshelf



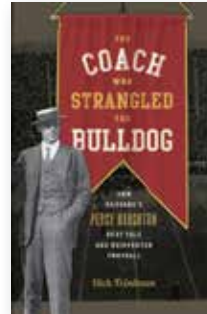
## **A Grand Affair**

**David W. Beer '56, M.Arch. '59**  
Transforms the way we see hotels. An insider's view of what makes for a successful hotel. The author also provides quirky anecdotes about the adventures and misadventures he experienced while traveling the world.



## **The Humpty Dumpty Syndrome: Fixing Broken Faces - Patient Stories of Maxillofacial Surgery**

**Morton H. Goldberg, D.M.D. '58**  
Dr. Goldberg's memoir begins at HMS, where an epiphany launched a career spent repairing facial bones damaged by trauma, disease, or malformation.



## **The Coach Who Strangled the Bulldog: How Harvard's Percy Haughton Beat Yale and Reinvented Football**

**Dick Friedman '73**  
Early-day playbooks chronicle the Crimson's seminal role in the birth of big-time football. Available on Amazon.



## **Black Eye**

**Sharon Dennis Wyeth '70**

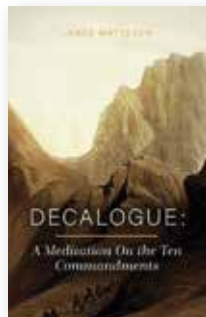
Poems with themes of domestic violence and racial identity. Wyeth is a Cave Canem poet. Available at Finishing Line Press or Amazon. "What was hidden and shadowed by ghosts...emerges in bruising, burning race and sex." - Francis Klein



## **Smart & Savvy: Negotiation Strategies in Academia**

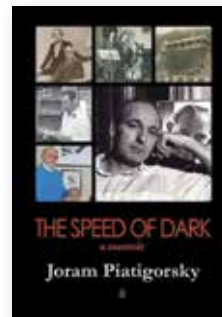
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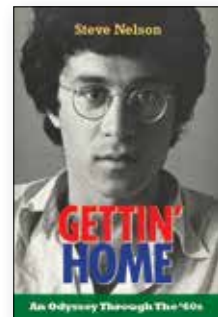
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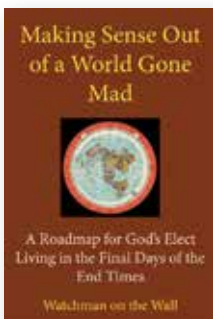
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# Montage

Art, books, diverse creations



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**In the Metropolitan Opera's scene shop, Sarah Meyers stands calmly next to a monster's oversized snout.**

the performers—and the interred. To be inside is to forget the outside, which was exactly what Meyers—slinking down the length of the central tunnel, obscured save for the lamp in her hands—was after.

This was not, as Kallor quipped, her “first rodeo in a crypt.” (Two years earlier, he

had asked her to direct his setting of Poe's horror story in a crypt in Harlem.) Meyers, a director at the Metropolitan Opera since 2006, thrives in the dark. For her, the dark is more than just the absence of light—it is also the presence of what lies beyond the mind's grasp. Her staging of “Tell-Tale” features multiple pulsing lights encircling the space, representing a heartbeat that grows from nothing to brightness. “Sometimes I put things in, and I'm happiest if not everyone picks up on them,” she says. “I think it affects them whether or not they know it.”

Meyers encountered the darkness early, reading “The Tell-Tale Heart” when she was around nine. It terrified her, “chang[ing] the energy around me.” While earning her 2016 Ph.D. in theatre at Columbia, she dissected the term for what she had felt upon finish-

## Darkness Visible

*Opera director Sarah Meyers doesn't want you to notice everything.*

by JENNIFER GERSTEN

**O**N AN August evening at Brooklyn's Green-Wood Cemetery, having hiked past the lawn concert of dirgeful folk music—an audience of couples propped against each other as though they had renounced their spines—opera director Sarah Ina Meyers '02, composer Gregg Kallor, and lighting designer Tlaloc López-Watermann awaited the cemetery patrol car that would deposit them at the Catacombs. Minutes later Meyers, whose hoodie, featuring a print of wings

on the back, gave her the appearance of an off-duty angel, was peering into the damp, 150-year-old vaults with a flashlight. In two months' time, this would be the location for Kallor's operatic settings of *Frankenstein* and “The Tell-Tale Heart.”

Most opera audiences sit at some remove from the action on stage. The world of the opera, such an arrangement implies, is distinct from the world beyond. The catacombs, however, make that division marginal, putting the audience just feet from

O P E N B O O K

# Medicine, Minus Mythmaking

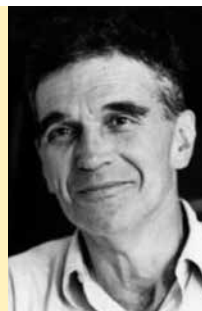
psychiatrist Robert Coles '50 met Williams as an undergraduate, the encounter changed his life. It set him on the path to training as a physician—and long-time professor at Harvard. (Among the sharp wisdom his mentor gave him: “Look, you’re not out on a four-year picnic at that medical school, so stop talking like a disappointed lover.”) Coles wrote in the introduction to the 1984 edition:

**For years** I have been teaching these doctor stories to medical students, and during each class we all seem newly awakened—encouraged to ask the important whys, consider the perplexing ifs. The stories offer medical students and their teachers an opportunity to discuss the big things, so to speak, of the physician’s life—the great unmentionables that are, yet, everyday aspects of doctoring: the prejudices we feel (and feel ashamed of),

the moments of spite or malice we try to overlook, the ever loaded question of money, a matter few of us like to discuss, yet one constantly stirring us to pleasure, to bedeviling disappointment in others, in ourselves. What, in fact, that is really important has Williams left out? Nothing, it seems...

He extends to us, really, moments of a doctor’s self-recognition—rendered in such a way that the particular becomes the

**New Directions** has reissued *The Doctor Stories*, which collects medical writings by William Carlos Williams—short fiction, poems, and an autobiographical excerpt—to get at the heart of his dual career in letters and in medicine. When the prolific writer and child



Robert Coles

universal, and the instantly recognizable: the function, the great advantage, of all first-rate art. And not to be for-

gotten in this age of glib, overwrought formulations, of theories and more theories, of conceptualizations meant to explain (and explain away) anything and everything, he brings to us ironies, paradoxes, inconsistencies, contradictions—the small vignette which opens up a world of pleasurable, startling, or forbidden mystery.

William Carlos Williams



**The 2018 edition** also includes a new preface by one of today’s preeminent doctor-writers, Atul Gawande, M.D. '94, M.P.H. '99, of Brigham and Women’s Hospital and

*The New Yorker*. (Gawande, also a professor of surgery and of health policy and management, holds another role the poet couldn’t have imagined: CEO of a new healthcare company formed by Amazon, JPMorgan Chase, and Berkshire Hathaway.) He recalls encountering this work for the first time:

**Medicine is** at its heart about a relationship between people. One person is forced by a need, a physical vulnerability, to turn to the other. And that other person has—what? Ostensibly knowledge, experience, skill, compassion. This is where William

Carlos Williams gets interesting.

Doctors are mainly portrayed in literature as saints or idiots. But Williams saw in his relationships as a local doctor for the town of Rutherford, New Jersey, in the early half of the twentieth century, something more complicated and, often, disturbing. That is what drew me in when I first came across this collection of sto-

ries and poems at my medical school bookstore when I was a student. The doctors Williams depicted in these fictions could be so badly, so appallingly human—capable of tenderness and love, yes, but also cruelty, fury, violence, ugliness—I read them as if between my fingers. He stripped away medicine’s pretense and mythmaking. The doctor Williams felt himself to be was no better or worse than his patients—as prone to prejudice and pride and idiocy, yet in a position of responsibility, and expected, one way or another, to live up to it.

Some succeed here. Some fail. None are heroes. For me, still green and uncertain, that was an unexpected comfort.



KELLY DAVIDSON

Atul Gawande

ing Poe’s tale: the *uncanny*—the physical sensation that the mind is at a loss, occurring when the boundary between reality and fantasy is shown to be permeable.

For Meyers, opera has been a means of examining the uncanny into adulthood. She describes working on certain productions as akin to being possessed by them. “Some shows...elevate me, but I work on others that literally start to infect my daily life”—like Alban Berg’s *Wozzeck*. “There is so much unnecessary suffering, so much hurt...I really think

that it starts to reprogram my brain a bit.”

When Meyers was 14, her parents took her to the Met’s performance of *Madama Butterfly*. They suspected their daughter, a self-described “emotional addict,” might enjoy herself. Afterward, she says, “I couldn’t speak. I felt that my soul had been lit on fire.” She considered a conservatory education in performance, but chose Harvard for the Dunster House (now Harvard) Opera program that she could explore alongside her academic coursework.

Stage fright led her away from the spotlight and toward a directing class with the American Repertory Theater’s Marcus Stern, where she discovered her love of working backstage. During her double concentration in music and philosophy, she directed six operas. “I ended up in the field because I refused to make a choice,” she recalls. “I didn’t want to just be in theater. I didn’t want to stop reading about [other subjects]. Opera kept the door to my curiosity as widely open as possible.”



After Harvard, Meyers began a directing internship at Wolf Trap Opera Company, a launchpad for emerging artists; next came an assistantship with Francesca Zambello, artistic director of the Washington National Opera and Glimmerglass Festival. She received her first call from the Met in 2004, but a scheduling conflict forced her to turn the company down. In 2005, the Met called again, this time about assisting Julie Taymor on her non-Met opera *Grendel*. She began working regularly at the Met in 2006. Six days a week and sometimes more, she is on call for her dream job, but she also takes on freelance projects, including Kallor's operas.

To direct, after a fashion, is not only to be possessed by, but also to possess the work at hand. For Meyers, that process of leaving her mark resembles an "archaeological dig" through text, music, and character. She

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says of working on classics like *Marriage of Figaro* that “creating something new when you have that much cultural memory weighing on you is hard. But there’s something to be said for experience, because over the course of those 15 versions [of *Figaro*], you learn a great deal.”

With new operas, she explains, “I have a strong obligation to help [composers] achieve their vision, because it’s the first iteration anyone will ever see.” Before Kallor’s operas could open at Green-Wood, Meyers needed to untangle a few knots. The cata-

combs lack electricity, making lighting difficult. Their structure is unfriendly to easy entry and exit—most bodies that enter are there for an extended stay—so she had to devise ways to go in and out safely. But the challenges are the price for an apt, adaptable space. In the novel, Frankenstein’s monster is assaulted by light and sound at birth; the gloomy catacombs will enable Meyers to give her audience a taste of that. “The environment needs to be an integral part of the story, an equal character,” she explains. “Directing this show in the right way, we’ll

bring the fantastical around every person who will see it.”

By any given opening night, a reluctant Meyers has stopped tinkering—the show is what it is. She’s sitting way in the back of the space, or even standing, in case she needs to leave. “I clench my seat and make all sorts of funny noises as the show is happening, to the extent that my husband won’t sit next to me anymore.” Nobody is paying her any mind, though. A story is happening on stage, with designs on following them home.

## Coming Apart Together

*The propulsive intensity of Shane McCrae’s poetry*

by LYDIALYLE GIBSON

**L**IKE MANY WRITERS, Shane McCrae, J.D. ’07, remembers clearly when he first took an interest in words, when the urge—and then the need—to write first grabbed him. It happened all at once, on October 25, 1990. He was 15 years

old, living in Aloha, Oregon, and that afternoon his high school screened an after-school special, about a young man who committed suicide. One warning sign, the film explained, was that he’d been reading poetry. “A lot of Sylvia Plath,” McCrae recalls. In a funeral

scene, one character quoted from Plath’s “Lady Lazarus”: “Dying / Is an art, like everything else. / I do it exceptionally well.” Those lines went through McCrae like an electric current. He wrote eight poems that day. By the next year, he’d decided to become a poet.

He’s now an “alarmingly prolific” one, as a reviewer put it. In the past seven years, McCrae, a graduate of the Iowa Writers Workshop who teaches creative writing at Columbia, has produced six books and three chapbooks; 2017’s *In the Language of My Captor*, was a National Book Award final-

ist. His newest collection, *The Gilded Auction Block*, will be released in November by Farrar, Straus and Giroux. “Every time I’ve published a book, I’ve thought I should slow down, but I honestly don’t know how,” he says. “It doesn’t really feel so fast to me. My experience is, lots of silence punctuated by occasional stretches of happiness during which I’m writing.”

The velocity of his output is matched by a propulsive intensity. His poems hurtle down the page, in fragments and echoes and dislocations, communicating amazement or horror or hunger or vulnerability with brutal precision. His syntax doubles back on itself; words are fractured, lines interrupted; sometimes the whole enterprise races to a halt. His poem “Claiming Language” ends this way:

I want a different language / Lord not  
a claiming language / I want a language  
like the language Lord  
our bodies use to free each other

“McCrae writes as though he’s trying to stitch the world back together,” critic Jonathan Farmer suggested in a 2015 *Slate* review.

Perhaps he is. McCrae’s poems often revisit his childhood. When he was three years old, his white grandparents kidnapped him from his black father—whom he would not see again until he was 16—and raised him to believe that his father had abandoned him. They denied that he was black, even as they punished him for his blackness (“I always knew,” McCrae says now. “There’s a kind of dual consciousness....I knew it, but also didn’t know.”). His grandfather was a violent and physically abusive white supremacist; McCrae’s poetry recounts sexual abuse by other boys.

By the time he and his classmates watched that after-school special on suicide, McCrae

Shane McCrae



Photograph by Robert Adam Mayer



O P E N B O O K

# The Weight of Scale

**In *Scale & the Incas*** (Princeton University Press, \$65), Andrew James Hamilton, Ph.D. '14, examines the role of size—manifest in tiny *conopas* (hand-held idols) and massive stonework—in the art of this vanished South American civilization. Scale, he argues, undergirded Inca thought. It was how they conceptualized key relationships: between life on earth and celestial constellations; the emperor and the sun; far-flung populations and the capital. Color plates, which the author hand-drew in pencil, watercolor, and gouache, illustrate his narrative with lush precision.

A Getty/ACLS Fellow who will become associate curator of art of the Americas at the Art Institute of Chicago this spring, Hamilton begins the book with this enigma of anthropology:

**The storerooms** of the Harvard Peabody Museum are filled with towering totem poles and tent posts, elongated dugout and birch bark canoes, and massive casts of stelae. The collection is at once a sprawling repository of art and industry and a micro-cosmic encapsulation of it because of the teaching museum's vast size relative to other institutions and the staggering quantity of objects humans have produced. Amid this panoply of evidence of the ways civilizations have thought and wrought, strived and thrived, a clutch of diminutive Andean artifacts raises outsized questions about the ways societies conceptualize, perceive, and interpret scale.

Because the objects are so small—only a few centimeters long—curators have augmented their size. They have been grouped together, nestled into foam supports, and placed inside larger boxes. Removing a gray-blue lid, many of the contents may look like silver-colored wires, perhaps sewing needles... The two dozen burnished objects present unusably small versions of ancient Andean tools for spinning and weaving. There is even an intricate loom featuring a repoussé-chased textile. Although the shapes of the original implements were ergonomically developed to be manipulated by hands, these smaller, denser objects

forge new relationships with human bodies. Holding any of these minutely crafted but seemingly useless tools, it is hard not to wonder: *what were their makers thinking?*

Indeed, the logic or function of these objects is unclear. They were purchased from a dealer in Lima in 1947 with no documentation of where they came from or how they were found. They can be loosely attributed to the north coast of Peru after the year 1000, because of the iconography on the metal weaving. When the enigmatic cache arrived at the Peabody Museum in 1948, the registrar who accessioned them had to decide what to officially call them. With little evidence to analyze beyond their physical forms, they were dubbed a “child’s silver toy loom and parts thereof.” Because their scale meant they could not function as actual tools, the most plausible explanation—at least to a modern viewer—was that they were pretend or make-believe tools reduced in scale to fit a child’s hands. What is critical to understand about this classification, however, is that other toys and things broadly consistent with modern Euro-American notions of childhood are not common in the Andean archaeological record, let alone ones made of valuable silver. This would-be rationalization was perhaps as illogical as the objects’ scale in the first



**From the Peabody Museum collections, a reduced-scale macaw-feather fan—a burial offering—and its larger model, a real fan**

place. And yet, in spite of this contradiction, many remain labeled this way.

The fundamental significance of this episode—simple as it may be—is that the scale of an object communicated something to a viewer. Moreover, it potentially communicated different things to different viewers based on their cultural backgrounds. The thousand-year-old message that the registrar believed was successfully received was more likely something lost in translation.

was five years into a “serious existential commitment” to give up on life. He had failed every grade from the sixth grade on. Hearing Plath, though, a world opened. He became a regular at the school library, poring over books about poets’ lives, reading Ann Sexton, Linda Pastan, and, of course, Plath. “I became really profoundly obsessed,” he says. “I had this idea that poetry was either going to be the key to the rest of my life, or there just wasn’t going to be a key.”

He didn’t finish high school. At 18, McCrae

became a father and earned his GED. At 19 he and his first wife married. (He now lives with his current wife, Melissa, and their 8-year-old daughter, and is close to his two children from previous marriages.) At 21 he started community college and afterward transferred briefly to the University of Oregon, where he solidified a budding interest in the early canon. “It turns out that my favorite poetry is Elizabethan and Renaissance English poetry,” he says. “Edmund Spenser’s *The Faerie Queene* has been necessary to me, to my conception of

myself, of the world, of art.” For all its radical syntax and raw emotion, McCrae’s poetry adheres to metrical strictures that date back 500 years: “I had this rule that I would not do anything metrically that Sir Philip Sidney”—who wrote *The Defence of Poesy* in 1579—“would not have recognized as valid.”

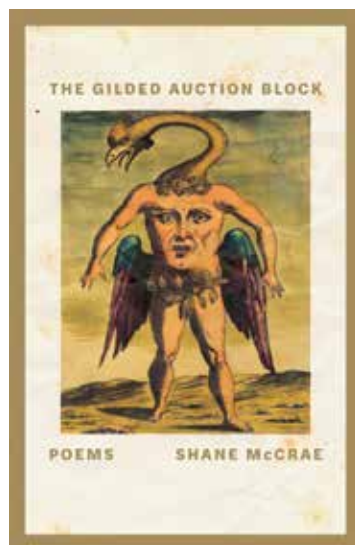
McCrae finished his undergraduate degree at Linfield College, a small liberal-arts school with a creative-writing major, and from there went to Iowa’s M.F.A. program and on to Harvard Law School (“I was good

at logic-ing," he says, "and I thought I might become a lawyer"). While in Cambridge he took Boylston professor Jorie Graham's poetry workshop, which transformed his writing from free verse "that read like everybody else's," to a style that felt truer; its strangeness cracked open something deep and abundant. "That's when I started to write much more quickly."

Historical consciousness weighs on all McCrae's poetry, worlds burdened by the presence of an immutable past, and questions about how to live with that. His 2013 book, *Blood*, is a collection of slave narratives, searingly rendered in the first-person. "Who do I got to kill / to get all the way free," asks the book's final poem, "After the Uprising." *The Gilded Auction Block*, the newest volume, considers life in the age of Donald Trump ("Sonnet for Desiree Fairooz Prosecuted for Laughing at Jeff Sessions' Confirmation Hearing," is the title of one poem), but

also the long history that made the age of Trump possible ("Remembering My White Grandmother Who Loved Me and Hated Everybody Like Me," is another). Several poems address an "America" that seems at times imaginary: the American dream, the American idea, "the America that America sees when it looks in the mirror," he says. The 40-page "Hell Poem" considers "our capacity for accepting and normalizing the terrible."

The book ends with a poem called "After the Skinny Repeal is Voted Down"—a reference to last year's Senate attempt to repeal the Affordable Care Act—in which the speak-



er overhears four strangers at a Wendy's talking about their grandchildren's lives: "I breathe the words they say to each other / We live and die apart together."

McCrae sees a new golden age of political poetry dawning now, intertwined with confessional poetry. "It has to do with identity," he explains; poets from marginalized backgrounds "are asserting the right to confess identity-based harm they have suffered,

or celebratory joy. They are asserting the value of their stories." And like McCrae, they are finding that their words have power.

## Off the Shelf

Recent books with Harvard connections

**The Schoolhouse Gate: Public Education, the Supreme Court, and the Battle for the American Mind**, by Justin Driver, J.D. '04 (Pantheon, \$35). Lest anyone forget why the Supreme Court matters, Driver—now Wyatt professor of law at Chicago, and formerly a clerk for justices Stephen Breyer, LL.B. '64, and Sandra Day O'Connor (the 2009 Radcliffe Institute medalist), and before that for might-have-been justice Merrick Garland '74, J.D. '77—has crafted a definitive analysis of the issues it decides in schooling: racial segregation, students' freedom of expression, corporal punishment, the proper realm for religion in public life, and more. The treatment is thematic, rather than chronological, so lay readers may have to work a bit. But Americans can assume their own divisions on such matters will continue to reach, and be ruled upon, by the nine justices; this is an important guide.

**Law's Wars: The Fate of the Rule of Law in the U.S. "War on Terror,"** by Richard L. Abel '62 (Cambridge, \$74.99). Even weightier is this exhaustive reference

by the Connell Distinguished Professor of law emeritus at UCLA. Addressing detention, waterboarding, targeted killing, and more, the book summons up Abu Ghraib, Guantánamo Bay, and contemporary matters like the civilian casualties of targeted drone strikes and the continuing bombing in Yemen: issues, and places, many people prefer to put out of mind, but of immediate relevance as the nation deploys unconventional forces, and means, in hidden combat around the globe today.

**The Second Creation: Fixing the American Constitution in the Founding Era**, by Jonathan Gienapp (Harvard, \$35). And while we have the Constitution in mind....The author, assistant professor of history at Stanford, looks underneath the contemporary assumption that the drafting and ratification of the Constitution more or less established the national playbook. Instead, he explains, its meaning, application, and interpretation emerged from uncertainty during the first critical decade of governance. Hence the "fixing" of the subtitle, and the powerful suggestion that traits seen today as innate and originalist, cannot in fact be anything of the sort.

**Civilizing Torture: An American Tradition**, by W. Fitzhugh Brundage, Ph.D. '88

(Harvard, \$35). Brundage, the University of North Carolina's Umstead Distinguished Professor of history, finds an enduring dualism in the national fabric: abhorrence of Old World barbarity and torture, and ready willingness to resort to it at times of crisis, from the early Indian wars to Civil War prisons to the continuing War on Terror. The debates reflect "certainty in American exceptionalism." Brundage shows they are at odds with the history.

**Outbreak Culture: The Ebola Crisis and the Next Epidemic**, by Pardis Sabeti, professor of organismic and evolutionary biology and professor of immunology and infectious diseases, and Lara Salahi (Harvard, \$25.95). Gene-sequencer (and guitarist: Harvard Portrait, May-June 2009, page 49) Sabeti, who played a lead role in sorting out the epidemic that erupted in West Africa in 2014, here teams with a journalist to address the systemic issues that interrupted the flow of information and expertise to the health-care workers engaged in fighting the outbreak—for some of those workers, at the cost of their lives.

**Jerome Robbins: A Life in Dance**, by Wendy Lesser '73 (Yale, \$25). Displaying anew her broad critical range, the founding editor of *The Threepenny Review* crafts a suc-



# The Devil and Philip Johnson

A “star-chitect” as P.T. Barnum

by SPENCER LEE LENFIELD

PHILIP JOHNSON '27 ('30), B.Arch. '43—the celebrated architect of the former Four Seasons restaurant in Manhattan's Seagram Building, the AT&T Building (now 550 Madison Avenue), and his own Glass House residence—grew obsessed as an undergraduate by Nietzsche's vision of super-men who could transcend morality to live life as art. His own life, as written in Dallas-based architecture critic Mark Lamster's new biography, *The Man in the Glass House: Philip Johnson, Architect of the Modern Century*, reads like an Ayn Rand plot rewritten by Henry James. Not only was Johnson born into wealth (his father was the first

legal counsel for Alcoa) and blessed with a handsome face, he had connections to high society and a gift for charismatic self-marketing that repeatedly saved him from his own worst transgressions.

The most serious of these, sympathizing with the Nazis and working to bring about a kind of American fascism throughout the 1930s, would dog Johnson throughout his life, even as his powerful friends did their best to keep such rumors in abeyance. Lamster is unequivocal about these charges: the full evidence shows Philip Johnson was “an unpaid agent of the Nazi state”—unpaid only because he was so rich he didn't need

German money.

Nevertheless, Johnson died in bed of natural causes at age 98 in 2005, a revered if controversial member of a profession he had helped transmute into high art: proof that money and charm can conceal all manner of sins, and perhaps buy more than one's fair share of happiness as well.

THERE ARE two schools of thought on Johnson's dalliances with the Nazis, the populist Louisiana politician Huey Long, and the anti-Semitic Roman Catholic priest Father

*The Man in the Glass House: Philip Johnson, Architect of the Modern Century*, by Mark Lamster (Little, Brown, \$35)

cinct life, at his centenary, of the acclaimed choreographer—who “may well have been the most hated man on Broadway.”

**Tall Building Collection**, by Scott Johnson, M.Arch. '75 (Balcony Press, \$150). Nearly a decade ago, Johnson documented the proliferation of very tall structures (“Skyscraper as Symbol,” May-June 2010, page 21). Now, he has updated that original work and accompanied it with a volume of essays on more recent tall buildings, built and imagined, and essays on the art and form. A fat collection, in three visually astonishing volumes.

**The Embattled Vote in America: From the Founding to the Present**, by Allan J. Lichtman, Ph.D. '73 (Harvard, \$27.95). The Distinguished Professor of history at American University explains the troubles that have ensued from the found-



Standing tall: Mikimoto Ginza 2, in Tokyo, Japan: one of the new generation of striking highrises

ers' decision to leave voting rights and regulations to the states' discretion. In an era when the franchise has become newly politicized, the history is revealing, and often not to the nation's credit.

**Life in Culture: Selected Letters of Lionel Trilling**, edited by Adam Kirsch '97 (Farrar, Straus and Giroux, \$35). Kirsch, a critic and poet (and *Harvard Magazine* contributing editor), brings forward more of Trilling, one of the towering critics of the twentieth century (*The Middle of*

*the Journey*, *The Liberal Imagination*)—and a wonderful stylist. For example, to Norman Podhoretz, in 1951: “The pleasure of your letter made me gladder than ever for that day 20 years ago when I picked the basket off the doorstep and found you inside....”

**The Winter Soldier**, by Daniel Mason '98 (Little, Brown, \$28). The third novel by Mason, a psychiatrist and author of the

acclaimed *The Piano Tuner*, is a richly researched and imagined story, in sometimes brutal detail, of a young medical student who enlists for battlefield surgical duty during World War I. It memorably invokes a Europe “dark and hungry and tired of war.”

**Japan in the American Century**, by Kenneth B. Pyle '58 (Harvard, \$35). The Jackson professor emeritus of history and international studies at the University of Washington recalls a crucial trans-Pacific relationship, from before World War II to the present, at a time when the new American administration has posed challenges ranging from the terms of economic trade to the status of the Koreans and the big-power status of China. Powerful perspective on how former adversaries can ally, after differences far more extensive than those being brought into play now.

**Howard Hiatt**, by Mark Rosenberg '67, M.D. '71, M.P.P. '72 (MIT, \$30). A biography of a public-health leader (Hiatt, class of '46, M.D. '48, was dean of Harvard's school from 1972 to 1984) and pioneer in defining global health equity (affectionately subtitled, “How this extraordinary mentor transformed health with science and compassion”). Foreword by Michelle A. Williams, the current public-health dean.

Coughlin in the 1930s. One holds that these mistakes pollute everything he ever did or touched, and that Johnson never fully repented; the other, that his merits as designer and architect can be separated from his youthful errors, and his gestures of contrition in later years—designing synagogues without fee, mentoring Jewish protégés—were sincere. Opinions on Johnson's work similarly split in two. Depending on whom you ask, he was either a canny innovator who helped push American architecture out of provincialism to the global fore, or an unoriginal windbag and hyperbolist who inflicted two blights on his field: postmodernism and “star-architecture.”

Why is it worth arguing about Johnson?

tions allowed him to play kingmaker in the field: a partial list of architects and artists appearing in Johnson's circle through the decades includes I.M. Pei, M.Arch. '46, Ar.D. '95, Andy Warhol, John Cage, Merce Cunningham, Jasper Johns, Denise Scott Brown and Robert Venturi, Ada Louise Huxtable, professor in practice of architecture and urban design Rem Koolhaas, Daniel Libeskind, Zaha Hadid, and Frank Gehry, Ds '57, Ar.D. '00.

Influence acknowledged, the further question is whether that influence on architecture was for good or for ill—and whether the history of Johnson's political beliefs affects that question. Lamster (who teaches

**Philip Johnson at his iconic modernist Glass House in New Canaan, Connecticut, 1949**

Huey Long to offer his marketing services, and was refused mainly because of his own bumbling; later, he designed a Nazi-reminiscent dais for one of Father Coughlin's rallies. He ran unsuccessfully for the Ohio legislature on the ticket of his own political party, which was “composed of hard-core reactionaries, pro-Nazi German-American Bundists, Klansmen, and members of the Black Legion.” (Johnson's secretary later told the FBI that he had delusions of becoming “the Hitler in the United States.”)

He traveled to Germany in 1937 and 1938; on the second trip, he enthusiastically attended one of the Nuremberg rallies. After his return, he continued to contact Nazi agents until 1940. Johnson was gay in about as public a manner as was possible at the time, but seems not to have noticed how the Nazis treated homosexuals. This was no youthful error: Johnson was in his early thirties.

He returned to Harvard (where, as an undergraduate of means at loose ends, he had taken seven years to finish his degree) to enroll at the Graduate School of Design in 1940, out of a dawning sense that fascism was excluding him from polite company and he had no future in politics. Before this, Johnson's only practical design work had been as an interior decorator; his main credentials for admission were his years at

MoMA and his social pedigree. His fortune compensated for his lack of technical skills (he financed the building of an entire house in Cambridge to fulfill his “practical experience” requirement), and he entered the profession after taking his degree, with enough of the fascist stain laundered to become presentable again. He even briefly enlisted in the army (which, aware of his activities, kept him away from any real responsibilities). It is unclear whether he came to realize the Nazis were evil, or whether he abandoned them from a sense of self-preservation.

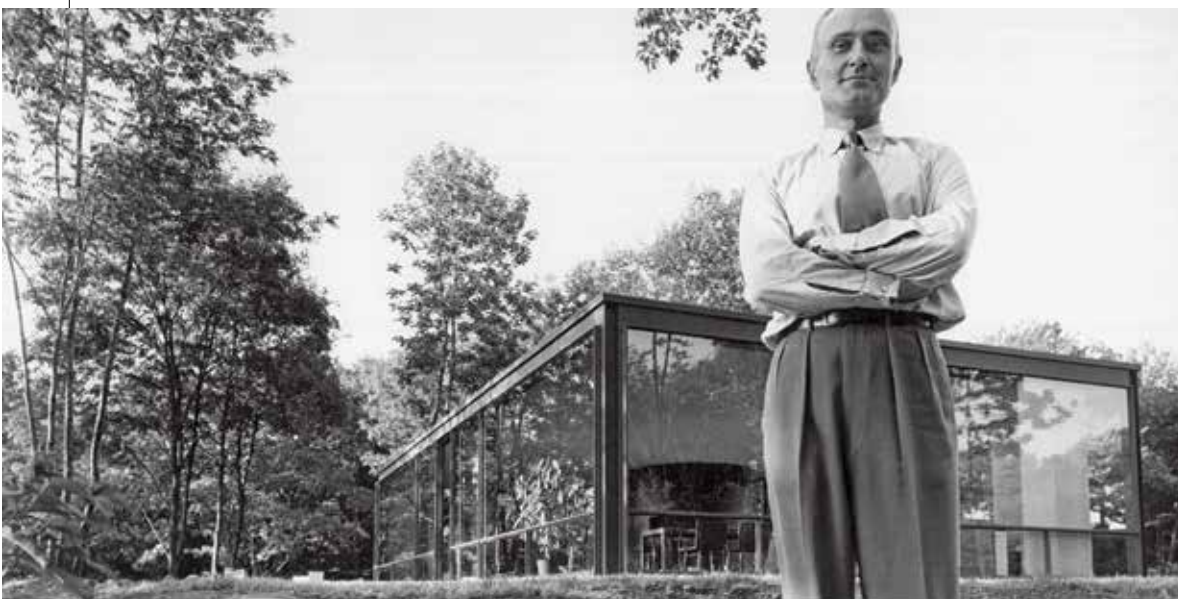
IF WE ACCEPT that Johnson was an enthusiastic fascist in the 1930s, how should we

## If we accept that Johnson was an enthusiastic fascist in the 1930s, how should we look at his buildings?

Both his detractors and his devotees agree that his influence was vast. As a young man who lucked into a job after college as the Museum of Modern Art's first architectural curator (largely through society connections), he defined and popularized the International Style—the potpourri of European modern architectural approaches that molded the look of the mid-century United States. Having built that god, he smashed it and set up a new one: a “postmodern” architecture that threw together stylized gestures toward the non-functional features (like a “Chippendale” pediment atop a skyscraper) that canonical modernism eschewed. Moreover, his wealth and connec-

at the University of Texas at Arlington and was a Loeb Fellow at the Graduate School of Design in 2016-17) unequivocally condemns Johnson not just for sympathizing with the Nazis, but actively providing them with material support in the 1930s. He left the curatorial job at MoMA that had made him an art-world darling in late 1934 to become a populist rabble-rouser.

Some previous biographers and scholars, following Johnson's own lead, have tried to brush off these years as misguided dalliances, or the common anti-Semitism of the times. They will have a hard time ignoring Lamster's eye-popping, well-footnoted catalog of Johnson's activities. He approached

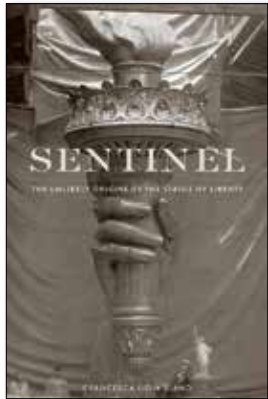




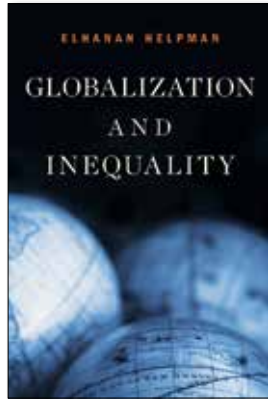


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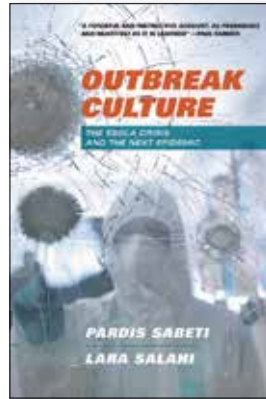
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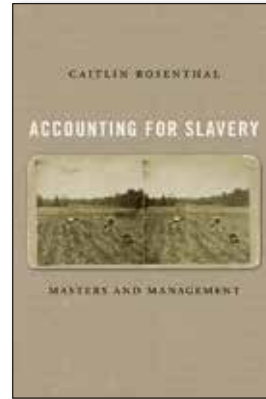
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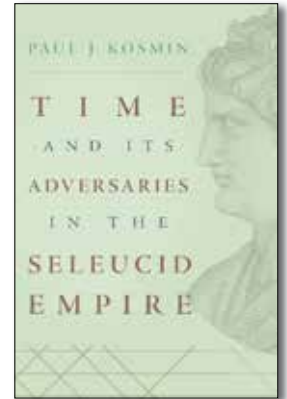
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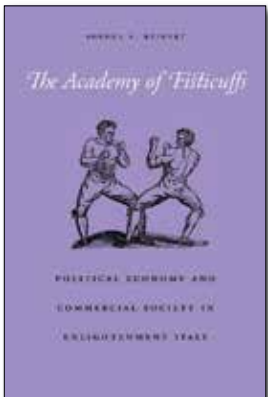
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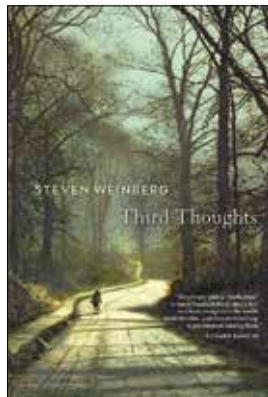
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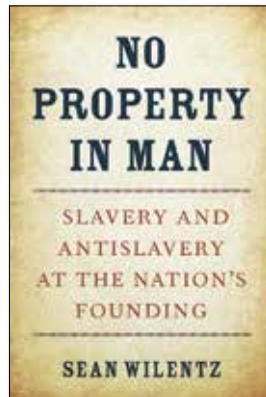
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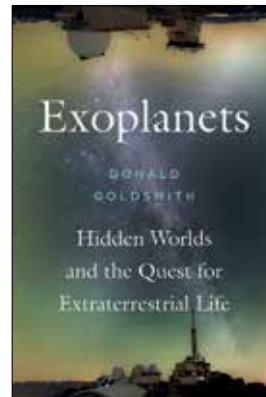
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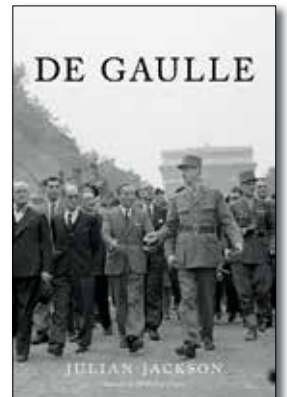
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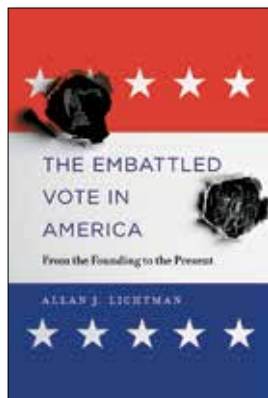
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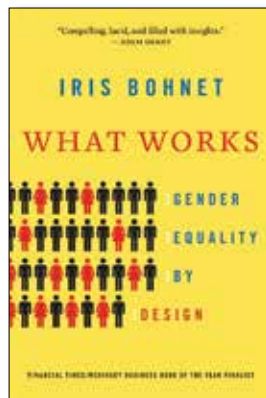
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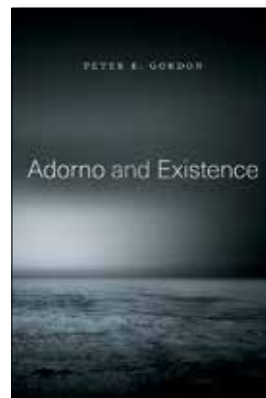
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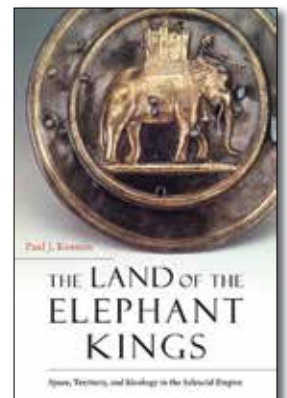
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look at his buildings? Lamster treats this biographical problem in a nuanced way. No one thinks a former Nazi sympathizer's building morally corrupts all who gaze upon it or pass through it. No one seriously thinks we should tear down the landmark Seagram Building Johnson built in the 1950s with Mies van der Rohe, or demolish the Glass House. Lamster, however, pays careful attention to how aspects of buildings throughout Johnson's career start to look disturbing in light of what he once believed: the "authoritarian pomp" of the New York State Theater, the bunker-like art gallery on the Glass House estate, a possible citation of a pogrom-ravaged village as the inspiration for that house's central chimney. He voices unease with Johnson's fawning attention to rich and powerful clients, and lack of apparent interest in broader social responsibilities.

Moreover, he observes that Johnson used a kind of de-based aestheticism to avoid having to talk about values in architecture. In translating European modernism to America, Johnson deliberately emphasized a style unmoored from any original goals of improving the lot of others. As he moved from tastemaker to practitioner, Johnson sowed those tendencies in the heart of dozens of major American cities. Lamster sees a literal and figurative hollowness at the center of many of Johnson's works: his characteristic move, whether in the Four Seasons, Lincoln Center, or the Glass House, was to highlight large negative spaces. Lamster finds those spaces a metaphor for the hollowness in Johnson himself. When a colleague questioned the design principles behind Johnson's odd plan for One International Place in Boston, he shot back, "I do not believe in principles, in case you haven't noticed." Pressed by a different critic around the same time, he declared, "I am a whore, and I am paid very well for building high-rise buildings."

A lack of allegiances does not necessarily make a bad artist, but it might explain some of the unevenness in Johnson's work as an architect and designer. Lamster sketches roughly four phases in Johnson's career: early years as a devotee of Mies (the Glass House, the Seagram Building), then an apostatical turn toward a kind of neoclassicism (the Brick House, the Lincoln Center pavilion) that eventually became his notorious "postmodernism" (the AT&T Building, One International Place), and a final period of decline, "churning out boring corporate towers." The good buildings are very good, but there are many more bad ones. It is as

enjoyable and informative to read Lamster's descriptions of the buildings he loves as it is of those he hates. Of the Lincoln Center pavilion: "One of the most pleasing public spaces in the city, with spokes and concentric circles of travertine emanating from a dancing central fountain." But of NYU: "Washington Square managed to survive Johnson's architecture and remain a vibrant place." Candid judgments of any kind are a useful improvement on the only previous biography, Franz Schulze's

*Philip Johnson: Life and Work*, which was completed during the architect's lifetime (albeit without direct supervision), and avoids being too critical of any single building.

Johnson is a mad-dening protagonist: his comeuppance never quite came. He had few original ideas, freely acknowledging that he liberally borrowed others';

**Groundbreaking for the Trump International Hotel and Tower, 1995: the eponymous dealmaker, center, flanked by Mayor Rudy Giuliani, left, and Johnson, right**



Johnson poses with a model of his highly controversial, postmodernist, Chippendale-topped AT&T Building, May 1978.



## Chapter & Verse

Correspondence on  
not-so-famous lost words

**Jacob Adler asks:** "In *Nishmat Hayyim* ("The Breath of Life," 1651), the Dutch rabbi Menasseh ben Israel writes of strange phenomena that supposedly occur in Asia: people making clothing from stone in China; families in Cochin, India, with right thighs swollen like elephants'; and people in Negapatam and Mylapore who can eat with their eyes, whether cucumbers and watermelons or the innards of enemies. Does anyone know of a source for these ideas?"

Send inquiries and answers to "Chapter and Verse," Harvard Magazine, 7 Ware Street, Cambridge 02138, or via email to [chapterandverse@harvardmag.com](mailto:chapterandverse@harvardmag.com).

he had a nasty habit of discarding people as soon as they were no longer useful to him; he was convinced he was a world-historical figure. He became a famous architect through an ability to sell his vision of himself as a great architect to others—and his ability to bankroll his own projects. Lamster repeatedly compares Johnson to two famous non-architects. One is P.T. Barnum. The other, Johnson's final major client, was also born into money, which insulated him from failures that would have ended others' careers. His sense of personal grandeur and charisma, as Lamster notes, have also carried

him through accusations of a racist past into great success. His opponents and supporters alike acknowledge his influence. Philip Johnson ended his career building for Donald Trump. ▢

Contributing editor Spencer Lee Lenfield '12, currently a doctoral student in comparative literature at Yale, profiled literature scholar Deidre Lynch in the January-February 2017 issue.



## ALUMNI

# Please, Run!

*Social entrepreneur Jill VIALET '86 on "positive chaos" and fixing recess*

by NELL PORTER BROWN

ON A SUNNY DAY in Oakland, California, more than a hundred kids at Laurel Elementary School spill outside for recess. They race across the blacktop, screeching and laughing, to jungle gyms, a basketball court, and a LEGO Lair. Others grab hula hoops and jump ropes, as two first-graders struggle to roll out a soccer net.

"Isn't it awesome!" says Jill VIALET '86 ('87), founder and CEO of Playworks, a nonprofit that partners with schools to promote exercise and social and emotional health through recess. Many American schools now "don't have recess, or they take it away" as a punishment, she explains. "But—you hear the kids? They *need* to be running around outside, screaming. And there's chaos—but it's a nice, positive chaos."

A multisport athlete and two-time national club-rugby champion, VIALET founded Playworks' precursor, Sports4Kids, in 1996. She's since scaled up the model, supported by more than \$32 million in grants from the Robert Wood Johnson Foundation and a 2006 Ashoka fellowship. With nearly 700 employees in 23 offices around the country, Playworks expects to reach 1.25 million children at 2,500 elementary schools this year—the majority from low-income families and neighborhoods.

Awareness of its programming, VIALET says, is largely through word-of-mouth; Playworks contracts with individual schools as well as districts. Services range from on-site, full-time "play coaches," to staff trainings, to consultations; Playworks defrays poorer districts' program costs through fundraising.

As of the Robert Wood Johnson Foundation's 2010 report "The State of Play," perhaps 40 percent of school districts had cut or reduced recess within the prior decade—de-

spite many educators' assertion that it positively affects academic achievement and social and emotional development. Constrained budgets, and pressures to teach to standardized tests, are partly to blame, and recess is easy to curtail, especially if it's a locus of conflicts, as happens at many schools.



**For Jill VIALET, at Oakland's Laurel Elementary School, play and work are nearly synonymous.**

"To ask public-school teachers to create more time for free play is challenging," VIALET continues. "American schools are being held accountable to a fairly narrow set of standards, and operating in a litigious world, and under-resourced, while being asked to solve and address some of our major social ills—it's a total set-up." Even though her sense is that "recess has been making a steady comeback," in recent years, it typically lasts only 15 to 30 minutes; the American Academy of Pediatrics recommends a daily *minimum* of an hour of exercise. Shorter recesses can be ample, VIALET says—if they are strategically organized, with

quick transitions, equipment and play zones in place, a repertoire of familiar games, and a capable "play coach."

At Laurel Elementary, Playworks program coordinator Tayla Muise leads all the recesses, striking that sweet spot between structured and free play that VIALET (pronounced "violet") enjoyed while growing up in the relatively leafy Cleveland Park section of Washington, D.C. But while she played outside with peers every day, she finds that many students now don't, regardless of socioeconomic status. Whether that's because of digital devices, parental fear of "stranger danger," or objectively unsafe neighborhoods, they lack "the breadth of knowledge about how to play or start games," she says—and especially how to keep them going after a disagreement.

Playworks' "games library" includes dodge ball, four square, and freeze tag. Silly Fox and Sneaky Statue; coaches teach them to classes individually, and then post the rules on the playground. And while coaches may participate in a game, they also step back and let kids direct the play. "It's not helicopter-parenting," VIALET is quick to say. "It's more like a camp counselor, or the older kids in the neighborhood, watching out."

One motley group of Laurel second-graders, for example, has been hooked on a hula-hoop version of Ro Sham Bo Relay for two weeks; teams have already lined up at opposite ends of 10 or so overlapping hula hoops. One player from each side hops as fast as she

can through the hoops toward her opponent; when they meet, a quick round of rock-paper-scissors determines who advances. The fast-paced play develops hand-eye coordination, balance, and gross-motor skills (a lot of the kids are still learning to hop), along with the concept of boundaries, collective effort, and fair play. “They don’t really seem to keep score,” she notes, “or they’ll do it, and then forget what the score is.”

“I’m out!” one girl squeals happily, throwing her hands in the air and trotting back to her teammates, who are cheering on the next girl in line. “Delight is in short supply in the world,” says a laughing Violet, who gives one player a hefty high five. “And for a lot of kids, the educational system is not a big source of delight.”

Violet is not alone in affirming play’s substantive life lessons. “Inclusion, conflict-res-

## “All the skills required for people to engage in civil society are things you learn in play.”

which children more implicitly absorb that material through physical, social, and experiential modes. Role models like Muise, a soccer athlete, Mills College graduate, and former foster-care child, help. “I fundamentally think that it’s about ‘norming,’” Violet adds. “It’s experiential education where you have grownups creating expectations” and showing kids how to behave—“they want to be like Coach Tayla because she’s active, and *nice*, and she likes *everybody*.”

VIALET LOVED RECESS, and was “insanely competitive” when she took up serious sports—field hockey and basketball and running track and cross-country—during high school in Chevy Chase, Maryland. The day she won the state championship, she came home and told her parents—John Violet ’59 and Joyce [Cole] Violet ’59, M.A.T. ’60—“and my mother said, and I quote, ‘That’s nice, dear, set the table.’” Violet laughs again at how her opera- and art-oriented parents took it in stride. “I think that’s part of why I did sports, too—it was my own thing; I did it because I wanted to. I inherited some of my parents’ kind of benign-neglect parenting. I think it’s totally healthy.”

At Harvard, she played soccer, basketball, and rowed novice crew, but quickly fell in love with rugby, an emerging Radcliffe club sport. She liked the autonomous structure, and the “sort of ‘us against the world’ quality—these young women playing this gonzo sport, running around knocking people down.” (She later played for the Berkeley All-Blues, winning the National Club Championships twice, and toured Europe with the All-Stars team in 1992.)

Perhaps her exuberant resourcefulness led Wayne Meisel ’82 to tap her to work for Harvard’s House and Neighborhood Development Program (HAND), which he founded as an alternative to the Phillips Brooks House Association. Again, Violet was drawn

to HAND’s self-starting, integrated quality: the undergraduate Houses created their own projects and alliances with Boston and Cambridge communities. “It’s an interesting directional question—how do you see service?” she notes. “Is it something you go somewhere else and do? Or is it something that’s part of the fabric of your life?”

She took off junior year to travel in India, Nepal, and Japan, and then spent the summer of 1986 in South Africa working on her senior thesis: “a good Marxist, feminist tract on the economics and politics of female reproductive healthcare in South Africa.” Once back in Cambridge, she wrapped up coursework for her special concentration (a combination of social studies, women’s studies, and medical sociology), earned a teaching credential through a Harvard partnership with Cambridge Rindge and Latin School, all while also leading HAND, and graduated in 1987. Those years of liberal-arts exploration, and subsequent time spent in Alaska and Mexico, showed her that “there are so many unadvertised paths,” she says. “So, it all had ‘no apparent purpose’—the dictionary definition of play—and yet it really was ultimately singularly important in my finding my *own* purpose.”

Because the Bay Area promised more adventure than moving back home (and she could stay with her College roommate’s parents), Violet landed in Berkeley after graduation. Then she began showing up at a progressive asset-management company “every day at 7 A.M., and kept asking, ‘Is there anything I can do?’”—figuring she’d build on her divestiture efforts at Harvard—until she was offered a job. Within 10 months there, she learned that financial-services weren’t for her, but maybe an idea and business plan she’d developed, to make art a fundamental part of every child’s daily life, might work.

That became the Museum of Children’s Arts, in Oakland, which she founded in 1991 and led for a decade. While there, she met with a principal concerned about three boys whose behavior on the playground was causing trouble and contributing to their self-images as “bad kids.” She asked Violet for help. It struck Violet then that thoughtfully planned play, like art, had potential benefits, and that recess, if “tweaked,” would have a huge impact on entire school systems.



**Violet aims to right-size play and recess in children’s lives.**

olution, taking turns, decision-making, self-regulation, self-awareness, collaboration, empathy,” she says. “All the skills required for people to engage in civil society are things you learn in play.” Studies of Playworks’ impact point to reduced incidents of bullying and playground fights, and increased student classroom engagement. This year, a RAND Corporation report named it one of only seven elementary-school interventions designed to promote social and emotional learning skills (SELs, in education-policy circles) that meet the “highest criteria for evidence of impact under the Every Student Succeeds Act.”

“Usually academics think about levels of SELs being taught didactically in the classroom by a trained teacher delivering content to children,” Violet explains; Playworks instead creates space and opportunities through



THESE DAYS, Playworks is still expanding, with Violet's partner, long-time nonprofit leader and activist Elizabeth Cushing, as its president, primarily in charge of operations. That frees Violet to focus on "vision, fund-raising, and having big ideas." During a 2016-17 fellowship at Stanford's Hasso Plattner Institute of Design, she forged a new nonprofit, Substantial. "At any moment, 10 percent of classrooms are led by substitute teachers," she asserts, "so kids spend a full year of their K-12 education, and schools spend \$4 billion a year, on subs, and 90 percent of districts offer four hours or less in training." A digital platform to help teachers better communicate with subs about classroom curriculum, workflow, and assignments is in process. She's also busy building a for-profit Playworks division, Workswell, that applies the games and play model to adults in the business sector.

Violet works hard—but sometimes plays harder. "In the nonprofit community, people do this martyr thing and work these ridiculous hundreds of thousands of hours," she says. "People are always surprised that I actually put in about 40 hours a week." As a thought leader on play and an advocate for balanced lives for kids, she says, "practicing that yourself is important." Compulsive list-making and integrated projects (e.g., Substantial has office space at Playworks) is pivotal, as is an annual silent retreat, and daily meditation and exercise—running, biking, weight-lifting: "I spend as much time outside as is humanly possible." A solo hiking trip to Yosemite this summer was followed by backpacking along Northern California's Lost Coast Trail with Cushing, with whom she also has a blended family of five children. "Being a mom is a big part of my identity and mental energy and happiness," she says—another piece of her balancing act.

BACK at Laurel Elementary, a fresh batch of kids, sprung for a 20-minute recess, fans out across the asphalt. "I just like humans who, like, *run*," Violet says. "My kids do it going from the dining room to the kitchen, to get milk." It's natural. Yet, in playgrounds, parks, and backyards across America, kids are constantly admonished to *stop* running. "Oh, it's so weird!" she adds. "So many school districts over the years have passed rules about no running, no tag. It's mind-blowing." Waving the kids forward, she calls out, "Run! Run!"—then shakes her head. "Sometimes you really have to wonder about grownups." ♡

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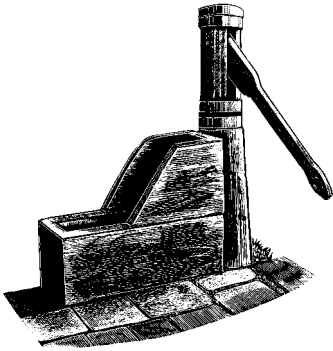
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# Hand-Crafted



"Your wooden arm you hold outstretched to shake with passers-by."

**T**HIS PAST SUMMER, as Mass Hall was shrouded in scaffolding and protective netting, Primus was reminded of how venerable some Harvard buildings are—and of how much labor went into their construction.

A vivid demonstration of the latter comes courtesy of David H. Armitage, senior project manager for the House Renewal program. In 2016, he reports, during the renovation of Winthrop House's Standish Hall (opened in 1914), the contractor, Lee Kennedy, called to say that "something" had fallen from a previously inaccessible attic space. The something is a hod: a metal trough mounted on a wooden handle, used to carry numberless bricks to the workers who set them in mortar. As Armitage carried the assemblage back to his office, he reports, a summer squall blew up, and the drops of rain simply vanished into the desiccated wood.

A close observer, Armitage noted that the metal collar where the trough and handle meet is wider than the wood (to allow for ready disassembly?)—but that a worker had jammed nails into the collar to keep them

joined. Black tape on the handle evidences further personalization: a more comfortable gripping point. The initials G.A.F. CO, branded into the handle and wooden shoulder rest, indicate a job being done by George A. Fuller—considered the founder of modern general contracting, Armitage notes. (Other Fuller projects: Pennsylvania Station, the Lincoln Memorial.) He wonders whether the hod was left behind by mistake, or as a deliberate signature ("I like to think it's the latter"). In any event, it is "evidence of exhausting human labor. Given the time frame, this was likely immigrant labor"—rediscovered at a moment when "it's important to be reminded of what immigrants have given to Harvard and America."



**I**N THE WAKE of the convulsions that shook American society and this institution in the late 1960s—assassinations, urban upheaval, and the Vietnam disaster (see "A Time of Trauma," September-October, page 22)—alumnus/professor Henry A. Kissinger '50, Ph.D. '54, L '55, national-security adviser and secretary of state in the Nixon and Ford administrations, did not work out a peaceful coexistence with Harvard. As global strategist, he effected détente with the Soviet Union and the opening to the People's Republic of China, but is also associated with the bombing of North Vietnam, the invasion of Cambodia, and seeming indifference to the coup in Chile, the shattering separation of Bangladesh from Pakistan....

Signs of thaw with alma mater manifested in a class fiftieth-reunion event in 2000, and an appearance at a Sanders Theatre forum, welcomed by President Drew Faust (see [harvardmag.com/kissinger-12](http://harvardmag.com/kissinger-12) and har-

[vardmag.com/kissinger-visit-12](http://vardmag.com/kissinger-visit-12)). Now, his statecraft is explicated in *Kissinger the Negotiator: Lessons from Dealmaking at the Highest Level* (HarperCollins)—with a foreword by the man himself. The authors, James K. Sebenius, R. Nicholas Burns, and Robert H. Mnookin (of the Business, Kennedy, and Law Schools), co-direct the American Secretaries of State Project, which interviews the emeriti to explore how they worked, and intersects with related University programs on negotiation. In this case, Sebenius explained in a business-school interview, "one distinctive and valuable characteristic stands out": "Before and during key negotiations, Kissinger would both 'zoom out' to his broader strategy and 'zoom in' to his individual counterpart, seeking to bring the strategic and interpersonal together" to advance diplomatic aims.

Time may indeed heal, or at least lessen, wounds, elevating past reputations—especially after the past summer's presidential diplomacy in Singapore and Helsinki.



**C**HARLES W. COLLIER, M.T.S. '73, senior philanthropic adviser on Harvard's development staff, died of Alzheimer's disease at 70, in August. *Wealth in Families*, his 2001 book, dealt gently with delicate matters, and has become a bible in his field. In *The Boston Globe's* obituary, Bryan Marquard wrote that Collier had quipped, "Working with wealthy people, I take confession well." Perhaps that came from his Divinity School training. More likely, it reflected his old-school character. The last issue's Pump noted a limerick war about neckties (page 76). Collier wouldn't have given a fig for the outcome: he looked fabulous in his trademark bow ties (see [harvardmag.com/collier-12](http://harvardmag.com/collier-12)). ~PRIMUS VI



# “Party Animals”

*Drinking in style, from antiquity to the 1960s*



**A**NIMALS ARE ever-present in the human imagination; their images have inspired tenderness, awe, levity, and violence. Painted terracotta drinking mugs shaped like the heads of eagles, pigs, braying donkeys, and other animals animated ancient Greek symposia, or drinking parties, doubling as masks for the increasingly inebriated guests. “As the cup gets emptier and you lift it further, you essentially transform into a donkey,” says Susanne Ebbinghaus, head of Asian and Mediterranean art at the Harvard Art Museums. These objects and others are on view through January 6, part of the muse-

ums’ exhibition “Animal-Shaped Vessels from the Ancient World: Feasting with Gods, Heroes, and Kings,” comprising drinking, serving, and pouring vessels from around the world.

“Animal vessels are inherently playful,” Ebbinghaus says, inviting people to try out different identities and behaviors. “But they’re also very serious.” Where the Greeks’ animal-head mugs appear almost cartoonish, other vessels, made of bronze or precious metals, are careful and intricate. Silver rhyta—horn-shaped vessels popularized by the Persians—seat elegant deer, lions, or griffins at their ends. These vessels were exported, gifted, and employed in international diplomacy and conquest throughout the Mediterranean. Persian kings “would give out precious metal vessels to reward service or to create obligation,” she continues. “It would have been quite the status symbol, to be essentially named a royal drinking companion.”

The Greeks considered Persians “effeminate and luxury-loving”—uncivilized, to their way of thinking—and never fully adopted rhyta, says Ebbinghaus. But drinking horns, she adds, have been associated with prestige and ceremony throughout their history. The newest piece in the exhibition, a drinking horn made in the Soviet republic of Georgia in 1960, was given to John F. Kennedy by U.S.S.R. premier Nikita Khrushchev: “It was literally on the eve of the Cuban missile crisis. Khrushchev is stationing missiles in Cuba while inviting Kennedy for a drink.”

Different animal-vessel traditions, extending as far as China, adapted the Greek and Persian styles to local needs. Others emerged independently. A stir-



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rup-spout bottle from the Moche culture in South America takes the form of a spotted puma subduing a naked prisoner. It might represent a real-life puma, or metaphorically, a Moche warrior (perhaps both). A humorously spherical (to modern viewers) hippopotamus-shaped pitcher from Nubia, in present-day Sudan, was buried among royalty, as a symbol of strength and power. A culture *not* represented is the one many viewers are most likely to associate with drinking horns: the Vikings. Real animal horns, consisting of keratin, rarely survive, Ebbinghaus explains—making the history of their use a mystery.

~MARINA  
BOLOTNIKOVA



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