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HARVARD

MAGAZINE

FEATURES

36 The Opioids Emergency | by LYDIALYLE GIBSON
Harvard affiliates who care for people suffering from addiction work to revamp medical practice and policy, and seek new ways to relieve pain

44 What a Human Should Be | by LILY SCHERLIS
A centennial exhibition on the Bauhaus and Harvard

50 Vita: Samuel Stouffer | by JACKSON TOBY
Brief life of a skillful survey researcher: 1900-1960

52 Echoes of 1969 | by CRAIG LAMBERT
Recalling an era of tumult and challenge, and its continuing University resonances

JOHN HARVARD'S JOURNAL

18 Transferring technology and reinforcing research, high-flying stem-cell scientist, the General Education reboot—and further thoughts on course preregistration, skills for the “culinarily challenged,” from admission to inclusion for low-income students, a chancellor for Commencement, the Undergraduate on Smith Campus Center (no napping, no politicking), and a hockey star sees the ice from the broadcast booth



p. 30

DEPARTMENTS

2 Cambridge 02138 | *Letters from our readers—and a comment on the arts and humanities*

3 The View from Mass Hall

11 Right Now | *Corporate concentration and languishing labor; editing genes ethically, from the plow to married paternity—and other sociotechnological changes*

16A Harvard² | *Spring events, music in the air, ArtWeek, outdoors with Audubon, Vietnamese dining options, and more*

61 Montage | *Folkloric fictions, hospitalized children, hip crossword puzzles, an empiricist's aesthetics, how politics trumped Veep, California dreaming, the inimitable Edward Gorey, and more*

71 Alumni | *Serving the poor from a twenty-first-century settlement house, honorands, and Overseer and Director candidates*

76 The College Pump | *Egg heads east, prepping deans at Princeton, the prescient Richard Pipes*

84 Treasure | *The Art Museums' “piazza”*

77 Crimson Classifieds



p. 32



p. 36



p. 44

On the cover: Post-bust, some 10,000 people debated the strike on April 14, 1969. Photograph by Leonard McCombe/The LIFE Picture Collection/Getty Images

Cambridge 02138

*Artificial intelligence, belonging, immigration***AFTER THE ICU**

WHAT A relief it was to read “What It Means to Be OK,” concerning Daniela Lamas and her post ICU care practice, by Lydialyle Gibson (January-February, page 38). Although I had found website help for my West Nile encephalitis recovery and articles about ICU stays, this is the first experience reading about the effects of long-term ICU care from patient experiences.

One patient’s “awful dreams” and “hallucinations,” which I share, were assured by Lamas to be “your mind trying to make sense of your situation.”

During a long recovery, with much time at home “watching TV,” I queried, “Where’s the meaning?” and I relate to patients saying, “What am I doing here?” and “her road back to health was scary and sad.” “This sort of not-dead and not-alive (aspect) of illness and recovery” describes it perfectly. Thank you.

CAROLYN GOLD, Ed.M. ’85
Concord, Mass.

I AM NOT A Harvard graduate, yet I read about Dr. Lamas with keen interest. I lost my father this past November after a period of poor recovery following emergency surgery in August. At 87 he came through the surgery very well. In fact, the surgeon was impressed that he was so strong for his age. I fully expected him to bounce back, but this time was different. Sadly, my Dad ended up twice in the ICU afterward.

I read this article with gratitude for helping me to understand what was happening with my father when he went home for the last time and went into hospice care. I wondered whether any of the medical staff who



tended to him previously knew that he was dying. I want to thank Dr. Lamas for starting her clinic to follow up with her former patients. This kind of caring understanding will go a long way in helping families make decisions about whether to pursue medical intervention.

MARGARET A. E. BRYAN
Denver

AI AND ETHICS

“EMBEDDED ETHICS” (despite the cute caps) in a computer-science curriculum reflects a fundamental misconception: that technology subsumes ethics (“Artificial Intelligence and Ethics,” by Jonathan Shaw, January-February, page 44).

Everything about AI is a choice people make. The article ponders how to deploy AI and people interactions “properly and fairly,” but never really considers that ethically many of these interactions are better not developed and deployed. Lily Hu comes close in criticizing AI proponents approaching everything as issues of “optimization...or prediction...or classification.” Yet, that’s what the article discusses—logistics. Barbara Grosz, for example, studies how to help computers understand human speech, but doesn’t consider when they don’t belong in the conversation, offering instead the same kind of emotional, extreme example—children with rare diseases—as AI commercials. No one questions the inevitable implementation, assuming the answer to any problem from hiring to health-care is to turn it over to a machine.

Students in computer science at Harvard—its second largest undergraduate concentration—are likely to end up working with or being the “private commercial developers” the

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Excellence

ONE OF THE UNEXPECTED pleasures of my new role is reading emails and letters from individuals who want nothing more than to share their hopes with the president of Harvard. There are, as you might expect, inquiries about application processes and requests for admissions advice, but I also have received designs for a University flag, ink drawings of plants and flowers, and book chapters and manuscripts on a remarkable range of topics. One especially creative ten-year-old boy sent me photos of a human body fashioned out of popsicle sticks and a computer prototype made from cardboard. Ideas and inventions such as these are not only a welcome diversion but also a constant reminder of what our institution represents to people of all ages all over the world.

Harvard stands for excellence. We set the standard because our predecessors devoted themselves to attracting the very best people in every possible field to teach, work, and study here. Centuries of careful and concerted efforts have created an institution worthy of admiration, and it is our responsibility to continue that tradition. I have been impressed since I took office by the variety of ways it is pursued throughout Harvard. Our faculty and students are constantly pushing the boundaries of knowledge. Their scholarship and research demand an unfailing willingness to charge down dark alleys knowing that failure is often common—and that progress is made through trial and error. Society loves to celebrate “Eureka!” moments, but the work of discovery and innovation is messy and laborious. It requires creativity and imagination, grit and determination, but mainly hard work. Excellence is never achieved easily.

Our faculty and students could not advance our mission alone. The University is fortunate to have staff members who take great pride in their contributions to this special place. Last summer, I had the opportunity to attend Harvard Heroes, an annual employee recognition event that celebrates the extraordinary contributions of individuals at all levels of the institution. I learned about an archivist who infused undergraduate courses with extraordinary materials from our special collections, a director of community programming who made the University more accessible to our neighbors in Allston, and a facilities superintendent who kept Harvard College Observatory from being damaged in a historic flood. They were joined by colleagues who launched new programs and tools designed to increase efficiency and reduce cost, as well as initiatives to foster diversity and spark collaboration.

Everyone who works and studies at Harvard today contributes to our rich learning environment in a way that is unique, but we all share a commitment to excellence. This commitment is not a birthright, and should never be confused with an embrace of elit-



ism. The standard we set is the result of recruiting the best and the brightest of each generation—students, faculty and staff who have distinguished themselves in every possible dimension. We try to look at the whole person rather than any narrow set of metrics. We work hard to make Harvard accessible to students regardless of their ability to pay, and we scour the world in our search for talented faculty. Moreover, we embrace diversity because we learn from our differences. Harvard would be a dull place if we all shared the same backgrounds, interests, and experiences.

When I welcomed first-year students last semester, I told them they would learn as much from each other as they would from the faculty. As alumni, we value the time we spent on campus, where the meaning of excellence was demonstrated not only in classrooms and laboratories, but also across dinner tables, on playing fields, and on the stage. In living and learning with people very different from ourselves, we discovered opportunities to change and grow that we may not have had elsewhere. For most of us, our classmates and our teachers pushed us to be better. If there is one thing I want my many correspondents to understand, it is that Harvard is as challenging and exciting a place as they imagine it to be. It is a place that urges us to ask again and again what more we might achieve if we dare to commit ourselves to doing our very best work.

Sincerely,

article mentions. What ethical reinforcement are they receiving before going corporate? Jonathan Zittrain argues AI “should be shaped to bear the public interest in mind.” (Sad to think that necessary to state.) However, his replacement for the “runaway trolley problem” is an equally hair-splitting debate over who’s responsible for the misuse of an autonomous car. Currently, the public itself is far from keen on the concept of autonomous cars. Isn’t that a more important discussion? Can companies accept that some products are not wanted? Plastic pollution and climate change come from unquestioned collaborations between business and technology. We should ask more of those who would change our world.

Fundamentally, it is wrong for elites—financial or intellectual—to eliminate such choices for others. Technology may be “ubiquitous,” often usefully so, but it is time to consider not just how, but what kind, how much, and where, and to set boundaries. Real issues of fairness, employment opportunity, individual privacy, and human dignity are at stake, and threaten most those who already have little of them. These courses don’t seem to be looking at such issues, and should.

CHRISTINA ALBERS ’79
New Orleans

WHO BELONGS?

IN RESPONSE TO “Who Belongs at Harvard?” by Catherine Zhang (The Undergraduate, January-February, page 30), I can answer: everybody and anybody. That doesn’t mean

everybody can or wants to belong to every social group, nor is that a requirement a college or indeed a society has to fulfill. A college does have to offer courses of instruction and professors able to teach them and ready to meet with students for intellectual guidance.

Zhang’s account of her visit to a final club struck me rather forcibly. When I was at Harvard as a Radcliffe girl (we were girls until the age of 21), there were a few old-time gentlemen’s clubs that a small percentage of boys belonged to. There were girls who socialized with them; most of us did not. Most of us—boys and girls—had no interest in social clubs. We created our social lives from the people we met in classes, in sections, in residential Houses. It used to be a point of pride with us that Harvard was not a fraternity and secret society school.

I’ve been disappointed with the advent of many final clubs, by nature exclusive. To allow such organizations at Harvard is to invite exactly the prejudices and discriminatory practices Harvard claims to reject. The behavior Zhang observed comes as no surprise, since such clubs have been regularly vilified in books, movies, and news reports. If she feels uncomfortable at social clubs, she doesn’t have to attend them.

I have nothing good to say about clubs, and I am sorry indeed that they have been handled, administratively, in such a ridiculous and ineffective fashion. I understand that students’ needs for large spaces to accommodate vast numbers has been a motivating excuse. In my modest college days, we were content to socialize on a smaller scale, which seems exactly like what would suit Zhang.

Her claim that “diversity... is the apparatus which sustains the preservation of the elite” should give her pause for further thought. Diversity is not an apparatus; it is a kind of social world (pretty much America’s social world) that offers everyone opportunities for social choice and personal enlargement.

Don’t worry that “change doesn’t happen overnight.” Be grateful that it comes at all and when it comes it proves a true boon.

HEIDI G. DAWIDOFF ’60
Francestown, N.H.

A Friend, Remembered

JOHN DE CUEVAS ’52, a long-time and steadfast friend of this publication, died on November 29. (An obituary appeared in the January-February issue.) He served as an Incorporator of Harvard Magazine Inc. for decades—an important role in the governance that assures the magazine’s editorial independence and integrity—and as a contributing editor. He was also a generous supporter of the enterprise, and, beginning in 1985, a source of the contents readers enjoyed—writing features on science, the environment and climate change (a special concern), and other subjects; and crafting Harvard-themed crossword puzzles in print and online. (See this characteristic devilment published in 2011, for the University’s 375th anniversary: harvardmag.com/375-puzzle-11.)

John was a gentle, genuine friend—sweet and mannerly, intellectually acute and curious, a superb writer. We remember him as a distinctive original.

~The Editors

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7 Ware Street
Cambridge, Mass. 02138-4037
Tel. 617-495-5746; fax: 617-495-0324
Website: www.harvardmagazine.com
E-mail: harvard_magazine@harvard.edu

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NONLEGACIES...AND LOTTERIES

THE COMMENTS IN “What Legacy?” (7 Ware Street, January-February, page 5) were appreciated by this grad, who benefited from a “thumb on the scale,” at least to the point of being admitted and given financial aid.

I was a public-school boy and transfer from Northeastern. Married, I lived off-campus and wasn't part of the House system. Dudley House, even with Lehman Hall, wasn't quite the same. As a consequence, I never quite fit in. Despite the aid, I had to work 20 to 25 hours

a week and through the summers.

I value what I got in my years there and some of the doors opened to me later—though I was still scrabbling from having left home at 18. Lately, as I was reflecting on my experience with a classmate also from the Boston pub-

7 WARE STREET

What Counts

The things that can be counted, count. That saying enjoys a special currency in certain precincts—in academia, especially among practitioners of many of the quantitative social sciences and the sciences proper. Locally, for those so inclined, the good times are rolling.

At least three converging factors—the advance of new research tools and fields; the easing of fiscal constraints after the Great Recession; and the blessings conferred by The Harvard Campaign—have enabled the University to put forth a trio of bracing intellectual programs, each broad in scope and each broadly quantitative.

The Harvard Data Science Initiative, first out of the chute, in early 2017 (see harvardmag.com/datascience-17), describes itself as being at the intersection of statistics and computer science, but with implications for “almost every empirical scholarly field,” foreseeing applications in “a wide range of practical areas including business and commerce, government and politics, pure and applied science and engineering, medicine and public health, law, education, design,” and, for good measure, “many others.” Medical scientists talk about gathering information from unusually long-surviving cancer patients to identify patterns that lead them to new therapeutic regimes, “druggable” genetic targets, and more. Kennedy School professors are examining communication strategies to encourage students to attend school more often (see “Trimming Truancy,” May-June 2018, page 8). And soon. All clearly to the good.

The Quantitative Biology Initiative, organized during 2018, leans more toward basic than applied science—melding life sciences with computation, engineering, and physics to harness enormous sets of data and use them to build models of complex living systems that are not themselves so complex as to be unwieldy and impractical. As illustrations, the initiative describes problems such as understanding “how molecular circuits within cells make decisions, how biological components such as cells and proteins self-assemble

to create complex structures including tissues and organs, and how biological systems adapt to changing needs of the environment.” In due course, naturally, there may be important applications, too (“Our goal is to uncover basic principles governing biology, to learn from biology to build novel engineering systems, and to address fundamental questions that have an impact on human health and disease”), but this work seems more clearly anchored in Cambridge, and ultimately Allston, than in the Longwood Medical Area.

Finally, the Harvard Quantum Initiative, a pre-Thanksgiving arrival (read about it at harvardmag.com/quantum-sci-18), aims to meld basic science (from physics) with “solution-driven” engineering, extending to partners in government, industry, and other academic institutions. Superfast quantum computing is a, if not the, holy grail. Astrophysicist Christopher Stubbs, the new dean of science, lists the two recent initiatives as among his chief priorities.

These programs involve graduate students and postdocs, expanded undergraduate teaching and experiential learning, new multidisciplinary faculty collaborations (and appointments), and more. They appear likely to attract interested students and researchers—and the resources to proceed. Each is likely to yield many exciting discoveries, even if the findings are not always immediately accessible to laypeople from other fields.

It is not churlish to note, at the same time, that the equivalent ambition is somewhat lacking, or at least less readily apparent, within the arts and humanities. The University has invested heavily in the wholesale remaking of the Harvard Art Museums as a teaching instrument, with excellent results, and has broadened undergraduate learning opportunities—but neither constitutes a similarly exciting point of intellectual or interdisciplinary departure. There is a smattering of interesting work in digital humanities, but many scholars regard that as a useful toolkit, not a breakthrough. To the extent that the humanities disciplines appear to have difficulty alighting on a similar, galvanizing Big Idea—well, that's the prob-

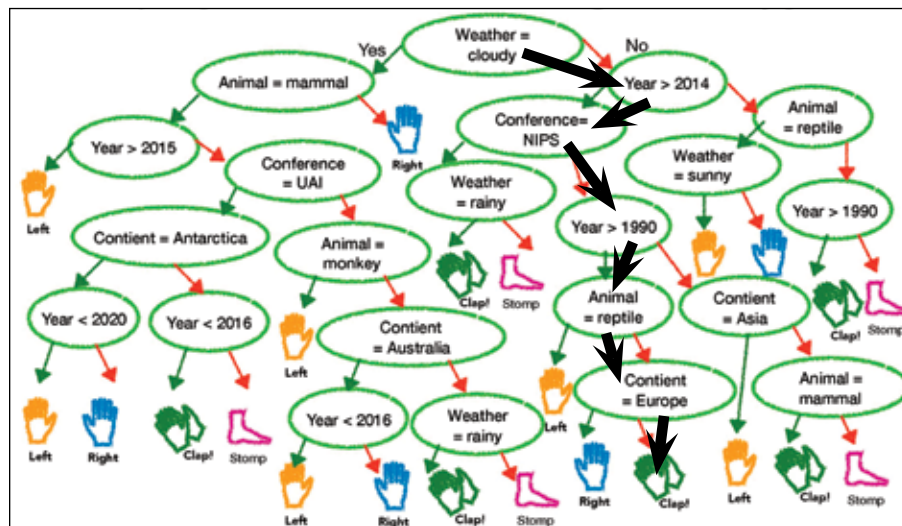
lem with the humanities, many people seem to think.

Nor is it new: in his remarks upon the dedication of the Barker Center, in 1997, then-president Neil L. Rudenstine (himself a literature scholar in good standing) commented: “[M]any of the discussions and debates of the past few decades—even at their most disputatious—have significantly broadened and deepened our ideas about human nature and experience in extraordinary ways,” he said. “We know much more about the human past—and present; about the values, the ways of life, and the art of people in a far greater number of societies; and about individuals and groups whose very existence, and whose contributions, were often overlooked and certainly underestimated,” a set of accomplishments that represent “a major achievement” realized through “real struggle, debate, and disagreement”: the generative forces of new ideas. At the same time, Rudenstine worried that “The best work of the past 20 to 30 years is already well established.... We can begin to consider which courses, curricula, and research might prove to be most fruitful in the *next* few decades.”

What seemed true then seems so now. The stakes in the humanities are more important than ever. It won't do to let matters languish. Harvard retains formidable resources—in its faculty members, libraries, collections, and students—in the humanities. Scholars in these disciplines appreciate and are excited about the advances in the sciences, and should neither feel, nor be inadvertently left to feel, overlooked. The University and its supporters, presented with exciting paths to new work in the humanities, will no doubt rally to the cause.

And by the way, that saying up top, about things being counted? It is a weird recasting of the original “Not everything that counts can be counted, and not everything that can be counted counts,” and is often attributed to Albert Einstein. That attribution is wrong, as a rudimentary textual sleuthing reveals—the kind of work at which humanities scholars excel. You could look it up.

—JOHN S. ROSENBERG, *Editor*



DECISION TREE HELP!

READER Robert C. Grano, M.B.A. '56, of Portland, Maine, wrote: "Please provide illustration of correct navigation of 'simple decision tree'" published to illustrate "Artificial Intelligence and Ethics" (January-February, page 44).

Author Jonathan Shaw explains: Tracing a path through the decision tree: At each

level of the tree, determine which of the five inputs—ICML (International Conference on Machine Learning); 2017; Australia; kangaroo; and sunny—is relevant. Then ask whether that input matches what is described in the bubble. If yes, follow the green arrows to the left down to the next level. If no, follow the red arrows to the right. The correct solution is shown above.

cre in school—Einstein comes to mind. This could set off a major trend with Harvard, once again, the leader.

DAVID MUMFORD '57, JF '61, Ph.D. '62,
Saint George, Me.

MEDICAL GIFT

I AM WRITING about the large gift recently made to Harvard Medical School (HMS) by Leonard Blavatnik ("Accelerating Medical Research," January-February, page 18). There can be no question this gift is of great value to the school and should be welcomed. As part of his gift, there will be both an institute and a laboratory named in his honor.

Blavatnik is one of the wealthiest persons in the world. The nature of his background as a very successful Russian oligarch is discussed in a recent article published in *The New York Times* (Ann Marlowe, "Is Harvard Whitewashing a Russian Oligarch's Fortune?" December 5, 2018). Whatever may be true about Blavatnik personally, his associations and background raise questions at a time when reinforcement of certain values seems particularly important. This is especially true for an institution such as HMS, which has been committed to sustaining a high level of excellence as well as integrity and honesty. A name implies acceptance. At a minimum, the circumstances surrounding Blavatnik's gift need amplification.

I am grateful for my HMS experience, which has enabled me to have a meaningful and rewarding professional career. I have continued to support HMS and am now president of the Harvard Medical Society of Chicago. I am not certain that I can sustain these efforts with the same enthusiasm since it seems unclear to me at the moment where Harvard Medical School stands on issues of fundamental importance.

MORRIS A. FISHER, M.D. '65
Evanston, Ill.

Editor's note: The Medical School responded:

Harvard Medical School is deeply grateful for this generous and transformational commitment from the Blavatnik Family Foundation that will support discovery at HMS propelling the school's mission to transform human health.

The Blavatnik Family Foundation has a long history of support at Harvard. It originated a decade ago with a gift that established the Biomedical Accelerator Fund in 2007, followed by a \$50 million gift in 2013 that created the Blavatnik Biomedical Ac-

lic schools, he remarked that he never felt as well taken care of as the "stars": students from wealthier backgrounds with better preparations and connections. He thought Harvard didn't do particularly well by its average students. I have to agree. One big revelatory moment was walking into a room just as a fellow student, talking to someone else, said, "Oh, he's all right, even though he doesn't come from money." I knew my place then.

The thumb on the scale for the economically disadvantaged is a good thing that would be much better if Harvard did a better job of helping those admitted.

So imagine my surprise to read the excellent essay by Catherine Zhang ("Who Belongs at Harvard?" January-February, page 30), to much the same point, with its articulation of the resistance of Dean Rakesh Khurana to any such program. It is hardly a surprise to note in Brevia (page 28) the dean's choice to diminish the little support provided undergraduates not safely ensconced with their prep-school peers in the House system, with the demotion of Dudley House to the "Dudley Community."

It really makes one wonder whether Harvard means what it says.

ANONYMOUS

I WRITE AS A person with a very long Harvard affiliation: class of '57, Higgins professor of mathematics, etc. I would like to propose a radical change in admissions policy, one that I feel suits our "woke" age, steps down from a certain highly criticized pedestal, and saves a lot of money as well ("Admissions on Trial," page 15, and "What Legacy?" page 5, both January-February).

It is quite simple. Instead of playing God and making superhuman efforts to decide which adolescents have major leadership potential, I submit that random selection will do just as good a job. More precisely, take the applicant pool, admit a very small percent who simply cannot be turned down for various reasons, reject those clearly unqualified who would probably flounder and not benefit (30 percent? 50 percent?), and then accept randomly from the remaining pool enough applicants to fill the class. The brilliant work of the psychologists Kahneman and Twersky (see *The Undoing Project*) has shown how flawed human selection can be. It is certainly my experience as a professor that I rarely recognized which of my students would go on to do spectacular work, and which not. There are so many examples from history of geniuses who were medio-



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celerator at Harvard University and the Blavatnik Fellowship in Life Science Entrepreneurship at Harvard Business School.

The Blavatnik Biomedical Accelerator has awarded 104 grants to 80 principal investigators across Harvard University, totaling \$18.5 million. The Blavatnik Family Foundation is known for its Blavatnik Awards for Young Scientists, which support noteworthy young scientists and engineers. HMS Professor of Neurobiology Rachel Wilson received this award in 2014.

As Dean George Q. Daley has said, “the work that takes place in the labs and clinics across Harvard Medical School embodies the promise of curiosity-driven fundamental research to solve some of humanity’s most confounding and pressing biomedical challenges. In that sense, this is a gift to medicine and to patients everywhere.”

IMMIGRATION AND INNOVATION

PROFESSOR William Kerr (“The Innovation Engine,” January-February, page 6) lauds the economic contribution of immigrants to U.S. innovation and growth. He urges us to “align the pipes” to make it easier “to attract and retain more talented immigrants.”

As far as I can tell, he never considers the impact on the countries they emigrate from. In the heavy majority of cases, they emigrate from countries much poorer than the United States. Thus, to improve the economic growth of one of the wealthiest countries in the world, he would have us drain away the best talent of the poor countries of the world. Am I the only one who finds this shameful?

JACK HARLLEE '63
Washington, D.C.

I ENJOYED READING about the value of high-skilled immigrants to the U.S. economy. A word on behalf of undocumented immigrants. Admit it or not, our economy depends on undocumented workers to build our houses, harvest our crops, and provide

SPEAK UP, PLEASE

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domestic services. Not only do they provide value in these ways, they pay taxes (\$11.6 billion annually) and buy goods and services. And they enrich our communities with their diversity. Our broken immigration system badly needs to be fixed to reflect these realities.

ROSANNE JACOBSEN, J.D. '90
Longmont, Colo.

HARVARD FINANCES

WHAT A delightful ending to your report on Harvard's finances ("Surplus Surprise..." January-February, page 19)! You very cutely liken Harvard's approach to that of the squirrels of Harvard Yard, storing away for the future. The article seemed subtly to poke fun at Harvard's unrelenting concerns. The glass is always half empty!

I have never doubted that in the long run Harvard would become ever richer. How could this not be so? Over the long run its endowment has always returned at least 2 percent or 3 percent per annum more than is distributed from it. In the meantime, our university aggressively and very successfully solicits contributions. I have even made them myself, though not at the magnificent level some others have achieved.

This scenario might be the subject of some political or sociological concern, in addition to amusement, but for this: Harvard has given me and countless others a wonderful education, and it remains a repository of extraordinary knowledge, expertise, and intelligence.

It was a pleasure to learn some of the details from your report, and also to be reassured that Harvard remains true to its fiscally conservative heritage.

ROBERT S. VENNING '65
Oakland, Calif.

AMERICAN INDIANS

MARINA BOLOTNIKOVA'S "Native Modern: Philip J. Deloria studies American Indians and the contradictions that made America" (January-February, page 50) requires clarification. This is especially true of her assertion that Deloria (a son of the famous Standing Rock Sioux activist, Vine Deloria Jr.) has "made Native American history about *culture*." Deloria has the academic right to interpret the Indian narrative in any context he deems appropriate, but there is an entirely different way of looking at Native American history than the one that he advocates, and (please turn to page 82)



WHY I JOINED THE HARVARD CLUB OF BOSTON

There are many different reasons to join the Harvard Club of Boston. Susan Kendall is a graduate of Harvard College and Harvard Kennedy School and here's why she joined.

“ I joined the Harvard Club of Boston right after I received my undergraduate degree, because I wanted to remain connected to my classmates and to Harvard. After I completed my degree at the Harvard Kennedy School, I found the Harvard Club to be a great place to keep in touch with my grad school classmates as well. Now that my children are older, I'm finding myself spending more time at the Club, attending faculty lectures as well as a wide range of educational and cultural programming that you can't find anywhere else.

The Harvard connection is important to me – and the Club is a way to be connected to both people and ideas. ”

— Susan Kendall '81, ks'99

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LETTERS*(continued from page 9)*

that Bolotnikova focused upon.

An essential aspect of Native American history began in 1670, when the Indians of southern New England rose up against the second- and third-generation English settlers, who were encroaching upon their lands, in what is known as King Philip's War. Once the Indian tribes were defeated, and the survivors were either dispersed or sold into slavery in Bermuda and the Caribbean, waves of newly arrived Europeans moved westward, accompanied by a 200-year-long tsunami of genocide (or, if you prefer, ethnic cleansing) during which thousands of Indian men, women, and children were killed in tribe after tribe and nation upon nation, until the slaughter reached the shores of the Pacific Ocean, at which point it rolled back across the country as Union Army veterans of the Civil War, like George Custer, continued massacring Native Americans, until those remaining were confined to reservations, where many live today in conditions of mass unemployment, deep poverty, and wholesale discrimination. This

territorial expansion and its brutal consequences have been ascribed to the convenient ideology known as Manifest Destiny.

Such are the contradictions that made America.

PAUL BRODEUR '53
North Truro, Mass.

Author of Restitution: The Land Claims of the New England Indians

HOUSE MASTER JOHN FINLEY

IN HIS LETTER (January-February, page 75), William C. Wooldridge imagines the "chagrin" that John Finley would have felt at having non-prepsters "thrust" into Eliot House. I find it impossible to imagine that he ever felt any such emotion.

As a public-school graduate from Colorado with friends from similar backgrounds, I never felt the slightest bit out of place in Eliot House. There is no doubt that this was largely due to the atmosphere of acceptance which Finley generated. "Patrician" John Finley may have been. An extraordinarily warm-hearted human being he certainly was. Social snobbery was beneath him. His ability to write "storied letters of recommendation"

was founded on the fact that he took genuine personal interest in all the members of the house from the day they entered until...well, as long as possible really.

My first memory of him is that in the spring of freshman year, shortly after I had been admitted to Eliot House, he approached me as I was out walking and, though never having seen me before, greeted me by name and welcomed me to the House. That was the start. He had bothered to memorize who I was from a freshman picture. My last memory of him is that, at a gathering at Eliot House during my twenty-fifth reunion, he again greeted me by name and knew the basics of my life at that point from reading our class report. What a wonderful man he was!

JOHN R. McDERMOTT '59
Concord, Calif.

ISRAEL BOYCOTT

YOU FELL INTO A TRAP. People are entitled to opinions but not to publish lies.



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John Millar (Letters, January-February, page 75) is entitled to call Israeli policies “brutal,” even if I disagree. He is not entitled to apply the term “apartheid” to a situation that bears no similarity to what was practiced in South Africa, or to Jim Crow in the U.S. South, even though anti-Semites the world over commonly invoke the canard and “useful idiots” repeat it. And supporting BDS [Boycott, Divestment, and Sanctions] is indeed anti-Semitic, in part because it is directed only at Israel and not at any of the immeasurably more extensive and serious government abuses on this planet.

ROBERT KANTOWITZ, J.D. '79
Lawrence, N.Y.

I WISH MR. MILLAR had done better in history while at Harvard. There is a big historical difference between Roman Catholics and the Italian government and Presbyterians and the Scottish government, and Jews and Israel.

Neither of the first two groups had a modern government dedicated to wiping them out and succeeding as to six million.

And neither group has continuing and now escalating groups around the world continuing to preach hate, which we see in anti-Semitism.

The reason U.S. Jews don't feel separate from Israel is that it's the only safe harbor. And just as Americans feel connected to the United States because of cultural reasons, Jews feel connected to Israel for cultural reasons.

As to “brutal and apartheid policies,” the U.S. has Israel beat there in its treatment of blacks and migrants. And what do you think the U.S. response would be if Mexicans started to shoot rockets into San Diego? A lot more brutal than the Israeli response to this continuing terror.

MERVYN L. HECHT, J.D. '63
Santa Monica, Calif.

WINTER IN MAINE

I ENJOYED Nell Porter Brown's article on Portland, Maine, a great deal (“Beyond Lobsters and Lighthouses,” Harvard Squared, January-February, page 12E). I was born in Lewiston and all our family have been going up every summer to the cottage at Higgins

Beach, just this side of Portland. We enjoy the restaurants, the museums, the lively feel of all the familiar and new places we visit and explore, so well captured in the article.

One thing I'd add would be a note on the literary scene. There are a number of independent bookstores and book and journal publishers in Portland, Brunswick, and around the state. I took part in a poetry reading in September at Longfellow Books with the Portland-area poets Mike Bove and Anna Bat-Chai Wrobel, and the books that we read from were published by Moon Pie Press, over in Westbrook. It was fun to take part, as it is all around the place up there.

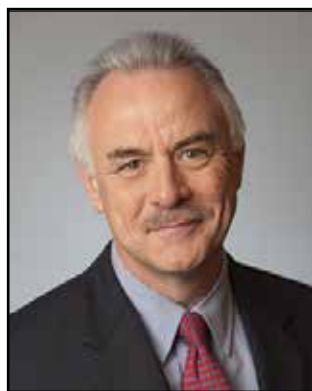
DAVID MCCANN, PH.D. '76
Korea Foundation professor of
Korean literature emeritus
Watertown, Mass.

ERRATUM

THE opening image for “What It Means to Be OK” (January-February, page 38) was incorrectly credited. The correct credit for the photograph is: Amélie Benoist/Science Source. We regret the error.

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The New Monopoly

MARKET CONCENTRATION, the economist's term for how much an industry is dominated by one or a few firms, touches ever more aspects of American life. From the obvious (the Amazons and Walmarts of the retail economy) to the obscure (the beer industry, which may appear diverse, is dominated by two firms), market concentration has increased in three-quarters of U.S. industries during the twenty-first century. This has had wide-ranging effects not only on consum-

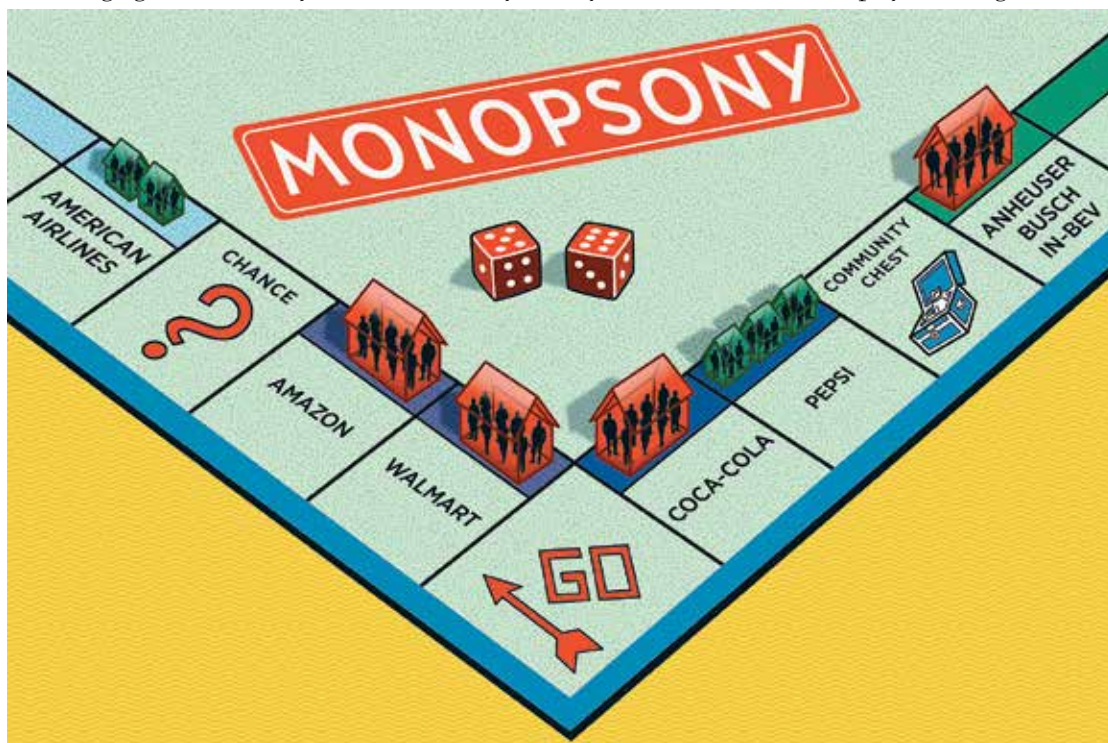
ers, but also, economists increasingly believe, on labor. "Fewer firms in a given industry makes it easier for them to have more bargaining power [over employees], and harder for workers to switch to another employer," says Jason Furman, professor of the practice of economic policy at the Harvard Kennedy School, and former chair of the Obama administration's Council of Economic Advisers.

Today's labor markets increasingly look like a monopsony: a market in which there is only one buyer—the inverse of a monopoly,

in which there is only one seller. The more an industry is dominated by a small number of corporations, the more those companies can control the cost of labor. Traditionally, Furman says, economists have relied on a supply-and-demand story about the labor market: "There's a supply of workers and demand for workers, and the wage is what clears the market, just like the price of wheat is what clears the market for wheat. That explains a lot about wages, but it probably doesn't explain everything...[T]hat research program went as far as it could."

In the last three years, Furman explains, economists have looked to monopsony and other factors beyond market competition to explain the stagnation of Americans' wages during the last few decades. Fewer compa-

nies in a given industry make it easier for those companies to coordinate, either indirectly or through overt collusion, to keep wages low. Think of a town with two big-box retail stores: each store knows what the other pays its cashiers, and neither wants to raise wages. Firms can also use noncompete agreements, which ban employees from taking jobs at rival companies, to prevent workers from finding new jobs elsewhere. About 24.5 percent of the American work force has signed a noncompete, according to one Brookings Insti-



tution analysis, and this number is not much lower (about 21 percent) for workers earning less than the median salary.

Because it isn't possible to show causation in studies of a big, aggregate phenomenon such as the effect of monopsony across the U.S. economy, evidence in this line of research "comes sort of like a collage of different pieces here and there, none of which are a randomized experiment or mathematical proof," Furman explains. Some papers examine case studies of growing concentration in industrial sectors like beer or fertilizer; others zoom out to look at the economy as a whole. One 2017 study coauthored by Allison professor of economics Lawrence Katz found, for example, that the share of national income going to labor has fallen in tandem with the rise of "superstar" firms: situations where a small number of companies gain a very large share of an industry. The share of income going to labor fell the most in industries where concentration has increased the most.

Why monopsony has prevailed across so many industries isn't completely understood, but it is probably due partly to technological changes that make it easier for companies like Amazon to dominate the retail sector. Federal antitrust enforcement, conceived as a way to protect consumers rather than workers, is also not as robust as it once was, permitting ever-larger corporate mergers. And once firms control an industry, they may hinder new competitors by such means as patents or regulatory barriers: opening a new hospital, for example, often requires a "certificate of need" showing that the community needs it. "The theory was: there was overbuilding and too many hospitals driving up costs," Furman says. "That theory seems to be less persuasive than the theory that what's driving up prices is too little competition.... That too much competition would be bad is something that people who don't want competition came up with."

Another, subtler reason that monopsony might affect wage growth: the gigification of the economy. Much has been written, in this magazine (see "How U.S. Companies Stole American Jobs," July-August 2017, page 10) and elsewhere, about the rise of contract work like driving for Uber and outsourced custodial jobs (though research on the extent of the gig economy is young and still contested). Precarious by design, and lacking the benefits and protections afforded W-2 workers, gig work has contributed to

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the erosion of the American middle class in the last two decades. But an indirect consequence of the gig economy is its effect on traditional employees: it may reduce the bargaining power of workers in general, and makes a bad deal at a full-time job look better than unstable contract work at, in effect, a sub-minimum wage.

Furman and others have recommended a slate of policy ideas to restrain the influence of monopsonies, and help make labor markets freer and more competitive. Princeton economist Alan Krueger, Ph.D. '87, has proposed strengthening antitrust enforcement to make mergers more difficult, and banning noncompete agreements for low-income workers, as some states have

already done. These new approaches ought to augment traditional interventions that economists already know can work, Furman says, including raising the minimum wage and making it easier for workers to unionize. But the new insight of recent research on market concentration, he believes, has been that it's not simply the rules governing the labor market that affect wages, it's also those governing *product* markets—making market concentration a concern to Americans not only as consumers, but also as workers and citizens.

—MARINA N. BOLOTNIKOVA

JASON FURMAN WEBSITE:

hks.harvard.edu/faculty/jason-furman

PRINCIPLES IN PRACTICE

Gene Editing and Ethics

THE GENE-EDITING technology CRISPR/Cas9 has been described as a word processor for DNA, but Kevin Eggan says it has all the finesse of a thermonuclear explosion. The professor of stem cell and regenerative biology has spent his career re-writing genomes, and he appreciates the accuracy with which the CRISPR "guide" sequence can home in on its target. But the second phase of the editing process, when the molecular scissors of the Cas9 enzyme slice through DNA, can introduce any number of unlooked-for errors. "Yes, I can precisely land the nuclear weapon," he says, "but it's still going to do a lot of damage."

Editing errors waste time, money, and the lives of the lab animals that scientists like Eggan use to study diseases such as Al-

zheimer's and ALS. Now, however, a new gene-editing technique called base editing, developed at the Broad Institute of MIT and Harvard in 2016 by professor of chemistry and chemical biology David R. Liu, promises far fewer off-target edits. Liu's technique *chemically* alters DNA, letter by letter, instead of slicing through it. If CRISPR/Cas9 is a pair of scissors, base editing is an eraser and pencil. The greater precision of this new technique has emboldened Eggan to use it to alter sperm in order to create heritable changes in special breeds of research animals like mice that are then used to model diseases.

That could be a boon for biomedical research, but base editing for sperm alteration makes it more urgent to reckon with critical ethical questions, because it involves changes to the organism's germline, the genetic

information passed from one generation to the next. Germline editing could be used to cure human disease—but might also enable ethically fraught practices, such as human genetic enhancement.

For now, researchers have limited themselves to the study of disease in cultured stem cells and lab animals. Among the sequences Liu has corrected with base-editing is APOE-ε4, a naturally-occurring gene variant that drastically increases the risk of Alzheimer's disease. In fact, DNA sequencing has given scientists long lists of single-letter genetic variants associated with various diseases, like APOE-ε4, but the process of en-

“Yes, I can precisely land the nuclear weapon, but it's still going to do a lot of damage.”

gineering the corresponding mouse models, says Eggan, “is too expensive and imprecise to study them all.” Most experiments require researchers to produce dozens of altered animals, but even in the CRISPR era, many of them will not carry the desired mutation. To speed things up, he and post-doctoral fellow Denis Vaughan wondered if they could use Liu's base-editing technique to edit the sperm cells of mice carrying the APOE-ε4 sequence *before* fertilization, creating in a single breeding step a new strain of mice with the corrected sequence. That way, Eggan explains, “you could check to see whether the edit had worked or not *before* you make an animal.”

The research is still in progress, but he hopes APOE-ε4 editing will serve as a proof-of-concept, showing that mice can be cheaply produced to study the variants linked not only to Alzheimer's but also to the countless other diseases associated with single-base genetic variants—potentially a major step forward in accelerating and reducing the costs of conducting basic research on these diseases.

The risk, of course, is that when it's easier to edit the cells of non-human mammals, it becomes easier to edit human cells, too. Last year, when biophysicist Jiankui He announced the birth of the first human babies born with edited genomes, he was condemned for his experiment even by boosters of human genetic editing precisely because the twin girls' genes showed



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many of the problems common to the use of CRISPR/Cas9. Not only were there editing errors at the target sites and elsewhere in the genome, but both girls had some edited and some unedited cells, a condition known as mosaicism that occurs when embryonic cells have started dividing before the CRISPR-induced edit is made.

Such complications show the immaturity of CRISPR technology, says George Daley, dean of Harvard Medical School. “We only have maybe five to six years of experience

with this technology, and we’re still learning about it. There needs to be a far greater degree of expertise using this technique, especially in the context of embryo editing.”

Jeantine Lunshof, a biomedical philosopher and ethicist at MIT, suggests that improved tools like Liu’s, when used in applications such as sperm editing—in which edits can be completed, and verified, before the embryo starts dividing—may eventually alter the equation in human gene editing. But “only technically optimal interven-

tions can be ethically justified,” she adds. “If further research shows that base-editing leads to the best and safest outcomes, this could be a criterion for ethical acceptability.”

Daley cautions, though, that even if the technology is optimized to minimize and ultimately reduce erroneous or missed edits, “We would still have to have a broader set of discussions about what society would accept for clinical use. The most compelling arguments could be made for coupling gene editing to *in vitro* fertilization and pre-implantation genetic diagnosis, to allow couples...burdened with

genetic disease to have a healthy child.” Yet even that limited application involves determining what conditions indicate that medical intervention is permissible, and who is allowed to perform it. Both the technical development and the societal discussion must proceed with great caution, says Daley, but “great caution doesn’t mean forever a prohibition.”

—BENNETT MCINTOSH

KEVIN EGGAN WEBSITE:

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PROPELLING SOCIAL CHANGE

Technology, Paternity, Patriarchy

“ALL THE DECISIONS we make in our most intimate lives... about who to marry, how to have children, how to have sex, and how to think about love, romance, and families, are driven, and always have been driven, by technology,” contends Debora Spar. A Baker Foundation professor at Harvard Business School, Spar was president of Barnard College from 2008 to 2017, and has previously written books about the economics of in-vitro fertilization

technologies, the social impact of inventions such as the Internet, and changing roles for women at home and at work. Now she is at work on a new book, “The Virgin and the Plow,” in which she argues that social changes, from the creation of marriage at the dawn of agriculture, to the rise of feminism in the twentieth century, to the legal establishment of same-sex families in the last decade, are driven less by social preference or acceptance, as most people believe, than by technological innovation. And given

the dramatic pace of contemporary technological innovation, she suggests that more profound social changes lie ahead.

“Marriage as we know it—a largely heterosexual, monogamous, death-do-us-part type of marriage—was a creation of the plow-enabled agriculture that emerged during the Neolithic transformation of around 8000 B.C.,” Spar said in a December talk at Harvard. That is when the first farmers, transitioning from a communal hunter-gatherer society, began to acquire private property:

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land, grain, storage. With farms came the need for children to work in the fields, and ultimately to inherit them. Once men needed to know who their children were, the nomadic lifestyle in which men and women living in groups of 30 to 40 people had mated in non-permanent unions faded. For farmers, the only way to guarantee paternity was to “mate with a virgin and make sure she remained loyal to you for the rest of her reproductive life,” Spar pointed out. Most traditional marriage ceremonies are “basically a real-estate deal,” she said, in which a woman, guaranteed to be a virgin, is given to a man and “becomes his property because he must know who his children are.” With property, itself a creation of technology, come the “norms of marriage: that women are adored as virgins, married young, and sworn to monogamy for the rest of their days.” Quoting her book (forthcoming this year from Farrar, Straus and Giroux), she said, “The quest for paternity leads to the establishment of the patriarchy, and it was the plow that made it happen.”

With a second technological revolution—industrialization—work moved to factories, where it was eventually dominated by men, and led to the “mythology of the housewife” that rose around the idea of women who stayed home. The first major blow to this patriarchal social structure came from femi-

nism, which—Spar explained in an interview—was enabled by three technologies of the twentieth century: the automobile, household appliances, and the Pill. Cars gave women unprecedented freedom, par-

“The Virgin and the Plow” argues that social changes have always been driven by technology.

ticularly in rural areas where they could start independent businesses selling commodities like eggs and butter. Washing machines and other household inventions freed women’s time. And more than any other factor, reliable, discreet contraception that let women have sex without the burden of an unwanted pregnancy, said Spar, was what allowed them to enter the workforce.

Now different reproductive technologies, including in-vitro fertilization (IVF), are having unexpected, seismic social effects. Originally intended as a way to help infertile heterosexual couples have children, the market for IVF technology has expanded, she explained, and is increasingly used by people who aren’t biologically infertile. The technology allows women who freeze eggs to have children far later in life; same-sex couples use it to have children who are biologically related to one of the parents. Spar argued that this use of IVF technology led courts to legal-

ize same-sex marriage much more rapidly than they would have otherwise. In the United States, Scandinavia, and England, “the courts started to find in favor of same-sex marriage” once they could argue that it was in the interests of the *children* to create a stable family structure. Now, a developing technology called in-vitro gametogenesis (IVG) could eventually allow two gay parents to have a child who is biologically related to *both* of them. Three or four housemates or friends, likewise, could decide to have a baby. The social ramifications are unexplored.

“We think generally of marriage as some kind of a natural structure that humankind is just destined to follow,” she continued. “We think of feminism generally as something that was created by activists—the Betty Friedans pushing for change.” Same-sex marriage, likewise, can be seen as driven by advocacy. “To some extent that is true,” Spar acknowledged, “but history’s arc is also driven, and may perhaps

be primarily driven, by much larger and more sweeping technological shifts” that enable new patterns of behavior and social interaction: the shift to agriculture or the industrial economy; the creation of computers and ar-

tificial intelligence. “We acknowledge these developments as technological change, but rarely do we trace their effects into the social and personal realm.”

As she works on her conclusions, Spar hints at some of the technologically driven social changes that may lie ahead. In an age of Tinder and OkCupid, when 30 percent of marriages originate online, people are becoming more comfortable with relationships that occur through devices. “If your relationship with someone is almost entirely on a phone,” as in the rising number of long-distance romances, then “if they were to die and there were something”—an AI, perhaps—“that could mimic that relationship, it might not feel all that different.”

—JONATHAN SHAW

DEBORA SPAR WEBSITE:

<https://www.hbs.edu/faculty/Pages/profile.aspx?facId=6558&facInfo=res>

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I6B Extracurriculars

Events on and off campus in March and April



I6D J.S. Bach and Josephine Baker

Free concerts hosted by the Harvard music department



I6J Mass Audubon

Springtime timberdoodles, maple-sugaring, and falconry



I6L Howardena Pindell's Abstractions

The Rose Art Museum



I6N Beyond Phở

Vietnamese food options in Greater Boston

ARTWEEK



Extracurriculars

Events on and off campus during March and April

SEASONAL

Arts First Festival

www.ofa.fas.harvard.edu

The annual arts celebration in and around Harvard Square offers live performances of

dance, music, comedy, circus acts, and theater, along with art exhibits and hands-on activities for all ages. The 2019 Harvard Arts Medalist is Tracy K. Smith '94 (see page 28), poet laureate of the United States. (May 2-5)

From left: A photograph of Albina Visilova, at the Naftalan Sanatorium, Azerbaijan (2010), at the Peabody Museum; from the Argentine film *Zama*, at the Harvard Film Archive; and *Dragon Mama*, starring Sara Porkalob, at the American Repertory Theater

NATURE AND SCIENCE

The Arnold Arboretum

www.arboretum.harvard.edu

Gavin Van Horn, director of cultures and conversations at Chicago's Center for Humans and Nature, hosts a talk, "**Shared Journeys in the Urban Wilds**," and a walk: **Cultivating Wildness Where You Are**. (April 3 and April 4)

An Introduction to Medicinal Plants

is a five-part series that explains the scientific principles and anthropological underpinnings of plant-based drugs found around the

FROM LEFT: COURTESY PEABODY MUSEUM OF ARCHAEOLOGY AND ETHNOLOGY, HARVARD UNIVERSITY; © CHLOE DEWE MATHEWS; HARVARD FILM ARCHIVE; AMERICAN REPERTORY THEATER

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world, with John de la Parra, an associate of the Harvard University Herbaria, and Ernest Anemone, lecturer at the Tufts University Experimental College. (April 17-May 11)

THEATER

Lyric Stage Company of Boston

www.lyricstage.com

The Little Foxes, Lillian Hellman's tale of a family's lust for power and money in the post-Civil War American South, plays as well today as it did in 1939. Remo Airaldi '85, Harvard lecturer on theater, dance, and media, plays steely schemer Benjamin Hub-

bard, who timelessly asserts: "The country is turning, the world is open...there are hundreds of Hubbards...and they will own this country some day." (Through March 17)

Harvard-Radcliffe

Gilbert and Sullivan Players

www.boxoffice.harvard.edu

The Gondoliers; or, The King of Barataria. Confusion reigns when a king dies and two brothers learn that one of them is heir to the throne; meanwhile, the new young would-be queen is in love with someone else. Agassiz Theater. (March 29-April 7)

American Repertory Theater

www.americanrepertorytheater.org

In **Dragon Mama**, Seattle-based performer, singer, writer, and producer Sara Porkalob delves into the next chapter of her autobiographical **Dragon Cycle** series, which began with **Dragon Lady**, a work based on her grandmother, an unflappable Filipina immigrant to the United States. Oberon. (March 20-April 6)

The concert-party-performance **Clairvoyance** features its creator, Diane Oh, and her "original soul, pop, rock, and punk music." Oberon. (April 24-28)

STAFF PICK: Music in the Air

Among the free performances sponsored by the Harvard music department this spring is "Perle Noire: Meditations for Joséphine" (May 3). Conceived by Peter Sellars '80 and starring Julia Bullock, the luminous soprano and artist-in-residence at the Metropolitan Museum of Art, the production features music, songs, and texts that make contemporary the life and work of Josephine Baker.

The American-born Baker was a street-corner and vaudeville dancer who moved to Paris in the 1920s and forged a career as an international cabaret entertainer. She worked for the French Resistance during World War II (ultimately becoming a naturalized citizen of her adopted country), and went on to play a part in the American civil-rights movement.

The production features texts by poet, essayist, and playwright Claudia Rankine, along with original compositions by Tyshawn Sorey, a multi-instrumentalist and assistant professor of composition and creative music at Wesleyan University. He performs in the show, and is joined by members of the International Contemporary Ensemble, founded by flutist and Harvard professor



Soprano Julia Bullock, as Josephine Baker, and pianist Angela Hewitt

of the practice of music Claire Chase. The show follows "no narrative, per se," says Rebekah Heller, the ensemble's co-artistic director and its bassoonist. "It is a social tribute to more of [Baker's] activism, and texts by Rankine ground the audience in that world, addressing the activism through the voice of Joséphine"—whom Bullock embodies on stage.

The department also hosts the Grammy Award-winning Parker Quartet (March 31), which performs a program of Mozart and Brahms, along with "things are made to fill voids," by graduate student Zeynep Toraman, winner of the Blodgett Composition Competition. On April 30, renowned pianist Angela

Hewitt (the department's 2018 Christoph Wolff Distinguished Visiting Scholar), plays a section of "The Bach Odyssey," her four-year project to perform the entirety of J.S. Bach's solo piano works in concerts around the world. All events are free, but tickets, obtained through the Harvard Box Office, are required.

—N.P.B.

MUSIC

Shawn Colvin

www.boxoffice.harvard.edu

The enduring Grammy Award-winning singer-songwriter and author performs her signature "slow-release works of craft and catharsis." Sanders Theatre. (March 22)

America/We Need to Talk

www.boxoffice.harvard.edu

Coro Allegro, Boston's LG-BTQ+ and allied classical chorus, presents a concert that calls for national dialogue and social

justice. Program includes the world premiere of "A Triptych of American Voices: A Cantata of the People," by award-winning composer Fred Onovwerosuoke. Sanders Theatre. (March 24)

Holden Choruses

www.boxoffice.harvard.edu

The **Radcliffe Choral Society** hosts the Rising Voices Treble Chorus Festival, featuring the Boston-based **Lorelei Ensemble**. Sanders Theatre. (April 5-6)

Harvard-Radcliffe Orchestra

www.boxoffice.harvard.edu

The **Visitas Weekend Concert** includes "Four Ragtime Dances," by Charles Ives, and the "Dance of the Seven Veils," from *Salome*, by Richard Strauss, among other works. Sanders Theatre. (April 27)

LECTURES

Mahindra Humanities Center

www.mahindrahumanities.fas.harvard.edu

This year's Tanner lecturer, **Masha Gessen**,



RICHARD TERMINE

the Russian-born journalist and activist, *New Yorker* staff writer, and author of the National Book Award-winning *The Future Is History: How Totalitarianism Reclaimed Russia*, addresses: “How Do We Talk About Migration?” Paine Hall. (April 3-4)

The Radcliffe Institute for Advanced Study

www.radcliffe.harvard.edu

The **Vision and Justice** conference—with keynote address by New York University law professor Bryan Stevenson, J.D.-M.P.A. '85, LL.D. '15, founder and executive director of the Equal Justice Initiative (see harvardmag.com/stevenson-18, and short presentations by dozens of scholars, artists, writers, and businesspeople—explores the role of arts in understanding the nexus of art, race, and justice. Events include performances by Carrie Mae Weems and Wynton Marsalis. (April 25-26)

EXHIBITIONS & EVENTS

The Radcliffe Institute for Advanced Study

www.radcliffe.harvard.edu

Willie Cole's **Beauties** are full-scale prints made using crushed and hammered ironing boards, each honoring a woman significant to his personal and cultural history. Johnson-Kulukundis Family Gallery. (Cole gives a talk during the opening reception on March 26; exhibit opens on March 27)

Harvard Art Museums

www.harvardartmuseums.org

Scholars, including Laura Muir, curator of **The Bauhaus and Harvard** exhibit (see page 44), present new research on artworks and on the seismic design movement during the daylong **Bauhaus 100: Object Lessons from a Historic Collection Symposium**. (March 29)

The Peabody Museum of Archaeology & Ethnology

www.peabody.harvard.edu

Photographer Chloe Dewe Mathews spent five years documenting people, nature, and landscapes along the Caspian Sea. **Caspian: The Elements** (also the title of her new book) elucidates her journey, and the roles that materials like rock, oil, and uranium play in daily life. Mathews, recipient of the museum's 2014 Robert Gardner Fellowship in Photography, talks about her work during a reception on April 25. (Opens April 27)

Houghton Library

www.hcl.harvard.edu/libraries/houghton

Small Steps, Giant Leaps: Apollo 11 at 50 pairs items from the library's history of science collection with rarely seen objects from a private spaceflight collection, including some used during the mission by astronauts Neil Armstrong and Buzz Aldrin. (Opens April 29)

Currier Museum of Art

www.currier.org

Ubuhle Women: Beadwork and the Art of Independence highlights colorful, meticulously beaded textiles—a single panel takes up to 10 months to complete—that were created by a community of women living and working together in rural South Africa. (Opens March 23)

FILM

IFFBoston

www.iffboston.org

The Independent Film Festival Boston offers documentaries and narrative features, short films, and animated and experimental works not readily available elsewhere. New and established filmmakers, along with a host of regional practitioners, are featured through screenings at the Brattle, Somerville, and Coolidge Corner Theatres, among other venues. (April 24-May 1)

Harvard Film Archive

www.hcl.harvard.edu/hfa

Thai filmmaker and VES visiting lecturer Anocha Suwichakornpong, creator of the Cannes-honored film short *Graceland*, curates a survey of **New Thai Cinema**, including Phuttiphong Aroonpheng's *Manta Ray* and Jakrawal Nilthamrong's *Vanishing Point*. (March 8-April 13)

The Films of Lucrecia Martel explores the sensual and perceptive works by this founding member of the New Argentine Cinema, a prominent figure in contemporary world cinema. Martel appears for showings of both *Zama* (2017), based on the book by Antonio di Benedetto, about a Spanish imperial functionary toiling in South America, and *La Niña Santa* (2004), in which an adolescent girl struggles to reconcile her nascent sexuality with her Catholic faith. (March 10-April 7).

Events listings are also found at www.harvardmagazine.com/harvard2-events.



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ArtWeek 2019

Helping “people access creativity across the Commonwealth”

by NELL PORTER BROWN



SCREENINGS FROM The 90-Second Newbery Film Festival. A match-up of poets and painters on Cape Cod. Dancing along Malden’s bike trail. And an afternoon of Spanish cuisine and Flamenco performers in Cambridge. This spring’s ArtWeek (April 25-May 6) offers “creative experiences that do not happen at any other time of the year,” says Susan Dahling Sullivan, chief strategic officer of the nonprofit Boch Center, producer of the 12-day annual event. “ArtWeek provides people access to art and culture in new ways. From hands-on art-making and demonstrations to panel discussions and performances—the week has something that allows people to get closer to the creative process themselves.”

ArtWeek began in 2013 (thanks to seed money from ArtPlace America), with 25

events in Boston. It has since grown to encompass more than 100 partner organizations and 525 events in 130 communities across the state. Says Sullivan, “The original idea was inspired by the popularity of restaurant weeks, but not necessarily with the same business model of offering meals (or art) at discounted prices.”

It was also a response to research conducted by the National Endowment for the Arts and LaPlaca Cohen (a firm that tracks

Last year, ArtWeek featured Airmen of Note, the U.S. Air Force Jazz Band (Franklin); Japanese folk dancing (Brookline); tours of a tiny house, from HGTV’s Deek Diedricksen (Brockton); Rhythm Dance Co. (Arlington); and “art in the dark” projections on Boston Common.

trends and behaviors among cultural consumers) that reveals a shifting paradigm “in terms of how people are engaging with the

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arts,” she explains. “Participation used to be more of a passive activity: sit in a chair and listen to a concert and go see an art-exhibit opening. You wouldn’t hear the artists talk about their processes, or, going to a play, you wouldn’t hear the cast and director talk about the show afterward.” Studies show that people are highly motivated

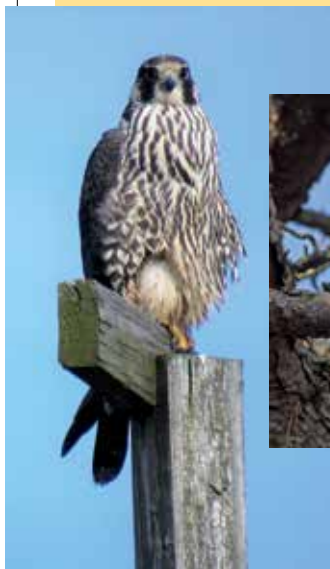
to attend arts events by “having fun, and learning and experiencing new things,” she continues: the very definitions of culture are widening to beyond the traditional genres of ballet, opera, and painting, and now extend to “community festivals, public art, and even food and drinks.”

ArtWeek organizers welcome both tra-

ditional and unconventional art-making—from gatherings with a social-justice and community-building theme, like an all-ages, all-abilities jogging event along “mural mile” in Framingham, she says, to off-beat experiences of the kind provided by an artist who fashioned instruments out of ice at the Faneuil Hall Frost Ice Loft (since closed) and

ALL IN A DAY: Spring Outings at Mass Audubon Sanctuaries

The Parker River National Wildlife Refuge stretches along the coast of Plum Island, near Newburyport. In addition to prime beach and walking territory for humans, the refuge’s 4,700 acres provide diverse habitats, from dunes and mudflats to marshlands, that are especially important for birds.



Mass Audubon’s nearby Joppa Flats Education Center holds events and excursions that explore these precious ecosystems, including “Falconry & A Raptor Road Trip,” on March 16. The adventure is led by Joppa Flats

school and youth education coordinator Lisa Hutchings, teacher-naturalist Jonathan Brooks, and falconer Wendy Pavlicek, who also directs the

Burlington Science Center, part of that town’s public-school system. She starts the day with a live birds-of-prey demonstration, and will explain their habits and hunting, and share her own experiences with these winged predators. That will be followed by an expedition into the refuge in search of raptors.

Elsewhere, Mass Audubon hosts other early spring events, such as the “Maple Sugaring” weekend (March 23-24) at Moose Hill Wildlife Sanctuary, in Sharon, and at Brookwood Farm, in the Canton section of the Blue Hills Reservation. Visitors use

traditional tools and learn the age-old method of tapping sap from trees and boiling it into syrup.

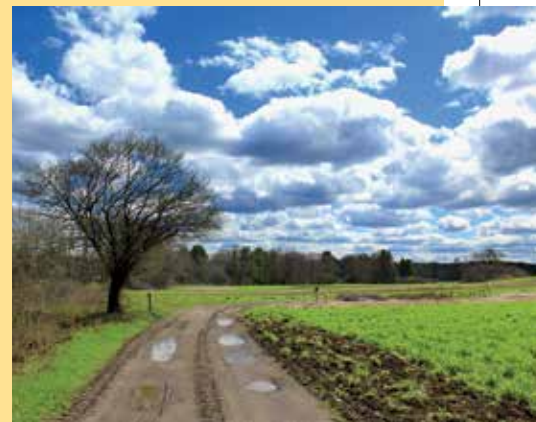
At the Drumlin Farm Wildlife Sanctuary, in Lincoln, find out how the sheep, goats, pigs, and other barnyard animals are readying to emerge from winter. Or trek along the path at Bird Hill to see local raptors and pheasants. Short trails also diverge to other points across the 200-acre property, some with prime views of New Hampshire’s Mount Monadnock, others with sightings of the

sanctuary’s white-tail deer. On March 30, the site hosts Woolapalooza. The annual fiber festival features the farm’s newest animal babies, sheep-shearing, works and demonstrations by local fiber artisans, and hands-on activities for kids.

For an evening event open only to those over 16, check out “Timberdoodles and Tapas,” at the North River Wildlife Sanctuary, in Marshfield, on Boston’s South Shore (April 6). Enjoy a Spanish-style dinner, then

head outside to find an American woodcock (also known as a timberdoodle, bogsucker, and mudbat) performing his buzzing calls and elaborate and acrobatic aerial courtship display. “In the evening,” according to timberdoodles.org, “males may sing and fly for half an hour or longer, and when the moon is bright, they may carry on through the night.”

—N.P.B.



Clockwise from top left: Roam Plum Island while learning about falconry; visit the barn or stroll at Drumlin Farm Wildlife Sanctuary; or try traditional maple sugaring at the Moose Hill Wildlife Sanctuary.

DRUMLIN FARM WILDLIFE SANCTUARY (2)

then held a concert. Access and affordability are high priorities, too: more than 60 percent of ArtWeek events are free, and 90 percent are either free or cost under \$25.

This year's complete schedule will be posted online by April 1. But here's a short preview:

Malden Dance Mile (April 27) is a free, collaborative "dance adventure" led by Mon-keyhouse and OnStage Dance Company along U.S. Bicycle Route 1. Performances, choreographed community dancing, music, and games are open to anyone, of any ability.

Those more interested in exploring meditative movement might try the Tai Chi and Qi Gong Interactive Demonstration (May 4), at the Asian Crane Tai Chi studio in Plymouth. The ancient Chinese disciplines, with roots in the martial arts, offer wellness benefits—and the graceful, supremely focused motions are beautiful to watch.

In South Yarmouth, the Cultural Center of Cape Cod hosts **Mutual Muses XI: A Marriage of Art and Poetry (April 17-May 5)**. The exhibit offers synergistic works generated by pairing 50 visual artists with 50 poets; each poet provides a poem, based on which the artist creates a piece of visual art, and vice versa. The resulting 100 "inspirations" and "responses" will be displayed, and wall space and art supplies are provided as well, for visitors' own imaginative reactions. The aim, says Sullivan, is to "help people experience what it's like to be part of that collaboration, or to work across media."

The annual, nationwide **90-Second Newbery Film Festival** is a video-making project for which children and teenagers create "offbeat, condensed versions of Newbery Award-winning books." The best entries, along with other locally created videos, will be screened at the Boston Public Library on April 27, with guest filmmakers and co-hosts/prize-winning authors James Kennedy (*The Order of Odd Fish*) and M.T. Anderson (*Feed, Octavian Nothing Saga*).

Harvard's own **ArtsFirst Festival (May 2-5)** happens to coincide with ArtWeek this year, and itself offers scores of student performances. Check the ArtWeek events schedule for additional special activities on campus, and especially at Harvard's museums.

Yet ArtWeek is not solely focused on literary, performing, and fine arts, Sullivan asserts. "There are lots of definitions of creativity. *Forbes* consistently reports that creativity is among the most desirable tal-



ents that employers are looking for," she adds: it's not hard to see how "creativity is [implicit in] and impacts our daily personal and professional lives." It plays a role, for example, in parenting, friendships, marriag-



Options in 2018 also included an open Bach Cantata rehearsal (Boston), and artful light shows (Great Barrington).

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STAFF PICK: Laying It On

Howardena Pindell: What Remains To Be Seen, a traveling show at the Rose Art Museum, reveals her ardent experimentation. Across a 50-year career, from figural drawings and abstract paintings to conceptual works and photography, Pindell has played with fantastical color schemes (as in *Untitled #4D*, below), delved into deconstructionism, and reveled in circles and serialized forms. Works of collaged strips of textiles—ripped, then re-sewn—are painted over. Some are embedded with texts, numbers, or surreal images; others are adorned with glitter, talcum powder, and perfume. In her New York City studio, Pindell has hole-punched

thousands of paper dots that she sprinkles or clumps onto canvases, layering on acrylic or spray paint, to create, by turns, raw textures and dreamy, abstract, impressionistic depths.

Other multimedia collages reflect both her world travels and her social-justice causes. Her 1980 filmed performance *Free, White and 21* examines racism. It marked her return to work after a near-fatal car crash, and an enduring resolve to create.

—N.P.B.

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es, and in any other relationships requiring dynamic negotiation and problem-solving. It's even an aspect of home-based projects like designing and planting a garden, decorating a bedroom, and cooking meals.

Honoring the culinary arts, *Una Tarde En España* (April 27, at Cambridge Center for Adult Education) features sangria and Spanish fare, discussions with the chef, and Flamenco music and dances performed by members of the Boston Arts Consort.

Creativity is also crucial, Sullivan says, to scientific and technical endeavors, and to any form of economy-enhancing innovations. From dreaming up experimental modalities and writing computer code, to engineering and architectural feats and the commercial application of research—all require vision, inspiration, and originality: just what she thinks creativity means. “To think outside of the rules,” she summarizes. “An opportunity to make connections that are not obvious, to define and redefine, and,



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at the other end of the spectrum, to experience joy and wonder and express ourselves in different ways. Creativity captures the past and allows you to envision a future.”

ArtWeek delves into physics, for example, in *See the World Differently through Kaleidoscope Sculptures* (April 27), sited next to Boston's Christopher Columbus Waterfront Park. The 'scope art is hosted by Beautiful Forms to See and explores technical facets of mirrored systems and light refraction, while offering nearly infinite, ever-changing, mind-bending images. The project is entrancing—while enhancing knowledge of science, technology, engineering, art, and math (known as STEAM).

A half-mile walk away, in the North End, *Changing Course* (April 27-28) highlights oceanic life and the impact of human-created pollution. Presented by Save the Harbor/Save the Bay, the sculptures comprise 2,000 plastic drinking bottles collected from regional beaches and waterways that, when strung together, depict “a powerful school of fish swimming upstream against the tide of plastics.” Creators aim to inspire people to stop using plastic products or, at least,



Learn the art of floral arrangements with Alice's Table (Boston), and that of recipe-writing, with the Diva of Delicious (Hawley); or transform your look with vintage clothes during “Wear Your Raspberry Beret” (Maynard).



constructively recycle them.

ArtWeek also taps into fresh perspectives on cultural history. The Massachusetts Historical Society, in Boston, has organized the exhibit “Can She Do it?” Massachusetts Debates a Woman's Right to Vote,” (April 26-September 21) and during ArtWeek, on April 29, hosts a reception with guest curator Allison Lange, assistant



history professor at Wentworth Institute of Technology, who explains how imagery was used to define gender and power during the suffrage movement.

Each year, ArtWeek draws more participating towns, organizations, and individuals, Sullivan says: “Everyone is seeing the value of this designated time as a way to help people access creativity across the Commonwealth. Creativity is one of the most important elements of a full life.” ▽



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Of Ph , Bún, and Fish Sauce

Boston-area Vietnamese cuisine

by NELL PORTER BROWN



IT'S LUNCHTIME in Harvard Square, and Le's Restaurant is packed. Diners slurp steaming beef noodle soup (*tái nam pho*) and dig into grilled shrimp and pork and vermicelli (*bún tôm thịt*) laced with *nước mắm*, a limey fish-sauce vinaigrette. At a window table, Duong Huynh and Vinh Le (no relation to Le's owners) peruse the menu. As the duo behind Nem, a local Vietnamese food venture that offers culinary classes and pop-up dinners, they are, naturally, choosy.

"You have to understand," says Huynh, who moved to the United States with her

family at age 10, and settled in Boston after graduating from MIT. "Vietnamese people live for food."

"After the war—what we call the American War," adds Le, "the people were so hungry. My mother told me this—that for a meal you have only two or three small pieces of meat. So when we have food, we sit around and talk and we celebrate together."

"But even before the war, we were foodies," his wife goes on. "I think it's because geographically we are blessed with so many different ingredients."

Clockwise from top right: Chef Vinh Le in the kitchen, and Duong Huynh, with guests, during a Nem pop-up event that offered dishes like crispy mini pancakes with shrimp and glazed chicken wings; Harvard Square's (unaffiliated) Le's Restaurant

A FERTILE, mainly coastal, country, Vietnam boasts three distinct culinary regions: the north (influenced by Cantonese cuisine), the middle (once home to imperial Hue cuisine), and the agricultural-rich south, which integrates Thai and Cambo-

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dian fare, according to Le (who's not related to the restaurant's owners). In that base of rice paddies, lush produce, and tropical fruits, the food tends to be sweeter.

Freshness is paramount, and the diet, overall, relies heavily on fish and seafood. Rice (*com*) and vermicelli (*bún*) are eaten in countless varieties, as is phở, a brothly soup with rice noodles: *phở bò* (with beef), *phở gà* (with chicken).... Also common, and popularized through the Boston-area Bon Me food trucks, are the delectable Vietnamese sandwiches (*bánh mì*), made with airy rice-flour baguettes, and fresh rice-paper rolls, called *gỏi cuốn*.

French colonization played a role in culinary techniques—along with breads and broths, which have a nearly sacred role in

Vietnamese cooking, according to Le. Families have their own secret recipes, and batches can take days to make using slow-cooked bones and herbal infusions.

SINCE the wave of migration to the United States after the fall of Saigon in 1975, the biggest Vietnamese-American enclave in Massachusetts has grown up in Dorchester, in a section bookended by the Savin Hill and Fields Corner MBTA stations. To

explore that culture and its cuisine, take the Red Line to JFK/UMASS, then walk east on Columbia Road to Dorchester Avenue.

Within 15 minutes, you will come to *Banh Mi Ba Le* (1052 Dot Ave). The combination take-out place, grocery store, and bakery serves some of the best *bánh mì* around. Check out the spicy beef on the homemade rice-flour baguette, or order from the hot bar. Try the fruit smoothies (we like the taro and coconut) and milk teas with or without *boba*—tapioca balls. House-made desserts include coconut-flavored three-bean pud-

Choose from the hot bar, cold bar, smoothies station, or take-out cases at Mi Ba Le, in Dorchester; try a green jelly, flavored by pandan leaves, for dessert.

ding; Seussical-green pandan jelly (among Duong Huynh's favorite treats); and a soupy drink, *chè sâm bổ lượng*, with lychee fruit, pearl barley, seaweed, mango, and brown sugar.

A few blocks away is the less crowded, also very good, *Nhu Lan* (1155-57 Dot Ave), which has both a sit-down restaurant and a fast-food counter. Try the fresh fish, steamed or fried, slathered with coconut-curry or black bean sauce, or get the Vietnamese fondue (*lẩu*) and cook your own goat, seafood, or beef in a scalding-hot pot of soup stock. Everything on the menu also appears to have a vegetarian option, but double-check to make sure fish sauce is not added. Ready-made takeout opportunities for more adventurous eaters include *mủ trôm*, a sweet pandan-flavored drink with jellies that looked like fish eggs, and *gio thu*, a hunk of head cheese made with pig's ear and black fungus.

Pho Hoa (1370 Dot Ave) is among the largest and most established restaurants; look for the mural outside depicting immigration with Vietnamese folkloric imagery: people in a boat watching fish swim toward a waterfall, above which a tree and dragon spiral skyward, encircling a scene from contemporary Boston.

A few blocks from the Fields Corner MBTA station, is the family-oriented *Anh Hong* (291 Adams Street), best known for its shared entrée "beef seven

Pho Countryside is a pretty, casual spot that serves fresh noodle soups and rice dishes, with plenty of greens and vegetarian options.



PHO COUNTRYSIDE (3)

ways”: grilled with butter, rolled into sausage, or dipped in a tangy vinegar sauce are among the options. And steps from the station itself is *Hiên Vương* (1487 Dot Ave), which features a touted *bún mắm*, a fermented-fish broth and vermicelli gumbo-like soup with seafood, pork, vegetables, and herbs.

It's a favorite of Huynh's, but she recommends the version served at *New Dong Khanh* (83 Harrison Avenue), in Chinatown: “Very pungent broth. Not easy to handle,” she warns, “but it's full of umami and better than the same dish I've had in Vietnam.” She also likes that restaurant's *bánh cuốn* (steamed rice flour rolls with pork filling); *bánh xèo* (a Vietnamese crêpe flavored with turmeric and stuffed with mung bean and bean sprouts); and *hoanh thanh bo kho* (braised beef broth in five spices, with wontons). And try the smoothies, she adds; especially the avocado and durian.

On the next street over, *New Saigon Sandwich* (696 Washington Street), a tiny storefront serving take-out hot boxed meals (like teriyaki chicken with rice or noodles), also sells fresh *bánh mì*—try the shredded pork, tofu, or BBQ beef, layered with cilantro, carrots, daikon, pickles, onions, and chili peppers.

For more ambience, go to *Pho Countryside*, in Kenmore Square, where the subdued lighting, tiny bar, and 12 cozy tables are enhanced by digital images of flickering flames simulating a fireplace. We liked the “Countryside rice plate,” flavored with grilled pork chop, sausage, shredded pork skin, pork-egg custard, and the fresh “health conscious” entrées, especially the *hủ tiếu* southern-styled tofu and vegetable noodle soup.

BACK AT Le's Restaurant, in Harvard Square, the couple who own *Nem* start the meal with *bánh hỏi tôm nướng* (\$12.25). It's a ceremonial dish often served at weddings or engagement parties, Huynh explains, as a waiter sets down a platter piled with fresh bean sprouts, basil and mint leaves, shredded carrots, chopped cucumbers, scallops, and peanuts, squares of white vermicelli, and grilled shrimp. Separate bowls hold rice papers, hot water, and *nước mắm*. Soften the paper in the water, lay it on a plate, line it with bite-sized bits of anything from the platter, then roll the mass into a taut bundle. The yin-yang mélange of flavors and textures is refreshing, healthy, and filling. Americans think of rice-paper rolls as a specific dish, Huynh says, but in Vietnam



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they are "more of a way to eat your protein. My family is from a coastal town and if my uncle had a fresh catch, he'd steam up the big fish and we would all sit down and we'll have this to pair it with."

Next up is a pot of *phở tái nam* (\$9.50): vermicelli and tender slices of rare eye round and brisket swimming in hot broth. Again, there's basil, scallions, cilantro, and bean sprouts on hand to add in.

"And you know, *phở* is often eaten for breakfast," Huynh says.

"They eat it every day—for breakfast, lunch, and dinner—whatever," adds Le. Huynh reaches for the *bánh xèo* (\$9.95), cutting a chunk of the crispy rice-powder crepe stuffed with bean sprouts and mung bean, but too few chunks of shrimp and pork. "I like to just put it in my bowl and lather the *nước mắm* on, like this," she says, sprinkling the sauce onto a mound of basil and mint. At Le's, she also likes the "family meals" on the menu—a caramelized fish, for example—as well as the sour soup (*canh chua*). More exotic is the "fire pot" with a vinegar-base broth, "eaten by dipping ingredients and then rolling them up in spring rolls."

The couple met when she spent an academic semester abroad interning at the Ho Chi Minh City design firm where he worked. They founded Nem in 2014, partly as a culinary outlet for Le (who splits his time between Boston, working in urban design, and Hanoi, where he developed the menu at the new Monsoon Bar & Kitchen). Huynh works in real-estate finance and development, which helps support his creative ventures. For both of them, their venture—which offers cooking classes, private events, and pop-up dinners (held periodically at Urban Hearth in Cambridge)—is both a business and an important means of pairing a communal meal with a cultural event.

Amid Vietnamese music and flowers, Nem guests may enjoy Le's duck magret, beef tartare with a pineapple sauce, and fresh, handmade vermicelli, which, he points out, "you cannot even find in Boston." Talk easily turns to Southeast Asian spices, history, or the landscape of the Mekong Delta, where he once led tours, scouting out restaurants (and their kitchens) to ensure that visitors ate well. "What I see now with the contemporary Vietnamese food scene is that we need to bring it to a new level," he says. "The process of making this food is very complex and sophisticated...with Nem, I am not selling the food, I am selling the experience." ▢

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HARVARD SQUARED

HOME SWEET HOME: Transform Your Space for Spring

The sun is shining, flowers are blooming, and it's finally time to open your windows and welcome a new season. We talked to Boston-area experts—designers, Realtors, organizational gurus—for simple ways to give your home a fresh start.



COURTESY JULIE HARRISON REAL ESTATE

First things first: If you're planning a deep-clean, don't get overwhelmed. Valerie Achorn, M.P.A. '98, president and founder of Simplified Lives, adheres to the "magic of ten" rule: Tackle ten items at a time. Perhaps that means purging ten items from a file cabinet or donating ten unused pairs of shoes.

"Ten things is a manageable number," she says, and the momentum builds on itself. She steers clients toward impactful areas such as linen and coat closets (shed bulky towels, sheets, and coats); pantries and refrigerators (toss expired food and

donate canned goods); and bathroom vanities.

Next, brighten overlooked spaces. Dust the tops of ceiling fans, vacuum oft-forgotten spots such as bookshelves and lampshades, and shift furniture to dislodge dust lurking beneath sofas and chairs. Fingerprints on the walls? The pros use a Mr. Clean magic eraser to make them vanish.

"When a space is clean, it feels somehow lighter, fresher, and more open," says interior designer Heidi Pribell '82.

After that, add pops of color. No need for a full-scale makeover; even simple accessories can create transformative change. Try new throw pillows—"They can change the whole accent of a room," Pribell says—side tables, bath towels, or even brightly patterned coasters. Vases of seasonal fresh flowers, such as orchids or mums, are an easy way to bring the outside in. Another expert favorite: tabletop bowls of colorful fresh fruit, such as lemons.

Looking for a larger-scale transformation? 30E Design's Anne Barrett recommends switching out a standard back door for a slider.

"A sliding door is more than just a door. It's a window, a view, a way to bring daylight and nature into your living space in winter as well as summer. Combined with a ceiling fan, it can also function as source of cooling for your home," she says. (She likes the Arcadia brand's multiple door finishes and functionality.)

Finally, if you're planning to sell your home, springtime's natural scenery will make your space even prettier, says Sotheby's Mary Conner of Julie Harrison Real Estate.

"Flowers are in bloom, trees and plants are filling in, and lawns are becoming lush and green. Therefore, the photos used for marketing a home will be that much more vibrant and compelling. The spring sunlight will also help ensure interior photos are bright and airy," she says.

To boost curb appeal, think about what a buyer will see first, suggests Trudy Dujardin of Dujardin Design. "Focus on the foyer and outside," she says.

Consider painting the front door; replacing rusty address numbers with new, wrought-iron ones; and adding a deacon's bench or fresh topiaries to the porch and walkway areas, she says. Decorative wreaths and window boxes also add bursts of color and create a welcoming feel.

Last but not least? Wash windows and screens, advises Compass Real Estate's Maggie Currier.

"This is highest on my list of to-dos. Wash them, open them, and let the light in. It can make a home so much lighter and brighter," she says—no makeover required.

~ KARA BASKIN



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Semma Therapeutics
CEO Bastiano Sanna
with Xander University
Professor Douglas
Melton, scientific
founder of the startup
The company is working
to commercialize a
diabetes therapy.

IN THIS ISSUE

- 22 Undergraduate
Education Agendas
I. Gen Ed in the Offing
II. Rethinking Course Registration
- 24 Yesterday's News
- 26 Adjacent but Unequal
- 27 Brevia
- 30 The Undergraduate
- 32 Sports

Accelerating Innovation

Robust licensing revenue and corporate alliances boost translational research.

DOUGLAS MELTON WAS studying frog developmental biology in the 1990s. Then his young son developed type 1 diabetes, and he vowed to find a cure for the disease, which affects as many as 22 million people worldwide. He refocused his lab on the emerging science of embryonic stem cells, which can divide and differentiate to become any cell in the body, and by the early 2000s had outlined the road map to a treatment.

Melton would direct stem cells to be-

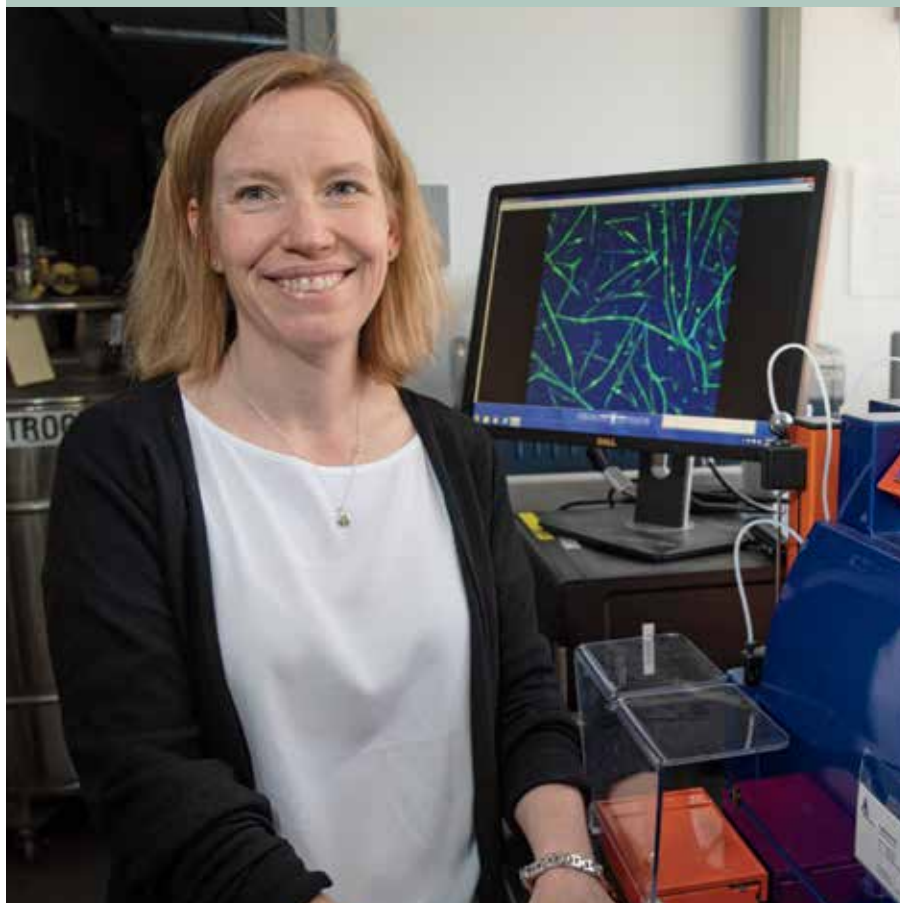
come pancreatic beta cells, and transplant them into patients. "In type 1 diabetes," the Xander University Professor explains, "you have a situation where patients have to prick their finger and measure the sugar in their blood, and then inject the right amount of insulin. The beta cell does both of those things. It measures blood sugars, and injects the right amount of insulin"—and does so better than any machine. Making beta cells by sleuthing out the right chemical com-

binations—delivered at just the right time, and in the correct concentrations—took 10 years, and was hailed in 2014 as a major scientific breakthrough in the quest for a diabetes treatment.

During the decade of work to advance his science, Harvard's capacity to commercialize scientific discoveries also advanced significantly. In 2005, the University hired Isaac Kohlberg, an M.B.A. with prior experience managing technology commercialization at institutions in the United States and Israel, to lead its Office for Technology Development (OTD). Since his arrival, innovations reported annually to his office by Harvard researchers have risen 60 percent, and licensing revenue has more than doubled, to \$54 million. Last year, the University entered into 51 new licensing agreements, including 21 licenses that went to startups it helped launch. Harvard is now ranked third, behind only Stanford and MIT, on Reuters' list of the world's most innovative universities, a metric that tracks inventions and citations.

Wallace professor of applied physics Federico Capasso, a prolific inventor who was a member of the committee that recommended that Kohlberg be hired, recalls that prior to that decision, "In order to file a patent, you needed to know who to talk to. It was like pulling teeth." Since that time, Kohlberg, as senior associate provost and chief technology development officer, has assembled a team of more than 50 full-time staff that includes experts in business development, corporate alliances, and intellectual property—headquartered in the Smith Campus Center in Cambridge, with an effectively equal presence in the Longwood Medical Area. There is even an OTD team embedded in the Wyss Institute, a biomedical research organization that, over time, hopes to become self-sustaining by commercializing its inventions.

Melton, whose efforts to transform a scientific discovery into a therapy illustrate the challenges of commercialization (and why the expertise of OTD staff is valuable), says that a shift in Harvard's *attitude* toward the private sector has been another critical ingredient in the University's growing success in effecting this kind of "translation." In the 1990s, there was "an unstated view that the commercial world should be separated from scholarly and intellectual activity," he says, but now, "many people, myself included, believe that's not just a false distinction, but the *wrong* distinction—that instead, one of the positions of the University should be



Amy Wagers

As a 10-year-old, Amy Wagers knew she wanted to be a scientist, but it wasn't until she registered as a bone-marrow donor during her senior year at Northwestern University that she decided to focus on stem cells. After receiving her Ph.D. in immunology and microbial pathogenesis from Northwestern, and completing a postdoctoral fellowship at Stanford with Irving Weissmann, one of the earliest pioneers of stem-cell research, she became an associate professor of pathology and investigator at the Harvard-affiliated Joslin Diabetes Center. "I got into aging through the lens of stem-cell regulation," she says. "There's a linkage between the pathophysiology of aging and the pathophysiology of diabetes, particularly type 2 diabetes." In 2008, Wagers moved to the new department of stem cell and regenerative biology, which she now co-chairs. "When I was a postdoc and I was applying for jobs in academia, my dad said, 'When are you going to get out of school?' and I said, 'Well, hopefully never!'" If she isn't working with students in her lab, the Forst Family professor of stem cell and regenerative biology is often found spending time with her six-year-old son, teaching or meeting with undergraduates enrolled in her course on aging—or sky-diving above Newport, Rhode Island. That practice unexpectedly became tradition when Wagers promised a colleague that if the very first paper out of her lab was published by the prestigious journal *Nature*, she would go skydiving to celebrate. "I was so exhilarated! Afterwards, I went to a little clam shack and had a beer and some fried clam strips and I was like, 'I'm alive!'" Now Wagers invites graduate students whose work is accepted by high-impact publications to join her on a skydiving trip. So far, just one has accepted.

—OSET BABÜR

to bring new knowledge to the benefit of people. It's very hard to do that if you don't use the word 'commercialization.'"

The Startup

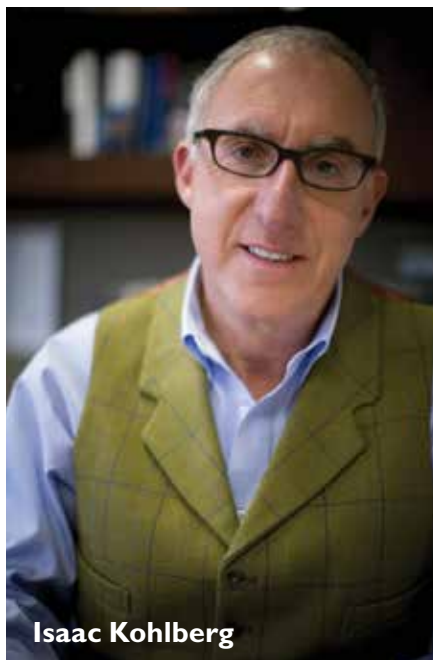
MELTON KNEW that making his discovery a practical therapy would be challenging, because manufacturing beta cells on an industrial scale and transplanting them into patients would not be sufficient: those cells would also have to be protected from attack by the patients' own immune systems—potentially requiring further scientific advances.

Nevertheless, recognizing the clear benefit—and value—of Melton's discovery, OTD identified "an extremely effective" patent attorney to work with him and Vivian Berlin, OTD's managing director of strategic partnering, to file patents on the discovery in countries around the world. Securing the intellectual property (IP) in this way is always the first step.

Berlin, "who worked very closely and intelligently with me," then presented Melton with the three options he might pursue in his attempt to develop an approved human therapy. "One was to license it to companies

that sell and make a lot of money on insulin, such as Sanofi, Lilly, and Novo Nordisk." A second was to "approach a large company without a presence in the diabetes market that wanted to enter it." And the third was to "start a new biotech company, where you have more challenges around staffing and fundraising, but more control over whether the technology is advanced."

In each scenario, Melton notes, OTD handles negotiations with both pharmaceutical companies and startups, "to try to get the most value for this IP." Harvard's intellectual-property policy then governs how royalties and other licensing revenue from a discovery will be divided, after assessing 15 percent off the



Isaac Kohlberg

top as an administrative fee. Of the remainder, 35 percent goes to the creator(s) as a personal share, and 15 percent as a research share. Another 15 percent flows to the creator's department or center, 20 percent to the creator's school, and 15 percent to the president's office for allocation to institutional priorities. Because the funds that flow to department chairs, deans, and the president are discretionary (there are no constraints on their

use), they are particularly valuable to the University.

Berlin arranged meetings with all the interested parties, and took notes as Melton weighed the merits of each approach. His eventual decision to launch a startup (with expert help and support from OTD) was driven in part by a conviction that this was the best way to ensure that a therapy would be commercialized quickly for patients, including his son—and his daughter, who also developed type 1 diabetes.

Melton says Harvard did not press him to make an arrangement that would necessarily lead to the highest financial return, as the University could have (and as occurred, famously, at Rockefeller University, which licensed the discovery of leptin, a hormone that helps regulate body weight, to the highest bidder, over the protests of inventor Jeffrey Friedman). OTD "listens to the investigator," says Melton—consistent with its mission: public impact above monetary reward.

Melton founded Semma Therapeutics three years ago with \$44 million in a first round of funding. OTD worked with venture capitalists to launch the startup and license the IP. Harvard is listed as the owner of the patented technology, while Melton and contributing colleagues are listed as the inventors, the standard practice in the United States. Semma has since improved Melton's original protocol, industrializing it to work at scale and under conditions where the cells could be implanted into

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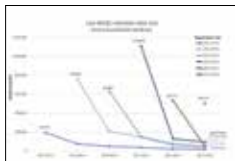
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human patients. The company is exploring the opportunity to test the cells in a human clinical trial, which could begin in a year or two. First the cells would be tested in patients taking immunosuppressant drugs. Then, in order to provide a therapy without the need for immunosuppression, the company will test an encapsulating device made of fine mesh that allows glucose and insulin to pass through, but bars immune cells that would attack the transplanted beta cells. If successful, this protocol would provide a functional cure, or long-term therapy, for type 1 and even some cases of type 2 diabetes.

Partnering with Industry

COMMERCIALIZATION VIA the approaches Melton considered for his diabetes discovery is just one of the tactics in OTD's strategy for advancing research. Another major focus is alliances with corporate partners. Such relationships advance innovation by generating research and development funding, while facilitating collaboration among the best researchers in the field, whether in academia or industry. They also enable sharing of resources such as data, research materials, or special facilities, Kohlberg points out. Typically, these partnerships are focused on real-world problems—something that researchers and students alike, at all levels, increasingly find appealing. Although the dollar amount of research funding from Harvard's corporate partnerships is comparable to that from licensing (more than \$50 million apiece in fiscal year 2018), there is one big difference: in corporate partnerships, *all* the income supports researchers in their work.

Some of the research agreements focus on collaboration with a single lab. Others are broader; a 2016 alliance with a group of Tata companies is providing \$8.4 million over six years to researchers throughout Harvard working in areas of strategic

In the past five years, OTD has helped faculty members start more than 70 companies and raise more than \$1.5 billion in equity financing.

interest to that multinational. A project in the labs of Charles River professor of engineering and applied science Robert Wood and Loeb associate professor of engineering and applied science Conor Walsh, for example, is looking at the role of robotics and wearable technologies in the factory of the future. Kohlberg's team knows who is doing relevant research, helps the for-profit entity select the project it will fund, and drafts an agreement. For the companies, the incentive is an option to license the resulting IP, in order to develop it further toward a product or service.

To ensure that these agreements don't compromise academic integrity, Kohlberg adds, the University has developed principles and policies to avoid conflicts of interest, to make certain that all research is faculty-initiated, and to ensure that there is no limit on publication. Research agreements therefore offer no guaranteed results to sponsors, include limits on duration and IP rights, and reserve the rights of researchers at Harvard and elsewhere to use any resulting discoveries for educational and not-for-profit research purposes.

Fabyan professor of comparative pathology Arlene Sharpe, chair of Harvard Medical School's new department of immunology, has collaborated through such agreements with a half-dozen pharmaceutical

companies during the past five years as she works to find ways to trigger the immune system to recognize and attack cancers. She has thrived on the interaction with industry colleagues: "I feel incredibly fortunate to have had the collaborations I've had as a result of these alliances." Currently, she is working with Channing professor of medi-

cine Dennis Kasper, also an immunologist, to study the influence of the gut microbiome on the immune system. A venture-capital firm is providing \$4.5 million to fund the research, and has first rights to acquire any resulting discovery—potentially leading to a startup that develops new therapies. "Harvard is fortunate to have the savvy people we do [in OTD]," says Sharpe.

Accelerators and an Entrepreneurial Ecosystem

BEYOND LICENSING AGREEMENTS and corporate partnerships, OTD has another tool at hand: internal "bridge" funding for research through "accelerator" programs. "The big challenge that any university has in advancing innovation," Kohlberg explains, "is what we call 'the valley of death.'" Many promising laboratory discoveries are not mature enough to interest investors or a company. OTD bridges that gap with two accelerators, one in the life sciences (funded by the Blavatnik Family Foundation in 2013), and a smaller fund in physical science and engineering, funded by the University itself. A volunteer advisory committee of venture capitalists, faculty, entrepreneurs and executives decides how to allocate the funds, while OTD does due diligence with professors' proposals in advance to make sure that "there is a clear road map and trajectory" toward a marketable discovery.

"Accelerator funding is always quite helpful because it allows you to focus on de-risking the technology," explains Wyss professor of biologically inspired engineering Jennifer Lewis, whose lab has benefited from both the biomedical and the science and engineering accelerators. Currently at work on development of an artificial organ (see "Building Toward a Kidney," January-February 2017, page 37), Lewis says that among the reasons she decided to come to Harvard in 2013 was "this idea that at the end of the scientific discovery process, there was an enabling path for translation...allowing the impact of our work to be much bigger."

While the OTD measures its success in terms of long-term impact on society, its financial impact is already evident—and par-



Arlene Sharpe

JIM HARRISON

ticularly salient in an environment of constrained federal support for research. The fiscal 2018 commercialization revenue of \$54 million, and the corporate research funding of \$51 million, point to a new vision for advancing academic innovation that meshes well with the University's aspirations for developing an enterprise research campus in Allston: in the past five years, OTD has helped faculty members start more than 70 companies and raise more than \$1.5 billion in

"We spend a lot of our time in the labs" with researchers, rather than in the OTD offices.

equity financing to commercialize Harvard-based discoveries.

Kohlberg says success in this kind of work turns on building relationships of trust. "We spend a lot of our time in the labs" with researchers, rather than in the OTD offices, "and we interact on a regu-

lar basis with chairs of departments, with deans, and with heads of research centers in a very close way." The result is a single, integrated ecosystem—unique in higher education, he says—built to accelerate the pace at which discoveries can become technologies.

—JONATHAN SHAW

Undergraduate Education Agendas

I. Gen Ed in the Offing

WHEN SHE became dean of undergraduate education last July 1, Amanda Claybaugh, Zemurray Stone Radcliffe professor of English, immediately inherited the Faculty of Arts and Sciences' (FAS) longest-running, most pressing curricular challenge: launching the College's re-reformed, required General Education courses successfully, effective this coming fall semester. During a December conversation at her office in University Hall, she put that in context of her office's larger mission: devising "a new story about what a liberal-arts education is in the twenty-first century," amid such pressures as students' strong shift toward concentrating in STEM fields (science, technology, engineering, and math), and the need to bridge students' varying preparations before they matriculate to assure that all can "have access to the same set of possibilities at Harvard" no matter where they began. But first, Gen Ed, which Claybaugh said had dominated her first six months.

Briefly: in 2016, the faculty concluded a review of the curriculum as it was reconsidered under former president Lawrence H. Summers, legislated under interim president Derek C. Bok, and implemented amid the financial crisis during Drew Gilpin Faust's administration—and found it a mess (see "Unfinished Business," July-August 2018, page 3). The new Gen Ed, about to debut, says it "lies at the heart of the intellectually transformative mission of Harvard College and seeks to prepare students for meaningful lives of civic and ethical engagement in an ever changing world." The means are one half-course each, purpose-built, from the four categories of Aesthetics & Culture; Ethics & Civics; Histories, Societies, Individuals; and Science & Technology in So-

ciety. In addition, the young scholars must take a departmental course from each of the three FAS divisions (arts and humanities; science and engineering; and social sciences); and a course in the new empirical and mathematical reasoning field.

The purpose-built offerings (and the new empirical reasoning one) are Claybaugh's principal concern, as they have been her predecessors'. They depend on professors' willingness to step outside their disciplinary teaching (tied into their research and graduate-student mentoring), which in turn depends on having time and resources to propose, devise, and have vetted new courses and pedagogies. And to satisfy student demand, there need to be plenty of courses among which to choose (and a compelling appeal, since undergraduates can cling to their concentrations).

Claybaugh said she has found that everyone involved in building the new Gen Ed agrees that the courses have to *feel* distinctive to students, who have to be able to understand why that is so. The common element, she said, is pedagogy. Once the substantive idea for a course is approved, it is assigned to a team within the Bok Center for Teaching and Learning who work with faculty members on course development, and to teaching specialists and resource people in the Division of Continuing Education, the Academic Technology Group, and the libraries and museums (whose col-

lections may figure in experiential classes and exercises). Although the solutions necessarily vary by field, she said, each course aims to realize the Gen Ed ambition of connecting learning to the wider world by devising assignments that are outward-facing—in disciplinary terms, by crossing scholarly boundaries; or even through engagement with real-world circumstances and challenges.



Amanda Claybaugh

JUSTINE COOPER

The new faculty chairs of the Gen Ed committee—Suzannah Clark, Knafel professor of music, and Amy Wagers, Forst Family professor of stem cell and regenerative biology (see Harvard Portrait, page 19)—are helping ensure that the professors teaching these new courses are also building a common culture. During the winter, the Gen Ed faculty will convene over dinners to talk about their courses, solicit and offer suggestions, and take the first steps toward becoming an interdisciplinary teach-

ing cohort themselves. Over time, Claybaugh said, those conversations might help evolve norms and standards for Gen Ed courses: their workloads, expectations of students, and so on.

Finally, she said, she intends to prompt continuous improvement through course evaluations that assess the intended distinctiveness of Gen Ed offerings and suggestions for realizing the program's ambitions.

In sum, Claybaugh said, she hopes students will perceive the “expand, explore, engage” logic of the refreshed Gen Ed. Its interdisciplinary, case-study, and hands-on approaches align with “how [they’ll] think out in the world” they will be addressing after Harvard, drawing on multiple elements of the College’s liberal-arts education.

Ironically, the biggest challenge to acceptance has arisen from students’ decade-long stampede into the more practical disciplines (see “Here Come the Quants!” January-February 2017, page 20), anchored in computer science and the School of Engineering and Applied Sciences (SEAS)—much of which is slated to move to Allston, away from the rest of FAS, in 2020.

Knitting the education there more tightly together with the broader arts and sciences mission is “really important,” Claybaugh said. The S.B. degrees offered in SEAS—in fields such as electrical engineering and mechanical engineering—require 20 half-courses. With the freshman expository-writing requirement, up to eight Gen Ed courses, and a possible required semester or year of foreign-language instruction, some students may be down to one or two electives in their entire College course of study. Some, she said, describe Gen Ed as “onerous”—just another set of transactional requirements. For them, and perhaps students generally, it is critical that the new curriculum, when begun, appears as an opportunity, not a hurdle.

Among the 35 courses available this fall, announced to students on January 25, are familiar favorites (“The Ancient Greek Hero,” by Gregory Nagy, and “Science of Cooking,” by David Weitz and Pia Sorensen); updated offerings on subjects of likely importance and appeal (“The Future of Globalization,” by Lawrence Summers and Robert Lawrence, “Tech Ethics” by Michael Sandel and Douglas Melton); and twenty-first-century selections (“Anime as Global Popular Culture,” by Tomiko Yoda, and “Global Feminisms,” by Durba Mitra).

In the very near term, the most practical hurdle has been crossed: Claybaugh expects the full 2019-2020 launch year to feature an ample menu of six dozen or so new Gen Ed courses. The proof will be in the teaching and learning.

II. Rethinking Course Registration

AMONG the challenges to conducting any successful course is knowing how many students will enroll and arranging for enough qualified teaching assistants (TAs) to staff sections or other small-group exercises. That is especially so for courses like those being built for Gen Ed, with potentially large enrollments and contents crossing the bounds of most professors’ and graduate students’ disciplinary expertise. Thus, though not linked to Gen Ed’s fall debut, the new discussion of possible changes in course registration—notably, “shopping week” (when undergraduates sample classes before committing)—will have a bearing on those required courses’ outcomes.

In March 2018, Harvard College dean Rakesh Khurana broached the idea of moving from shopping week for course selection at the beginning of each term toward a preregistration system with an add/drop provision (see harvardmag.com/fas-mtg3-18). In discussion then, some faculty members said that “shopping” sounded consumerist, and undercut more meaningful, long-term academic planning by students. Some noted that a chaotic first week made it impossible to staff their courses—jeopardizing an essential part of graduate students’ training—and wasted precious instruction time. And others observed that digital tools could enable other ways of making course selections in advance, easing the pain of migrating toward preregistration. A contrarian noted that preregistration would make it incumbent on professors to post a syllabus well in advance of a course, and forgo lot-terying students out of their classes.

Early in the current academic year, dean of undergraduate education Amanda Claybaugh and Faculty of Arts and Sciences dean Claudine Gay, both newly installed during the summer, expressed support for exploring some sort of preregistration.

Not so fast. Undergraduates, in no mood to relinquish a perquisite, objected loudly, and a faculty committee was created to study the matter. That might seem overkill, but a mid-December conversation with professor of philosophy Bernhard Nickel, who chairs the group—the day before his email



Bernhard Nickel

unveiling a website (<https://courseregistration.fas.harvard.edu>) and inviting engagement—reveals an empathetic, thoughtful effort to make things better.

The current discussion, he said, echoes one held early in the millennium. Faculty members regret losing teaching time, particularly for seminars that meet only weekly. They rightly worry about how to prepare when they don’t know whether they will be lecturing to 100 students, or engaging one-sixth that number in discussion. Many graduate students outside the sciences who earn their keep from teaching are rightly anxious about knowing whether they will have no assignments—or two preparations in one semester (cutting into their dissertation work).

At the same time, “There are real benefits to shopping week,” Nickel said. Students

Yesterday's News

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

1919 The Faculty of Arts and Sciences, “a pioneer without being precipitate,” votes to establish general examinations for the A.B. in all departments, consonant with President Lowell’s view that no mere aggregation of credits merits a degree unless the student can also prove that he knows “some one thing well.”

1929 The Student Council reports “a real and urgent need of advice” for undergraduates choosing vocations and urges establishment of an office to provide it.

1934 The Federal Emergency Relief Administration announces a special fund to help needy students finish the academic year, but Harvard College says it has money enough for its own students and will not apply for an allotment.

1959 Harvard and MIT establish a Joint Center for Urban Studies to search out the basic facts in the tangled problems of big city growth.

1964 From President Pusey to undergraduates, Harvardians rally against a Metropolitan District Commission plan to build a 400-foot underpass at the junction of Memorial Drive and Boylston [now Kennedy] Street, near the Larz Anderson Bridge.

1999 On the same day a large student rally against sweatshop labor in clothing manufacturing occurs in the Yard, Harvard endorses a policy of “full disclosure” obligating manufacturers of licensed apparel to reveal the location of their factories.

Harvard Dining Services’ executive chef, Michael Miller, has developed a five-session, \$25 course, “Cooking for the Culinary Challenged,” to help students survive once they leave the Yard.

2004 The University launches the Harvard Stem Cell Institute, engaging seven of its schools and six affiliated hospitals in both research and clinical efforts focused on using stem cells to correct organ failure.

On April 1, for the first time in Harvard history, more women (1,016) than men (1,013) are offered admission to the College.

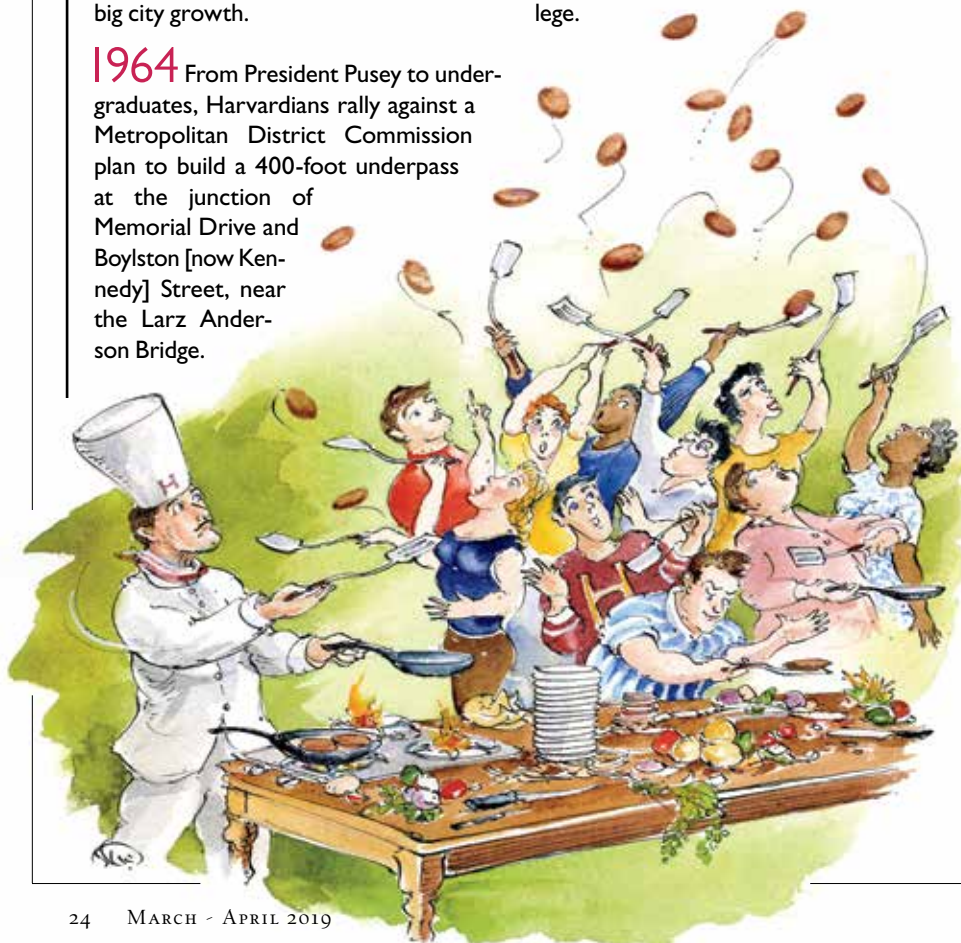
can better judge the level at which material, even in supposedly introductory classes, is actually presented. They can accurately gauge whether there is a “learning fit” for them when they see a professor in action. They may be encouraged, or not, by their assessment of other students enrolling. And in important instances, they may do what faculty members always exhort them to do: explore intellectually, falling into a course, and sometimes even a concentration, that had never before seemed appealing. That possibility, Nickel said, is clearly higher in a shopping period than under preregistration.

And there is “benefit to faculty from the current system,” he noted. Typically, a syllabus can be pulled together just a week or two before a course begins. Under preregistration, faculty members might have to commit a semester or even a year in advance, if they are on leave, or have research or conference commitments. (The pros and cons are judiciously detailed on the committee website.)

Thus, the situation is not a binary choice—and there might be “knock-on effects of any change in policy.” (Some observers note that there are disciplinary differences, too: large courses in fields with defined course sequences, like the introductory computer-science class, routinely assemble large cohorts of assistants, some even upper-level undergraduates; but expertise in the humanities can be much more fine-grained, and the pool of potential TAs far smaller.)

His committee, Nickel said, is a vehicle to look beyond binary choices and perhaps identify alternatives. (Yale College recently announced it is tightening up its shopping period, and directed professors to get each syllabus posted earlier; longer term, preregistration seems likely.) The effort necessarily involves talking to a lot of stakeholders; Nickel said he found it “heartening to see everyone is committed to making the education as good as possible.” Importantly, that means taking account of the way students experience the education they came Harvard to enjoy—often from their initial impressions of a class, which may be better if the teacher knows what size class to expect.

Technological tools to sample courses might be part of the answer, but other emerging avenues of exploration are surprising. Nickel noted that the landing page of Brown’s course website lists low-enrollment courses many students may have overlooked; a simple measure, but nothing





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similar exists at Harvard's equivalent portal. And how about an old "technology," the course catalog? In many ways, Nickel said, the "search function" of a printed catalog is "more responsive and, counterintuitively, better targeted" to browsers' needs than the database tools that have succeeded it. Might a printed *Courses of Instruction* be brought back in the name of better course planning and selection? (It was a casualty of the financial crisis; see "Printed Catalogs: R.I.P.," July-August 2009, page 55—but perhaps an intellectual false economy.) Nickel even remembers fondly, as an undergraduate, scanning assigned readings in his college bookstore as he chose courses.

"The current system has many things going for it that *don't* just have to do with...inertia."

Reflecting on what the committee has heard and options like these, Nickel said, "has shown me that the current system has many things going for it that *don't* just have to do with institutional inertia." Sorting them out is "very difficult work," and it is "hard to anticipate what the changes will be that come up with a new registration system." His committee will report to the faculty this spring, prompting further debate if not prescribing precise legislation.

This is suitable work, it would seem, for a philosopher.

Thereafter, if a new system is adopted, the nitty-gritty of building it could well take at least a couple of academic years. The committee's timeline suggests implementation for the fall term of 2022—three years into the new Gen Ed curriculum, and two years after the engineers and applied scientists set up shop across the Charles River, on Western Avenue.

~JOHN S. ROSENBERG

Adjacent but Unequal

EARLIER THIS DECADE, Anthony Abraham Jack posed a stern challenge to selective colleges that had begun to focus on attracting more students from lower-income families and communities. Within that cohort, he documented separate groups: the "privileged poor," who had gained access to day, boarding, or prep schools that introduced them to the social norms and academic culture of elite higher education (for example, making use of office hours); and the "doubly disadvantaged," whose path led from under-resourced public schools into an often bewildering environment on campus. For the

latter group, that transition risked making the very students the colleges had recruited feel vulnerable and alienated, and thus more exposed to academic failure. (This magazine reported on his findings in "Aiding the 'Doubly Disadvantaged,'" September-October 2016, page 11).

Now Jack, an assistant professor of education and Junior Fellow in the Society of Fellows, has expanded upon his work in *The Privileged Poor: How Elite Colleges Are Failing Disadvantaged Students* (published March 1 by Harvard University Press). Giving voice to the students he interviewed and observed at "Renowned University" deepens the emotional power of his research. But it also rais-

es broader, disquieting questions about the pervasiveness and scale of inequality.

The students' voices. For a student who came to Renowned from a home life characterized by serial evictions, "[Y]ou know that being here is not a right," as one of them put it. "It's a privilege. Being in a place like this can easily be taken away. Everything you do here is at someone else's mercy. You're allowed to be here, allowed to take classes here because someone else is allowing that versus someone who can afford this....If they can't go here, they'll go somewhere else."

Beyond the weight of this existential fear, there are the indignities that come from institutional thoughtlessness:

- closing dining halls, except for athletes, during spring break—leaving hungry low-income students, who can't afford to travel home, to resort to food banks—and even encouraging young women to risk pursuing dates in the hope of getting a meal ("treating Tinder as if it were Open Table");
- having to pick up college-subsidized tickets to campus events in a separate line; or
- working on a dorm crew cleaning peers' bathrooms, because the job pays better than research assistantships—but missing out on the networking opportunities with faculty members those positions enable, and hearing from a fellow student, "I don't want to get you in trouble or anything, but you missed a spot. Next time can you scrub under the toilet?"

Those experiences often coincide with the prevailing campus climate of "peers in the dorm [who] swap tales of excursions to Bali and extravagant purchases" of luxury clothing that are utterly outside the lives of



Anthony Abraham Jack

JILL ANDERSON

Harassment and Assault Reports

The University Title IX Office and Office for Dispute Resolution reported in December that reported incidents of potential sexual and gender-based harassment had increased by 55 percent during the academic year ending last June 30, with formal complaints rising 7 percent. The continuing increases in reports and complaints reflect some combination of underlying conditions; greater training and outreach to the community that raise awareness of norms, standards, and reporting procedures; and news headlines highlighting such abuses nationwide. Detailed findings, including data on disposition of Harvard disclosures and complaints, may be found at harvardmag.com/title9&odr-report-18...

Separately, following reports in *The Harvard Crimson* and *The New York Times* that Lee professor of economics and professor of education Roland G. Fryer Jr. was under investigation for alleged sexual harassment, the American Economic Association announced on December 18 that he had resigned from its executive committee, to which he had been elected earlier in the year.

Single-Gender Suit

A group of sororities, fraternities, and undergraduates has filed federal and state suits against Harvard's policy (adopted by the Corporation in late 2017) that imposes sanctions on members of unrecognized single-gender social organizations, such as final clubs and Greek organizations. The plaintiffs argue that the policy constitutes unlawful sex-based discrimination. A report detailing the claims appears at harvardmag.com/usgso-lawsuit-18.

Congressional (116th) Update

Republican Martha McSally, M.P.P. '90, the Arizona representative who lost a race for Senator Jeff Flake's seat in November, has been named to fill the Senate seat formerly held by Senator John McCain. That raises the number of Harvard GOP affiliates in the

Brevia



MERKEL IN MAY. Harvard's guest speaker following the Commencement exercises on May 30 will be Angela Merkel, chancellor of Germany since 2005. President Lawrence S. Bacow called her "one of the most widely admired and broadly influential statespeople of our time. Over her four terms as Germany's chancellor, her leadership has done much to shape the course not only of her nation, but also of Europe and the larger world. She continues to play a central role in confronting some of the great challenges of our era, and I very much look forward to...a memorable address." Details appear at harvardmag.com/comm-merkel-18.

Senate to nine, and the total Harvard contingent in the House and Senate to 53 (see "Crimson on Capitol Hill: 116th," January-February, page 67).

More U.K. Scholars

Following the initial announcement of Rhodes Scholars (Brevia, January-February, page 28), four seniors learned that they had been awarded Marshall Scholarships. Lyndon Hanrahan will study at the Royal College of Art, Justin Lee at Oxford, Manny Medrano at the University of St. Andrews, and Vaibhav Mohanty at

Oxford. In addition, Michael Liu '19, Mattea Mrkusic '17, and Olga Romanova '19 have been awarded international Rhodes Scholarships. American Repertory Theater master's graduate Yan Chen also won an international Rhodes.

Doomed to Repeat?

Amplifying his earlier data on students' shifting interests (see "Hemorrhaging Humanities" November-December 2018, page 31), Benjamin M. Schmidt '03, now at Northeastern University, says enrollment in history (considered a social science at Harvard, but not elsewhere) has collapsed. His new work on fields of concentration, reported in November by the American Historical Association's *Perspectives on History*, shows a sharper drop than for any other discipline since the 2008 recession; in absolute numbers and as a share

of degrees being sought, interest in history appears to be at new lows not seen at least since the 1950s. Winning fields from 2011 (the first post-recession year when students could easily establish new concentrations) are exercise science and computer science.

"Best of..."

Two year-end lists of accomplishments cited Harvard-related people and work. *The Chronicle of Higher Education's* list of 2018 "influencers" included Edward J. Blum, the organizer of and attorney for Students for Fair Admissions, the plaintiff in the lawsuit challenging the College's practices (see "Admissions on Trial," January-February, page 15); Massachusetts attorney general Maura Healey '92, for opposing Trump administration efforts to relax regulation of for-profit colleges; and Terry Karl, the Stanford faculty member who raised anew old charges of sexual misconduct against Harvard faculty member Jorge Domínguez, now retired (see harvardmag.com/dominguez-18). That publication's separate survey of the most influential books of the past 20 years elicited academics' nominations of *The Better Angels of Our Nature*, by Johnstone Family professor of psychology Steven Pinker; *Bowling Alone*, by

Malkin Research Professor of public policy Robert D. Putnam; and *The History Manifesto*, co-written by Blankfein professor of history David Armitage.

Making Money on MOOCs?

EdX, the Harvard-MIT online-learning venture, in need of revenue to upgrade and sustain its platform, has announced that auditors' free access to courses will be limited in duration (typically to six weeks) and that graded assessments will be offered only to enrollees who pay fees. Class Central, which evaluates online courses, found that "edX's paywall will now be higher than Coursera's"—a surprising outcome because the latter enterprise is an investor-backed, for-profit venture....Separately, the Business School reflagged its fee-based HBX offerings as Harvard Business School Online—making the most of its iconic brand, and suggesting that it is now a core part of the educational enterprise.

Financial-Aid Frontiers

The announcement last summer that New York University School of Medicine had raised sufficient funds to go tuition-free elicited criticisms that it was subsidizing upper-income applicants and those who would go on to have lucrative careers. But an early indicator suggests one strategic success: *Inside Higher Ed* reported that the school's applications rose 47 percent, and that applicants from members of underrepresented groups—black, Latino, and Native American students—more than doubled...Stanford, which has had a more limited financial-aid policy than some peer institutions, including Harvard, announced in December that

ARTS HONORAND. Tracy K. Smith '94, poet laureate of the United States, will receive the Harvard Arts Medal at the opening of the University's Arts First festival on May 2. Winner of the Pulitzer Prize in 2012, for her collection *Life on Mars*, Smith most recently published *Wade in the Water*. The Arts Medal is awarded each year to a "Harvard or Radcliffe graduate or faculty member who has achieved excellence in the arts and has made a contribution through the arts to education or the public good." Read more about Smith and the medal at harvardmag.com/smith-medal-19.



PHOTOGRAPH © RACHEL ELIZA GRIFFITHS

it too will exclude home equity from families' aid calculations. The announcement came amid reports that student-loan debt is nearing \$1.5 trillion—more than double the level outstanding at the end of the last decade, when public institutions, pressed by recession-reduced state budgets, began raising tuition sharply.

On Other Campuses

The University of Virginia will create a new School of Data Science, backed by a \$120-million gift, the largest in its history, from the foundation of its alumnus Jaffray Woodruff, a hedge-fund manager....Ronald Perelman, the head of MacAndrews & Forbes for many years, and his daughter Debra Perelman, now CEO of the enterprise and a 1996 Princeton graduate, have given her alma mater \$65 million as the naming gift for a seventh residential college—a key element in that university's plan to expand undergraduate enrollment, focusing on first-generation, lower-income, and other underrepresented cohorts, including veterans and transfer students....Northeastern University has received a \$50-million naming gift for its College of Computer and Information Sciences from alumnus and trustee Amin Khoury....

Having outlined sciences priorities that may require as much as \$2 billion in new resources from its capital campaign, Yale began extending graduate-student fellowships

to a full 12 months (from nine), and adding to research funds. A separate Yale priority may be evolving a teaching program, the Jackson Institute for Global Affairs, into a small school focusing on global and international policy issues. And following the Elis' pioneering campus-based system of carbon fees to reduce global-warming emissions, Yale is now piloting a by-building "pay-as-you-throw" charge to encourage recycling.

The Square Scene

With Harvard Square awash in new purveyors of caffeine and sweets (Blue Bottle, Flour, Pavement Coffeehouse, and Tatte Bakery and Café), an older, indigenous outlet closed just before Christmas: Crema, after a 10-year run. In an irony of commerce, it will be succeeded by a Bluestone Lane—another premium coffee chain. Separately, in the new year, Tealuxe shuttered after more than two decades, as did the adjacent Urban Outfitters, Sweet Bakery (the cupcake purveyor), and other merchants; the buildings at the triangle between Brattle and John F. Kennedy Streets are nearing extensive renovation into a retail mall. The Brattle Square Chipotle also closed, leaving a mere three choices for fast-Mexican food.

Nota Bene

HEALTH HONCHO. Paul J. Barriera, director of Harvard University Health Services since 2012, will step down at the end of the academic year, June 30. An associate professor of



PEAK PROFESSORSHIP. Having concluded her challenging presidency, Harvard's twenty-eighth, to general acclaim ("Faust in Focus," July-August 2018, page 46), Drew Faust returned to the faculty. Just before Christmas, President Lawrence S. Bacow recognized her high rank among scholars, too, as an historian of the Civil War and the American South, appointing Faust to the Porter University Professorship, effective January 1. Her books, he said, "reflect extraordinary insight into past lives and events while illuminating themes of continuing deep relevance to our national conversation." She succeeds the preeminent poetry critic, Helen Vendler, who became emerita last summer.

psychiatry and HUHS staff member before his appointment as director, he oversaw a significant expansion of resources devoted to counseling and mental-health services, among other initiatives.

EARLY ADMISSIONS. The College announced in mid December that it had admitted 13.4 percent of early-action applicants to the class of 2023 (935 of 6,958 hopefuls), down slightly from 14.5 percent admitted in the prior year (when 964 of 6,630 applicants were admitted). Details on those admitted and their academic interests can be found at harvardmag.com/early-action-18. Yale and Princeton accepted 13.2 and 13.9 percent of early applicants, respectively.

HIGHER-ED INDICATORS. The Higher-Education Price Index for the year ended June 2018 was 2.8 percent: down from the prior year's 3.3 percent but—the Commonfund (which compiles it) reported—above the average of 2.4 percent for the preceding five fiscal years. Separately, Moody's, the credit-rating service, extended its negative financial outlook for higher education for a second year, citing low tuition revenue (after financial aid) and continued inflation in expenses.

MISCELLANY. Leah Rosovsky '78, M.B.A. '84, vice president for strategy and programs since January 2013, stepped down at year-end; she is now a dean's administrative fellow at Harvard Business School....Pomona College president emeritus David Oxtoby '72, president of the Board of Overseers during the 2013-2014 academic year, has been appointed president of the American Academy of Arts and Sciences....Poet, memoirist, and editor Meghan O'Rourke, the Radcliffe Institute's 2014-2015 Putnam Fellow, has been appointed editor of *The Yale Review* effective July 1—the two-hundredth anniversary of the literary quarterly's founding....Ackman professor of public economics Raj Chetty has been named a fellow of the American Academy of Political and Social Science....New fellows of the American Association for the Advancement of Science include Eric J. Chaisson, associate of the Harvard College Observatory; David D. Ginty, Lefler professor of neurobiology; and Dani Rodrik, Ford Foundation professor of international political economy.

their now-classmates who may remain enmeshed in “[p]roblems at home with their families and friends—typically some combination of evictions, convictions, and violence...”: the antithesis of a bank of social capital upon which to draw.

Harsh though those demands are, some students even reported being disowned when they decided to accept a scholarship for an education away from home. And given the differences between the privileged poor and the doubly disadvantaged, who may seem to others a single cohort in racial or other terms, some of the most disadvantaged undergraduates encounter the old truth that “All skin folk ain’t kinfolk.” The more acutely such differences are felt, Jack finds, the less likely it is that the students affected will perceive that advisers, office hours, and counseling resources are meant for them.

The practical weight of his research is that institutions that have made it their business to effect such diversity also have to recognize that *access is not inclusion*. For admissions officers and administrators, perhaps the primary value of Jack’s book lies in the power of its personal stories, making that lesson indelibly vivid. Pforzheimer professor of teaching and learning Richard J. Light did much the same thing, for a different group of students, in *Making the Most of College* (see “The Storyteller,” January-February 2001, page 32), and Rachel L. Gable, Ed.D. ’16, provided a statistical portrait of the social and academic experiences of first-generation and low-income students in her dissertation (see “Mastering the ‘Hidden Curriculum,’” November-December 2017, page 18). Jack’s carefully elicited anecdotes, and the surrounding context, complete the narrative.

The societal context. More broadly, Jack is exploring the widening socioeconomic gaps—geographic, residential, and otherwise—in the United States (often layered atop sharply drawn lines between the races, particularly in some of the most economically vibrant coastal cities). “[B]eing poor,” he writes of a doubly disadvantaged student from a small farming town, “had never made him feel like an outsider until he came to Renowned.” For some underprivileged students, Jack says, such experiences are their first direct encounter with economically comfortable fellow citizens—and vice versa.

In this sense, selective colleges’ nearly two-decade efforts to become more economically diverse (dating to Princeton’s

decision to eliminate loans from financial-aid packages) matter far beyond the tiny slice of the population these schools serve. They may be among the relatively few venues where the effort is even being made, in a society where it has become possible, even *normal*, for people never to come into contact across class boundaries.

So the lessons taught and learned on such campuses are a social experiment of rare import. Jack doesn’t focus on the benefits to upper-income college students of bringing them into contact, at least nominally, with economically disadvantaged peers. “One could argue that exposure to different people, customs, and ways of life is as important as the lessons students learn in their classes,” he writes—“that college is about expanding your world-view.” This is the argument made, on racial and ethnic grounds, for affirmative action in admissions.

It is not the job of students from under-represented groups to teach wealthy peers about their lives.

But across classes, he continues, “this learning too often comes in the form of poor students having to justify their decisions about what activities they do or do not want to partake in. Not everyone is asked to explain themselves: poor students are often asked why they won’t go out for dinner or to a dance club, but no one is asking rich students to justify spending \$30 for a lobster.”

In purely humane terms, Jack writes, “[W]e need to make a concerted effort to teach students about each other. Understanding your peers can help limit misunderstanding and exclusion.” But broadly, “This expansion of world-view must go both ways.... It is not just a matter of poor students adjusting to a world of wealth: upper-income students must learn to be more accepting of other students’ ways of life.” Beyond the experiment in access and inclusion now under way at Renowned, Jack is pointing toward the society in which such places are embedded: “It is not the job of students from underrepresented groups to teach wealthy white students about their lives.”

—J.S.R.

Uncentered

by ISA FLORES-JONES '19

IT WAS LATE NOVEMBER and deadlines were landing thick as snow when I shocked myself in the Smith Campus Center. As electric shocks go, this one was mild; not watching where my hands were headed, my fingers only brushed the edge of the electrical outlet. A sensation not unlike several shots of espresso crashed through my body. *Neat*, I thought, and then, a second later, *ouch*.

A friend and I had spent our night writing papers under the fluorescent cap of Lamont Library. Alongside either the most diligent or most procrastinating of our fellow students we'd watched the sun rise and our productivity fall into a gradual scroll through the alternate realities offered by Facebook, Twitter, Instagram. There are only so many hours that a person can admire the light sluicing off of the neon signage of the Hong Kong restaurant, so near 8 A.M. we agreed that it was probably time to move on.

This semester the Smith Center, transmogrified from Holyoke Center (see "Harvard Hubs," November-December 2018, page 24), has provided Harvard undergraduates with a spacious new answer to the well-worn question, "Where will I migrate to conquer the end of this paper?" With its *Jetsons*-shaped seating options and soaring glass walls, Smith has emerged from the center of Harvard Square like the most beautiful of mid-century modernist greenhouses. Or, as one friend pointed out, much like an airport terminal.

We were walking through the passage-way that connects Massachusetts Avenue and Mount Auburn Street when she made that particular observation. Students sat or stood doing just what we were: huddling inside their winter coats, backpacks or lattes at their feet, all the better to observe others observing them. She's right, I thought. We all look like passengers, waiting out a short delay.

Partly this is because, by design, Smith's selection of fast-casual restaurants tends to at-

tract a number of people who are not enrolled at Harvard at all. People like my parents, who were impressed by the blooming wall of plant life, and also people like the writers at food and entertainment site Boston.com, which produced a glowing review of the center's astronomically-priced food options, none of which at the moment are available for purchase with student Crimson Cash.

It seems intuitive that the University would try to create a lucrative as well as beautiful "front door" experience for campus visitors and students alike. Maybe for this reason, certain activities—napping, for one, and tabling, the easiest and most reliable act of student politics—are forbidden in Smith, while being allowed in other locations. Students may doze off in a library for hours without being disturbed, or set their posterboards in the front of Annenberg dining hall for as long as their improv troupe, faith-based organization, or divestment campaign so desires. But nobody really declares that they are going to the library to sleep (well, mostly) and fewer come to the dining hall hoping to learn about fossil fuels. These tactics are simply the ways we've managed to fit ourselves, our sleeping hours, and our political agendas into already packed schedules.

But when the stickiness of student life—the unkempt hours and occasionally intrusive campaigns—are discouraged from taking place in those areas created for student activity itself, then a further gulf is created between how we work and how the University would like the world to *think* we are working.

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WHEN I SPOKE with Sruthi Palaniappan '20, president of the Harvard Undergraduate Council (UC), she laughingly rebuffed my airport analogy. She pointed out the ways in which the new center has been designed for the maximum utility of, and actually was being greatly enjoyed



by, the student body at large. By the time we spoke at the end of December, the cantilevered glass walkways and raised stage had already played host to a student formal and several arts events; more arts rooms and performance spaces were tucked, beehive-like, within the soaring walls of the building. The UC's appropriately named Signs and Symbols Committee was, she said, already collaborating to ensure that all cultural and identity organizations felt comfortable using the space—for example, for this year's performance of the annual dance spectacular *Ghungroo*, hosted by the South Asian Association (SAA). And, of course, the offices of the UC are there. "I like using the center," she said, "In fact, I've barely left it this semester."

I, too, have barely left Smith Center this semester. In fact, I sought it out for exactly the atmosphere of competitive, comparative productivity that my friend described as "airport-like."

As I spoke with Sruthi, an earlier conversation came to mind—one that had taken place during my own time as a UC representative. The center had yet to open, but proposals for its use were already circulating. Someone suggested that the space could be home to a long-sought multicultural center; and if not that, then it might be regarded as a kind of student union. Judging by the number of events already hosted there since the center opened, it seems that cultural organizations, student arts, and student politics have in fact all begun to coincide.

YET DESPITE the apparent success of activities that Sruthi described, I felt that something had been forgotten.

My freshman year I gave tours of the campus's most memorable buildings—even before I'd properly come to inhabit them myself—to groups of curious international visitors, families, and prospective students. I explained that the system of Houses, with their lotteried placement of students into smaller communities, were meant to level out what otherwise might be an intimidating landscape of social clubs and centuries-old intelligentsia. Tourists are generally impressed by the wide variety of spaces available to students, and after hearing descriptions of T.S. Eliot's dorm room or being shown to Widener's front door, they generally want to see where the *studying* happens.

I remember when one of my tour members asked about a student union. Did it

exist? Could they see inside? And as I began, instinctively, to gesture at an object that wasn't there, I realized it for myself: at Harvard there was no such place.

Strictly speaking, this isn't quite true. Although few members of the class of 2019 will remember it, the Student Organization Center at Hilles (SOCH) used to be called by another name. As Hilles Library, the concrete structure in the Quad was, in the words of one 1966 *Crimson* review, "the first University library designed to make studying a pleasure." The SOCH, however, is barely used these days—and then only for events, like an autumn graduation ceremony for off-cycle students, that feel distinctly mismatched to its gray-carpeted, corporate space. When a friend hosted an open-mic there, gathering artists of color from across the Harvard community at substantial distance from the Old Yard, the SOCH felt like a place to export those events that don't quite fit within the mainframe of Harvard's identity.

As early as 1973, Harvard students lobbied for the creation of a different kind of student space. A multicultural center might be dedicated to identity groups including the Black Student Association, Fuerza, SAA, the LGBTQ Center, and many, many others. Until this year, one distinguishing feature of a "minority" organization's center on campus has been location: underground. Resources for female-identifying students are still tucked beneath the supposedly riot-proof structure of Canaday dormitory; the office for LGBTQ life only recently moved from the basement of Boylston Hall into a common room in Grays. The Harvard Foundation, meanwhile, still shares real estate with the Thayer laundry room.

Salma Abdelrahman '20, who has led the most recent charge for a multicultural center, told me that her ideal would be "a space that could be used at all hours of the day to hang out—and transformed into events space when necessary." Crucially, the place would promote not only a sense of belonging for students, but also an environment for ideas and people to meet, for resources to be exchanged. But this was only her suggestion; she was resigned that it would be some time before it could be implemented.

I'd met Salma, now vice president of Phillips Brooks House Association, the main undergraduate community-service organization, for the first time in another context: a weeklong training led by student activists from across the campus. Student organiz-

ers from the labor solidarity movement, undocumented students' coalition, fossil-fuel divestment campaign, and Palestine Solidarity Committee, among others, came together in the wake of the 2016 presidential election for a meticulously organized program of teach-ins and reflective exercises. We met in Boylston Hall, awkwardly cramming into the rows of the Fong Auditorium, or arranging ourselves at desks in a mimicry of the professor-to-pupil relationship, even though we were really just trying to learn from one another. Friendships were made and information was exchanged, but the session had felt stunted, both by space and by time, and when the time was up, we each melted off to our respective squares of the campus, connected by email chain or dining-hall meals. As the semester went on these correspondences tapered off, reduced to signatures on letters of solidarity that indicated the proximity of, if not actual participation in, one another's efforts.

Nearly two years later, Salma and I sat at a side table in Smith Center, where a draft of frigid air kept us both adjusting our jackets. We both scanned the light-catchingly beautiful space. Could the place possibly be the home for a new multicultural center? "No," the student activist said, gazing at the salad joint across the way, "This isn't the place."

MUCH EARLIER in the semester, I took the elevator all the way up, bringing my books to sit in front of the wide windows that boasted a tenth-floor view, when things were sunny, of Boston itself. Someone, joking, had told me that Harvard College dean Rakesh Khurana had made a comment about being able to see into every final club from right here. It seemed funny at the time, but working at the top of the campus (which is what Smith Center now has come to be), I reflected on the fact that even this seemed to be missing the point: it wasn't that students needed another space to regard one another from. We have plenty of perspective, meaning distance, already. What we need, and what we are perhaps in the process of creating, is a place where we can *speak* to one another—and be heard.

I no longer give campus tours, but if I did, I'd probably say, "The Smith Center is the newest answer to a well-worn question...." ▢

Berta Greenwald Ledecky Undergraduate Fellow Isa Flores-Jones '19 does like the plant life.

Seeing the Ice

Hockey champion A.J. Mleczko in the broadcast booth

AJ. MLECZKO '97 ('99) could always see the ice. As a player, that was one thing she counted on, even more than the goals and assists she scored (although there were plenty of those, too). But her ability to read the ice—to anticipate the next pass, the next shot, the next breakaway or open look—that was why, after so many years of skating at center, serving as a playmaker and face-off specialist for the American women's hockey team that won Olympic gold in 1998 and the Harvard team that won a national title the following year, Mleczko transitioned back to defense and felt like she'd come home. "I had the whole ice in front of me again," she says. "You know, the more you

play this game, the more you understand it. I wasn't ever the fastest player, I didn't have the hardest shot, my stick skills weren't the best, but I saw the ice pretty well."

She still does. For the past 13 years, Mleczko (muh-less-ko) has been a television analyst for women's hockey, working every winter Olympics since Torino (plus the Summer Games in Rio, where she joined the field-hockey broadcast crew). In February 2018, she was in PyeongChang, South Korea, giving color commentary—and trying to keep her cool—as Team USA beat Canada in the finals to win the first American gold medal in women's hockey since Mleczko and her teammates had done it 20 years before (in the first year the Olympics included the

women's sport). In North America, that 2018 game stretched into the early morning hours, as the teams went to overtime, and then to a shootout. Nearly 18 million people tuned in. "I was shaking," Mleczko recalls. "It's very important to NBC that their broadcasters are not American cheerleaders. And so I had to stay unbiased and keep looking at everything analytically, keep the emotion out of my voice. But I'm watching this game, and, I mean, I was *shaking*." A cell-phone video shot by a colleague sitting behind her caught Mleczko bursting from her chair at the instant the game was won, jumping in the air, fists raised, an utterly involuntary—but dutifully silent—expression of joy. Meanwhile, her broadcast partner Kenny Albert, motionless beside her, called the play.

After she returned home to Concord, Massachusetts, NBC asked her to work a Boston Bruins game, which turned into a weekly NHL assignment for the network. Then a few weeks later, Mleczko made news as the first woman to be an in-booth analyst during the Stanley Cup playoffs. "The learned skill," she says, "is translating into



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A.J. Mleczko interviews Buffalo Sabre Jason Pominville before a November game against the Tampa Bay Lightning. Her broadcasting career began in 2005 with a cold call from NBC.

words what you see unfolding in front of you. I have confidence in my knowledge of the game, confidence in the way I see it, but the words I choose, that's what I'm continually working on." She's had to learn to slow her naturally quick patter, she says, and to know when not to speak at all. When she began broadcasting, every second of dead air felt like something she had to fill. "But when there's a moment that is rich in and of itself"—like the cheers and on-ice pileup when Team USA won in Korea—"then you don't need someone like me telling you why it's amazing."

In women's hockey, she says, where the audience is often split between true aficionados and total newcomers, choosing the words is a particular challenge. "You have to be able explain the game to people who have no idea what's going on—like, why this penalty got called, or what's the



difference between body *contact* [which is allowed in women's hockey] and body checking [which is not]—without condescending to the serious fans." In the NHL, color commentary is a little different.

Viewers typically know the game. Usually they're fans of one or both teams. "So there's not as much explaining what 'icing' is. It's more just pure analysis."

This season, Mleczko is one of several



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women broadcasters in the NHL, including her former Harvard teammate Jennifer Botterill '02. Mleczko is working about 10 games for NBC, but her main job is with the New York Islanders (co-owned since 2014 by Jonathan Ledecky '79, M.B.A. '83, and Scott D. Malkin '80, J.D.-M.B.A. '83*). She covers 20 Islanders games for MSG Network (and switches off with Botterill, who covers other games), giving pregame and intermission analysis, speaking during the postgame wrap-up, and reporting from ice level during the action. "Before, I've always been upstairs," she says, "and you can see the plays develop from up there, but I love being down on the ice. You really get the sights and smells and speed of the game—the players jawing back and forth, the coaches talking to their teams, shouting at the refs. The body language, the voices." It takes her back to being a player.

ly's home. When Mleczko and her sister and brother each turned two, he strapped them into skates. For the girls, that meant figure skates: back then, she says no girls played hockey. Her sister, Priscilla '95 (nicknamed "Wink," later a Harvard hockey teammate and Crimson captain), became a very good figure skater; Mleczko decided to do something else. When she asked about hockey, her father outfitted her in gear from the rink's lost and found—including a boys' cup.

From then on, she practically lived at the rink. It was just across the street from school, and she skated most mornings before going to class. After school, she'd be back on the ice until some scheduled event—figure-skating practice, a team skate—shooed her off. Then she'd find her way to the pond next door. When she was old enough to have homework, she'd sit by the fireplace in the

rink clubhouse and work until after dark. "There was a pay phone," she says, "and we had a system where I would collect-call my parents when I wanted a ride home. They wouldn't accept the call, but they knew it was time to pick me up."

Until she turned 15 and headed to boarding school, and then to Harvard (where a "gut affinity" had led her, despite a women's hockey program then still very

much under construction), Mleczko was the only girl on every team she played with—or against. In fourth grade, the same year she took her last figure-skating lesson, she cut her hair short, so it couldn't be seen below her helmet, and started calling herself A.J. instead of Jamie. But by the time she reached middle school and was playing for her father, she'd begun to enjoy her singular place on the team. Her father was tough; he gave her extra sprints, and no favoritism. "If we did dry-land training, he'd pick the biggest kid on the team to jump on my back." During games, boys on opposing teams sometimes took a run at her. Usually—though not always—she was nimble enough to evade

them. What made her madder were players who shied away when she had the puck. "If I'm out here, I'm expecting to be treated like anybody else."

The same might be said of her broadcasting career. Last spring, when ESPN interviewed Mleczko about her news-making NHL postseason position, she said, "I wish that this wasn't a big deal." She was talking about the number of women she hoped to see in the booth soon, but also about something else: it shouldn't really be such a shock to see a woman—a standout athlete herself, with a lifetime in the game—analyzing the NHL on TV.

AND BROADCASTING came to her, as it does for many athletes. In 2005, an NBC Olympics producer cold-called her to ask if she'd be interested in working on camera. She said sure: for the first time in a long time, her calendar was open. After Team USA's 1998 gold medal in Nagano—for which she'd taken two years off from college, living on friends' couches and keeping her gear in her car—she'd returned to campus and captained the Harvard women to an NCAA championship in 1999. She put up 114 points in 34 games that year, the most prolific scoring season in women's college ice-hockey history, and earned the Patty Kazmaier Award, given annually to the top American female college player. In 2002 she returned to the Olympics, where Team USA took silver in a hard-fought final that still haunts her (it was that very game that NBC later asked her to analyze during her broadcast audition—watching the loss unfold again, "I sweated the whole time"). In 2003, the SARS epidemic canceled the world championships in Beijing, and brought her playing career to an abrupt end.

Mleczko hadn't worried about life after hockey, "because I didn't know when my life after hockey would begin." And in a sense, it hasn't. Mleczko and her husband, Jason Griswold, have four children, two girls and two boys, ages seven to 15. When she's not on the road with the Islanders or NBC, she coaches her kids' youth teams. "I try not to give them a play-by-play from the bench," she says of her players, "not to tell them what do" during competitions. "I let the game teach them. It's one of the best things I can give them as a coach." She wants them to develop their own sense of when to pass, when to shoot, when to dump the puck—the chance to read the ice for themselves.

—LYDIALYLE GIBSON

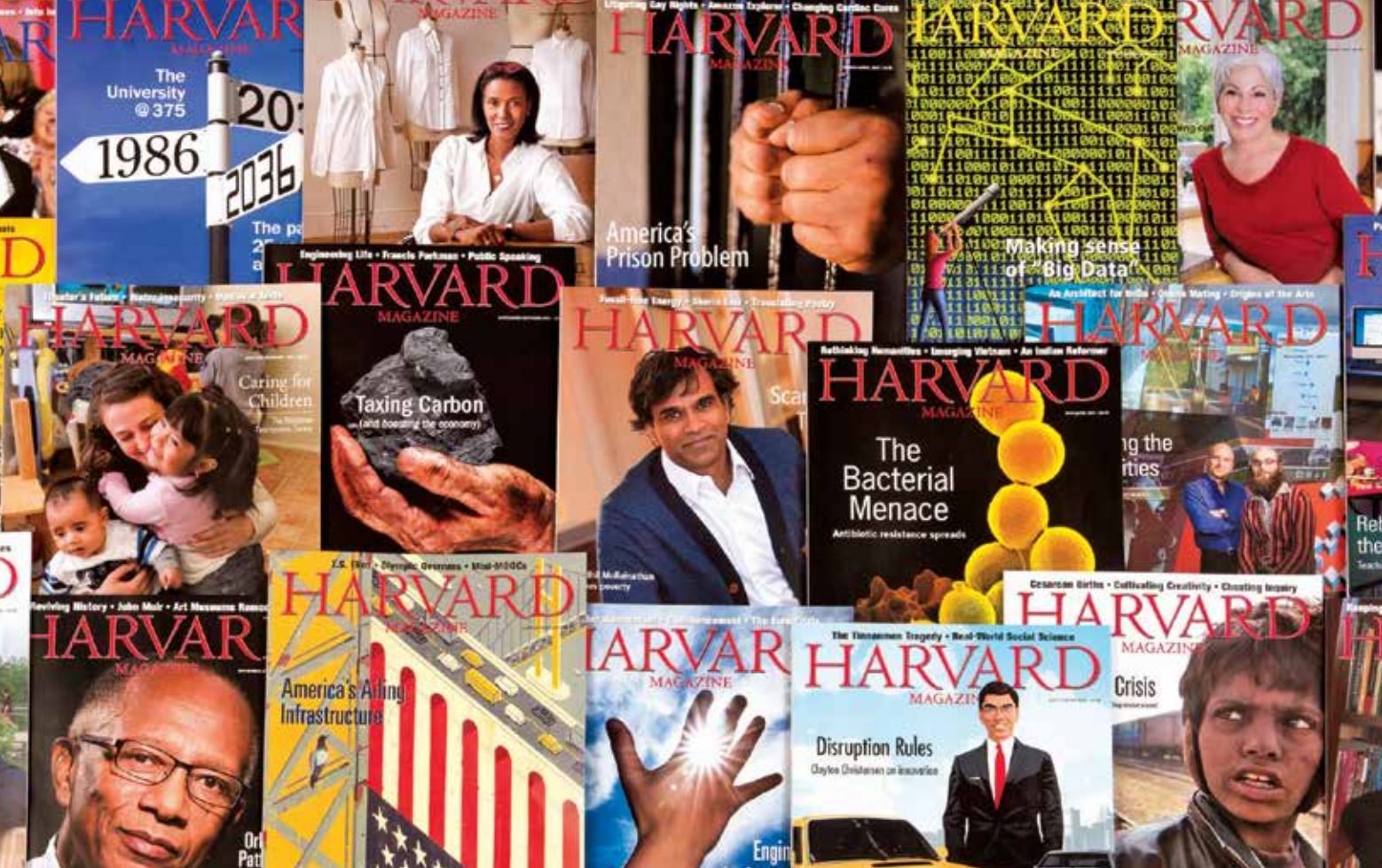


BRUCE BENNETT/GETTY IMAGES

Standing at ice level between the benches, Mleczko offers commentary during an Islanders game against the New York Rangers.

MLECZKO WAS FIVE years old when she decided she wanted to play hockey. "My dad thought it was the greatest thing ever." He'd had her skating since she was a toddler. Tom Mleczko was the captain of a Nantucket charter boat during fishing season, but the rest of the year, he taught middle-school science in New Canaan, Connecticut, and coached hockey for 13- and 14-year-olds at the New Canaan Winter Club, an outdoor rink within walking distance of the fami-

*Jonathan Ledecky created this magazine's Berta Greenwald Ledecky Undergraduate Fellowships; Scott Malkin serves on the magazine's Board of Incorporators.



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“WE ARE TRYING to get the house of medicine back in order.” That’s how one emergency-department doctor describes his efforts to rethink his work amid the still-mounting opioid epidemic. The scale of the crisis is almost unimaginable—70,000 lives lost to

overdose in 2017, of which 68 percent involved opioids; American lifespans contracting in part because of addiction; an estimated \$1 trillion lost in economic output. But the origin story is somewhat clearer: overprescribing that began in the 1990s, sparked by a combination of aggressive marketing by pharmaceutical companies and doctors’ well-intentioned desire to address pain, a long-overlooked complaint. Nearly 30 years later, the problem has galloped beyond prescription pills to other opioids like heroin and fentanyl. As the country struggles toward countermeasures and solutions, Harvard-affiliated physicians and medical researchers turn to their own corners of the crisis—redefining addiction care, racing to find alternative drugs—working to help solve a problem that began, in part, in their own house.

When Addicts Reach the ER: A “Bridge Clinic”

MAYBE IT WAS the 2 A.M. phone calls he found himself making more and more, to tell the families of his patients that their son or daughter—age 25, age 19, age 30—had died. Or the growing number of overdoses he saw, knowing that even after he revived someone, there wasn’t much lasting help he could offer. Or the increasingly gnawing sense that some patients were using him for prescriptions, demanding opioids for every back pain, shoulder pain, and headache—and becoming confrontational whenever he

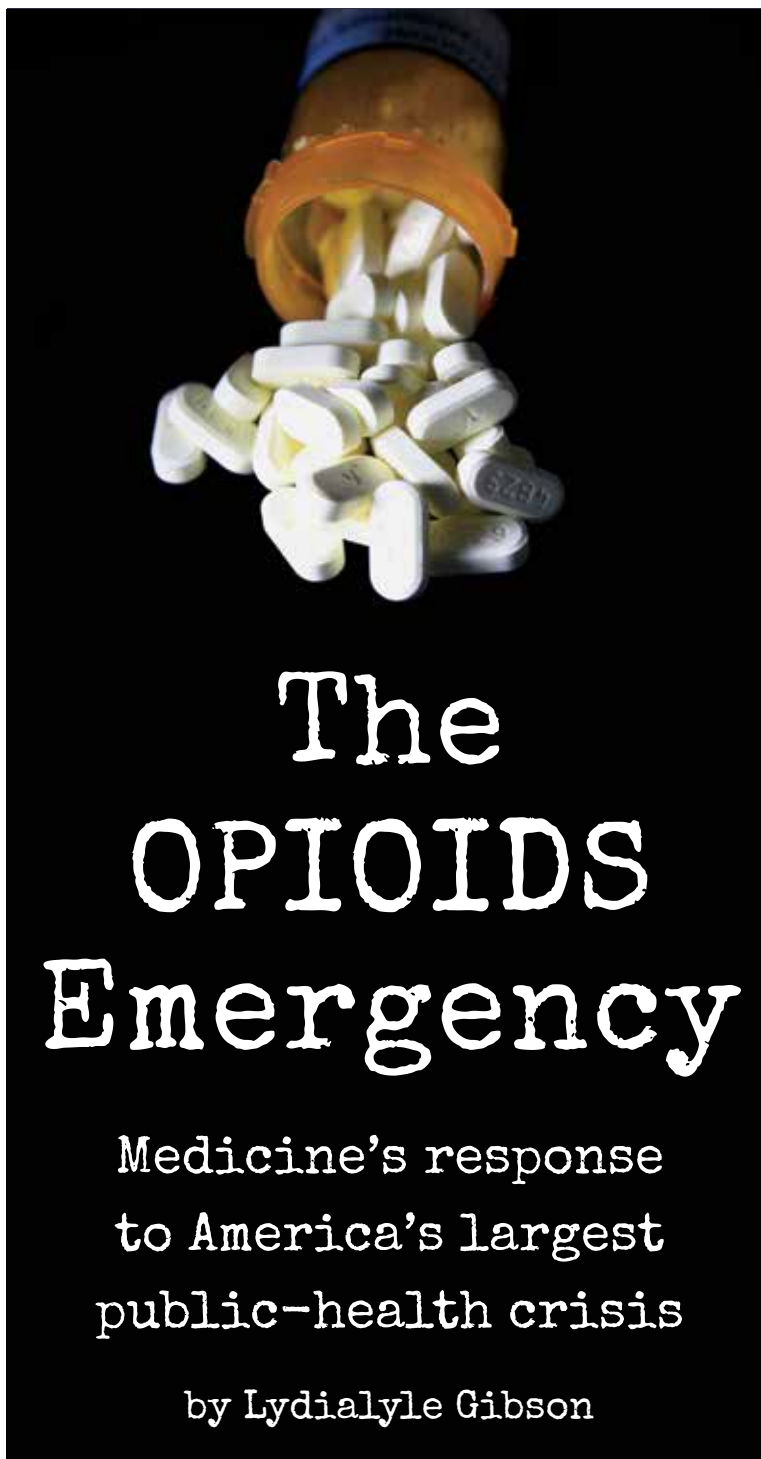
hesitated. “About 10 years ago,” says Scott Weiner, M.P.H. ’04, an emergency physician at Brigham and Women’s Hospital, “I began to realize that the most frustrating, the most wrenching, part of my job was opioid-related issues.”

For most of his career, the standard emergency-department treat-

ment for patients in withdrawal from opioids was temporary medication to level out their symptoms—something like clonidine or benzodiazepine, which can reduce anxiety, pain, and other discomforts—and then we’d give them a piece of paper that had a list of detox facilities, and we’d say, “Good luck to you,” he says. “That’s what is done in emergency departments across the country, day after day. Still.” For physicians accustomed to summoning cutting-edge, life-saving treatment for strokes, heart attacks, and other profound traumas, it was disempowering. “I think it fed into the stigma about patients with opioid addictions, honestly—because without anything to offer, you put that patient in a corner after an overdose, and you may not treat them as humanely.”

That’s changing now. In 2018, Brigham opened a “bridge clinic” to give temporary care to patients who come to the hospital with opioid-use disorder but cannot immediately enroll in long-term treatment. “It’s a low, low barrier to access” at the bridge clinic, Weiner says. “We’ll make you an appointment, but if you don’t get an appointment, that’s OK. We’ll still take care of you. If you relapse? That’s OK. We’ll still take care of you.” Doctors start patients on buprenor-

phine in the emergency department—a requirement of the Massachusetts opioid law enacted last summer—and continue care in the clinic. “Being able to give someone Suboxone”—a brand-name



medication containing buprenorphine, which reduces opioid cravings and suppresses withdrawal symptoms—“means they don’t have this fear of withdrawal, they’re not desperately thinking about where they’re going to get their next dose of heroin. And then it’s like, everything normalizes and they can move forward.” So far it seems to be working: the clinic has treated roughly 200 patients since opening last April, and the retention rate, meaning patients who are still in treatment there or have transferred to a long-term facility, is 90 percent. “That’s extremely high.”

As president of the Massachusetts College of Emergency Physicians, Weiner lobbied the state to set up a prescription-monitoring program, a database where doctors can check patients’ other prescriptions—to see, for instance, whether they already have opioid

bellyache or gastritis or non-cardiac chest pain or a viral infection, and *one in six* of those patients was leaving with an opioid. There’s good research coming out now showing that in many cases, if you give someone ibuprofen, they do just as well after a couple of days as they do on hydrocodone. So why would you give them the drug that puts them at risk for long-term use?” Now, more than three years later, the number of patients discharged from Brigham’s emergency department with an opioid prescription is closer to 3 percent. Meanwhile, Weiner hopes to boost buprenorphine, by making sure every Brigham physician is certified to prescribe it; federal law requires an eight-hour training course and a waiver for certification, an encumbrance he wants to abolish. “In 2018, it makes no sense to add hurdles to treatment,” he says. “The ridiculous thing is, I can



At Brigham and Women’s Hospital, physician Scott Weiner has worked to improve emergency-room guidelines for issuing opioid prescriptions.

prescriptions elsewhere. The resulting MassPAT was initiated in 2016, and within a year, 97 percent of the state’s opioid prescribers were using it. Weiner also chairs Brigham’s opioid-response and -education program, which coordinates services and guidelines across the hospital and its affiliated clinics. That work is informed by disturbing research findings: a 2015 study by Weiner and several coauthors that examined opiate prescriptions coming out of emergency departments from 19 different hospitals around the country. “And we found that 17 percent of all discharged patients were walking out of the emergency department with an opioid prescription,” he says. “People come in because they have a

prescribe you 100 pills of Dilaudid”—a brand name of the opioid hydromorphone—“right now, without that training.”

More controversially, Weiner is working to widen access to naloxone, a medication used in emergencies to reverse an overdose, “to get it to people when they need it.” Naloxone is available over the counter in most states, including Massachusetts, but Weiner would like to see public-access stations set up, where someone could grab the medicine in an emergency. In a study last year, he found that 49 of 50 random bystanders were able to administer it effectively with no prior experience. He’s also working on a wearable device that senses oxygen saturation. “In an overdose, what happens is that your brain doesn’t tell your body to breathe, and then you suffocate.” The device would set off an alarm when the wearer’s oxygen

“We have an epidemic on our hands, accelerating year after year.... Until treatment is as easy to access as heroin or fentanyl, we can’t really expect to make a dent in this.”

fell too low, and then alert a designated friend or family member to come to the rescue. “There have been cases where someone is using in their bathroom at home, and their mother is in the kitchen, with no idea that her child is overdosing in the next room.”

Asked what keeps him up at night, Weiner pauses for a moment. “I’ll put it this way,” he says: “there are three buckets of patients I think about”: those who are already addicted and need care, those with chronic pain who seem to manage adequately on high-dose prescriptions, and then patients who have never taken opioids before. “The opioid-naïve,” Weiner says. “Those are the ones I worry about the most. How do we keep them safe?”

“A Crisis of Access”: Toward Policies That Work

BEFORE HE WAS a healthcare researcher knee-deep in data on what he calls “the largest, most poorly controlled public health emergency in the United States,” Michael Barnett, M.D. ’11, M.S. ’16, was a primary-care doctor. He saw patients every day as an internist at Brigham and at Faulkner Hospital in Jamaica Plain. That was

those with chronic pain, with long-term opioid therapy, and with addiction. Long before opioid-overdose deaths spiked upward, along with the public discussion, “It was clear there was a big problem here.” He saw it as a trainee: “There was just no evidence and no guidance about how to prescribe these medications. Like, when are opioids best indicated for certain kinds of pain? Which of the many different opioid formulations should we use? How many pills should we give? How do we know if the patient is failing therapy or not? All these questions.”

Those questions pushed him into research. Still a practicing internist, he is also assistant professor of health policy and management at the Harvard T.H. Chan School of Public Health, where he received his master’s degree. Early on, like many researchers trying to make sense of the crisis, Barnett focused on physician prescribing practices, and the clinical knowledge—or lack thereof—that undergirded them. “The evidence base for how to prescribe opioids, or

when he first began to notice things, and to worry.

Physicians were aware, Barnett says, of the many and troubling challenges of caring for patients whose conditions sometimes overlapped in distressing ways:

Many new laws aimed at opioids “feel like the right thing to do,” says researcher Michael Barnett, but not all are effective.



really any pain medication, is very underdeveloped, compared to what we have in areas like cardiology or oncology,” he explains. He recalls the now-dismissed concept of “pseudoaddiction,” adopted into the mainstream two decades ago but never empirically verified; it argues that drug-seeking behavior in patients with chronic pain is not a sign of opioid-use disorder, but of under-treatment. “And so the solution was to increase their dosage,” Barnett says. “I was actually taught that concept in medical school, which was not that long ago, and I went to medical school at Harvard.”

In 2017, Barnett published a study in *The New England Journal of Medicine* (NEJM) that challenged, indirectly, the assumption on which the idea of pseudoaddiction rested: that the risk of addiction is negligible for patients truly in pain. He used data from hospital emergency departments between 2008 and 2011 (when the number of prescriptions was still increasing) to approximate a randomized experiment: patients do not choose their emergency physicians, and opioid-prescribing habits vary widely among those doctors. Barnett and his coauthors found that those patients treated by a “high-intensity” opioid prescriber were much more likely to transition into long-term opioid use. “Even a short opioid prescription that you get in the emergency room—because these doctors are not writing for 60 days of opioids, they’re writing for three, seven, maybe 14 days at the very most—carries a real risk of long-term use or dependence.” For every 49 prescriptions written, he found, one patient would wind up on opioids long term. “Which is substantial, given that opioids are among the top two or three most-prescribed medication classes.

In some states, one-third to two-thirds of residents will receive an opioid prescription in any year.”

In other studies Barnett has looked into the flurry of state statutes passed amid the gathering crisis: regulations on pill mills, laws against doctor-shopping, restrictions on prescribing. Some states have launched prescription-drug monitoring programs, setting up databases like the one Weiner, the Brigham emergency physician, advocated for in Massachusetts, in which doctors can check the prescription histories of their patients. That measure seems to cut down on high-risk patterns, like patients shopping for doctors or using multiple pharmacies, Barnett says, but it hasn’t correlated strongly to lower rates of addiction or overdose. A policy recently adopted in Massachusetts—issuing letters to high-prescribing doctors comparing their prescription rates to those of their peers—produced no meaningful change in behavior that Barnett could find. “We can’t just pass these opioid laws because they feel like the right thing to do,” he says. “We actually have to have an outcome we’re looking to change, and build some type of evaluation into the law....If not, then why burden physicians with more

forms and letters and regulations when they’re already overloaded?”

Lately, though, Barnett has shifted focus, toward treatment and the barriers to access. So much energy has already been poured into research and policy on opioid prescribing, and increasingly, he says, “the swing of the pendulum is from overprescribing opioids to being overly frightened of medications in terms of liability, legal exposure, and harming patients.” Moreover, the crisis has mutated beyond prescription opioids. Overdose deaths from the synthetic opioid fentanyl—a painkiller-turned-street-drug—have been escalating every year, and now outstrip those from prescription pills and even heroin. In December, the Centers for Disease Control declared fentanyl America’s deadliest drug, responsible for more than

18,000 overdose deaths in 2016, or 29 percent of the total.

“We have an epidemic on our hands, accelerating year after year, and for me now the question is, how can we stop it?” Barnett asks.

“Until treatment is as easy to access as heroin or fentanyl, we can’t really expect to make a dent in this. There’s a population of people out there who, through their genetics and their environment, are going to develop opioid-use disorder.

We’re not going to make addiction disappear.” Instead, he says, more primary-care doctors should prescribe buprenorphine. That was the core argument of a 2018 paper he published in *NEJM* with Massachusetts General Hospital (MGH) addiction-medicine physician Sarah Wakeman, an assistant professor of medicine. “None of us can say, ‘Somebody else is going to deal with this,’” Barnett says. “No one says, ‘Well, the cardiologist will

deal with high blood pressure,’ or ‘The endocrinologist will deal with diabetes.’ There’s no physician out there who would see a patient with uncontrolled, untreated diabetes and then just send them back into the community without any guidance.”

In ongoing research, Barnett looked at the barriers to access for buprenorphine, gathering data from several hundred clinics in areas of the country hardest hit by the crisis. At first, he expected long wait times and full doctor schedules to be the biggest issue; instead, he found, “It’s finding someone who is willing to prescribe you buprenorphine.” Even among doctors who complete the training required to prescribe it, there is tremendous reluctance to do so. They change their minds, or fear attracting patients they view as unreliable, or whom they judge likely to misuse or sell the medication. Some clinics lack the right setup to make it financially feasible to prescribe. “There’s a lot of stigma, and a lot of myth”—and a lot of missing infrastructure. Barnett elaborates: “If you get in a car accident in the middle of nowhere in Texas, someone can call 911, and after the emergency services extract you from your car, a helicopter will take you to a



“We have effective treatments,” says Barnett: Naloxone (top) rapidly reverses the effects of overdose; and buprenorphine (bottom), a component of long-term addiction therapy, curbs opioid cravings and withdrawal.

SCOTT OLSON/GETTY IMAGES

GEORGE FRIEDLONBERG VIA GETTY IMAGES

level-three trauma center within minutes.” Similar resources and procedures are standard for many other medical emergencies, but for opioid addiction, “It’s very hard to even find someone who accepts your insurance.”

“In some ways,” he sums up, “the opioid crisis is a crisis of access.”

Treatment Failure, Not Patient Failure

“MOST PEOPLE GET BETTER,” says MGH internist Sarah Wakeman. “That’s what we don’t ever talk about.” She describes opioid addiction as a chronic illness, but a treatable one. “There are 24 million people in this country living in long-term recovery. But often they’re not *telling* you they’re in long-term recovery, because of the stigma of sharing that story.” Among the wider public, there is a sense that opioid addiction is a hopeless condition, that no one with the disorder will ever really get well, that they’ll always struggle, or they’ll die from their addiction. “But with treatment,” Wakeman says—medically assisted treatment, lasting for years, and sometimes for life—“most people do

get well. And that’s what makes it so tragic when someone dies from an overdose, because it really never should have happened. We have medications to reverse the acute effects of an overdose”—naloxone, which can be injected or sprayed into the nose—“and then we have treatment for the underlying disease”—buprenorphine, one cornerstone of medically assisted treatment.

Wakeman is medical director of MGH’s substance-use disorder initiative. Its major component is a bridge clinic, opened in 2017—the first in Massachusetts—to serve as a temporary outpatient fa-

a role in people’s lives when they feel terribly alone.”

Wakeman can stick it out with patients through circumstances that often fracture relationships with loved ones. “As their doctor, I can solely care about what’s going to improve their health and quality of life. I can take care of them no matter what. If they want to continue to use heroin, I’ll still be their doctor.”

That was the case with Nicholas, a patient who came to MGH seven years ago for help, after an addiction that began with a back injury and a Percocet prescription. “I was instantly addicted,”

he says. “I’d have some Percocets at six in the morning and wash it down with a beer.” This was in 2009, and Nicholas, who worked as a quality-control manager for a pharmaceutical company (though in cancer drugs, not pain medicines)—was living in New Hampshire. He had a wife and three children, and a home. “I was employee of the year twice.” A year later, all that was gone. His addiction shifted from the pills he’d been prescribed to the OxyContin a friend introduced him to, and, when he could no longer afford

\$50 per pill, to heroin. By 2010 he was jobless and intermittently homeless. And his diabetes was going unchecked. More than once, he’d come to the hospital to ask for help getting his blood glucose level under control and to get patched up so he could return to the street. Once, when staying at a friend’s house, he nearly died from lack of insulin. “My body started shutting down, and I woke up in the ICU, where they told me I’d had a cardiac breakdown. A heart attack, basically.”

That scared him. Not long after, he came back to MGH, looking for help with his diabetes—and with his addiction. He remembers the moment Wakeman appeared at his bedside. “The sun was behind her, and she looked like an angel coming in,” he says. “And she said, ‘We have something that will help you.’ That something was Suboxone. “And I wanted it bad.”

But it wasn’t a straight road. For several years, Nicholas relapsed often, struggling to piece together more than brief stretches of sobriety. He was taking Suboxone, but he was also sometimes selling it. He was on and off heroin. He was in and out of homelessness. But he kept at it, starting antidepressants and mental-health counseling to supplement his addiction treatments. Wakeman stuck with



SPENCER PLATT/GETTY IMAGES

Police in Philadelphia use Narcan to revive a man who overdosed on heroin. Since 2010, heroin use across the country has more than doubled.

“Addiction medicine is very rewarding work, which I think people don’t realize....Patients get better, and often you play a role in people’s lives when they feel terribly alone.”

cility for people who arrive at the hospital’s emergency department with addiction, withdrawal, or overdose. Wakeman also maintains a practice in Charlestown, where she serves simultaneously as a primary-care and addiction-medicine physician. “Addiction medicine is very rewarding work,” she says, “which I think people don’t realize. Half my trainees say, ‘God, this must be so depressing, to do what you do.’ But patients get better, and often you get to play

him, and even when he was using, he kept his appointments with her, sometimes weekly, sometimes more often than that. Eventually he reached more solid ground. “I turned 50 this past June, and I’ve been clean since two months before that,” Nicholas said in October. Now he’s making plans for graduate school, and for a return to a career in science. He wants to be a researcher on addictions.

Caring well for people like Nicholas, Wakeman says, requires a different conceptual framework from the way most Americans think about addiction and recovery, a different kind of tenacity and flexibility. “Many people have this notion that you go to rehab to get better—and that would be wonderful, if you could go away for 30 days and be fixed,” she says. “But for most people, opioid addiction really is a chronic illness. Just like we don’t give you 30 days of diabetes treatment and then send you on your way,” addiction treatment takes time, a combination of medications plus counseling and behavioral change, and support. There is trial and error. Sometimes, especially in the beginning, patients go back to using and have to start over again. “You follow someone long term....It’s a huge frame shift in how we think about caring for people.” To

get better, patients *must* be allowed to return to treatment after relapsing, Wakeman says. “That’s one of the ways in which the system currently fails people. We continue to blame the person for failing. It’s very convenient to say, ‘He failed treatment.’ We talk about people failing drug tests. We use that language a lot—and yet we don’t blame people when chemotherapy doesn’t work. We talk about treatment failure. We talk about the need for different chemotherapy regimens.”

Wakeman went to medical school intending to become an HIV doctor. “That was the sexy thing for medical students—HIV and global health.” But during the summer after her first year, she did an internship at an HIV clinic in a state prison in Rhode Island. “I didn’t know much about prisons then, and basically everyone I met there had an addiction, everyone had trauma.” Nearly half of those in federal prison are serving time for drug offenses, but adding in crimes people commit to pay for drugs—theft, robbery, prostitution—pushes the number higher, Wakeman says. “That broke open my notions of what we imprison people for, and what addiction is.” Her path shifted.

The Persistence of Pain

ONE MINUTE, she was sitting at her desk writing a document for a court deadline the following morning, and the next minute she was on the floor, gasping for breath, her body curling in on itself as pain raced through her spine like an electric current. This was late 1994. Kate Nicholson, J.D. ’92, was a young lawyer, a year and a half into a job with the Justice Department’s civil-rights division. That pain—profound, searing, unimaginable—would dominate the next two decades of her life. It would engulf her marriage and her ability to have children. It would keep her bedridden for long periods.

What helped was opioids. When the addiction crisis intensified, leading to a crackdown on prescription opioids, Nicholson found herself growing increasingly alarmed. No longer on opioids herself, she has begun speaking and writing on behalf of other chronic-pain patients who fear being cut off from the medicines that allow them to function day to day. “The pendulum has swung very far in the opposite direction,” she says. “The approach to prescription opioids has come off the rails.”

A growing number of doctors and researchers agree. In a 2017 study, for instance, Stefan Kertesz, M.D. ’93, an addiction researcher at the University of Alabama, wrote, “What caused the epidemic and what sustains it today...are not the same.” Doctors have reduced prescriptions even when it risked damaging their patient relationships, he says. “The period of late 2016–2017 included reports of pain patients subject to opioid termination who committed suicide, attacked physicians, died in withdrawal, suffered medical decline, or overdosed on illicit opioids.”

For Nicholson, the problem had begun more than a year before that first spasm of pain, with an operation to treat endometriosis, a disorder in which the tissue that normally lines the inside of uterus instead grows outside it. Her surgeon accidentally severed the nerve plexuses serving her pelvis, legs, and lower spine, and when the damaged nerves regenerated, they began firing spontaneously.

For a long time, Nicholson resisted taking opioids. She com-

muted to work while lying flat on her back in the rear seat of a car; in her office, she worked from a futon and got around using a walker; she argued cases in federal court from a reclining lawn chair. Meanwhile, her doctors tried different nerve blocks and infusions. They tried surgery to relieve the pain. Nothing worked. “Finally, they said, ‘We’re putting you through all these miserable tests, and it’s our obligation not to make you worse.’ To do no harm, basically. At this point I was bedridden and would go for, like, five months without sleep.”

She started taking a high dose of long-acting opioids, supplemented with shorter-acting drugs whenever the pain intensified. The medicine enabled her to sleep again, and then to work. With the pain controlled, her mind cleared and her life opened up. Other treatments (including, later, a spinal-cord stimulator delivering low-level voltage to block the pain) also helped, and eventually her body began to heal. A few years ago, she tapered off the opioids. She began hiking again in Colorado, where she’d moved. In 2017, she flew to Germany for reconstructive surgery to correct damage caused by years of not bearing weight on her spine, the last step in a long journey back to relative health.

“Opioids have two faces,” she says. “On the one hand, they are the most powerful pain medicines we have. But it’s a serious medication.” A last resort. “Not something that should be given out easily.” But it does still need to be given out, she argues. “Serious pain is second only to bipolar disorder in suicide risk and risk of early death. It’s the number-one cause of disability in this country, the number-one cause of lost work, in general the number-one reason people go to the doctor....And I think what’s happening right now with our overly restrictive public policy on prescription opioids is that both people in pain and people with opioid-use disorder are really paying the price.” She notes that although prescription rates have been falling since 2013, addiction and overdoses continue to climb. “Unless people have had some kind of personal connection with pain, it’s very easy to just say, ‘Opioids are bad and they should be outlawed, end of story.’”

“The reality is, until there is a pain treatment as effective as an opioid, it’s going to be difficult to persuade patients and physicians.”

Prisons remain an important segment of her practice—she runs a post-release clinic for people coming out of incarceration, who are at an elevated risk for fatal overdose. “It’s 130 times higher than the general population,” she says. “We are seeing people die at astonishing rates.” Last August, Massachusetts governor Charlie Baker ’79, a former health-insurance CEO, signed opioid legislation that included a pilot program to provide medically assisted treatment for opioid addiction in five state prisons—an essential step, Wakeman says, in curbing the crisis.

The fundamental principles of her approaches to treatment—multiple second chances for people struggling to break addiction, a care- rather than punishment-oriented outlook, and harm-reduction measures like clean injection sites and wide distribution of Narcan—are based on the sheer urgency of opioid ad-

diction. Alcohol addiction still kills more people than opioids do (88,000 in 2017, according to the National Institutes of Health, versus 70,000 opioid overdose deaths), but that “takes years and often decades,” she says. There is more time to intervene. “Opioid addiction is imminently fatal.” That’s especially true after the widespread introduction of fentanyl, 50 times more potent than heroin. “For someone who’s actively using intravenous heroin or fentanyl, literally every day is a day that they could die. The stakes are very high.”

Combatting “Spontaneous Pain”: The Search for Opioid Alternatives

“THE REALITY IS, until there is a pain treatment as effective as an opioid, it’s going to be difficult to persuade patients and physicians.” That’s the crux for neurobiologist Clifford Woolf, one of the many scientists searching for safer, non-addictive alternatives to opioids. “Unless it’s as good or better at relieving pain, they won’t use it.”

of neurobiology Bruce Bean have been inching for the past dozen years toward a drug that could replace opioids in treating acute postoperative pain (“spontaneous pain,” Woolf calls it, distinct from chronic pain). The pair have found several therapeutic compounds

they believe could work, and continue to screen for others. Says Woolf, “We’ve got a set of leads that look very promising.”

Years ago, Woolf’s research revealed that the neurons that initiate pain signals are separate from other neurons, and have different receptors. One of those receptors is TRPV1, an ion channel that responds to painful heat and—importantly—has very large pores that span the membrane of the nerve cell. “What we realized,” Bean says, “is that these channels will admit very large, positively charged molecules.” Normally that means sodium ions, but Bean and Woolf wondered if they could make

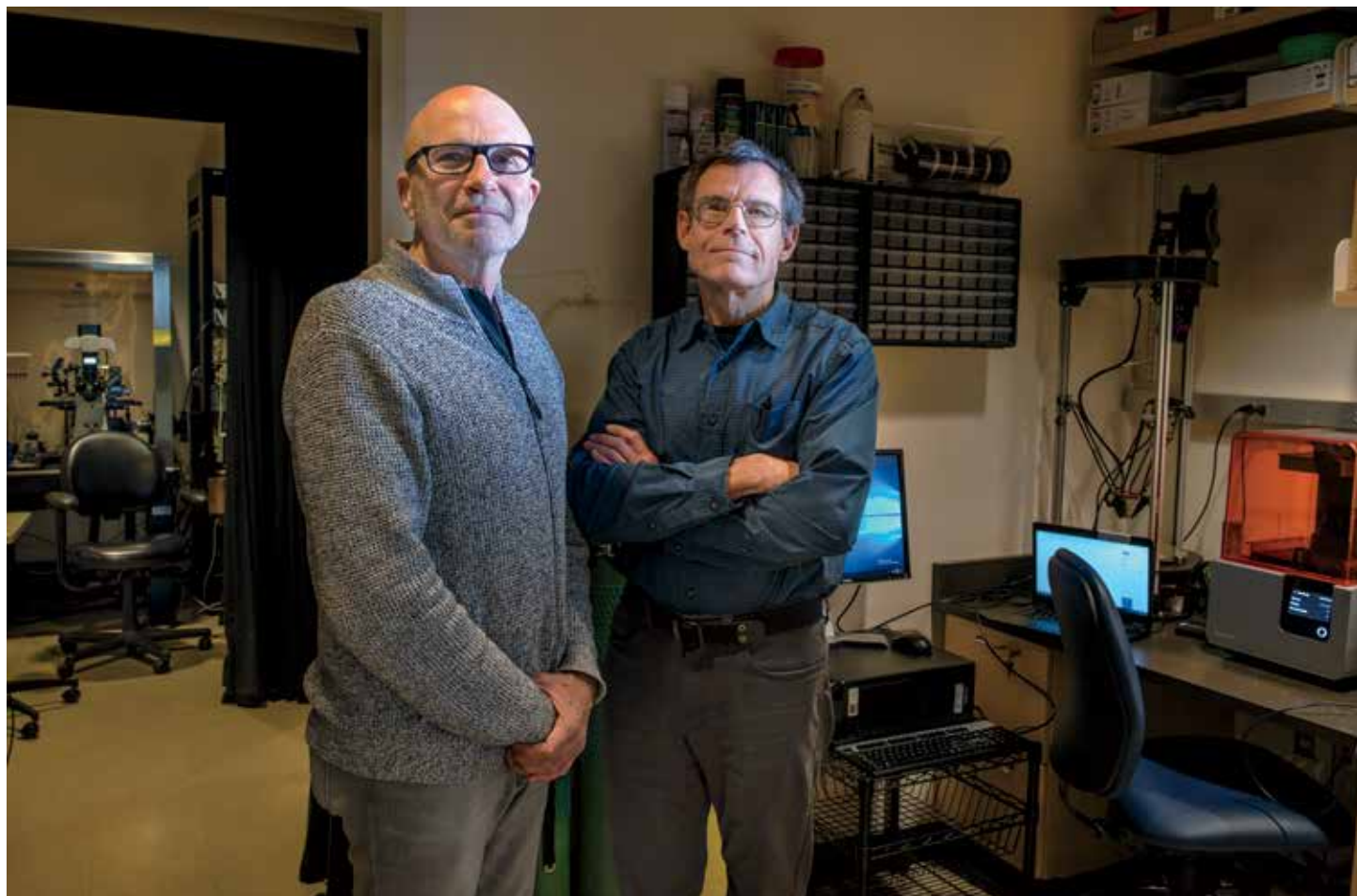
a charged version of a local anesthetic that would pass through these large pores and *inhibit* the electrical signaling of the pain-sensing nerve cells, leaving other neurons (like those that control motor function and the sympathetic nervous system) unhindered. “Because it’s targeted, it’s quite unlike a standard lidocaine injection at the dentist, where you feel numb and your mouth is paralyzed and you drool,” Woolf explains. “With this, you’d just inject into a particular tooth, and you wouldn’t feel anything, other than you won’t feel pain.”

This treatment would work best for pain from an injury, or after surgery. Because the compound tends to remain in the nerve cell for 24 hours or more, Bean says, it could help patients cross an important threshold: “If this were given in the wound during surgery, it could probably tide the patient over during the night, when the pain is most intense, where you might otherwise give an oxycodone or something similar to blunt the initial pain.” Afterward, when the intensity—and the drug—subside, ibuprofen



CARLOS GUSTIAPI/IMAGES

Needle-exchange programs allow drug users to trade in used syringes for clean ones, and can connect people to treatment, but remain controversial and are banned in many states.



Clifford Woolf (left) and Bruce Bean are working to develop a new drug to treat post-surgical pain, which would allow many patients to skip opioids altogether.

or acetaminophen should usually be enough, circumventing opioids altogether. “And that’s extremely important,” Bean adds, “because for a lot of people with opioid addiction, that’s where it all starts”—with a prescription after an operation. Woolf recalls his 15-year-old son coming home from a wisdom-tooth extraction several years ago with a prescription for 20 oxycodone. “To give that much to a teenager is unbelievable!” Bean remembers the oxycodone his wife was given immediately after ankle surgery, and how the supply far outlasted her need for it.

For Woolf especially, the study of pain is a lifelong preoccupation. He began working seriously to unwind its complexities when he was a medical student in South Africa during the early 1970s. The treatment for postoperative pain then was minimal. Woolf remembers walking through the surgical wards for the first time, and hearing patients cry out in anguish. “Absolutely miserable,” he says. But the surgeon answered his worry and shock with a shrug: “He said, ‘What do you expect? They’ve just had surgery.’” When Woolf asked if there was something they could do for them, the answer was no. “And so I started working right then.”

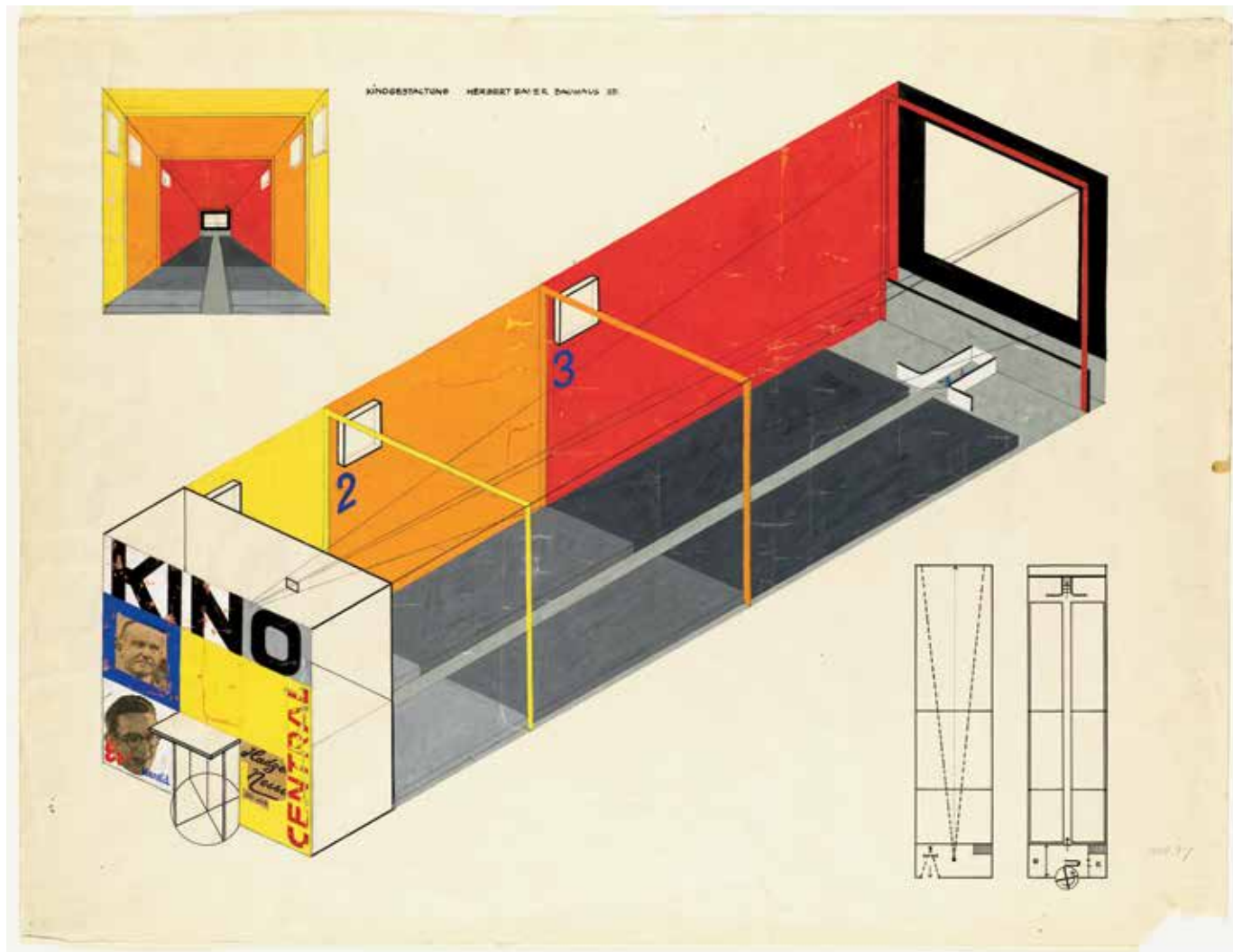
His research was the first to describe a phenomenon called “central sensitization,” in which the nervous system amplifies and perpetuates pain, becoming hypersensitive even to ordinary touch after prolonged exposure to harmful stimulus. Woolf showed that the nervous system is plastic, that pain can change its architecture and behavior. He has uncovered contributing factors to inflamma-

tory pain, and the genetic components of pain-related disorders.

Then came the opioid crisis. By then Woolf and Bean were already collaborating on their new drugs, working to transform the flash of an idea they had one night in 2006 into a functioning compound. They published a paper in *Nature* on TPRV1 and its large pores in 2007. Then they began raising money (among the funders of their research is a grant from the Department of Defense, which sees a potential for mitigating acute pain from battlefield injuries without having to maintain large supplies of morphine), designing screens to identify compounds, and launching a biotech startup to bring their research to market. “We’ve pushed the translational envelope quite a lot further than typical,” Woolf says. “It wasn’t enough just to get a nice *Nature* paper and move on. We wanted this to work.”

Woolf is also investigating new ways to treat chronic pain, which works according to a different neural mechanism and would require a different drug. Long-term, neuropathic pain is less well understood, he says, and poorly medicated. He has begun using human stem cells with genetic predispositions to pain as a way to model pain and to design screens to search for a whole new set of compounds. Last September he coauthored a *Nature* paper identifying what Woolf called a “volume control” in the brain for pain—the pathway leading from the sensory cortex down the spine. “This is one of the loops that may drive the exaggeration of persistent pain,” he says. “Now we need to know how to turn it off.”

Associate editor Lydialyle Gibson profiled critical-care physician Daniela Lamas in “What It Means to Be OK” in the January-February issue.



WHAT A HUMAN

Exploring the Bauhaus and Harvard

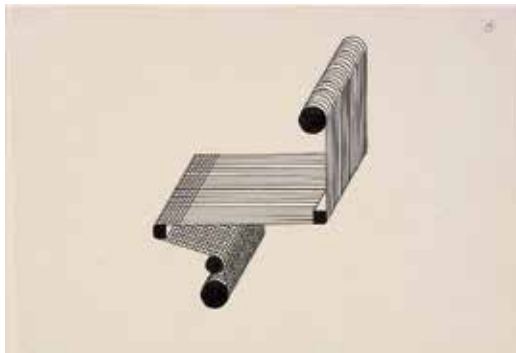
SHOULD BE

by LILY SCHERLIS

“WE ARE GATHERING EXPERIENCE,” Bauhaus workshop master Josef Albers told his students, as if art education were similar to apple-picking. “It is not an attempt to fill museums.” Between 1923 and 1933, Albers taught the Bauhaus’s introductory course, which tried to scoop the gunk of aesthetic tradition and creative convention out of students’ heads. When Johannes Itten designed the course in 1920, he and his colleagues were trying to find a home for art in a freshly modern world. For them, this involved excavating primordial geometry out of unruly matter, breaking the rainbow into bite-sized chunks, learning to translate every crumb of human experience into an acutely expressive line. The Bauhaus (literally,

“building house”) worshiped form at a moment when abstraction in art was shiny and new and still felt dangerous. The school wanted to nurture a dialogue among media that its members believed had become desperately isolated from each other in society—to bring weaving and painting and metalwork together as tools to interrogate the mystery of sensation.

Museums were filled, nonetheless. The exhibition “The Bauhaus and Harvard,” which opened at the Harvard Art Museums in February, marks the centennial of the school, which was born in Weimar in 1919 when Walter Gropius retrofitted the Grand-Ducal Saxon School of Arts and Crafts into an incubator for modernist teachings. Gropius,



Opposite page: Typography instructor Herbert Bayer's design for a cinema (c. 1924-1925) is a stark contrast to the elaborate theaters of the 1920s. On this page (clockwise from top left): A Design for a Rug by Anni Albers that may or may not have been made (1927). Lyonel Feininger's Preliminary design for the Program of the State Bauhaus in Weimar: the crystal symbol of a new faith (1919). Instructional diagram for a weaving technique, drawn in 1943 by former Bauhaus student Lena Bergner, likely as part of an unfinished textbook she created to preserve the traditional techniques of the Otomi indigenous people. A 1927 oil painting, A 18, by László Moholy-Nagy, who titled many of his works in accordance with a personal numbering system; in this case, the "A" indicates that the painting was done on canvas.

a pioneer of modernist architecture, would later chair Harvard's architecture department for decades. The current exhibition, a state-side component of the extensive global fête for this hugely influential movement, is the University's first major display of its Bauhaus holdings since 1971, even though they make up three-quarters of the Busch-Reisinger's collection. From among those 50,000 objects, the Busch-Reisinger's research curator, Laura Muir, and Engelhorn curatorial fellow, Melissa Venator, had to whittle their list down to 200.

"We have really taken our lead from this collection and the stories it can tell us," said Lynette Roth, Daimler curator of the Busch-Reisinger, during a preview of the exhibition. The show, therefore, focuses on the first period of the Bauhaus under Gropius, and on the afterlife of Bauhaus pedagogy and principles in the United States. It includes paintings and weaving and chairs and teapots, but also correspondence, teaching notes and class exercises, little paper constructions and color wheels. These teaching materials, from both Bauhaus classes and their U.S. progeny, have spent the past decades in off-site storage, but finally have the chance to emerge into the public eye. "It's amazing that they've survived so long," Roth said. "These objects had really interesting lives."

The Bauhaus probably brings to mind loud reds and yellows and blues, charismatic geometry, the smooth wood of modernist fur-

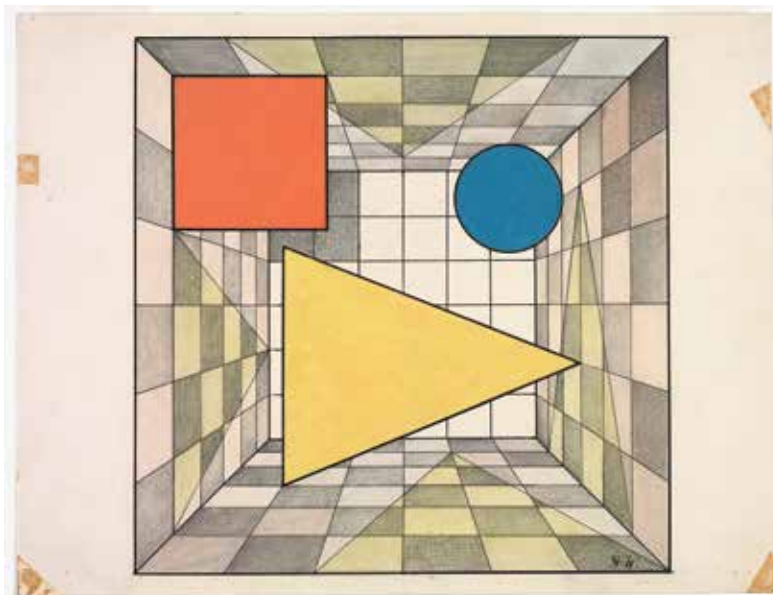
niture. But the piece at the entrance to the exhibition is small and unenticing: withered beige paper with several German words in black block letters and a rough linear representation of an angular cathedral under a sky of black and white stars.

This is the preliminary design of the first document produced by the Bauhaus: its *Manifesto*, an eternally controversial treatise produced in 1919, the year Gropius founded the school. It calls for architects and artists and artisans to gather as partners in the creation of a new society, to "rescue" the arts from isolation by dismantling the class division between modernist art and preindustrial craft. The Bauhaus wanted utopia: the arts, unified, would create a future that would "one day rise toward heaven from the hands of a million workers like the crystal symbol of a new faith." (The pamphlet's quasi-religious leftism had to be toned down before the text could be shared with a more conservative U.S. audience at the Museum of Modern Art 20 years later.)

The *Manifesto* was distributed throughout Weimar at a time



Clockwise from above: A Ruth Asawa student exercise (in color vibration and figure background) from Black Mountain College, where Bauhaus pedagogy found a postwar home in North Carolina. The sculptures for which she later became known resemble these bulbous forms (1948-1949). Implements for a modernist tea party, crafted from brass and ebony by William Wagenfeld (1924-1925). Wassily Kandinsky had strong feelings about which colors belonged with particular shapes; this c. 1927 drawing by his apprentice Andor Weininger conforms to his prescriptions.



when pamphlets served the twenty-first century function of Twitter, a way to attract early students. This version is unique: it bears the preliminary cover design by Lyonel Feininger, master of the school's printmaking workshop. The cover was a woodcut—a traditional and labor-intensive craft technique, through which Feininger embodied the ideological aims Gropius proclaimed within. It drew on a large body of sketches Feininger had made of German churches during World War I. The image of the fractured, faceted church might represent the breaking up of a national aesthetic weighing down modernist aspirations: the Cathedral of Modernism as a sanctuary in the fight against the cluttered Victorian aesthetic of pre-war Germany, made from the ghosts of that country's churches. It has traveled a long way and lived many lives in the century since its publication.

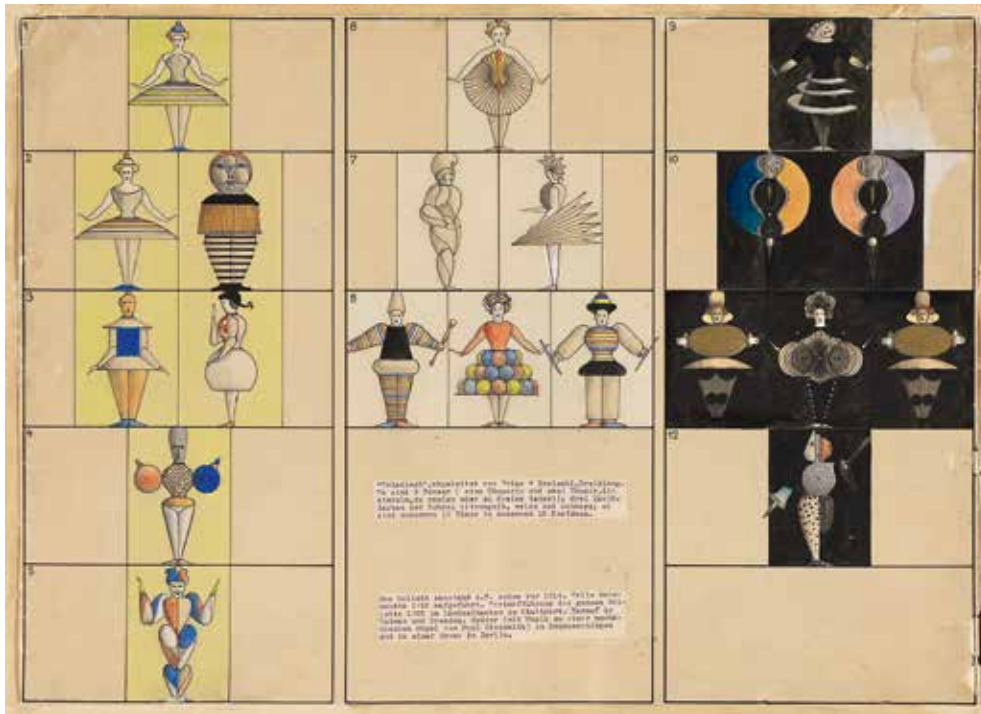
In 1933, the Nazis forced the Bauhaus to close. Classes were relegated to the masters' living rooms, before petering out as the political situation grew worse. Members of the American art elite began

to talk about bringing the school's faculty to the United States. Feininger arrived in 1936 after his work was included (alongside that of many Bauhaus faculty members) in the Nazis' Degenerate Art exhibition (see "Making Modernity," November-December 2015, page 45). Joseph Hudnut, the new dean of the Graduate School of Design, coaxed Gropius to Cambridge to chair the department of architecture. Students and colleagues followed, and Harvard quickly became one nucleus of a growing network of Bauhaus outposts in the United States. Much of their work came with them, as the objects, like their makers, went into exile.

The Busch-Reisinger acquired many objects in its own Bauhaus collection in the decade after World War II, when Harvard served as a refuge for work that might otherwise have been lost in post-war chaos in Europe. Gropius and Charles Kuhn, curator of Harvard's Germanic Museum (which became the Busch-Reisinger), set about gathering whatever they could. Kuhn reached out to Gropius's friends among the faculty, students, and their families. Though the Germanic Museum was struggling financially and couldn't pay artists, Kuhn received art and archival material in abundance.

The exhibition highlights a relationship between two communities that were first and foremost places of learning—one more fun than the other.

Kuhn received art and archival material in abundance.



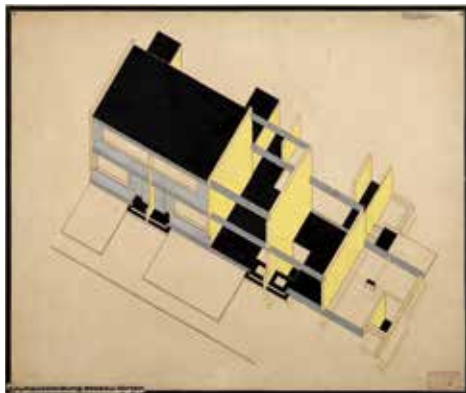
Clockwise from top: *Verdure*, Herbert Bayer's 1950 painting for the Harvard Graduate Center. At 20 feet long, the vegetal painting was too big for the Harvard Art Museums' elevators, and had to be hoisted up to the third floor alongside the atrium stairwell. Ludwig Hirschfeld-Mack's 1922 *Color Exercise* displays advancing and receding values. These twirling, technicolor, Michelin-esque figures model costume designs by Oskar Schlemmer for his *Triadic Ballet* (1926).

As the title “The Bauhaus and Harvard” suggests, Muir and Roth want to highlight a relationship between two communities that were first and foremost places of learning. Sometimes the Bauhaus sounds as if it was more fun than Harvard: Itten’s preliminary course began each day with yoga-inspired physical exercises, which Paul Klee called “a kind of body massage to train the machine to function with feeling.” Everyone in the school corresponded with one another using only lowercase letters after master of typography Herbert Bayer, himself a former Bauhaus student, insisted that one does not speak in multiple cases, and therefore capital letters misrepresents sensory experience. The so-called “Fun Department” threw four decadent parties per year, for which students spent weeks designing costumes. Under Klee’s leadership, the metal workshop was accused of producing “intellectual door knobs and spiritual samovars.” Wassily Kandinsky, who taught the wall-painting workshop until the school allowed him to teach unapplied painting in 1925, distributed a questionnaire asking students to fill in a triangle, circle, and square with the colors they felt best suited the emotions evoked by the shapes. There was a right answer.

Some of this fun comes clearly through in the exhibition as in a costume design by stage workshop master Oskar Schlemmer

for his “Triadic Ballet,” an avant-garde performance that toured throughout the 1920s, bringing the school needed income. Its costumes pared the human body down to vibrant, twirling geometry, and the dancers wore minimalist, full-face masks, an idea Schlemmer borrowed from eighteenth-century Baroque ballet in his attempt to reduce what had become an expressive, emotive medium to the raw movement of shapes. Some say this silent, robotic performance by anonymized bodies reflected what the Bauhaus thought a human should be.

SOME OF THE CHARM of the early Bauhaus comes from its wild oscillation between quasi-spiritual Dadaist whimsy and an optimistic political project. Born in the context of a postwar Germany, the Bauhaus was always trying to shake off the aesthetic trappings of the nineteenth-century German Romantic identity. The school’s students and faculty developed sans-serif lettering that challenged the nationalist kitsch of the ubiquitous Fraktur font, and produced the demilitarized chess set, on view in the exhibition, its pieces



Above: An isometric construction scheme by Walter Gropius for a much-needed affordable housing development in Dessau (1926-1928). At right: The living room that photographer Lucia Moholy shared with her husband, László Moholy-Nagy, in the master's housing of the school's building in Dessau (1925).



reduced to geometric forms. If people lived among well-designed chairs and lamps and teapots, the Bauhaus believed, they could absorb good politics aesthetically. Revolutionizing the objects of daily use lurking on kitchen counters was the ultimate grass-roots attempt to change the world.

The Bauhaus dreamed on the largest scale in its architectural projects: practitioners wanted to build buildings that could serve as infrastructure for new social relationships, to change life in society by changing the environments in which it took place—as if architecture and everyday objects might be able to abstract nationalism and classism and the seeds of fascism out of existence, reducing past and future wars to triangles and circles and squares. “We exist! We have the will! We are producing!” wrote Schlemmer.

Photographer Lucia Moholy’s image of the living room she shared with her husband, Laszlo Moholy-Nagy, in the Bauhaus Dessau school building is one of Muir’s favorite pieces. Photography played an unconventional role in the Bauhaus: students and teachers viewed the camera as an experimental perceptual tool, and believed that making photographs could “provoke a fresh rapport with the visual world,” as Moholy-Nagy, who taught the school’s metal workshop, put it. In the exhibition image, Moholy is “looking at the space very skillfully, arranging the furniture herself,” says Muir. The objects and the way the light falls over them are choreographed to reveal the contours of the ideal modernist life, as lived by one of its masters in a building designed by its founder.

Laszlo Moholy-Nagy worshipped all things mechanical; prefiguring Andy Warhol, he once placed an order over the phone for a set of geometric paintings he wanted a sign factory to make for him. When he arrived at the school in 1923, Gropius was calling for a merger between art and technology. That year, the Bauhaus turned from the artisanal production of a few objects toward mass production of affordable everyday objects. The school, invested in the politics of collectivity, wanted to speak with one aesthetic voice—but “Author-

ship was a pretty thorny issue in the Bauhaus,” Muir says. Publicly distributed work, many felt, should represent the brand rather than an individual. Nonetheless, cults of personality were rampant, and the reputations of a handful of workshop masters grew.

Mostly the politics of collectivity came at the cost of women, whose work was often not properly attributed to them, risking their erasure from the school’s legacy. Gropius himself famously made numerous prints from a set of Lucia Moholy’s negatives, and ultimately gifted them to the Busch-Reisinger without her permission. (Her name and the phrase “Reproduction forbidden without permission” was crossed out on the back of at least one print and replaced by Gropius’s signature stamp.) She believed they had been lost in the war.

MUIR AND ROTH could have easily filled the galleries from Harvard’s collection alone with charismatic masterpieces by key figures, or turned the show into a shrine to Gropius—in the history of architecture and design at Harvard, all roads seem to lead back to him—but they are both excited to broaden the field a bit. “To have the chance to take things where we often don’t know who made them and to give them this kind of moment—I think it’s really exciting,” Roth says. “We’re not afraid to say we do put [such pieces] on par with some of the works of the masters.”

The conflict over authorship revealed how the Bauhaus was torn between the desire to create seductive, shiny design objects and the austere pragmatism of Russian Constructivism, which used art as a kind of research for industrial strategy: the school wanted to erase class divisions *and* make beautiful things. By these metrics, it failed. Its adherents presumed that those whose lives they hoped to improve shared their taste. Ultimately the German middle class preferred traditional, ornate things that made them feel wealthy. Avant-garde objects deliberately designed to look mass-produced, it turned out, didn’t appeal to the masses.

If dormant as an enterprise, though, the Bauhaus lives on through its teachings. Students and faculty members who wound up scattered throughout the United States spread its ideas firsthand. While Harvard snagged Gropius, Anni and Josef Albers took up teaching posts at Black

Bauhaus practitioners wanted to build buildings that could serve as infrastructure for new social relationships, to change life in society.



Bauhaus art and design in situ in the Harvard Graduate Center. At left: a portion of Hans Arp's 1950 *Constellations II* as displayed in the exhibit (top) and as hung on the wall in Harkness Commons, behind dining law-school students (photograph by D.H. Wright). Above: An Anni Albers bedspread in use in a dorm room, c. 1949 (photograph by Robert Damora).



Gropius to design the Harvard Graduate Center, the first modernist architectural complex on campus. It was a comprehensive Bauhaus living environment, complete with bedspreads designed by Anni Albers and round wooden cafeteria trays that resisted the military aesthetic of traditional metal ones. To fill out the build-

Mountain College in North Carolina, which taught artists such as Ruth Asawa, Robert Rauschenberg, and Cy Twombly, and was the location of John Cage's first "happening." With no trustees or deans for oversight, Bauhaus pedagogy was reincarnated and developed throughout the 1940s. Anni and Josef Albers appropriated Bauhaus dogma for a liberal-arts context: Anni, who experimented with cellophane and other new materials in her weaving work, taught her students to let "the threads suggest what could be done with them." Josef, who often brought eggshells and leaves to class, wanted to let color do its thing autonomously, rather than trying to catch it naked. (He often taught in Harvard's department of visual and environmental studies during summers.)

U.S. interpretations of the Bauhaus have shifted over time to gel with the contemporary political moment. In the 1970s, the school's modernism was derided as a totalitarian aesthetic; in the mid 1940s, Americans held up faculty emigrés and their work as justification for the Marshall Plan—there was still much to be salvaged! How Bauhaus ideas were made palatable in their new transatlantic setting is perhaps best illustrated by a 1944 radio play about Gropius written by Jay Bennett as propaganda for the United States War Information Bureau. A fictional watchman working at the Fagus Factory (designed in part by Gropius and built between 1911 and 1913) admiringly thanks him for his work: "Here is a good place where men and machines get together." To mid-century America, the Bauhaus (at its best) offered a hopeful version of modern industry, where the architecture of factories could make labor an almost spiritual experience of communing with your machine. At worst, the Bauhaus was a breeding-ground for Communist propaganda.

A SMALL AND LITTLE-KNOWN SLICE of Bauhaus ideals remains embedded in the Law School. In 1950, the University commissioned

ing aesthetically, Harvard commissioned major works from Joan Miró, Josef Albers, Jean Arp, and others.

The center has since been renovated and renamed the Caspersen Student Center. The complex remained full of priceless art until 2004, when most of it was removed for conservation. Muir says the conservation records for the works from the dining room are "terrifying": they lived among students in the smoky cafeteria and resided behind a number of plants, which were frequently and indiscriminately watered. Hans Arp, creator of the room-sized relief *Constellations*, intervened eight years after the piece went up to move its panels higher up the wall and out of reach. After undergoing a heroic restoration effort, *Constellations* appears in the exhibition looking as good as new. A communal living environment may not be the safest place for art, after all: art transforms life at its own risk. The Bauhaus, perhaps, reminds us that it's not a bad risk for it to take. ▽

Former Ledecky Undergraduate Fellow Lily Scherlis '18 researches hacktivism and twenty-first-century friendship as a Gardner Fellow in Berlin.

Muir and Roth have planned experiences for the centennial that carry the exhibition (on view through July 28) beyond the gallery, including a post-exhibit publication with contributions from faculty, students, artists, and scholars; a March symposium at which scholars will present new research on aspects of the collection; a film series curated by Professor Laura Frahm; and a series of workshops at the Museums' Materials Lab. A biography of Walter Gropius by Fiona MacCarthy is forthcoming from Harvard University Press in April.

Samuel Stouffer

Brief life of a skillful survey researcher: 1900-1960

by JACKSON TOBY

DURING WORLD WAR II, when Samuel Stouffer led the research branch of the U.S. Army's information and education division, the hundreds of surveys he directed on the attitudes of American soldiers were radical innovations. Despite the strong support of his boss, General Frederick Osborn, who knew FDR personally and had other social connections useful for bureaucratic leverage, the research branch endured a precarious status. Old-line senior officers were shocked that academic types wanted to use questionnaires to ask GIs' opinions of officers' leadership abilities. They feared morale surveys might put rebellious ideas into soldiers' heads—for example, that orders could be questioned.

Stouffer had to prove the value of social research to these skeptics. When an early survey indicated that conscripts hated spit-and-polish basic training, including close-order drill, he and his colleagues obtained permission to run an experiment. They designed a conditioning program based on college-coaching methods, and then a sample of GIs assigned to the new program was compared with a sample assigned to traditional basic training. Comparative morale studies, as well as before-and-after tests of strength and endurance, showed that the new approach put men in *better* physical condition *faster*—and also reduced griping about the training. That report, read by senior War Department officers, not only led to a change in the methods used by the army to improve the stamina of recruits, it also convinced some generals of the utility of social research.

In 1946, with a reputation as a world-class survey researcher, Stouffer arrived at Harvard as professor of sociology and director of the Laboratory of Social Relations, bringing his army data along. He analyzed those data for *The American Soldier*, a two-volume study that developed insights relevant for human behavior generally, including a concept he called “relative deprivation.” He began with a chart (right) that revealed anomalous replies from a probability sample of enlisted men asked, “Do you think a soldier with ability has a good chance for promotion in the army?” Air-corps members were more pessimistic than military police about their prospects; better-educated soldiers were more pessimistic than poorly educated troops. This seemed counterintuitive: better-educated soldiers and air-corps troops were actually *more* likely to be promoted. Stouffer deduced that educational superiority and Air Corps membership gave some soldiers higher expectations for promotion than actually occurred. Other sociologists then applied this concept to explain, for example, why poor people in rich societies commit more crimes than those in poor societies, even though objectively they are better off.

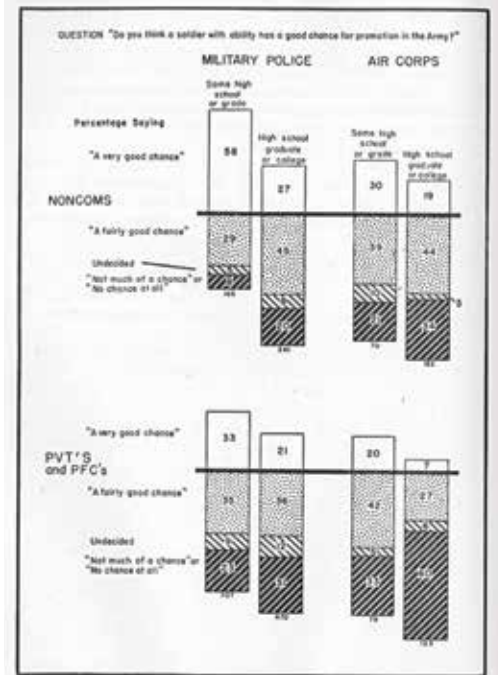
Stouffer was a leading figure in the new social relations department, an amalgam of sociology, anthropology, clinical psychology, and social psychology when breaking down boundaries among social-

science disciplines seemed a wonderful idea whose time had come. Partly because of the department's reputation, partly because of his own reputation and congeniality, he served on strategic committees, advised senior administrators, and designed surveys as needed. A small-town Iowa background did not hinder his gaining powerful admirers in sophisticated Cambridge, in-

cluding Harvard's provost, Paul Buck, and president, James Bryant Conant. The two were listening to the 1948 election returns together when Harry Truman's upset victory was announced. “When you see Sam [Stouffer] tomorrow, tell him not to be discouraged,” Conant told Buck. Explosions occur in the lab, the chemist-turned-president added. “They are most embarrassing, but they don't end chemistry.”

Stouffer, in fact, had not predicted a winner in the presidential race. But days after the election, the president of the Social Science Research Council (SSRC) sought his help in dealing with the black eye that survey research risked, given so many top pollsters' erroneous predictions. Despite his heavy schedule, Stouffer saw it as his professional obligation to help explain what had happened. In 1949, he and Duncan MacRae Jr. contributed a chapter to an SSRC monograph that examined the evidence, overlooked or ignored by the professional pollsters, of a last-minute swing to Truman, and urged greater caution about inferring election-day behavior from polls taken *during* a campaign. Polls are good at describing current beliefs or behavior, they noted, but not as reliable for predicting *future* behavior.

Stouffer continued to be in demand, fielding calls from the Bureau





Stouffer and a sample (at left) of his work. In 1949, he and four colleagues published *The American Soldier: Adjustment During Army Life*. The data led him to insights that included relative deprivation.

of the Census, the SSRC, the Russell Sage Foundation, and sociology department chairmen elsewhere. Early in August 1960, he was hard at work planning an international study for the Population Council on obstacles to reducing fertility rates—another chance for social research to show what it could do, by contributing to a solution for overpopulation. Lung cancer—he had been a heavy smoker—took him first. Earlier that year, he had assembled a selection of his papers for publication, not realizing they were to be his final statement to the profession. He chose an appropriate title, *Social Research to Test Ideas*,

and carefully selected a favorite Shakespearean quotation to open the book, to draw attention to the value of skepticism:

Glendower: I can call spirits from the vasty deep.

Hotspur: Why, so can I, or so can any man; But will they come when you do call for them? (Henry IV, part 1, act 3, scene 1)

Stouffer was not interested in research to learn about trivia. He always insisted that the payoff of data collection was the opportunity to understand what was going on. ▢

*Jackson Toby, Ph.D. '50, professor emeritus of sociology at Rutgers, was a student of and research assistant to Stouffer in the late 1940s. His latest book is *The Lowering of Higher Education in America*.*



ECHOES of 1969

**Recalling a time of trial, and its
continuing resonances**

Compiled and edited by CRAIG LAMBERT

Portrait illustrations by LUKE WALLER

IN THE LATE 1960s, American society seemed in crisis. The Tet Offensive that began in January 1968 underscored the scale, violence, and increasingly apparent fecklessness of the war in Vietnam. The combat itself had opened ugly class divisions between those drafted into military service and the large cohort of Baby Boom students enrolled in college and, at least temporarily, exempt. In late March of that year, President Lyndon B. Johnson withdrew his candidacy for another term—and days later, Martin Luther King Jr. was assassinated, igniting a period of convulsive urban violence that laid bare severe racial divisions and deprivation, and prompting fears about wider disorder. Presidential candidate Robert F. Kennedy '48 was murdered in early June. Like the war itself, home-front turbulence spilled into living rooms that summer as the brutal Democratic convention in Chicago was televised. In this context, campuses were drawn into the wider turmoil—notably, with the occupation of half a dozen buildings at Columbia that spring.

Harvard seemed immune to those extremes—in part, some thought, because of the supposed cohesion created by its residential House communities. But campus controversies had already turned confrontational (the November 1966 demonstration against a visit by Secretary of Defense Robert McNamara; the October 1967 blockade of a recruiting visit by Dow Chemical Company, which supplied napalm to the military). And the same issues that agitated the wider society and fueled the national growth of Students for a Democratic Society (SDS) and similar groups—opposition to academic leaders' engagement with military policy and institutional research seen as contributing to the war; the presence of ROTC programs on campus; University development in communities surrounding the Cambridge and Boston medical campuses; advocacy for a more racially diverse student body and curriculum—engaged and radicalized more members of the community. In December 1968, an SDS-led cohort tried to sit in on a faculty meeting focused on ROTC, forcing its postponement. The following February, although ROTC had been curtailed as an academic program with fac-

ulty appointments, the Harvard Corporation refused to terminate it completely. That March, after the faculty approved a degree program in Afro-American studies, students demanded further involvement in shaping curriculum.

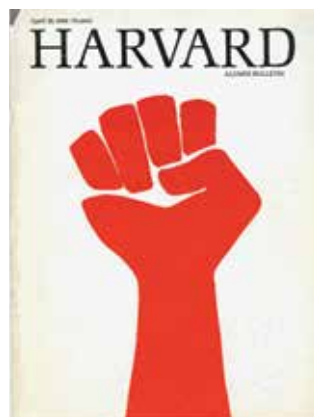
On April 9, 1969, the day after SDS pinned a list of demands on the door of the president's house, about 70 students forced their way into University Hall, evicted eight deans and other administrators of the Faculty of Arts and Sciences, and began rifling through files. At dawn the next day, on President Nathan M. Pusey's request, local police officers and state troopers entered Harvard Yard and, in 25 minutes that included clubbing and bloodshed, forcibly evicted and arrested almost 200 of the occupying protestors, setting in motion wider protests, an eight-day strike, two mass meetings in the Stadium—and changes in University policy (the reduction of ROTC to extracurricular status and a student role

in Afro-American studies appointments—a vote that future dean of the Faculty of Arts and Sciences Henry Rosovsky, an original champion of the program, denounced and later characterized as an “academic Munich”).

The images from that time remain vivid for those who lived through it (see “Through Change and Through Storm: Harvard, 1969” on exhibition until June at the Pusey Library). And spin-offs from the issues that fractured both the campus and the larger society remain very much contested terrain in contemporary political discourse.

A half-century on, *Harvard Magazine* republishes online *Harvard Alumni Bulletin* (as it was then known) editor John Bethell's definitive real-time account of the campus as it was being torn apart, and his reflections a decade later. Supplementing those archival resources, we asked Craig Lambert '69, Ph.D. '78, who retired as deputy editor of the magazine in 2014 (after a quarter-century of service), to solicit recollections and reflections from participants in, and observers of, the events of that tumultuous spring and their aftermath. They appear here, with Lambert's own take on what it felt like then.

~The Editors



HM Editor John Bethell '54 stayed on campus throughout the upheaval, producing an iconic record with this memorable cover image; as a service to readers, his full 1969 report, and reflections a decade later, are available online at harvardmag.com/1969-19.

BY THE TIME Harvard boiled over in the spring of 1969, the fever in Cambridge had been rising steadily since I'd arrived as a freshman in the fall of 1967. Proliferating campus political organizations were staging serial protests of varying intensity and ideological hues. The cataclysms beyond Harvard Yard's gates—the Vietnam quagmire, the assassinations of Dr. Martin Luther King Jr. and Robert Kennedy, the riots of Chicago, and the ascent of Richard Nixon—had shaken everyone I knew. At the *Crimson*, where I was a fledgling writer on the editorial board, we took all this seriously (even as we took ourselves somewhat too seriously). Stoned and not, we talked late into the night on Plympton Street about politics and the war. But our abject fear of the draft notwithstanding, we felt safe in the Harvard cocoon.

Two weeks before the occupation of University Hall, the campus was roiled by a surreal bit of comic theater: a small itiner-

ant group of Yippie-ish protestors led by a Columbia dropout known as King Collins started distributing impenetrable manifestos and staging pop-up demonstrations in Harvard dining halls. (The *Crimson* merrily ran a backside-only photo of a nude-in they staged in a House laundry room.) In retrospect, it was a relatively benign harbinger of the chaos that would engulf the University, much as the panicked public reaction to Orson Welles's 1938 stunt radio broadcast, “The War of the Worlds,” is now seen as an omen of America's entry



Frank Rich



BETTMANN/GETTY IMAGES

Shortly before noon on April 9, student demonstrators convened in front of Memorial Church before heading to University Hall to read their demands.

into World War II. But I had an unexpected personal intersection with the Collins sideshow: as these protests subsided, a cousin of mine, a heretofore overachieving economics grad student at MIT, dropped out to “go underground” with this anarchist band. What was happening here?

On the fateful day of the University Hall occupation, *Crimson* staffers raced to the scene. To see Harvard administrators rudely hustled out of their offices was a shock. After that came many long hours of waiting—the atmosphere was alternately ominous and chattily festive—for a denouement we couldn’t imagine. There was still a sense that some sort of normality might prevail. In the tedious wee hours, an upperclassman editor earnestly worked with me on a feature I had written about a student film starring the undergraduate actor Tommy Lee Jones. Surely we’d all pick up where we left off before?

The arrival of the police in military formations, helmets glinting in the Yard’s lights, was terrifying. The screaming, the trampling, the blood on the steps that followed would set off not just a strike but months of angry debate and aimless seething among students and faculty. We hoped the war might end sooner rather than later. We thought Harvard might end. We thought the world might end. None of this happened, but for a while we had seen what it might be like if the earth violently cracked open and civilization as we knew it tumbled into the darkness below.

Frank Rich ’71 is a writer at large for New York magazine and an executive producer of Veep and Succession at HBO.

MOST ATTENDING A PROTEST fall in quickly with others. I did not. I entered University Hall alone and was still isolated when arrested 13 hours later, having drifted ghostlike, unattached, through the events. I’d arrived late to the circus to find would-be spies rifling files, scout leaders organizing food, hippies lounging in groups, revolutionaries arguing tactics. During meetings our ragtag army sprawled across the stately room under the dismissive gaze of old white men immortalized in marble busts and elaborately framed oils. Afterward, cumbersome furniture littered the hall like drift-

wood following a storm. I roamed room to room, feeling invisible, finally choosing cool darkness outside. Hunched on granite steps, hugging an iron railing, I watched knots of students tighten and loosen in muted lamppost light.

Earlier, someone had growled, “What’re you doing here?” I understood his skepticism, as I’d always been fiercely apolitical, shunning war debates because my father, a gentle and perceptive diplomat whose life would be destroyed by Agent Orange, had volunteered for the Mekong Delta pacification program. I had found that choice impossible to embrace. But on April 8, wandering into an SDS meeting, I’d voted for action. The next day, returning to campus from volunteer work, I joined those I’d encouraged to act. My working-class neighbors felt Harvard’s squeeze, so President Pusey’s denial of the expansion issue transformed me from inactive moderate to accidental radical.

After midnight I curled up on a rug, nested amid whispering pockets, welcoming sleep on my pillow of hands. Before dawn the alarm sounded: “The pigs are here! Everyone downstairs!” The cops outside, framed through arched windows, weren’t my anticipated “boys in blue.” These were state troopers sporting sky-blue jackets and visored helmets. Each seemed a giant; each cradled a hungry baton.

Downstairs, the front line swallowed me. I stared at puny chains shackling twin handles of massive double doors, visualizing the bulge when wood would challenge metal, snapping a single link to let cops pour in. But our doors loomed immobile, silent. The melee, the screaming, came from behind. Having breached the southeast entrance, police were clubbing that other front line. With arms linked to others, I couldn’t turn around. That magnified my terror, hearing an attack I couldn’t see.

Then cops charged *our* line. Students on either side dropped my arms, returning me to solo action. Tailed by a trooper, I ran the maze of halls to its end and crouched against a glass partition, arms protecting my head, teeth chattering. He swung back the baton, his face revealing a workingman’s outrage at a spoiled brat flouting the law—*his* law. I was “the other”—entitled, educated, “unpatriotic,” brown. He yearned to club me, for understandable reasons.

My arm shot up, pointing to the glass wall.

“Hit that!” I shouted.

And he did, with a force that would have smashed my skull. The break spread out like cracking ice, shooting a web of lines across the glass until suddenly it surrendered and slivers crashed down like spiky, jagged rain. His anger had vanished. Did he feel a secret satisfaction in damaging Harvard property? Were we now partners in crime? Navigating the police phalanx that funneled us into the jail-bound bus felt oddly unreal. His stick kept jabbing me while I pretended a head injury, both of us playing our parts in political theater.



Jean Bennett

My father's letter offered a healing balm: "If I believed what you believe, I would do as you have done."

In May my father's letter offered a healing balm: "If I believed what you believe, I would do as you have done. The only way this war will stop is if the American people turn against it." On April 30, 1975, my father was evacuated from the roof of the American Embassy in Saigon, on the second-to-last helicopter out.

Jean Bennett '69, M.A.T. '72, has taught every level from preschool to adult ed and always preferred the age she was currently teaching.

"ARE THE COPS COMING? Are the cops coming?" Everyone inside University Hall that morning seemed to be asking the same question with the same anxious yet eager emotion in their voices. Not wanting to sit, arms linked, with my fellow occupiers to take whatever blows the police might deliver, I volunteered to go outside and get an answer.



Michael Kazin

In the sharp, early-morning light, the police were already invading the Yard, their powerful car engines revving down and their tires digging deep ruts into the thick grass, wet with dew, between Widener Library and Memorial Church. I think I turned back to University Hall and knocked wildly on the doors, yelling, "They're here!" But I may not have made that responsible gesture at all. Given the racket the police were making, it had become entirely superfluous.

I joined a swelling throng of students who were screaming at the police to get out of the Yard. Some shouted, "Sieg Heil!" and made a mocking Nazi salute. Those images of storm troopers came easily—too easily—to anyone raised on pictures of the big war that had ended less than a quarter-century before.

Then I did a stupid thing: I threw an empty soda bottle at a policeman; it rattled off his helmet. He charged after me with his billy club, landing a blow on the top of my head before a crowd of irate students surrounded me and forced him to retreat.

Then I did something that, in retrospect, seems inevitable. With blood trickling down my neck and onto my collar, I walked up the Widener steps and gave an angry speech denouncing the bust and calling for a student strike. Later that morning, an unruly mass meeting voted to shut down the University.

I felt guilty that I did not get arrested along with my comrades; that is probably why I hurled the ineffectual missile at the cop. But I felt exhilarated that President Nathan Pusey, by calling in the police, had instantly turned an act of civil disobedience by about a hundred radicals into an uprising by thousands of students and professors who were incensed that outside agitators in blue shirts and crash helmets had barged into an internal Harvard quarrel.

Did our actions help end the war in Vietnam any sooner? Did it matter that the issue that drove us to occupy University Hall—abolishing the local ROTC chapter—was not really the issue, but instead

a handy way to dramatize Harvard's undeniable "complicity" with the military-political-intellectual machine that had engineered and was prosecuting the profoundly immoral war?

On occasion, I ask my classes on the 1960s to debate these questions, which have no simple answers. But for a 20-year-old leftist who thought almost any act to protest the war was justified, the morning of April 10, with blood trickling down my neck, was a thrilling time to be alive. We were making history. Alas, to paraphrase Marx, not quite as we pleased.

Michael Kazin '70 is a professor of history at Georgetown University and co-editor of Dissent (www.dissentmagazine.org). In the spring of 1969, he was co-chair of Harvard-Radcliffe Students for a Democratic Society.

FOR ME, the central conflict of the occupation was between being an officer of the University and an active protester against the Vietnam War. Very few if any other Harvard administrators were in that position.

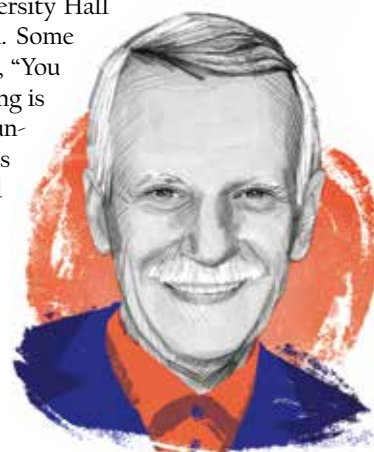
Harvard Divinity School (HDS), from which I held two degrees, had been a center of opposition to the war from early on. I had joined a group of HDS students who chained themselves to the altar of the chapel, trying to prevent the arrest of a draft resister. I was also an ordained Southern Baptist minister who was doing a good deal of draft counseling, an assistant dean of freshmen, and a freshman-dorm proctor.

So when the first campus protests began, I felt conflicted. I also felt that by attacking the University rather than the U.S. government, the students were making a tactical mistake. Once the University was cast as the enemy, I worried that Harvard would take on a police role, and as we saw, subsequent events confirmed these fears.

I was in my office in University Hall when the occupation began. Some students walked in and said, "You have to leave, Jet. This building is occupied." I refused to go voluntarily and explained why: I was opposed to the war myself, and felt that inserting the University between the protesters and the government was a mistake. "You'll have to carry me out," I told them.

Which they did. One student picked me up and carefully lifted me over his shoulder. As various things fell out of my pockets, others picked them up for me. When he put me down in the hallway, a rather crazy student ran up and tried to hit me. Others grabbed him, though, while I got hustled out the door. Otherwise, no violence was directed at me.

After the occupation had ended, I was appointed to the Com-



James E. "Jet" Thomas

mittee on Rights and Responsibilities, charged with determining what was acceptable protest and which students deserved punishment. I wound up defending the student who'd carried me out of my office. Violent? No, he was not, I said.

Looking back, I think that Harvard, like most institutions at the time, felt it had little to do with this student-led movement. Even though many faculty members actively opposed the war, it was almost unseemly for a Harvard administrator to join a protest march.

On Harvard's Administrative Board (of which I was also a member), there was further conflict between what senior tutors and graduate students thought the University should have done (take little action and let the occupation run its course), and what upper-level administrators thought. These men, who were older and not as close to the students, had decided that a firm response was needed. By choosing to call in state police, they changed the whole mood of the student body and faculty, leading to a lot of anger and, ultimately, the shutdown of the University.

Great damage was done to Harvard by all this. I think the University has never been the same since. But I guess that's true of the whole country.

The Reverend Doctor James E. "Jet" Thomas, S.T.B. '65, Th.M. '67, taught at Marlboro College for almost 28 years; he now lives on the side of a mountain near Asheville, North Carolina.

BY THE TIME my boyfriend and I arrived at University Hall that spring of my sophomore year, the building had already been broken into and taken over. We wanted to protest the war, but didn't feel ready to invade the building, so we joined the charged-up crowd that was quickly growing outside on the steps.

As midday approached, I decided I needed to temporarily leave my position on the steps in order to get to my other position, as a waitress serving lunch at the Signet Society. The Signet was

Assistant dean of students Archie Epps, who engaged in a heated argument with the demonstrators, was one of eight deans forced from the building.



a (then all-male) literary club that, although only a few blocks away, felt like it was on a different planet, one where young men were still opining about poetry, not napalm. When I returned to the University Hall steps after lunch, papers were floating down from the second story as people hurled files out the windows.

Reprisals from the Harvard administration were expected—even desired—to generate the attention we wanted to bring to the war. Rumors about what might happen escalated as night descended and we waited. Then, right before dawn, a massive force of police stormed toward us in full riot gear with billy clubs and Mace. At first, only the people inside were dragged out and arrested, but soon people outside, too, were getting their heads bashed in and bodies bloodied. As the cops began to attack, my boyfriend and I held our ground for a few defiant moments. Then we ran.

A week or so later, it felt like the whole outraged school—faculty and students—was cramming into Harvard Stadium. The administration had inadvertently accomplished what we had not: bringing the message home. If Harvard alumni had designed and perpetrated the war, its current students and faculty were now voting a resounding Yes in favor of a strike to shut the University down.

My school life was never quite the same. My boyfriend and I split up, and I managed to avoid University Hall for the rest of my college career. I graduated wearing an armband emblazoned with the women's symbol and a "strike" fist over my academic gown.

Then, almost 40 years later, I was unexpectedly nominated for the Board of Overseers. Although my work in the film industry might have qualified me as a token "arts" member of the Overseers, back in Cambridge it still felt pretty Establishment to me. One day, while walking to meet with the dean of the humanities to lobby her for more creative writing courses, I searched for her on-campus address on my phone and there it was—University Hall.

As I walked up those steps once again after so many years, I felt almost out-of-body. I couldn't help but wonder how much of the girl I had been before was still inside me. I also couldn't help but wonder about those heady days. It certainly felt like we had really changed things. But looking around today—clearly not enough.

Lucy Fisher '71 is co-head of Red Wagon Entertainment, former vice chair of Sony Pictures Entertainment, and president of the Producers Guild of America.



Lucy Fisher

BETTMANN/GETTY IMAGES

I REMEMBER April 9, 1969, vividly. A group of us from Lowell House were playing touch football on the fields of the Business School. I made a great over-the-shoulder catch and ran away from my roommate for a touchdown.

When I got my chance, I called the radio station and did a report from jail. And caught up in the moment, I signed off my phoner, “This is Chris Wallace in custody.”

Fifty years later, I still believe it was the athletic highlight of my life.

At some point, word spread from across the river that some students were protesting at University Hall. Reluctantly, I remembered my duties as a reporter for WHRB and headed over. When I got there, I realized this was a big deal. Members of SDS had taken over the building, ushered out administrators, and even carried out a dean. Once inside, I discovered that my colleagues from the radio station had appropriated the office of Franklin Ford, dean of the Faculty of Arts and Sciences, as our studio.

There was a giddy feeling. From serious protestors to hundreds more along for the adventure, there was a sense of, “Look at what we’re doing.” Some students found the academic files and searched for their records. There was a lot of talk about what would happen next. And from our anchor booth, we stayed on the air all night, doing interviews and play-by-play.

But at some point, the mood began to change. As dawn was just breaking,

I saw big, beefy policemen appear through the mist in Harvard Yard, and mass at the doors. For the first time outside of a movie, I saw a battering ram. And I saw the police break open the locked doors.

They cleared out the protestors quickly. Maybe it was my fevered imagination, but they seemed to take special delight in getting their hands on a bunch of Harvard boys. I brandished my WHRB card and shouted, “Press! Press!” like Woodward or Bernstein. The cops couldn’t

have cared less.

All of us were hauled off in buses to the Middlesex County jail, where we were crowded into cells. The barred doors clanked shut. This was very exciting—for about half an hour. Then boredom and fatigue set in.

There was one high point. Eventually, we were each allowed to make our one phone call from jail. Some of my classmates called their roommates. Others called their girlfriends. When I got my chance, I called the radio station and did a report from jail. And caught up in the moment, I signed off my phoner, “This is Chris Wallace in custody.”

Chris Wallace ’69 is the anchor of Fox News Sunday.

AFTER THE POLICE ACTION at University Hall, I attended a large meeting in Memorial Church, put together almost entirely by a group of undergraduates. I supported the decision of this gathering to convene a large meeting of the Harvard “community” in Harvard Stadium.

I ended up chairing this Stadium meeting, plus a second one, as

the result of a discussion with two or three Radcliffe undergrads who were among a group of undergraduates working on developing a community response to the bust. They lived in Radcliffe’s Holmes Hall, where my wife and I were senior residents.

These students had told me a day or so after the bust that they weren’t sure they were on the right track. I encouraged them to continue what looked to me like pretty savvy action. I also invited them to call on me anytime, having no inkling of having any further involvement.

The next day they returned to say that they could not find anyone willing to chair a meeting of the community in the Stadium. They asked me to, and I agreed, on the condition that I would be empowered to review, change, and approve plans. They consented to this.

Having played a leadership role during my junior and senior years at Kent State University in the movement for equal rights in housing for that university’s minority students, I had developed at least some skills in managing large groups, though nothing at the scale of what was planned for the Stadium.

Two aspects of the Strike and, particularly, the two Stadium meetings, stand out in my mind.

First, the impressive organizing skills of the Harvard/Radcliffe students working with other undergraduates (and, likely, some graduate students as well), to plan and get the University’s agreement to use the Stadium.

Second, the concern of most students, faculty, and administrators (across all academic units) to preserve the Harvard community.

I recall the meetings themselves as having the following general character and tone:

First meeting. This meeting was essential, both as an event and in its results. There were competing objectives. Radical groups wanted to keep Harvard on strike until their several demands were met. More moderate forces hoped that the meeting would bring the Harvard community together toward a fairly quick de-escalation of the crisis and a return to normalcy. The radical groups wanted to prolong the strike in hopes (not terribly realistic) of some sort of restructuring of the University. The event did, in fact, fulfill the moderate hopes. That a meeting of some 10,000 people accomplished that is, in itself, remarkable.

Frankly, I was in a zone of confidence, thanks to the remarkable work of the students who created and managed the two Stadium meetings.

Second meeting. Though important as a culminating “community” event, this meeting was not nearly so well attended. It had little



Chris Wallace



Lance C. Buhl



HARVARD UNIVERSITY ARCHIVES

By 1:30 P.M., about 250 students were inside University Hall, and an organizational meeting was under way in the Faculty Room.

result, save to underscore that the community “crisis” had ended.

Though the meetings were certainly significant, not nearly all the issues in play were elaborated, much less addressed—especially the concerns of minority students.

Lance C. Buhl, Ph.D. '69, is a retired business and nonprofit executive and consultant. After working with British Petroleum's corporate contributions program in the United States from 1981 to 1993, he was a consultant to scores of foundations, corporations, and nonprofits.

AMONG THE MANY THREADS woven throughout the strike was how the larger strike movement would embrace and support black-student demands for the establishment of a department of Afro-American studies. Although late in January 1969, the Faculty of Arts and Sciences had approved the establishment of a degree-granting program, there was some faculty resistance to calling the entity a department. In the aftermath of the University Hall takeover, the crisis atmosphere created an opportunity to revisit the status of the program.



Robert L. Hall

One evening, during a break in a meeting, a reporter asked several of us if this rumor was true, and intimated that a group of faculty had barricaded themselves inside Widener to stave off the barbarian hordes. About a hundred of us decided to have some

In this crisis atmosphere, a rumor apparently circulated that black students were going to storm Widener Library, destroy books, and, to the great horror of some faculty, empty the card catalog. Where this rumor came from is a mystery to me; certainly I had never heard a black student suggest this at any of our numerous strategy meetings (frequently held in Phillips Brooks House, whose president was one of my black classmates, Wes Profit).

fun, and marched up the steps to the front door of Widener, one by one pressed our black and brown faces against the glass door, said “Boo,” and walked to a common room in another part of the Yard to continue our meeting. In retrospect, this may not have been the wisest tactic, as our playful action probably convinced the vigilance committee that we indeed intended to desecrate the library.

In 1992 I had an awkward encounter with Oscar Handlin, then emeritus professor of history at Harvard, during a gala dinner at the American Academy of Arts and Sciences celebrating the centennial of the Colonial Society of Massachusetts, of which I am a life member. By the time I had worked the room, only two seats remained, and my wife and I had no choice but to sit at the same table with Professor Handlin and his wife, Lillian. Not thinking that he would remember me, I introduced myself. Raising his voice somewhat, he said, “I know who you are!”

Then I said, “And you probably think that back in 1969 the black students were going to invade Widener.” Handlin poked me in the chest with his stubby fingers and said in a still louder voice, “You were! You were!” After my wife separated us, we sat down and enjoyed a remarkably cordial dinner.

Robert L. Hall '69 is associate professor of African-American studies and history emeritus at Northeastern University.

JUST AS Dick Bulliet, formerly of the Center for Middle Eastern Studies, used to say that all human beings are born with the ability to read Italian, so I was born with an innate horror of the vast majority of German political philosophers (there are so many you can't count them). Thus, in '67, when a fellow undergraduate, a disciple of Herbert Marcuse, spoke of burning Widener and replacing its contents with the scribbles on the cover and inside his ratty spiral notebook, I had a shiver of clairvoyance.

Two years later when University Hall was occupied, the black gates of the Yard were chained, but climbing over them was easy. This I did after peering through the basement windows of the firehouse, where hundreds of police in riot gear were beginning to move out. I ran to the Faculty Room, stood on a table, announced the imminent assault, urged the occupiers to disperse like the guerillas they so admired, and was shouted down.

I wanted to prevent the clash of police and mainly young girls whom the occupiers had maneuvered to the entrances—and a bloody clash it was—but the leaders stated that they wanted to “radicalize the buzgies [bourgeoisie].” Perhaps you didn't know that Radcliffe girls were the bourgeoisie. The leaders themselves escaped out the statue side of the building, and one of them—recently I read a piece he wrote from his tenured perch—told me that Mao said the leadership must be preserved. *Pace* the boy lying on the ground, against whose head a policeman had broken his wooden nightstick. (Perhaps, before it struck his head, the stick hit the ground.)

Just as an infant takes his first steps with daring rather than knowledge, the young and perplexed can be forgiven seeking their guidance in action itself. But they cannot be forgiven the instan-

I felt revulsion at hatred of the American Constitutional system by those infatuated with murderous revolutionary dictatorships.

tiated impulse to destroy that which—with the broadest, most imprecise, and suspiciously self-serving brush—they promiscuously tar as evil. Though civil unrest did hasten both the end and the loss of the Vietnam War, Harvard neither started nor was capable of ending it, and should not have been treated as justifiable collateral damage.

I suspected then that my perspective would change were I lucky enough to live a further half-century through war, death, estrangement, divorce, poverty, riches, sickness, and lawsuits. It has and it hasn't. Then as now, I was suspicious of

revolution and fundamental transformation; I believed that, if resorting to violence, one should be extraordinarily cautious, and willing to stand on the front line rather than running out the back while others take the hit; and I felt revulsion at hatred of the American Constitutional system by those infatuated with murderous revolutionary dictatorships abroad.

My horror of German political philosophy has been empirically supported with every passing year. And Millennial snowflakes have

confirmed the disdain I felt for Harvard's exquisitely delicate self-examination afterward, which may have marked the birth of today's grief counselors to those who have lost no one.



Mark Helprin

The latest novel by Mark Helprin '69 is Paris in the Present Tense.

I WAS SUPPOSED TO BE a government major. I ended up majoring in Messy Intergroup Negotiations. My classrooms were long meetings with black students at midnight strategy sessions in Leverett House; negotiating with senior Harvard administrators in University Hall; and debating senior faculty members in their offices. The final assignment was helping lead a team to create Afro-American Studies at Harvard. My final grade was probably an incomplete—a grade that stood for about 20 years, until the department achieved its hoped-for potential.

For many black students, the political eruptions of mid-April 1969 around the University's complicity in the war in Southeast Asia held second place to the struggle around Harvard's complicity with its legacy of racism. The SDS takeover of University Hall and the administration's brutal response of calling in the police collided with the yearlong process then underway of crafting an Afro-Am academic program. The sharp point of the collision occurred when on April 9, the

State troopers and local police entered Harvard Yard just before 5 A.M. on April 10.

day of the occupation, a faculty subcommittee released a draft of the defining document that went against one of the students' core principles—that the new department be a freestanding academic unit with its own power over course content and standards.

Some students called the fight against institutional racism the "eighth demand," tacked onto the initial seven SDS demands. But for black students, it was always Demand Number One. For us, confronting legacies of racism was a deeply felt personal and institutional imperative, lived daily on campus and beyond.

That day, as I was sitting in our student "war room," Bob Hall [see above] ran in and asked, "Have you seen this shit?" It was the faulty faculty draft. My immediate reaction was, "Oh man, this is a mess." Next thought: "We can get together and fix this." But as I considered the political realities, I understood that it was probably an unfixable mess.

It was an important early lesson for me in the costs of a failure to communicate—costs that all parties would pay. We began a new round of discussions, but things had gone too far to return to the *status quo ante* agreements. We negotiated newer terms in a rush.

Communication had indeed broken down within and between the parties—the black students and the white faculty, with both groups splintered. Trust had been assumed to be strong when it was in fact fragile, and needed constant tending. In the cauldron that was Cambridge in 1969, and indeed on the national scene, as martyrs white and black were slain one after the other, trust was in very short supply. As James Brown sang, "Things done got too far gone."

Alas, it took nearly 20 years to fix the excesses and deficits of University and departmental commitments to get black studies back on track. The final product reflected the initial core values we sought. But it was not a walk in the park.

Those difficult days in Cambridge continued to shape my views of the world. When I was appointed to the senior staff of the National Security Council at the White House, those lessons were



BETTMAN/GETTY IMAGES

After the (figurative) rubble was cleared away, there was suddenly space to create a new Harvard.

invaluable as I helped negotiate the U.S. role in the transition from apartheid to freedom in South Africa. They were also front-and-center when in 2007 I was appointed dean of the Annenberg School for Communication at the University of Southern California. I arrived deeply committed to teaching diversity, empowerment, negotiation, and other “soft” skills in a world in turmoil. For me, helping the underprivileged to speak more forcefully and clearly, and urging the powerful to listen better, is a worthy outcome learned in those early days in Cambridge.



Ernest J. Wilson III '70 is professor of communication and political science at the University of Southern California.

Ernest J. Wilson

THE UNINTENDED CONSEQUENCES are what most intrigue me today about the occupation of University Hall. They seem to me more profound, and longer lasting, than its political effects.

The occupation sparked the abolition of ROTC at Harvard and sent the message that the country would remain ungovernable as long as the Vietnam War continued. And yet, though it helped end the war, the movement of which it was a part was unable to achieve its longer-term goal, namely to convince Americans to avoid such ill-conceived wars in the future.

The enduring changes I have in mind—the unintended consequences—were those that took place at Harvard. Even before University Hall, many understood that the time had come to rethink the College's cultural norms and educational system, but there was no resolve and therefore no action. The occupation broke the logjam. Emblematic is the issue of the dress code—the requirement

that male students wear coats and ties to all meals. The rule made little sense once a majority of Harvard freshmen were recruited from public schools, where coats and ties appear only at special events. Though we disliked the dress code, it seemed too petty a matter to excite a protest. And yet, even without being asked, the College discreetly abandoned it after the bust. Parietal hours were similarly obsolete. We had cars in high school, there were drive-in movies, and contraception was coming into widespread use. After University Hall, parietal rules, whatever their official status, were no longer enforced.

The occupation and the bust also provoked introspection about those aspects of the intellectual environment that we would today consider inflexible, even a bit unfriendly. For example, in the following years, the faculty created a more meaningful Gen Ed curriculum. Soon, the social studies honors concentration was no longer restricted to a small group of hand-picked students, but was opened to anyone with a workable project. Interdisciplinarity gained ground. Relations between students and faculty slowly improved. Once the dam broke, other types of change came up for discussion. The ensuing debates increased sensitivity to gender, racial, and ethnic differences and expanded the role of women and minorities.

In other words, the occupation did more than provide Harvard with its own marker for the epochal transformation known as the 1960s—something else we have that Yale and Princeton do not. After the (figurative) rubble was cleared away, there was suddenly space to create a new Harvard. In a faculty meeting held shortly after the bust, Professor [Alexander] Gerschenkron likened the protestors to the brute in the fairy tale who destroyed a remarkable clock. Though at the time I found the metaphor silly, it now seems almost apt. Yes, we smashed an intricate timepiece, but since that clock had become a white elephant, the occupation proved to be worthwhile, even from an institutional point of view.

Most of these changes would have happened anyway. The Sixties were powerful enough to have their way, with or without University Hall. What the occupation contributed was a sense of urgency—without it, Harvard would have taken much longer to become modern. Though no one foresaw this result, our presence for a day and a night in the faculty sanctum cleared the way for the making of today's Harvard.



Richard Hyland

Richard Hyland '69, Distinguished Professor at Rutgers Law School-Camden, participated in the occupation of University Hall. He is now at work on a book about Harvard in the 1960s.

Craig Lambert Reflects

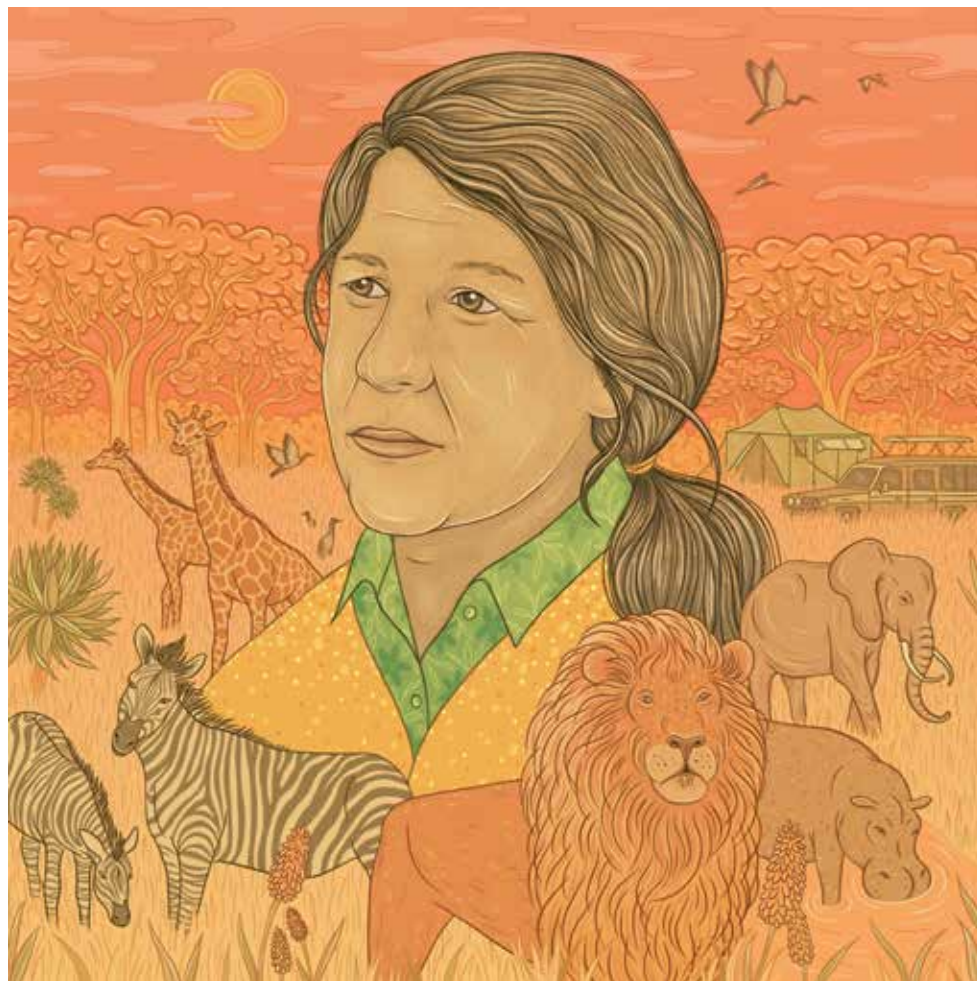
THE LATE SIXTIES might have been the most exciting time ever to go to college. And the final semester of my senior year ended the joyride with a bang.

In early spring of 1969, the atmosphere at Harvard felt unlike anything I have experienced before or since. The air seemed charged. For about two weeks, student conversations at every table in House dining halls had only one possible topic: the SDS-led uprising and its demands of the Harvard administration. This must have been how it felt—on a much grander scale, to be sure—in the Paris cafés of 1789 or St. Petersburg salons of 1917. The entire campus was politicized, engaged, and in a sense, enraptured.

The University Hall occupation of 1969 is as good a landmark as any for dividing two cultures: the settled landscape of pre-Sixties life, and the endlessly disrupted one ever since. What was unearthed then has never gone away. The Late Sixties mantra that eventually became a bumper sticker is now an integral part of American culture: QUESTION AUTHORITY.

Montage

Art, books, diverse creations



- 62 Entering a New World
- 63 Remaking the Grid
- 64 An Empiricist on Art
- 65 Funny Beacuse It's True
- 66 Off the Shelf
- 68 The Memorable Eccentric
- 70 Chapter and Verse

a dozen books, including a 2013 short-story collection called *Black Diamond*, a volume that prompted the critic for the UK's *The Independent* to call Ingalls "one of the most brilliant practitioners...since Poe" of American Gothic. And in 1986, the British Book Marketing Council named *Mrs. Caliban* one of the 20 best novels written after World War II by a living author. This put Ingalls side by side with John Updike '54, Litt.D. '92, Eudora Welty, and Thomas Pynchon, catapulting her to instant critical notice and acclaim.

"Her work is indelible on the brain," Daniel Handler (perhaps better known by his nom de plume, Lemony Snicket) wrote as he contemplated the task of composing an introduction for *Three Masquerades*, a 2017 Ingalls collection. "It is easy to read and hard to forget." Journalist and fellow author Dan Sheehan notes that her work infuses "quodidian life with a kind of hallucinatory menace...familiar spaces shimmer and degrade." Rivka Galchen, the short-story writer and novelist who provided the introduction for the reprint of *Mrs. Caliban*, observes, "Ingalls's vision is current and ancient at once, and we see this not only in the plots but also in the curious way she handles detail." Her style tends toward the concise, in the form of short stories and novellas.

Binstead's Safari, billed as a novel, clocks in at just over 200 pages. Stan Binstead, a ten-

Fiction from Fairy Tales

The continuing appeal of novelist Rachel Ingalls

by OLIVIA MUNK

RACHEL INGALLS'S 1983 novel *Binstead's Safari* has been reissued by New Directions this February, and that is no surprise: her cult novella *Mrs. Caliban* (1982) attracted renewed interest and a reprint in 2017 when its plot—a lonely housewife named Dorothy falls in love with Larry, a scaly green frog-man—

drew parallels to Guillermo del Toro's *The Shape of Water*, winner of four Academy Awards that year, including Best Picture.

Ingalls grew up in Cambridge and graduated from Radcliffe College in 1964. The following year she moved to the United Kingdom, where she had a great-aunt; she has lived there ever since. She has written

ured but irrelevant anthropologist, embarks on a trip to London and East Africa to explore the folklore of mortals who moonlight as lion gods—and to continue his aimless philandering. Thanks to a tidy inheritance, his neglected wife, Millie, tags along. An indulgent three weeks of sightseeing alone in London trans-

forms her; she becomes the center of attention once the couple begin their safari—and quickly enters into an affair with a man who might just be the stuff of myths.

Though there appears to be no intentional connection between del Toro's water god and Mrs. *Caliban's* Larry, the visual vivid-

ness of Ingalls's writing has long been influenced by film, theater, and the sensorial nature of everyday life. Last fall, during an email exchange via her agent, Vivien Green (the novelist was not available to meet, and does not own a phone), Ingalls summarily dismissed any notion that Harvard had influenced her writing, and denied any writing process beyond sitting down with a pen, or sometimes a pencil.

But *Binstead's Safari* was the one exception to the rule. "I wrote 40 pages of it and then left them," she stated. "I didn't go back until a long time afterwards—years afterwards." When she did begin writing again, she wrote more—much more—ending up with 800 pages. With the help of a previous agent, Richard Simon, she began to cut. In the process, she learned a few things: "People don't know what they are talking about when they refer to 'character,' and 'developing character,' and all of that. What I did was to look at what I'd done scene by scene, keep a bit of dialogue, and yank out all the boring people and speech, which came to at least 550 pages." The finished novel, at 218 pages with nary a plot hole, makes the writing adage "Kill your darlings" ring truer than ever.

Although Ingalls read a lot about East African safari culture in sources written by game preserve wardens—people "who knew what they were talking about"—but "nothing written by people who had gone as tourists" (a clear dig at Stan Binstead), she recommends reading folklore, rather than documentaries or nonfiction, alongside her novel. "Read *Grimms' Fairy Tales*, where you can find many stories involving the princess and the frog prince," she suggested, referring to the themes of anthropomorphic metamorphosis that feature prominently in both *Binstead's Safari* and *Mrs. Caliban*. "These fairy tales spread all through Europe—some of them were fireside tales told by women to young girls to warn them against grown-up life in the world outside of the family. But they go deeper than that—they are about the connection between the human and the animal worlds in which we still live." Both Dorothy and Millie blossom when their innate vibrancy, previously dampened by useless husbands, is revealed by lovers who are more than human. These themes echo the maternal warnings Ingalls referenced: dangers lie not in monsters but in men.

As Ingalls's evocation of mythology im-

O P E N B O O K

Entering a New World

has worked as a psychologist at Children's Hospital Boston for 25 years, and in outpatient clinics at Dana-Farber Cancer Institute, distilling what she has learned in *When Your Child Is Sick: A Guide to Navigating the Practical and Emotional Challenges of Caring for a Child Who Is Very Ill* (TarcherPerigee, \$16 paper). She proves to be the expert friend and advocate everyone needs: informative, steady, sympathetic, and—if treatment fails—unflinching at the prospect of loss. From the introduction, and then one of the book's embedded examples—a productively distracting story:

I often marveled at the parents' strength as their child's treatments progressed and at the children's resilience as they flourished, despite their illness. I learned how different children are and that what helps one child might not help another. I appreciated the younger children who sometimes protested loudest at what they were expected to endure, and I worked with their parents to discover which simple tools and interventions could transform their understandable outrage and opposition into cooperation, mastery, and pride. I came to admire the adolescents whose lives were so dramatically upset by their illness and treatments and wondered at the range of their responses. I also came to respect the strength and courage of parents.

* * *

The mother of a highly imaginative six-year-old boy named Willie who, she remembered, "fought every medical procedure tooth and nail" became expert at using interactive storytelling with her son during his spinal taps. She began a story and asked Willie questions as the story progressed. One story I remember her telling was how Willie had just learned to jump into the swimming pool holding his

How do parents and their children cope when a child suffers a medical condition requiring extended hospitalization and treatment? Alongside the fears and logistical challenges they face, parents must learn about "the new world you have unexpectedly entered, and it can feel absolutely crushing." So observes Joanna Breyer, Ed.M. '75, Ph.D. '83, who



legs so he made a cannonball (the position in which he was now curled up...). She wondered if Willie could see himself running to the side of the pool. Willie nodded. "Are you ready to take the big jump?" "Yes." "I hope you remember to hold your nose as well as your knees as you jump way, way up into the air. And now what's happening?" "I made a giant, huge, enormous splash [big grin], everybody got wet [bigger grin]." While this was going on, the doctor was numbing the area on his back where the spinal tap would be done and beginning the insertion of the needle, which Willie hardly seemed to notice.

SASI/ISTOCK

plies, she looks to stories in all forms to inspire her work, though she is cautious about divulging details. “A lot of what other people do in their ‘reading time’ I have spent on entertainment, particularly theater, ballet, and opera,” she explained. Drawn to “great stories in a different form,” she admires playwrights like Shakespeare and Ibsen, but denied any notion that either theater or poetry—another love—has significantly shaped her authorial sensibilities.

What advice, if any, would she give writers? “Just look around you. Notice how the world is, how it should be, how it isn’t. Have some friends, have a family. All of those can go into a book. Above all, read a lot.” She also recommended attending live art and observ-

ing its process of storytelling: “Go to literary sources which are not books, such as film and theater, and anything else which deals with the same themes as books.”

Ingalls cited Isak Dinesen’s *Out of Africa* as a possible point of reference for the setting of *Binstead’s Safari*. And yet, “I can’t really talk about how I see things, because when I sit down to write, I don’t actually see at all—it just comes out, and I can’t explain that, or talk about it, really.” It is her works that do the explaining—their frank assertion that folklore and mythology are, as Ingalls said, “the basic stories of our lives,” that rebirth and transformation are possible even in death, and that the least obvious answer is usually the inevitable one.

Remaking the Grid

Paolo Pasco and the art of making crosswords

by OSET BABÜR

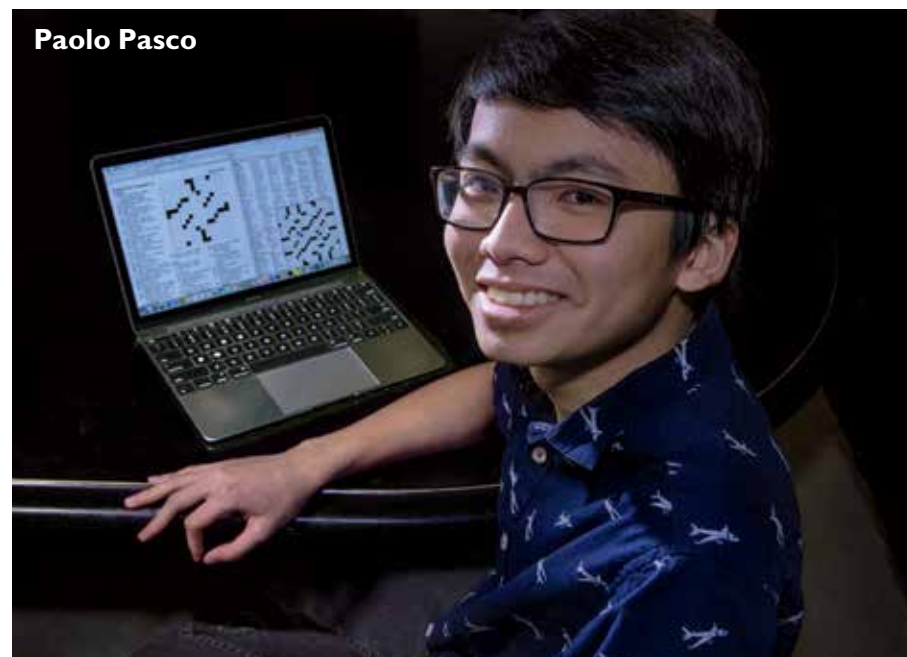
PAOLO PASCO '23 was still a high-school freshman when he learned that one of his crossword puzzles had been accepted for publication by *The New York Times*. “I was just getting out of gym class,” he recalls, “and I saw the subject line ‘crossword yes’ from the *Times* in my inbox. And then, well, I had to go to French class.”

Pasco is now halfway through his freshman year in the College and considering a concentration in computer science. He has had 12 puzzles published in the *Times*, and several others in *The Wall Street Journal*, BuzzFeed, and the crossword-specific *American Values Club*. He also publishes puzzles regularly on his own blog, *Grids These Days*.

His fascination began early. As a child,

he picked up a book of sudoku puzzles; after finishing it, he found himself working through the Dell Magazine puzzle books sold in drugstores. In eighth grade, he got a book of *New York Times* crossword editor Will Shortz’s favorite puzzles and solved them. Crosswords are “more than a straight-up boring trivia-recall thing that people expect,” he says. By the end of middle school, Pasco was building his own crosswords and collaborating with other members of the puzzle community through websites like Reddit, Twitter, and Cruciverb, an online forum where puzzle-lovers trade tips and collaborate. These puzzle forums “mostly flare up when the *New York Times* crossword comes out, and people discuss it,” he explains. “You wouldn’t think it exists until you looked into it, but these tiny subcultures have these entire threads. It’s wild.”

Online communities meet in person at events like the American Crossword Puzzle Tournament or Lollapuzzoola. At Lollapuzzoola, moderators push competitors to use the crossword format in unexpected ways; Pasco describes a challenge modeled after the game “Red Light, Green Light,” as well as crossword grids shaped like stop signs or split across two sides of a sheet of paper. Such quirkiness is what Pasco loves



Paolo Pasco

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The Kenan professor of government’s story of a dissertation published 44 years after it was accepted
harvardmag.com/mansfield-18



best about puzzle-making, and it drives his own approach: “I want to expand the audience,” he says.

A Filipino American who grew up in San Diego, he doesn't fit the typical profile for crossword-puzzle enthusiasts: the traditional target audience is mostly older and whiter. But he and others of his generation want to diversify the puzzle world. He recalls building crosswords for BuzzFeed in 2015—“and that was great, because I could throw [*Guardians of the Galaxy* star] ‘Chris Pratt’ in, and no one would care.” Pasco has also worked answers like “emotional labor,” “imposter syndrome,” and “money diary” into his puzzles, building his voice as a puzzle-maker for younger readers plugged into popular culture: “I take something that's generally seen as very stuffy, high-class,

and artsy, I throw a bunch of Kardashian references and memes into it, and kind of let the culture wars happen.”

At any given time during the school year, Pasco is working on at least one puzzle. Depending on how heavy his course load feels, the process can take between one day and one week. He uses a notebook to hash out theme ideas, but also compiles word lists in the notes section on his iPhone. “It's definitely not an intentional research process,” he explains. “A puzzle is formed from clues built up over time.” He tries to avoid using answers that are too “crosswordy,” words rarely used by people who don't solve (and build) crossword puzzles: “épée,” which has many vowels, is a good example. Once he has developed the clues, Pasco uses an iPhone app called Crossfire that helps build grids and suggests shorter

“filler words” that don't necessarily pertain to the puzzle's theme. At the end of the construction process, he likes to have a tester from the online community complete his crossword to make sure the difficulty level is reasonable, and the clues are solvable.

Creating clues that outlast the current moment is another challenge, at least in designing puzzles for the *Times*. Submissions must be made by mail, and there is a four-to-six-week wait to hear back. Plus, Will Shortz prefers evergreen crosswords that won't go stale if he decides to include them in future puzzle books. “Really early on,” Pasco says, “I sent [Shortz] one with the word ‘sharknado,’ and he rejected it because he



Visit harvardmag.com to test your puzzle prowess on a crossword Paolo Pasco crafted for Harvard Magazine readers.

O P E N B O O K

An Empiricist on Art

Prisoners rehearse and perform *The Tempest* behind walls. People reportedly queued on the New York docks in 1841 awaiting the ship bearing the final chapter of Dickens's *The Old Curiosity Shop* to find out Little Nell's fate. A granddaughter churns out “abstract impressionist” paintings. What do these examples—arrayed by Boston College psychology professor Ellen Winner '69, Ph.D. '78, RI '99—have in common, and how do they function? Those are the subjects of her simply, but provocatively, titled *How Art Works: A Psychological Exploration* (Oxford, \$29.95). It moves beyond philosophy and aesthetics to social science, to “unpack what art does to us—how we experience art.” Continuing beyond her introductory list:

These strange behaviors we call art are as old as humans. As early as *Homo sapiens*, and long before there was science, there was art. Archeologists have found ochre clay incised with decoration from 99,000 years ago, musical instruments from over 35,000 years ago, and masterful figurative paintings on the Chauvet cave walls from 30,000 years ago. There has never been a culture without one or more forms of art—though not all cultures have had a word for art. Anthropologist Claude Lévi-Strauss placed art above science, describing the work of the painter, poet, and composer as well as the myths and symbols of prim-

itive humans as “if not as a superior form of knowledge, at any rate as the most fundamental form of knowledge, and the only one that we all have in common; knowledge in the scientific sense is merely the sharpened edge of this other knowledge.” In modern, literate societies, there is no end to wondering about “art” and “the arts.” What makes something art? Do two-year-old Olivia's paintings count? If I say that *Harry Potter* is a greater novel than *War and Peace*, is this just a subjective opinion, or could I be proven wrong? Are the primitive-looking paintings of Jean-Michel Basquiat that sell for millions something any child could have

made? If a revered painting turns out to be a forgery, does it become less good? Does the sorrow we feel when we read about the death of Little Nell have the same quality as the sorrow we feel when someone we know dies? Did reading about Little Nell make us better, more empathetic people? Do we make our children smarter by enrolling them in music lessons?...

Over the centuries, philosophers have tried (and failed) to define art. Psychologists (perhaps wisely) ask a somewhat different question: not “what is it,” but rather what do people think it is. And this is an empirical question.



didn't feel like it had staying power." Many younger puzzle-solvers, on the other hand, want their crosswords to reflect the movies, music, and news they follow, and sites like *American Values Club*, a reincarnation of *The Onion*'s now-defunct crossword feature, have cropped up to satisfy them.

That divergence hints at a larger tension in the crossword world, as a younger, more ethnically diverse indie scene emerges. "The norm" in many crosswords, Pasco says, "is lots of *Lord of the Rings* clues, lots of baseball clues, and lots of things that [older white men] would be expected to know. It's really homogeneous." He's especially excited about organizations like The Inkubator, which publishes bimonthly crossword puzzles created by women. In more traditional crosswords, he says, "there are always these references to old opera stars or golf, and those are somehow okay, but if you include one reference to a rapper, everyone's all up in arms." He intends to continue to raise consciousness about different parts of culture through his own puzzles. "When you clue the same words in the same ways, it kind of reinforces what parts of culture are worth knowing about."

Funny Because It's True

Showrunner David Mandel guides the final season of Veep—and finds himself politicized.

by S.I. ROSENBAUM

FOR DAVID MANDEL '92, filming the final season of HBO's political comedy *Veep* was a race against reality. For seven seasons—the last four with Mandel at the helm as showrunner—*Veep* had made its name as a jet-black satire, sending up the foibles of American government by painting its characters as just slightly more craven and corrupt, racist and ruthless, than real-life Beltway politicians.

Then in 2016, Donald Trump became president-elect, and, Mandel says, "All the rules changed." Suddenly, he and the show's writers had to worry about accidentally predicting—or being one-upped by—the actions of a real-world White House that made their fictional version look tame.

"If you look back at *Veep*, things that seem

outrageous or scandalous within the show—well, either they seem mild now, or they've come to pass," Mandel said recently on the phone from California. "We did an entire [story line] about the president accidentally tweeting something and blaming the Chinese" in a previous season, he added, "and now it seems we had a time machine."

If anyone could handle the increasing absurdity in American politics, though, it's probably Mandel: he'd honed his satirical edge as a writer for *Saturday Night Live*, *Seinfeld*, and *Curb Your Enthusiasm*, where he was also a director and an executive producer. And his background in merging politics and humor runs deep. As an undergraduate, he balanced a course load as a government concentrator with a workload at the *Lampoon*.

ALAN BRINKLEY

A Life in History



edited by
DAVID GREENBERG, MOSHIK TEMKIN,
and MASON B. WILLIAMS

Alan Brinkley

A Life in History

DAVID GREENBERG, MOSHIK TEMKIN,
and MASON B. WILLIAMS, eds.

"A marvelous and moving tribute to a historian who changed our understanding of political history and of the twentieth century. The book is testimony to the way he touched so many minds and hearts."

—Drew Gilpin Faust, Harvard University



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Since 2016, says showrunner David Mandel, shown here with *Veep* stars Julia Louis-Dreyfus and Tony Hale (opposite), it has become increasingly difficult for the show to outrun reality.

ing political satire at *Saturday Night Live*. Though he says he wasn't "the best government major," he brought with him the fascination with politics and history that had led him to choose that field of study. Working on *Veep* was a return to these roots, making Mandel a perfect fit to take over the reins from creator Armando Iannucci.

But a show like *Veep* is also technically science fiction—like *The Handmaid's Tale* or *The Man in the High Castle*, it takes place on some alternate timeline, where political history has unfolded differently than in the real world. *Veep*'s universe never had a President Barack Obama (or a President Trump).

Here too, though, Mandel is in his element: a lifelong science-fiction and comic book fan, he keeps a separate apartment at home in Los Angeles just for his nerd memorabilia (his collection includes original artwork by comics greats such as Steve Dit-

With fellow Winthrop House residents Jeff Schaffer '91 and Alec Berg '91, he parlayed his *Lampoon* work into a summer job writing for Comedy Central, where he met Al Franken '73—and by graduation day, Franken (who would, of course, go on to have his own ca-

reer in politics; see "Al Franken: You Can Call Me Senator," March-April 2012, page 31) had offered him a made-to-order job: covering the presidential election with Comedy Central's *InDecision* '92.

From there, Mandel found himself writ-

Off the Shelf

Recent books with Harvard connections

The City-State of Boston: The Rise and Fall of an Atlantic Power, 1630-1865, by Mark Peterson '83, Ph.D. '93 (Princeton, \$39.95). An immense, fresh history of the "city upon a hill" conceives of the place as an independent city-state that was absorbed into the new country that arose around it. Boston's current moment—at once privileged and peculiar—suggests the value of considering its distinctive past in light of powerful, imaginative scholarship, in the deft hands of the author, now at Yale.

Unruly Waters, by Sunil Amrith, Mehra Family professor of South Asian studies (Basic, \$35). Another fresh history, this one on a continental scale, offers possibly grave warnings for the present. The subtitle, "How rains, rivers, coasts, and seas have shaped Asia's history," may remind readers of earlier hydrological approaches to understanding the governance of the most populous part of Earth. Now, says

Amrith (Harvard Portrait, September-October 2017, page 19), a rush to dam the Himalayas and slake urban thirsts portends environmental tragedy and conflict.

A Lot of People Are Saying: The New Conspiracism and the Assault on Democracy, by Russel Muirhead and Nancy L. Rosenblum (Princeton, \$26.95). What happens to democratic discourse when conspiracy theories are unanchored to theory or the presentation of alleged fact: when they become mere speech acts, boldly amplified? The result is disorienting and dangerous, warn Muirhead, now at Dartmouth, and Rosenblum, whose last work before she assumed research-professor status at Harvard featured in "The Democracy of Everyday Life" (September-October 2016, page 50).

First: An Intimate Portrait of the First Woman Supreme Court Justice, by Evan Thomas '73 (Random House, \$30). The indefatigable author presents *another* in a series of fluidly written, lead-erly biographies—this time, of Sandra Day O'Connor (2009 Radcliffe Institute medal-

ist), "the most powerful...justice of her time." Her nomination, by Ronald Reagan in 1981, and service (through 2006), seem of an era and a spirit a full millennium, and not just a few decades, ago.

The Shape of a Life, by Shing-Tung Yau, Graustein professor of mathematics and professor of physics, with Steve Nadis (Yale, \$28). A personal memoir by the acclaimed geometer, winner of the Fields Medal and National Medal of Science, Crafoord Prize, etc. Though the result is mostly accessible, the subtitle ("One mathematician's search for the universe's hidden geometry") is fair warning of the underlying, mind-worrying problems in string theory, black holes, and other challenges.

Permanent Revolution: The Reformation and the Illiberal Roots of Liberalism, by James Simpson, Loker professor of English (Harvard, \$35). A scholar of late medieval and early modern European literature teases out how the evangelical English Reformation (intolerant, stridently literal, immersed in predestination) touched off a culture of permanent revolution and came to underlie liberalism (free

A show like *Veep* is technically science fiction—it takes place on some alternate timeline....

ko and Gil Kane, as well as Storm Trooper costumes from the original *Star Wars*). His most famous episode on *Seinfeld* drew on his innate nerdiness, as Jerry et al. run into “Bizarro” versions of themselves—their inverse counterparts. (In old *Superman* comics, Bizarro World was a cube-shaped planet where everything is backwards and Superman is evil.)

Veep’s characters are meant to be a dark mirror: Bizarro counterparts to reality. Viewers who followed the exploits of fictional career-politician Selina Meyer, played with profane gusto by Julia Louis-Dreyfus, could depend on her to be just a little less competent and a little more loathsome than her real-world analogs. But as the real world grew more and more surreal, it became harder to maintain that duality.

“One of the reasons we made the deci-

sion to end the show,” Mandel explained, “is just this new reality.” At times, he said, it felt as if they were competing against a different set of writers working on a show called *Trump*. And even though *Veep* had always been strictly nonpartisan, Mandel found himself becoming less and less so in life. “I’ve always been a political person,” he said. “But Trump has made me more political and more activist...all of a sudden I’m donating to attorney-general campaigns in states I’ve never been to.”

Now that *Veep* has shot its last episode—its final season is scheduled to begin airing on March 31—Mandel isn’t sure what his next project will be. In the meantime, he said, dealing with reality will take plenty



COLLEEN HAYES/BO

of his concentration. “I wish we were in an alternate timeline,” he said. “I wish the reason for Trump in the White House could be blamed on some errant time traveler who stepped on the wrong butterfly. I wish we could go back and somehow fix the timeline. But in some ways, that is naive and wishful thinking. We made this mess and we have to fix it.”

will, liberty of conscience, and so on). Academic, but approachable.

Separate: The Story of Plessy v. Ferguson, and America’s Journey from Slavery to Segregation, by Steve Luxenberg ’74 (Norton, \$35). Most writers don’t make a living dwelling on moments of infamy and shame, so it took a veteran journalist to discover an obvious, important narrative: the precedents and people who led the Supreme Court, in 1896, to bless a “separate but equal,” segregated society—for which the dues are still being paid.

The Club: Johnson, Boswell, and the Friends Who Shaped an Age, by Leo Damrosch, Bernbaum professor of literature emeritus (Yale, \$30). The acclaimed biographer of Swift, Blake, Rousseau, and others now delivers a group portrait of the extraordinary “Club” revolving around a circle of astonishingly brilliant late-eighteenth-century friends (also: Gibbon, Adam Smith, Burke...) whose work, lives, and ideas resonate still.

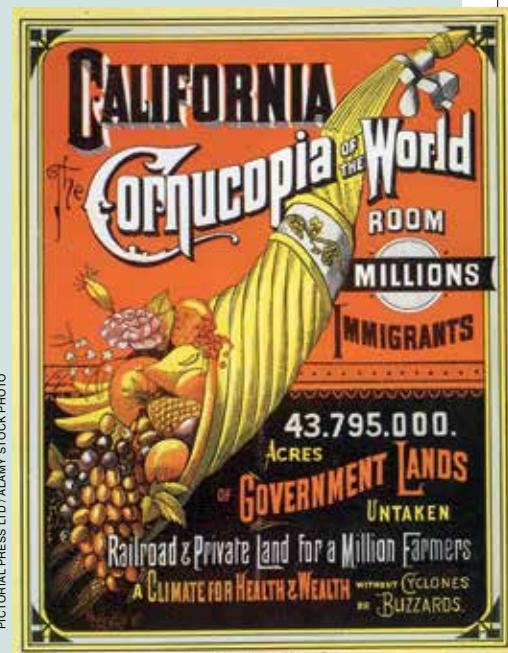
The Poems of T. S. Eliot: Collected and Uncollected Poems, edited by

Christopher Ricks and Jim McCue (Farrar, Straus and Giroux, two volumes, paperback, \$30 and \$25). A door-stopping compendium, with staggeringly voluminous textual history and commentary, justified by the staying power of the poetry by Eliot, A.B. 1910, Litt.D. ’47. For those who *really* want to know and cherish their T.S.E.

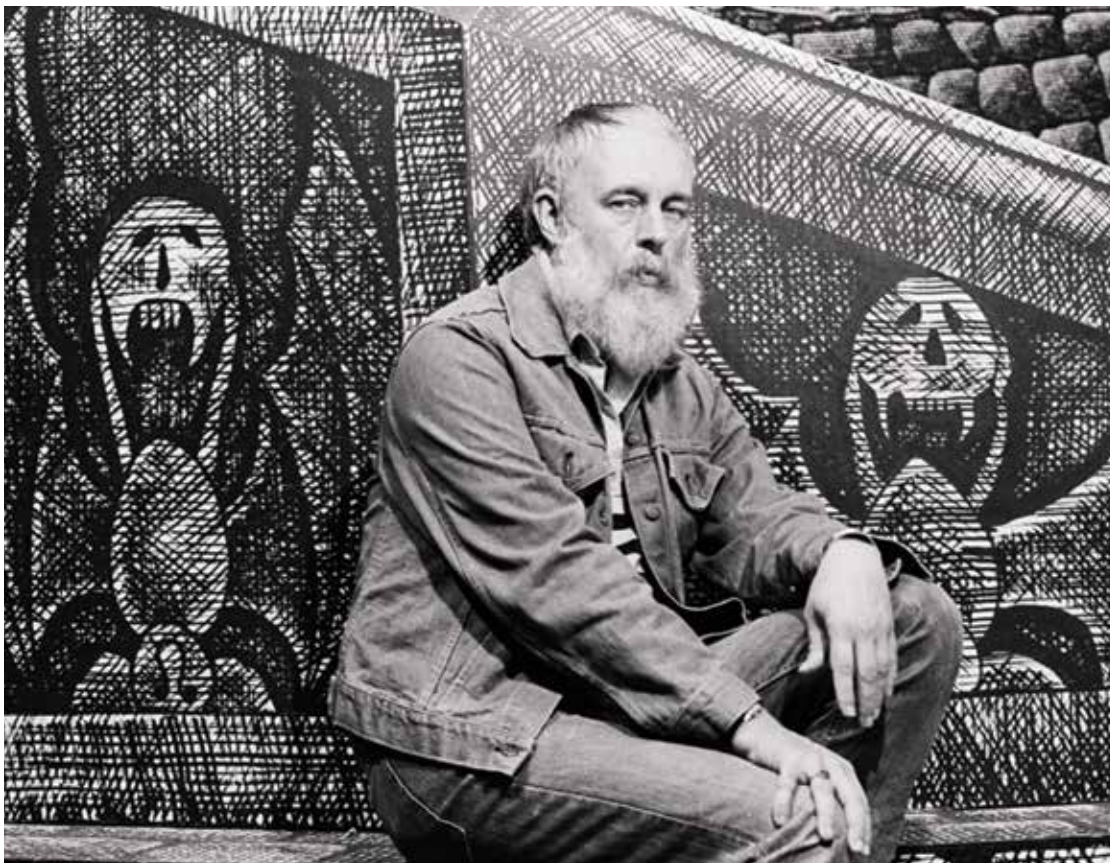
Two-Buck Chuck and the Marlboro Man, by Frank Bergon, Ph.D. ’73 (University of Nevada, \$24.95). A novelist and writer on the American West escorts readers from elsewhere through the actuality and imagery of California’s San Joaquin Valley (with its very diverse population) amid change, cultural and otherwise.

Immigration and Democracy, by Sarah Song ’96 (Oxford, \$34.95). Speaking of California and diverse populations, a Berkeley professor of law and political science examines the philosophical and moral vocabulary for discussing the movement of peoples that gets beyond, and beneath, heated, but facile, rhetoric about “open” or “closed” bor-

ders. “We may not reach agreement on a single solution to the challenges of immigration,” Song writes, “but...we can identify the basic principles that an acceptable solution must satisfy.” The day for doing so seems a *long* way off—but when it comes, it will be well to have this kind of disciplined thinking available.



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The multitabled Edward Gorey in September 1977, on the distinctive set he designed for the Broadway production of *Dracula*—for which he won a Tony Award for best costume design

he left New York City for Cape Cod in 1985, he passed much of his time creating small, barely comprehensible plays for local performance and his own amusement.

Describing only Gorey's work, however, leaves out the many memorable eccentricities of his personality. He was a legendary balletomane who attended nearly every performance of the New York City Ballet during the Balanchine era from 1956 to the choreographer's death in 1983. Tall and thin (a bit like the figures in his drawings), he accentuated his height with a collection of rippling fur coats, many in unusual colors—a get-up he adopted at Harvard and continued to wear into his sixties. His many rings and earrings, together

with his thick beard, gave him a somewhat wizardly appearance—comically tweaked by wearing only old canvas sneakers below. He loved obscure old films, and thought the advent of talkies killed cinema. His homes came to resemble library-museums, bursting with books and unnerving relics: various mummy parts, battered stuffed animals, Roman coins, and an extremely large collection of rusting metal objects.

MARK DERY'S new Gorey biography, *Born to Be Posthumous*, applies inquisitorial fervor to its subject alongside a fan's mania; at times, it is hard to tell whether Dery is worshipping Gorey or prosecuting him. "How to get to the bottom of a man whose mind was intricate as Chinese boxes?" he asks at the beginning of a book filled with half-answered rhetorical questions.

It's clear what Dery thinks is in that smallest Chinese box: Gorey's sexuality, to which he returns obsessively, at a level of scrutiny that Joseph McCarthy and J. Edgar Hoover couldn't have bested, measuring each and ev-

The Memorable Eccentric

The difficulty of explaining Edward Gorey

by SPENCER LEE LENFIELD

A VERY SMALL BOY, only his eyes and forehead visible, stares out of an enormous, tall window three panes across. The tip of a single bare tree branch, which he does not see, stretches down toward him from the top left. It may be raining, though the fine vertical cross-hatching makes it hard to tell. Below, a caption, in the style of an old-fashioned primer: "N is for NEVILLE who died of ennui."

This was a favorite drawing of its creator, Edward Gorey '50, from *The Gashlycrumb Tines*, a mock-schoolbook that teaches each letter of the alphabet with an illustration of a child's death, usually violent. "N" captures a number of Gorey's characteristic preoccupations: humor simultaneously absurd and deadpan, the subversion of a children's genre, the vaguely English sound of the name "Neville." The drawing (black and white, in pen) is spare to the brink of geometric abstraction, yet also

lavish in its meticulous hand-drawn imitation of the fine lines of nineteenth-century lithography. The caption is terse, yet also hyperbolic. The joke turns on the last word: "ennui," redolent of France and fainting couches, is far funnier than "boredom."

During the course of a five-decade career as an illustrator, designer, and author, Gorey became famous for his category-defying small books—bearing titles like *The Doubtful Guest*, *The Beastly Baby*, *The Curious Sofa*—filled with dark, cartoonish surrealism and Anglophilic light camp. He began publishing almost as soon as he graduated from Harvard, and his popularity surged when his work was anthologized in the 1970s. Gorey's talents, however, ranged well beyond those books. As a young commercial artist, he produced a number of striking book covers and illustrations; later, success opened opportunities to design costumes and sets for ballet and theater, including *Dracula*, for which he won a Tony. After

Born to Be Posthumous: The Eccentric Life and Mysterious Genius of Edward Gorey, by Mark Dery (Little, Brown, \$35)

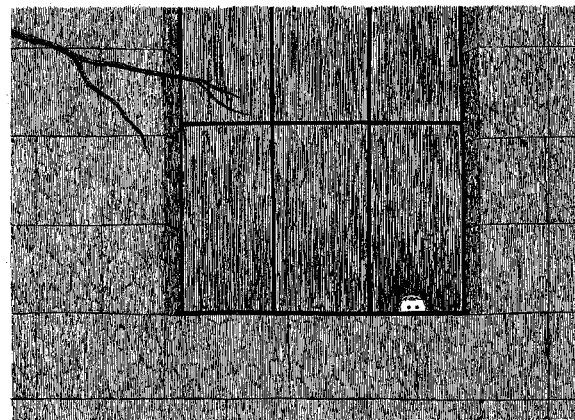
ery episode in Gorey's life (and most of his art) against the question of whether he was gay. Gorey himself said he had occasional crushes and nothing more, remarking, "I am apparently reasonably undersexed or something. I've never said that I was gay and I've never said that I wasn't."

Dery is unwilling to let his subject's stated indifference to romantic relationships stand, insisting that there must be some underlying truth of the matter. (For a biographer who repeatedly invokes various deconstructionists, he has a strange monomania for placing Gorey firmly in established categories of sexuality.) It is helpful to point out queer themes in some of the creative work—the title character in *The Doubtful Guest*, for example, may be read as a way of talking about queerness and social exclusion—but in Dery's hands, these aspects start to overwhelm almost every other facet of his subject's life, forming a feedback loop where the work attests to sexuality and sexuality deciphers the work. Dery thinks "media coverage of Gorey is consistently—and a little too insistently—oblivious to the gay themes in his art," but he himself swings to the other extreme, making

central a biographical issue Gorey repeatedly insisted was less important to him than others wanted to make it.

The book's other main project is to vindicate Gorey as a genius by any means possible, usually by insisting that he either built on the work of brilliant predecessors or anticipated the work of brilliant successors—a wild gang including the *I Ching*, Samuel Beckett, Jacques Derrida, Roland Barthes, Peter Singer, René Magritte, Jorge Luis Borges, the Oulipo group, *The Tale of Genji*, Oscar Wilde, Art Spiegelman, Jean-Paul Sartre, and *The Simpsons*. (Dery reminds us multiple times that Gorey had an IQ of 157.)

The biography could easily have been titled *Edward Gorey: Gay Genius*. Dery thinks that people don't take Gorey's art as seriously as they should, writing in his introduction, "Only now are art critics, scholars of children's literature, historians of book-cover design and commercial illustration, and chroniclers of the gay experience in postwar America waking up to the fact that Gorey is a critically neglected genius." He under-



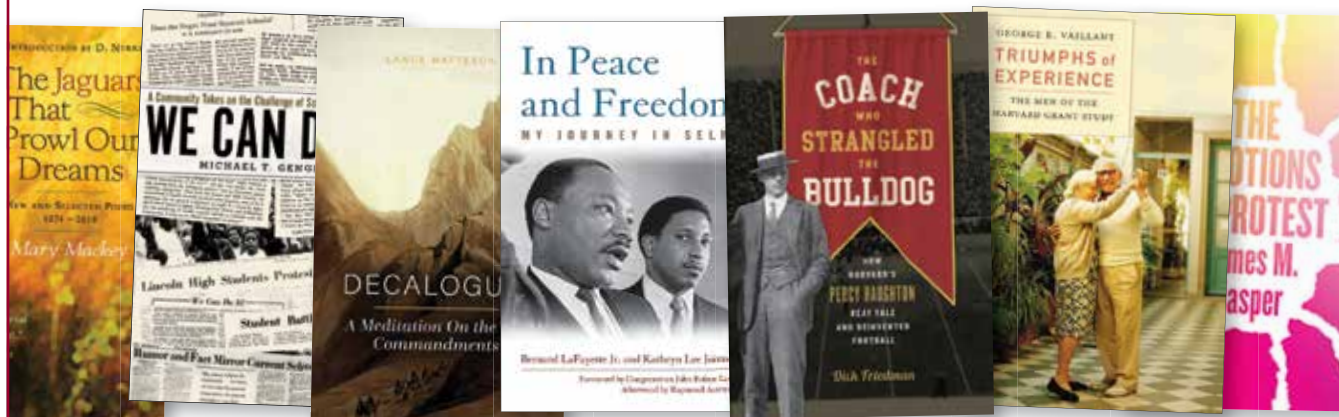
The unfortunate Neville (described on the opposite page), "who died of ennui" in Gorey's alphabetic mock-schoolbook

mines this assessment 400 pages later in enumerating the reactions to Gorey's death in 2000: obituaries in every major newspaper in America and Britain (two in *The New York Times*), *Le Monde*, *People* magazine, a tribute featuring Gorey's work in *The New Yorker*.

The enthusiastic audience in the artist's own time included Edmund Wilson and Robert Gottlieb, who understood Gorey was doing *something* more than mere cartoon-

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ing. As early as 20 years ago, he was the subject of such academic citations as George Bodmer's "The Post-Modern Alphabet: Extending the Limits of the Contemporary Alphabet Book, from Seuss to Gorey" (*Children's Literature Association Quarterly* 14/3, Fall 1989). Since his death, he has been the subject of multiple museum exhibitions. Dery seems to want to paint a picture of an artist transforming slowly in death from a kiddie cult object to an acknowledged great—but by his own account, the serious appreciators were there from the late 1950s onward.

THE BIOGRAPHY'S GREATEST STRENGTH is its use of interviews—many new, conducted by the author—and correspondence. Dery spoke with a number of Gorey friends and colleagues (who might never have been put on the record at such great length otherwise) about his life, and their recollections help soften a man who can come across in old profiles and interviews as calculatedly flippant about his own life and feelings.

Even in youth, Gorey moved in circles of remarkably accomplished people. He was a high-school classmate of the painter Joan Mitchell, and roomed in Eliot House with the poet Frank O'Hara '50, with whom he had a close, if complicated, friendship. (Dery credits Gorey with helping O'Hara accept his homosexuality; the two apparently fell out shortly after graduation over a belittling remark by O'Hara about Gorey's drawings of "funny little men.") The recollections of novelist Alison Lurie '47, a close friend of Gorey's in their years just after college, together with Gorey's early letters to her after graduation, provide an especially vivid portrait of a young artist of abundant raw talent trying to find his métier. *Born to Be Posthumous* is at its best when it shows Gorey through the eyes of others, especially because those others often have their own rich gifts of perception: the poet John Ashbery '49, Litt.D. '01, the publishers Jason and Barbara Epstein '49, the artist and writer Maurice Sendak.

It's helpful to read these contemporaries' impressions because they provide some of the context necessary to make sense of Dery's portrait of Gorey as a man out of temper with his own time, for whom an infatuation with a hazy Anglo-French *fin-de-siècle* was as much a reaction against the cheery conformism of the 1950s as Beat poetry or rock and roll were. This landscape was almost entirely fantasy: though Gorey was steeped in English and French art and

literature, he never actually visited either country, and seems to have resisted doing so lest modern reality shatter his illusions. In an effort to highlight Gorey's innovativeness, Dery wants to make this a kind of avant-garde impulse re-directed onto the past ("avant-retro," he calls it, slipping into interlingual oxymoron). But there is a different word for an infatuation with times before your own—*antiquarianism*—which seems to apply to Gorey (owner of mummy parts, Roman coins, Victoriana) pretty well. Despite Dery's repeated efforts to make him a person "ahead of his time," the reader comes away with a sense that Gorey would have taken "innovator" as a slur.

Dery's voice can exasperate at times. The biography has odd tics that start to grate after the first 50 pages or so. Time after time, it cajoles the reader down avenues of speculation ("It's hard not to see," "One can't help wondering"), even when the conclusion drawn is not at all self-evident. Its author has a habit of needlessly invoking impressive-sounding cultural references, as if to dignify Gorey by association: his putative asexuality is called "very Taoist of him" and illustrated with an allusion to Melville's *Bartleby*; *The Unstrung Harp* evinces "disenchantment with language reminiscent of Beckett or Derrida." A little of this is fine (Gorey did love Beckett, and called him an influence), but here it is ubiquitous and becomes unilluminating.

At worst, the implausibility of the connections drawn sometimes undercuts appreciation of Gorey's work. Twice Dery unconvincingly refers to Gorey and O'Hara as

"postmodernists *avant la lettre*" solely because Gorey asserted "the virtues of anachronism." It's not clear what is meant: "postmodernism" usually means some kind of stylistic blending or questioning of master narratives, neither of which quite seems to fit Gorey and O'Hara. Moreover, the label draws attention away from what Gorey was actually doing with faux-Victorianism and antiquarianism.

"If his life looked, from the outside, like an exercise in well-rutted routines, its inner truth recalls the universe as characterized by the biologist J.B.S. Haldane: not only queerer than we suppose, but queerer than we *can* suppose," Dery writes in his introduction. That sentence, in style and substance, sums up much of this biography's approach. Gorey was full of idiosyncrasies, but the book sets those peculiarities at the heart of everything, leaving little else to talk about: every aspect of Gorey's life assumes the scale of an eccentricity, even his very normal TV habits in old age. (He enjoyed *The Avengers* and *Buffy the Vampire Slayer*.) By the end, it's hard not to return to Dery's image of the Chinese boxes: the smallest one is usually empty. The boxes themselves, however, are the real work of art, and a full biography of Gorey, a man who devoted as much aesthetic detail to his lifestyle as to his work, is welcome. ▢

Contributing editor Spencer Lee Lenfield '12, currently a doctoral student in comparative literature at Yale, reviewed a biography of architect Philip Johnson in the November-December 2018 issue. (For more about Gorey, see *Vita: Edward Gorey*, March-April 2007, page 38.)

Chapter & Verse

Correspondence on not-so-famous lost words

Edmund Rosenkrantz writes, "The views of Grant [Vita, January-February, page 42] brought to mind a description I recall from years ago, that to me fully captured him: 'The man with the sad eyes and the iron mouth.' Anyone know the author and the publication?" Vita author Elizabeth Samet did not recognize that phrase, but wrote: "Nineteenth-century biographer Hamlin Garland several times uses phrase 'man of iron' in quotations marks, ventriloquizing contemporaries. Not always a term of praise. Twentieth-

century biographer Jean Edward Smith notes that in 1878, when news circulated that Grant might run for a third presidential term, *The St. Louis Globe-Democrat* proclaimed Grant 'A man of iron' in preference to Rutherford B. Hayes, 'a man of straw' (Smith, *Grant*, 614)." Can any reader provide a precise citation?

Send inquiries and answers to Chapter and Verse, Harvard Magazine, 7 Ware Street, Cambridge 02138, or via email to chapterandverse@harvardmag.com.

The Good Fight

In an era of need, David Garza '86 is "not locking anyone out."

by NELL PORTER BROWN

DURING A whirlwind tour of Henry Street Settlement's operations, executive director David Garza '86 stops at the Workforce Development Center. Classrooms and offices take up a whole floor of an old building at the corner of Essex and Delancey streets, in the heart of New York City's Lower East Side.

Stepping unannounced into an ESL class, Garza is right at home, greeting the 20 students: "How are you? You sound good! What are you working on today?"

Colors, clothing, and possessive adjectives, the teacher says, lifting a student's device. "Is this my phone?"

"No," a medley of voices replies. "It's her phone."

"Where's everyone from?" Garza wants to know. China. Tibet. Nepal. Ecuador. Russia. He adds, "I'm from Brooklyn," and they all laugh. "Who's been here the longest?"

One woman shyly replies, "Eighteen years."

"Oh!" he calls out, game-show style: "We have a winner!" Then, he's suddenly serious: "We're really glad you're here."

Here is where Garza filled in as a temporary teacher of a résumé-writing workshop, in 2001—and never left. The center serves more than 4,600 people a year, placing at least 600 in permanent jobs, and more than 2,200 youths in their first workplaces. "These are folks who would not fare very well navigating the labor market themselves," he adds: from ESL learners to young adults in the internship program and others transitioning out of homeless shelters. Garza also designed the programs—not for discrete populations, like homeless youths or domestic-abuse victims, which funders typically prefer, he says, but "so that anyone walking in off the street can access services. As a settlement house, we are not locking anyone out."

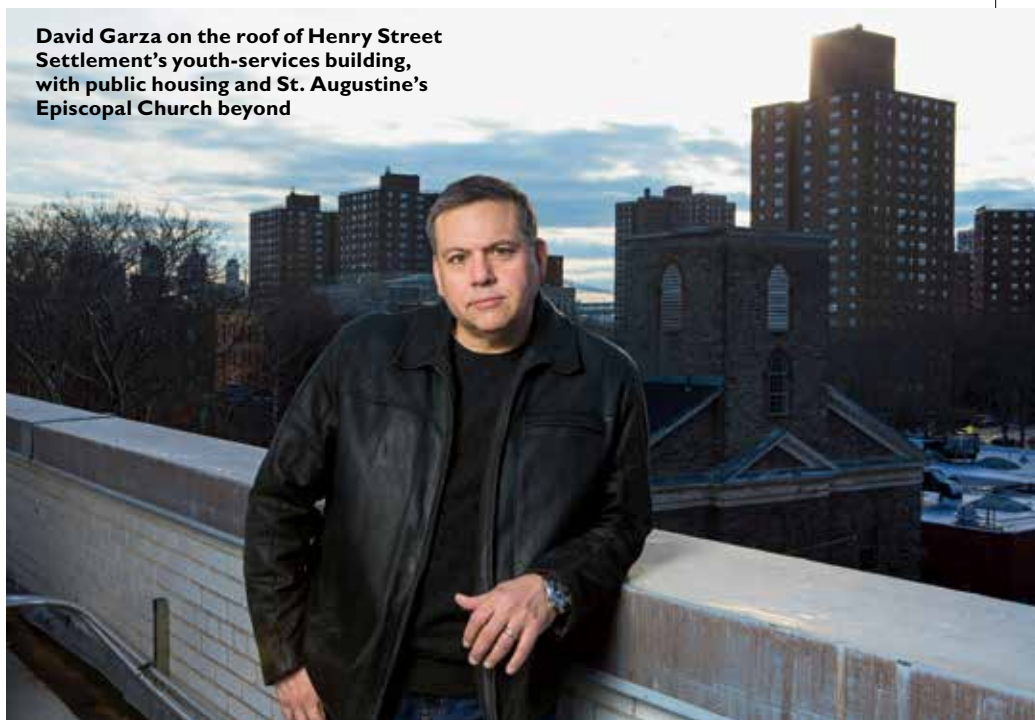
All told, Henry Street Settlement supports

more than 50,000 clients—from preschoolers to the elderly, and about 60 percent from the Lower East Side—through dozens of services covering education, employment, health care, transitional housing, and the arts. That includes operating four homeless shelters and a fully licensed primary-care clinic, a retirement community, and preschool, afterschool, and college-success programs.

Practically a municipality itself, Henry Street Settlement has 700 employees, 18 sites, a presence in 30 public schools, and a \$41-million byzantine budget fed by more than 125 public and private sources. Managing the money and bureaucracies, while responding to daily crises inherent in 24/7 social-services work, is, Garza often says, "like playing a 15-dimensional game of chess in three different time zones."

Yet the mission—"to open doors of opportunity, to enrich lives, and enhance human progress"—is simple. And grounded in history. Henry Street was founded in 1893, during the Progressive Era, by a middle-class Jewish nurse named Lillian D. Wald. At 26, she moved into an apartment on the Lower East Side and began ministering to the impoverished, predominantly Eastern European and Jewish immigrants living in

David Garza on the roof of Henry Street Settlement's youth-services building, with public housing and St. Augustine's Episcopal Church beyond



For decades, the area has been dominated visually and culturally by 22 public-housing towers, most built between the 1920s and the 1960s. They house about 30,000 people, and eight of Henry Street's programs, such as senior services at the Vladek Houses, and, farther north, the Boys and Girls Republic community center at the Baruch Houses. There, children get homework help, snacks, and recreational activities, like Saturday Night Lights basketball games, along with a "safe harbor." "Unfortunately, gun violence has been completely normalized here," he adds. "We go on lockdown way too often."

tenements rife with disease, hunger, and violence. Aided by others, including philanthropic New Yorkers, she was soon leading the nation's first visiting-nurse service. Her work evolved into the settlement house, which she ran from a donated 1820s townhouse on Henry Street that doubled as her home. The settlement is still headquartered in that building, and two adjoining townhouses—all protected as designated historic landmarks, as is the exterior of the former firehouse next door, which Henry Street acquired last year and will open this spring as a neighborhood center.

Garza gathers with children from Henry Street's early-childhood education program.



The stalwart block of red-brick structures stands out today, architecturally and symbolically, amid a new reality: rapid gentrification. That “tale of two cities” slogan New York City mayor Bill de Blasio ran on in 2013? Garza notes: “Here, it’s the tale of a block.”

Median household incomes in Garza’s community district (which also includes the East Village and Chinatown) already range from \$17,000 to \$130,000—the second-largest gap in the city. More than a quarter of its 165,000 residents (and 45 percent of its children) live in poverty, which is \$25,750 for a

family/household of four, under federal guidelines. But that “archaic” rate structure, Garza says, is not adjusted for inflation and “grossly understates what it means to be income-insecure or self-sufficient” in Manhattan. THE HIGH COST of living, and shrinking affordable housing options, are compounded by the thousands of new market-rate housing units available through recently completed, approved, and pending condominium towers, he says. Walking toward the organization’s single-parent family shelter, Garza points to a new, glass-clad Extell Development skyscraper that overlooks the East River, dwarfing the Manhattan Bridge. Units are currently listed at between \$1.24 million and \$6.6 million, with amenities like a fitness center and spa with a saltwater pool, a bowling alley and theater, and cigar and wine rooms. Marketers tout the area—where the median household income directly around the tower is \$30,000, and about 30

percent of the people live below the poverty line—as “glamour and grandeur meet graffiti and grit in this proud home to avant-garde galleries, cutting-edge boutiques, and trailblazing bars.”

Garza notes that the developers also built an adjacent 13-story building of units for people earning 60 percent of the area median income, as part of the approval process. But he considers that a minimal benefit, especially since the City Planning Commission in December approved three more adjacent luxury towers in that Two Bridges section, despite local opposition. Garza, who still lives in the Brooklyn apartment building where he grew up with two siblings and a single mother, testified against it, and keeps an image of the towers on his phone “because I look at it, and I get a little nauseous,” he says. “The commission’s big defense was that it’s legal to do what they’re doing. And my perspective is that just ‘cause it’s legal doesn’t make it right. I mean, it used to be legal to own someone else.”

The settlement is a service agency, but because of the recognized affordable-housing crisis, which affects his constituents and offends his own sense of rootedness, Garza has made advocating for housing a top 2019 priority, and held a community town meeting

Alumni Association Honors Clubs and Shared Interest Groups

THE HONORS, awarded at the Harvard Alumni Association’s winter meeting in February, celebrate alumni who have made exceptional contributions to their clubs, and Shared Interest Groups (SIGs) that have significantly improved or developed new programs to contribute to the growth and sustainability of their local alumni communities.

As president of the 6,000-member Harvard Asian American Alumni Alliance (H4A), Jeannie Park ’83 continues the work that she began as an undergraduate: organizing and inspiring the University’s multiple Asian populations. In 2010, she co-chaired the inaugural Harvard Asian Alumni Summit, which drew more than 400 alumni spanning six decades and all of Harvard’s schools. Since then, Park has also been instrumental in hosting two more H4A summits. More recently, she has shown characteristic leadership and diplomacy in listening to alumni of all backgrounds regarding the current admissions lawsuit, and collaborating with multiple alumni groups to support diversity at Harvard.

In just two years as president of the Harvard Club of Miami, Jeff Bartel ’88, a business leader and philanthropist, has overseen exceptional club growth. He has dedicated time, energy, and financial support to the endeavor, working with members

to triple the size of the membership, increase financial stability, and more effectively gather and communicate with South Florida alumni. During 2018, the club hosted 10 events, including lectures, a Harvard-Yale Game party, and a community-service panel discussion on college and career advice, which took place at a local high school.

Although the 10 board members of the Harvard University Club of Brazil represent six schools and seven programs, they are united in their mission of engaging and strengthening the Brazilian alumni community. Within the last 18 months, the board has reinstated regular meetings, organized the membership process, and hosted events that attracted hundreds of participants. The club also partnered with the Brazil office of the David Rockefeller Center for Latin American Studies to conduct a Harvard-Brazil Impact Survey to better serve local alumni.

During the last two decades, Harvardwood has grown from a trio of arts-focused alumni into a thriving SIG of more than 10,000 members in chapters across the country, as well as in England and Canada. The organization has organized myriad events, workshops, and social and networking gatherings for students, alumni, and other Harvard affiliates exploring, or already working in, the arts, media, and entertainment sectors. Harvardwood runs mentorship and summer internship programs, along with its Harvardwood 101 project, which sponsors undergraduates in Los Angeles during Wintersession.

on the subject in January. Real-estate development, public housing, and tenants' rights have traditionally been heavily regulated in New York. Yet, as Garza says, "There is a gross disproportionality between the housing stock that's being created and the need."

The income thresholds are often too high for the poorest residents; furthermore, 70,000 applicants vied for the 204 Extell apartments and more recently, he says, 90,000 people applied for a separate group of 98 similarly affordable apartments in the first week alone. One of the city's most popular tax-subsidy programs is available to developers who create affordable units that are indexed, he says, to a percentage of households' average median income on a scale sliding from 40 percent to 165 percent—which, however, "invariably results in a very, very small number of *truly* affordable units being created." Most such projects result in 80 percent market-rate and 20 percent officially designated affordable units, he continues; far fewer yield an equal proportion of units, or are 100 percent affordable. The most recent mega-development project transforming the Lower East Side—Essex Crossing, kitty-corner to the Workforce Development Center—went 50/50, he says, "primarily because it was high-profile land owned by the city that previously had low-income housing on it, which automatically triggered a ULURP [uniform land use review process] by the community board... and the high level of engagement and activity of Lower East Side organizations and residents."

Hearing regularly from people living in fear of displacement when homelessness is already record-high, he's "vehemently opposed to real-estate development that does not create accessible, just, and truly affordable housing opportunities for the people who *make* communities—like my mother."

WHEN Garza's parents divorced, she received no child support, and moved the family into a rent-stabilized apartment in what was then a predominantly blue-collar neighborhood, Park Slope (now among the priciest locales in Brooklyn). She worked nights as a nurse, returning home at 7 A.M. to help the kids get out to school. She did that for 18 years, and kept working hard until the day she had a heart attack, and died, at age 64, two months before she was slated to retire. "I can't say I knew the full struggle of poverty, although I do know what a ketchup

Overseer and HAA Director Candidates

THIS SPRING, alumni can vote for new Harvard Overseers and Harvard Alumni Association (HAA) elected directors. Ballots will be sent by April 1; completed ballots must be received by 5 P.M. EDT on May 21 to be counted. All holders of Harvard degrees, except Corporation members and officers of instruction and government, are entitled to vote for Overseer candidates. The election for HAA directors is open to all Harvard degree-holders.

Candidates for Overseer may also be nominated by petition. Eligible voters may go to elections.harvard.edu for more information. (The deadline for all petitions was February 1.)

The HAA Nominating Committee has proposed the following candidates in 2019.*

For Overseer (six-year term):

Danguole Spakevicius Altman '81, Houston. Founder, Vapogenix Inc.

Alice Hm Chen, M.P.H. '01, Berkeley. Chief medical officer and deputy director, San Francisco Health Network

Scott C. Collins '87, J.D. '90, Boston. Managing director and COO, Summit Partners

Janet Echelman '87, Brookline, Massachusetts. Visual artist, Studio Echelman

Vivian Hunt '89, M.B.A. '95, D.B.E., London. Managing partner, U.K. and Ireland, McKinsey & Company, Inc.

Tyler Jacks '83, Cambridge. Director, Koch Institute for Integrative Cancer Research, Massachusetts Institute of Technology

John B. King Jr. '96 ('95), Washington, D.C. President and CEO, The Education Trust

Reshma Saujani, M.P.P. '99, New York City. Founder and CEO, Girls Who Code

Ryan Wise, Ed.L.D. '13, Des Moines. Director, Iowa Department of Education

For elected director (three-year term)

George C. Alex '81, Cohasset, Massachusetts. CEO, Twin Oaks Capital

Bryan C. Barnhill II '08, Detroit. City manager, City Solutions, Ford Smart Mobility

Ethel Billie Branch '01, J.D.-M.P.P. '08, Window Rock, Arizona. Attorney general, The Navajo Nation

Salomé Cissal de Ugarte, LL.M. '94, Brussels. Managing partner, Hogan Lovells

Adrienne E. Dominguez '90, Dallas. Partner, intellectual property, Thompson & Knight LLP

Michael J. Gaw '90, Alexandria, Virginia. Assistant director, division of trading and markets, U.S. Securities and Exchange Commission

Christina Lewis '02, New York City. Founder and CEO, All Star Code

Zandile H. Moyo '00, Indian Springs, Alabama. Consultant, strategy and financial advisory services

Derek C.M. van Bever, M.B.A. '88, M.Div. '11, Cambridge. Senior lecturer and director of the Forum for Growth & Innovation, Harvard Business School

*The HAA Nominating Committee has nominated nine candidates for Overseer, rather than the usual eight. This reflects an additional vacancy on the board created by the departure of James Hildreth '79, who has stepped down in light of other professional obligations.

sandwich tastes like," Garza says. "But my mother? She knew the struggle."

At the local Catholic school, he did well academically and played football and baseball, but at night, after his mother left for the hospital, he went out and, over the years, took his share of adolescent risks. "And I had friends, who I can count in the double digits, who died with the onset of heroin and crack, you name it," he says. "That stuff takes no prisoners."

His own life "grew a lot more precarious" when his hip shattered in the summer after

ninth grade, the result of an injury and a congenital predisposition. Garza spent the next four years in and out of body casts and braces, or on crutches. He's had seven reconstructive surgeries, most recently in 2014, and still walks with a limp. "I had wanted to go to Syracuse and play football. But with this," he pats his hip, "I was lucky to even walk again."

He nevertheless kept up his grades, and his guidance counselor recommended applying to some Ivy League schools. Garza got into them all, and let his mother decide on Harvard. Medical-school dreams,

born of admiring his mother and those who'd cared for him, evaporated after organic chemistry "kicked my ass freshman year," he says; instead, he concentrated in psychology and social relations.

"I'll tell you the truth," he adds, sitting in his office: "I was completely directionless at Harvard." He stuck close to his roommates, and spent more time working—as a departmental assistant and a bartender at the Hasty Pudding, among other jobs—than in classes. "I came to Harvard with the misconception that if I asked for help, that reinforced that I didn't belong. And then any normal level of anxiety was intensified because I didn't ask for help. Where I came

from, it's just not something you do," he adds. "I was a fish out of water. I was afraid to ask, 'How do you swim through this?'"

Graduating with tens of thousands of dollars of student debt, he returned to his mother's apartment and took a retail job in the executive-training program at Macy's. Smart, entertaining, and assertive, he moved quickly into senior management, and then on to the Gap, where he met his future wife, Gina, now an executive at L'Oréal. By 1991, they were living in what had been his apartment since 1989, a floor below his mother's, where they still are. When their daughter was born, he stayed home to care for her, and then transferred his professional skills into film and television

production, freelancing for news networks and product companies before specializing in sports with clients like the National Hockey League and the New York Giants.

The jobs suited his hard-charging, agile personality—"I'm as comfortable in the boardroom as I am on the street corner"—but he was still not fulfilled. He had realized that since graduation, he'd operated "under the fundamentally inaccurate perspective that I had to translate my Ivy League education into a high level of economic success to help my mom."

In 2001, he decided to "stop chasing dollars and follow my heart," and began exploring a possible move into social work. His former Harvard roommate, and still his closest friend, Joe Raposo (now director of donor relations at the Kennedy School) suggested he join a volunteer group working on repairs to the Church of St. Teresa—a five-minute walk from Henry Street Settlement. That led to a meeting with its then-director, Daniel Kronenfeld, and, Garza recalls, a visceral insight: "The way the sun was shining, the connection with the people, and the purpose...I just knew that everything felt right about Henry Street." A few months later, when a teacher left, he was asked to step in to lead that résumé-writing workshop.

HIS FIRST STUDENTS were welfare recipients transitioning to the workforce. "Eighty percent wanted to work; the other 20 percent were a distraction," he recalls. "So I, kind of Brooklyn-style, said to them, 'Well, you can leave. You know, the door's not locked.... Then I found out they *had* to be there. There's this whole alphabet-soup of acronyms—they were FTC, 'failed to comply' or an FIA case, 'family independence administration,' or HRAESP, NYC Human Resources Administration/Employment Services and Placement: everything here was an acronym—I was just trying to produce quality résumés. But the 80 percent, and the families and individuals I connected to, because I am still in touch with some of them, were just a life-changing experience."

Within a year, he'd been hired full-time, and was then named director of employment services; in 2004, he became the center's chief administrator. During those years, Garza saw that vacant lots and derelict buildings in the Delancey Street area would ultimately be filled and renewed, and "that we should not only aim to serve the job seeker, but also...the employer." He was

Harvard University's 368th Commencement Exercises

Thursday, May 30, 2019

commencement.harvard.edu

SINCE 1642, with just nine graduating students, Harvard's Commencement Exercises have brought together the community unlike any other tradition still observed in the University. Degree candidates with family and friends, faculty and administrators who supported them, and alumni from around the world are anticipated to participate in our 368th Commencement Exercises this spring. To accommodate the increasing number of people planning to attend, we ask that any interested readers carefully review the guidelines governing ticketing, regalia, security precautions, and other important details, which are available online at <https://commencement.harvard.edu/ticket-information>.

Commencement Day Overview

THE MORNING EXERCISES begin when the academic procession is seated in Tercenary Theatre. Three student orators deliver addresses, and the dean of each School introduces the candidates for their respective degrees, which the president then confers. Toward the conclusion of the ceremony the graduating seniors are asked to rise, and their degrees are conferred on them as a group by the president. Honorary Degrees are then conferred before the Exercises are adjourned.

DIPLOMA-GRANTING CEREMONIES AND LUNCHEONS: Graduates and their guests return to their respective undergraduate Houses or graduate and professional Schools. Harvard and Radcliffe College alumni/ae who have celebrated their 50th Reunion are invited to join the Tree Spread luncheon, Harvard and Radcliffe Reunions gather for class-based luncheons, while all other alumni may pre-purchase tickets for boxed lunches at the Alumni Spread in Harvard Yard.

THE AFTERNOON PROGRAM features an address by Harvard President Lawrence S. Bacow and the Commencement speaker, Chancellor Angela Merkel. Officially called the Annual Meeting of the Harvard Alumni Association, this program includes the Overseer and HAA director election results, presentations of the Harvard Medals, and remarks by the HAA president.

— *The Harvard Commencement Office and The Harvard Alumni Association*

already versed in the requisite private-sector language and culture, and easily became “something of a quasi-expert on labor-market needs.” He forged early, productive relationships with new hotels and restaurants, as well as new funding and support partnerships with other agencies and corporations.

In 2010, Garza was appointed executive director. Early on, he restructured the development department, increasing both private and public funding to record highs, and expanding services. He led the response to Hurricane Sandy’s destruction in 2012, providing mental-health counseling, resources, and support for families. He also conceived of and established Promoting the Arts through Henry Street (PATHS), which weaves the arts into all aspects of the organization’s services, such as an oral-history video project with local seniors. And he’s “put the street back into Henry Street,” eschewing bureaucratic distractions to focus on better connecting the organization and its community through new town hall events, participatory budgeting, and the creation of a community advisory board and youth leadership council.

In 2013, he launched a \$20-million capital campaign that culminated with the agency’s quasiquicentennial celebration last fall, and the opening of a permanent, public exhibit at Henry Street Settlement recounting its own and the Lower East Side’s rich history (a natural complement to tours at the nearby Tenement Museum, led by Kevin Jennings ’85). Other campaign projects include the firehouse renovation and revitalization of the organization’s 43-year-old Abrons Arts Center on Grand Street—a venue for classes, performances, and events, and home to the attached, century-old, Playhouse Theater.

“Of course, that corner is all prime real estate,” Garza says. “We have had so many developers ring our bell,” wanting, for example, to pay millions for the arts center and its air rights, and then build Henry Street another one (which it would occupy, perhaps through a long-term, no-payments lease)—at the base of a new, luxury housing tower. Such a lucrative sale would tempt any nonprofit. It had already been considered by Henry Street trustees, and was under debate when Garza took the helm. Instead, he and others endorsed the unprecedented capital campaign, raising more money than the sale probably would have. “That’s why I’ve got to fight the good fight on the ground,” he says. “I was just not going to let gentrification come into our house like that.”

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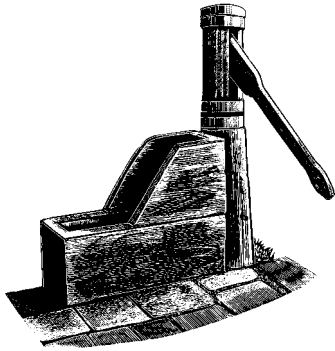
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DEADLINE:
March 15, 2019

Princeton Preps



"Your wooden arm you hold outstretched to shake with passers-by."

EGG HEADS EAST. Not that Harvard casts an eye toward Stanford, but it is notable that a new member of the Business School's roster of outdoor sculptures ("Artful Campus," November-December 2016, page 17) is the renovated *Digital DNA*, a 2005 work by Adriana Varella and Nilton Maltz, commissioned by Palo Alto for that city's Lytton Plaza. Now in private hands, and restored, the seven-foot egg, made of recycled circuit boards and Styrofoam, is on loan for five years—and stationed outside the iLab, on Western Avenue. Is a message intended for Silicon Valley?

ADRIANA VARELLA AND NILTON MALTZ, *DIGITAL DNA*, 2005. PRINTED CIRCUIT BOARDS ON FIBERGLASS AND STYROFOAM. ANONYMOUS LOAN.



PREP SCHOOLED. The best training to become a Harvard dean? A Princeton undergraduate education. Or so this evidence, published in the November 7, 2018, issue of our peer magazine, *Princeton Alumni Weekly*, strongly suggests. Upstaging John Harvard (and, like all Tigers, stoic—or heedless—in face of sartorial criticism), are Michelle Williams, Princeton '84, public health; Douglas

Elmendorf '83, government; Bridget Terry Long '95, education; and Francis Doyle III '85, engineering and applied sciences. Very recent members emeriti of this exclusive club, or clique, are Elizabeth Cohen '73, Radcliffe Institute, and Michael D. Smith '83, Arts and Sciences.



PROPHET, HONORED. The late Richard Edgar Pipes, Baird professor of history, "saw himself as a writer," according to the memorial minute presented to the Faculty of Arts and Sciences on December 4. And how: 11 of his more than two dozen books, it noted, emerged *after* he retired.

He was best known, of course, as a fierce critic of the Soviet Union, the collapse of which, in 1991, he had "both long predicted and strongly desired." As a scholar, "Pipes sought the origins of Soviet totalitarianism in Russia's medieval and early modern past. In his opinion, elaborated in his 1974 best-seller, *Russia under the Old Regime*, the lack of individual liberties and rights of property ownership under the tsars had distinguished Russia from the West from the very beginning. His view of the Russian Revolution...was equally controversial, for he described the Bolsheviks as a conspiratorial clique hungry for power, rather than as well-intentioned idealists, and the October Revolution as a political coup."

Accordingly, he was "hailed after the collapse of the Soviet Union as one of the few



HARVARD PUBLIC AFFAIRS AND COMMUNICATIONS



BRIAN SMITH

historians who had predicted its eventual demise, both as a cynical regime based on a failed ideology and as a multi-ethnic empire based on domination."



PERFECT POSITION. And the memorial minute on Warner Bement Berthoff, the late Cabot professor of English and American literature (also presented December 4), observed that he portrayed himself in an essay "as a 'New Republic liberal' amid tense political situations. For example, after being ordered to draft a letter requesting the removal of Negro troops from Okinawa [where he served in 1945-46], he resolved 'to avoid as much as possible...any situation in which [he] might have to take unpalatable orders from higher-ups who were not to be argued with. As it has turned out, university teaching and academic scholarship...answered very nicely that juvenile resolve.'" ~PRIMUS VI

Jewel Box and Jewels

Celebrating the art museums' "piazza"



That affection dates from its 1927 incarnation at the center of the Fogg in Henry Richardson Shepley's design, inspired by the colonnaded façade of the canon's house of San Biagio, in Montepulciano, Italy, here turned inside out. The space still works, if differently, in its reincarnation via this decade's wholesale renovation directed by the Renzo Piano Building Workshop: it now functions as the mixmaster venue for the consolidated collections, with visual invitations to sample the riches of multiple millennia and civilizations displayed on the floors around and above. In celebration of the half-millennium birthday of Antonio da Sangallo's brilliant scheme for the canon's house (below), the museums have published *Rhythm & Light*, a suitable tribute to the Harvard space.

Handsomely photographed, it is introduced by Martha Tedeschi, Cabot director of the museums, who writes about a place that has "captivated our hearts and minds" and now, as "reimagined," has become a "town square...where students mingle with the surrounding community and with visitors from around the world." In an informative historical essay (with images to match), Danielle Carrabino, a former associate research curator, and now a curator at the Smith College Museum of Art, traces the "rhythm that Sangallo, Shepley, and Piano each appreciated in their own time and in their own ways."

The volume concludes in a meditation on the courtyard reworked, by Mark Carroll, the Renzo Piano partner who led the design effort, with its vertical extension to the overarching

"light machine." In its new life, he asserts, "The Calderwood Courtyard today is indeed a piazza," a place that "demands to be populated with people and their activities."

The courtyard has clearly evolved to integrate the museum complex around it—but it remains a little bit of Italy in 02138.

—JOHN S. ROSENBERG



THERE ARE the jewels—in most museums' case, their artistic holdings—and in some instances, the equally attractive jewel boxes: the museum structures themselves.

No one is about to confuse the capacious Calderwood Courtyard at the heart of the Harvard Art Museums, as recently extended upward and topped with an enormous light-admitting lantern, with anything so diminutive as a jewel box. But it is treasured space nonetheless.





**On Radcliffe Day 2019,
Friday, May 31, we will
award the Radcliffe Medal
to Dolores Huerta.**

The trailblazing activist and organizer Dolores Huerta has worked for social justice for more than 60 years. In 1962, she cofounded the United Farm Workers of America with Cesar Chavez to ensure that farm workers could claim their basic human rights. In the years since, she has shaped policy and public opinion on many critical issues. Too often, however, Huerta has not received the same recognition as her male contemporaries.

Inspired by the work that first ignited Huerta's activism, we will explore the complex intersection of food and social justice with an exciting program featuring **Alice Waters, Soledad O'Brien '88, Frances Moore Lappé, Jennifer Gordon '87, JD'92, Sara Bleich PhD '07, RI '19**, and others.

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**RADCLIFFE
DAY
2019**

**DOLORES
HUERTA**



RADCLIFFE INSTITUTE
FOR ADVANCED STUDY
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Online registration will open in March. For more information, go to www.radcliffe.harvard.edu.

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When you're not
wandering here,
your mind will.

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