

Poetry in motion

Something about Harvard's culture nourishes this leading literary art. Its practitioners have cultivated it for generations, and still do. Page 9

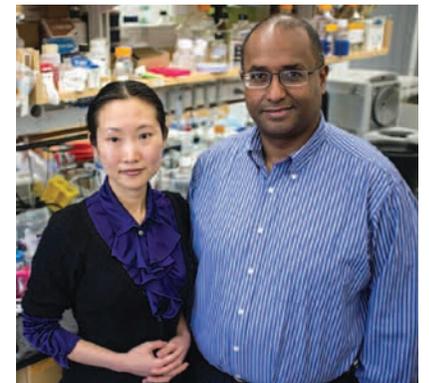
Online Highlights



◀ **PRESIDENT OF BRAZIL AT HARVARD**
Harvard University signed a five-year agreement with the government of Brazil to eliminate financial barriers for talented Brazilian science students pursuing undergraduate and graduate studies at Harvard.
▶ <http://hvd.gs/107364>



◀ **GUTHRIE IN THE OUTDOORS**
Harvard will host a live outdoor simulcast of the American Repertory Theater's production of "Woody Sez: The Life and Music of Woody Guthrie" on May 17.
▶ <http://hvd.gs/107767>



▲ **BIG ADVANCE AGAINST CF**
Stem cell researchers have taken a critical step toward discovering in the relatively near future a drug to control cystic fibrosis, a fatal lung disease.
▶ <http://hvd.gs/106804>

▶ **KISSINGER LOOKS BACK**
Henry Kissinger has spent more than half a century thinking about and shaping foreign policy. At Sanders Theatre last week, the former secretary of state reflected on the "hobby that became my profession."
▶ <http://hvd.gs/107513>



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HARVARD *gazette*



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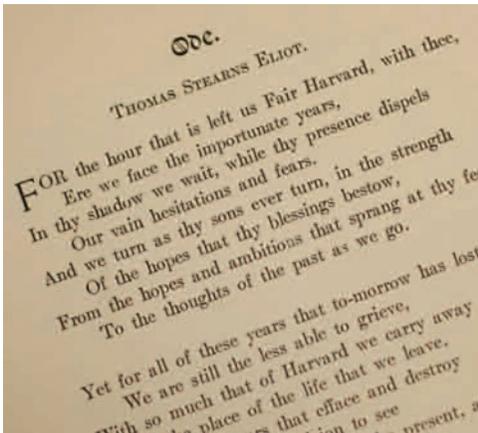
SCIENCE & HEALTH

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A new book by Harvard astronomer Dimitar Sasselov explains the revolution in understanding the universe that views life as a natural part of planetary evolution and that has researchers on the brink of finding worlds that echo this one. Page 4

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Earth's sister in the crosshairs

A new book by Harvard astronomer Dimitar Sasselov explains the revolution in understanding the universe that views life as a natural part of planetary evolution and that has researchers on the brink of finding worlds that echo this one.

By Alvin Powell | Harvard Staff Writer



Earth's sister is out there, somewhere, and scientists searching for planets that may support life believe they are closing in on finding just that.

"Maybe this year, maybe next — before 2014," predicted Harvard astronomer Dimitar Sasselov, head of Harvard's Origins of Life Initiative and co-investigator on the planet-finding Kepler Space Telescope.

Sasselov's prediction may seem bold to those who have not been following the avalanche of new findings in the search for planets circling other stars. From the barest trickle in the mid-1990s, the discovery of extrasolar planets, or exoplanets, has rapidly increased as astronomers have developed new techniques and deployed new instruments, including the 2009 launch of Kepler, specifically designed to find planets around other stars.

The telescope already has located more than 2,300 candidate planets, of which 61 have been confirmed as actual planets. Researchers using other telescopes have confirmed hundreds more. The emerging picture is of a universe not only rich in planets, but one with millions circling in their stars' "Goldilocks Zone," an orbit not too hot and not too cold where liquid water could support the conditions of life. The most interesting of the planets found in stars' habitable zones are called "super-Earths," the rocky or water-covered bodies with a mass of up to 10 times that of Earth.

Sasselov explores the emerging science surrounding super-Earths in a book released this year called "The Life of Super-Earths: How the Hunt for Alien Worlds and Artificial Cells will Revolutionize Life on Our Planet."

In an interview, Sasselov said the idea for the book came from his work on the Origins of Life Initiative and the undergraduate class he co-teaches with Andrew Knoll, Fisher Professor of Natural History and professor of Earth and planetary sciences. The class, "Life as a Planetary Phenomenon," has grown each year, nearing 400 students this year. The initiative, the class, and the book all examine life and its place in the universe from the perspective of two disciplines that are not normally considered complementary: astronomy and biology.

The book, aimed at the general public and students without a science background, gives a brief history of the investigations that brought exoplanet and origins-of-life research to where they are today and provides a broad outline of the idea that life is part of the natural evolution of planets under certain conditions.

"From that cosmic perspective, one can look at life as a process that can occur in specific conditions in the universe with specific chemistry," Sasselov said.

Harvard scientists have played a key role in the search for planets around other stars and have done important work concerning the molecules of life and the formation of early cells. Together, experts in the two fields are seeking to understand the geochemical processes and environmental conditions under which life arises in the universe.

Sasselov talks about this new union of biology and astronomy in his book, saying that for the first time researchers are understanding that life, rather than being a rare cosmic accident, layered onto a planet but apart from its physical processes, might actually be part of a continuous process of planet formation and evolution. In this new understanding, life is a natural — and perhaps common — outgrowth of geology, chemistry, and other processes, linked rather than separate.

"We always thought of life as being this odd phenomenon that is on the Earth rather than of the planet," Sasselov said.

One dramatic example of life as a planetary phenomenon occurred here on Earth billions of years ago when single-celled organisms developed photosynthesis, consuming carbon dioxide in the atmosphere and giving off oxygen to create the atmosphere that we know today.

Astronomers can help biologists by sharing findings from space, Sasselov said. Using advanced techniques, they can determine the composition of exoplanets' atmospheres. Once sister Earths are found, their atmospheres can be examined and those results given to biologists to further inform their search for the conditions under which life began.

By extending his search for new planets to include the search for life, Sasselov said he has refreshed his own work. The new focus has forced him to learn more about biology and chemistry and given him new perspectives on old problems.

"Astronomy didn't care much about biology. For me, it's been a great career reinvigoration," Sasselov said. "You can question a lot of different things when you look at something from a new perspective."

Photo by Stephanie Mitchell | Harvard Staff Photographer



Beyond the ivory tower

THE HARVARD SCHOOL OF PUBLIC HEALTH'S Division of Policy Translation and Leadership Development seeks to give faculty the tools to create broad change and to connect global leaders with the School's research to improve conditions on the ground.

By Alvin Powell | Harvard Staff Writer

When Harvard President Drew Faust interviewed former Mexican Minister of Health Julio Frenk about becoming the public health dean, Frenk asked her why she was interested in him for the post.

"Because I am deeply interested in the role that universities have in tackling the biggest problems facing humankind," Faust responded.

Faust's words were just what Frenk wanted to hear. He took the job in 2009 and has made it his mission to ensure that the work going on at the Harvard School of Public Health (HSPH) doesn't just sit in academic journal archives, but reaches government officials, policymakers, and health care professionals on the ground who can put it to use.

"I don't think this is peripheral, I think this is core to the University," Frenk said.

The emphasis on translating public health research into concrete implementation led to creation of the Division of Policy Translation and Leadership Development, which aims to provide HSPH faculty members with the tools they need to ensure that their research is incorporated into policy.

In addition, the division recognizes that the lessons of

leadership flow both ways and is working to bring hard-won experience into the School through a new senior fellowship program and an outreach program aimed at sitting ministers of health. These efforts are part of an overall strategy to adjust the orientation of the School toward a broker's role of bringing evidence into policy, as well as serving as an expert convener in times of crisis.

Frenk is passionate about the topic. He says that universities should participate in the entire circle of knowledge: its production through research, its reproduction through teaching, and its translation. That translation can come through the creation of new things — vaccines, software, and devices — or by sharing the knowledge generated by one of the largest public health research institutions with those working to improve the world.

In creating the division, HSPH looked to Harvard Business School, Harvard Law School, and Harvard Kennedy School, which have close ties to executives running companies, to practicing judges and lawyers, and to sitting government officials, and for whom knowledge flows in a two-way stream from the Schools to those working in the field and back.

"Public health is no longer a field of narrow specialists.

Miranda Daniloff Mancusi (from left), Robin Herman, and Robert Blendon work together at the leadership studio inside HSPH's Division of Policy Translation and Leadership Development. Jennifer Leaning (below) took part in one of the timely forums following the 2011 Japanese earthquake and tsunami.

It involves decision makers working on health and the economy, national health systems, foreign policy, national security, trade, climate change, and more," said division Director Robert Blendon.

With modern technology producing new, sophisticated ways to communicate instantly with policymakers and practitioners around the world, the division has built a state-of-the-art studio on the 10th floor of HSPH's Kresge Building. The "Leadership Studio" seats up to 40 and can host a variety of functions, from video conferences with multiple global participants, to faculty interviews for TV news shows, to the division's crown jewel, a regular webcast examining public health issues, The Forum at Harvard School of Public Health.

The forums take advantage of the studio's advanced HD technology to con-



nect expert panelists with viewers globally, offering a professionally produced program with interactive features for viewer comment. The 15 forums held so far have drawn viewers from 162 countries and have featured such prominent speakers as U.S. Attorney General Eric Holder, philanthropist Ted Turner, and Massachusetts Gov. Deval Patrick. An emergency program immediately following the 2011 Japanese earthquake and tsunami connected humanitarian disaster and radiation experts at Harvard with officials in Tokyo.

A recent program on sleep deprivation, aired just before the "spring ahead" into daylight savings time, drew 652 viewers to the live webcast but was viewed 6,000 times on the Web during the following week. When YouTube

(see HSPH next page)

HSPH

(continued from previous page)

clips, tweets, Facebook posts, transcript downloads, and other forms of interaction are included, 26,000 people engaged with the program in some way, according to Forum Director Robin Herman, who also serves as the division's deputy director.

"The Leadership Studio is a megaphone for our faculty," Herman said. "We also call it 'a Swiss army knife of communications capabilities.' It's a pretty nice-looking room as well."

In collaboration with the Harvard Kennedy School, the division seeks to open the flow of knowledge among sitting ministers of health and HSPH. According to Michael Sinclair, executive director of the division's Ministerial Leadership Program, an inaugural event planned for June will feature 20 sitting ministers of health and is intended to be an exchange of information, with the ministers drawing on their own experiences to encourage a dialogue among colleagues. Harvard faculty members, Blendon said, will be there to help and to provide information where needed, but not necessarily to "teach" as in a typical classroom.

The result, organizers hope, will be an experience that also creates a network of high-level individuals who can help each other tackle the problems that their nations face.

Among those attending will be Sujatha Rao, former secretary of health and family welfare of India. Rao is also a senior leadership fellow, part of another new division program whose aim is to build closer ties to experienced health policy leaders.

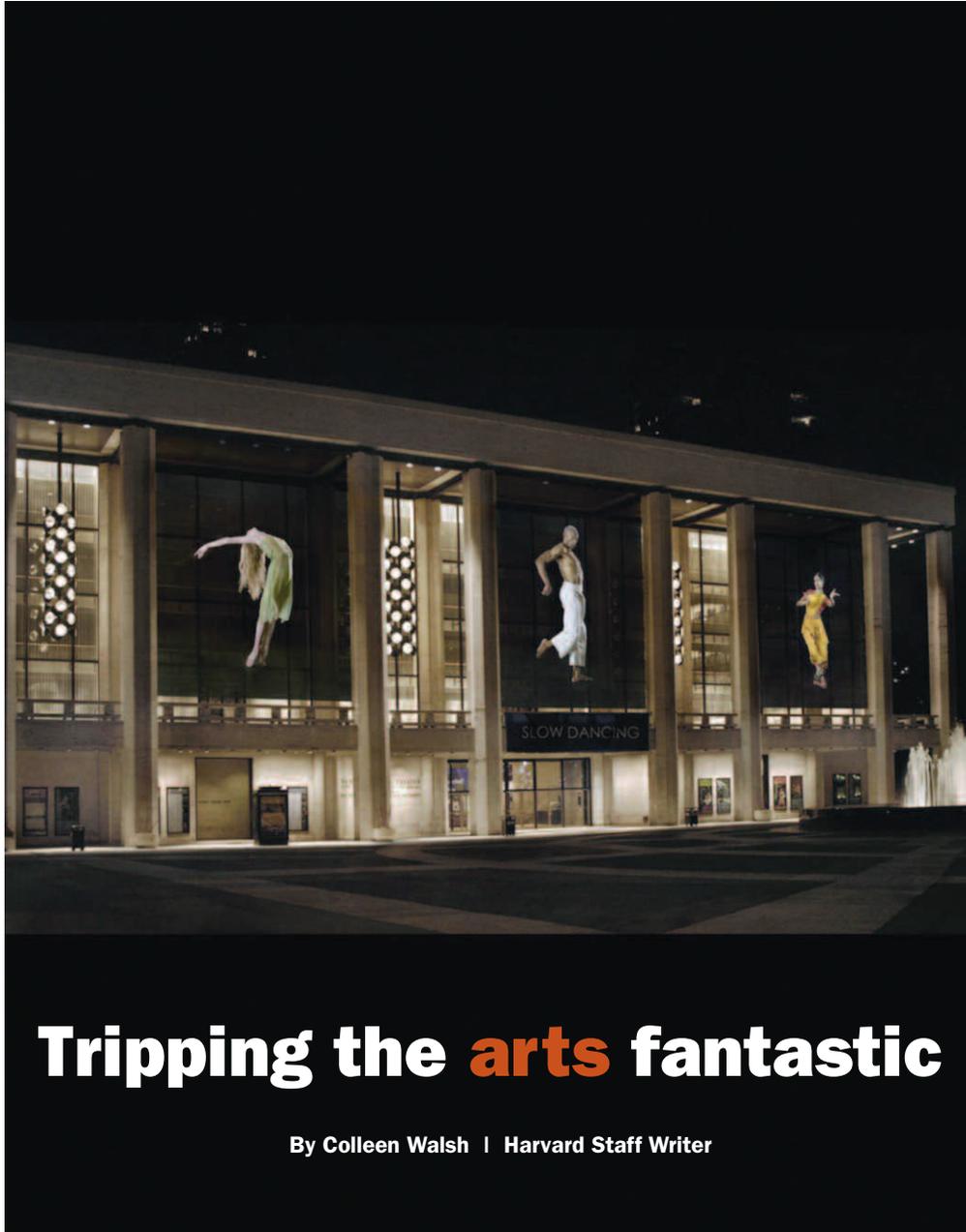
Rao has been interacting with HSPH faculty members, giving public talks, and, once a week for the three-month fellowship, teaching a seminar to HSPH students, sharing lessons learned in her years in a job that kept her busy "six and a half days a week" formulating budgets, testifying in Parliament, meeting with state officials, and talking to the media.

"I think it can be an invaluable thing [to students]. You really are able to tell what happens in the real world. It's not all black and white," Rao said.

The division recently learned that it won a Hauser Grant from the Harvard Initiative for Learning and Teaching for a new project to edit video from prominent visitors into clips usable in classroom teaching. The division also includes several existing programs whose missions fit with the new emphasis on leadership, engagement, and implementation. HSPH's Center for Continuing Professional Education plans to greatly expand its role for executive and leadership training.

All in all, Frenk said, by forging closer ties to those tackling the world's knotty public health problems, the flow of knowledge from HSPH to practitioners will improve, and so will the education of tomorrow's public health leaders.

"In addition to having superb researchers, we educate a lot of implementers. Many of our students are going to be leaders in professional practice and policymaking," Frenk said. "This is a time of great opportunity."



Tripping the **arts** fantastic

By Colleen Walsh | Harvard Staff Writer

HARVARD'S ARTS FIRST festival is celebrating its 20th year with poetry, performance, and a stunning public art display.

On a recent afternoon, amid the buzz of preparations for Harvard's annual Arts First extravaganza, the man who helps pull it all together sat in his office, surrounded by posters of past undergraduate performances and mementos from previous student-run shows, and made a surprising admission.



When he was courted by Harvard 11 years ago for a leading arts position, Jack Megan left the campus after several rounds of intense interviews with a job offer, but also with a nagging hesitation.

"I remember feeling like I still really didn't have a sense of what the Office for

the Arts (OFA) at Harvard did, or what the arts were like at Harvard."

Administrators told him to take time to think about his future and suggested he stop by Arts First. He

did, and it struck him like a thunderbolt.

A stellar piano concert in the Harvard Art Museums/Fogg Museum's sumptuous courtyard, a riveting Asian-American dance presentation in Lowell Lecture Hall, and an inspiring performance by Harvard's Kuumba Singers in Sanders Theatre, along with other performances, hooked him cold.

"They were making art; they were doing it," recalled Megan, director of OFA. "It was soul-lifting."

The annual arts showcase, which is celebrating its 20th anniversary with a bonanza of art, dance, poetry, music, film, and more, will run from April 26 to 29. Saturday's Performance Fair, with multiple acts at 30-minute intervals in a dozen venues, is a movable feast of student talent.

It all started with the dream of an alumnus who just wanted to bring a little festival to campus.

Twenty years ago John Lithgow '67, in collaboration with Harvard's Board of Overseers, and the OFA's then-director Myra Mayman, decided to organize a celebration of the arts scene at Harvard. Two

"Slow Dancing" at Lincoln Center (2007) will be projected on the front of Widener Library.

Photo by Jennifer Taylor



decades later, the event, backed by Harvard President Drew Faust's commitment to weaving the arts into the fabric of daily life on campus, has become an annual extravaganza.

Approximately half of Harvard's 6,600 students take part. This spring, more than 225 free events, diverse offerings including organ recitals, Irish dancing, jazz performances, improv comedy, and pottery demonstrations, will take place at locations all around campus, with most open to the public for free.

HARVARD ARTS MEDAL TO JONES

The event will kick off with the annual Harvard Arts Medal ceremony at Sanders on April 26 at 3 p.m. This year, the award ceremony features two former Harvard student actors who will be together on stage once more. Lithgow, the annual master of ceremonies, will moderate a conversation with his former acting part-

ner and Academy Award-winner Tommy Lee Jones '69. The two performed in several theater productions while at the College.

Faust will award the medal.

Lithgow's devotion to Harvard runs deep. He is forgoing a performance of his current Broadway show for the event, said Megan, who praised the actor's lasting dedication. "He told us, 'I have to be at Harvard.'"

DANCING, SUPER SLOW-MOTION STYLE

After artist David Michalek's spellbinding work "Slow Dancing" debuted last fall on campus for an event welcoming Harvard's new director of the OFA Dance Program, Jill Johnson, Megan and company started making plans to return "Slow Dancing" to Harvard.

"We thought it would be incredible to offer it at full scale in conjunction with Arts First, in the dead center of the campus," said Megan. And that's where it will be.

Beginning this Friday and continuing nightly from 7 to 11 p.m. through April 29, visitors to Tercentenary Theatre will be greeted by the impossibly slow movements of a host of professional dancers whose giant images will be projected on the façade of Widener Library.

"Slow Dancing" premiered at New York City's Lincoln Center Festival in 2007. For the series of slow-motion video portraits, Michalek captured each subject's movement (approximately five seconds long) with a high-speed, high-definition camera recording at 1,000 frames per second (standard film captures 30 frames per second). The result is approximately 10 minutes of extreme slow motion. If viewers watch closely, they might see Johnson at work. She was one of the 43 dancers and choreographers involved in the project.



"There are astonishing counterpoints and alignments and amazing recursive shapes that happen because of the slow motion," said Johnson. "To be able to bring it to Harvard is such a thrill."

"We are indebted to President Faust and Campus Services for their support in mounting 'Slow Dancing' here," said Megan. It's a great example of the spirit of collaboration that the arts are capable of generating in the Harvard community."

ARTS IN THE CURRICULUM

What can dancing the tango reveal about history? How does working with clay connect to anthropology? How do the Harvard Art Museums inspire new music?

Visitors to Arts @ 29 Garden, Harvard's new art space near the Radcliffe Quad, will find the answers to those questions on April 27, from 2 to 5 p.m. during "Breaking Boundaries: Arts, Creativity and the Harvard Curriculum." The Quad Express Arts Shuttle will ferry people to the space every 10 minutes. Once there, visitors will encounter a range of art projects and presentations. The innovative, cross-disciplinary work is funded by the Elson Family Arts Initiative, inspired by Harvard's 2008 Task Force on the Arts that called for greater inclusion of the arts and of art making in all disciplines.

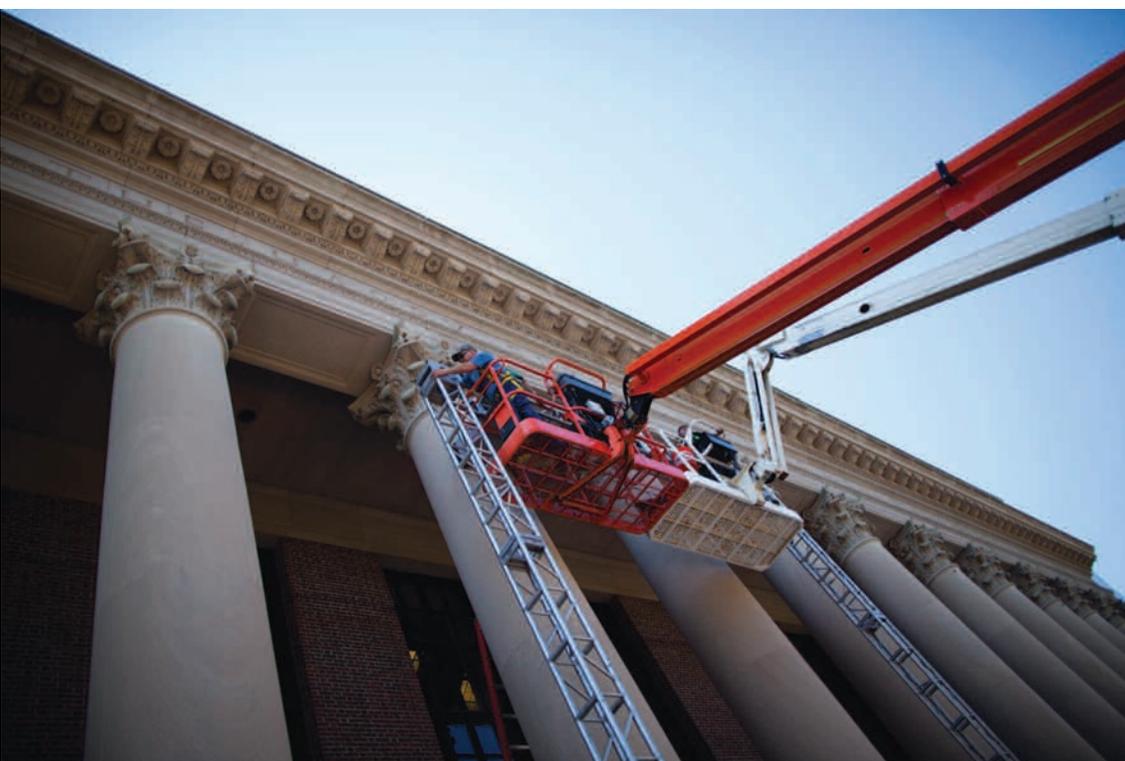
Over the years, Arts First has expanded to include more artists and performers, more types of performances and art making, and more space for art to unfold. And it has united many members of the Harvard community and beyond around the arts.

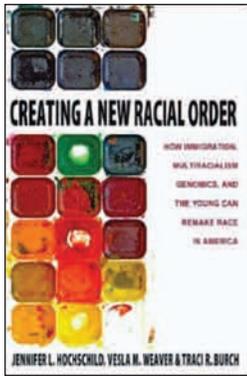
"The community-building aspect of Arts First, that's only gotten better over the years," said Thomas Lee, director of the OFA's Learning From Performers program.

Megan agreed.

"It's our annual opportunity to make a collective statement for the evolving arts and their life in this University."

Harvard student dancers (top left and right) rehearse for a performance of excerpts from "RE:RE:RE," a dance installation choreographed by the Office for the Arts' Dance Program Director Jill Johnson. The performance will take place on April 27 at 6:45 p.m. on the steps of Widener Library. Workers (left) prepare Widener Library for artist David Michalek's "Slow Dancing" art installation.



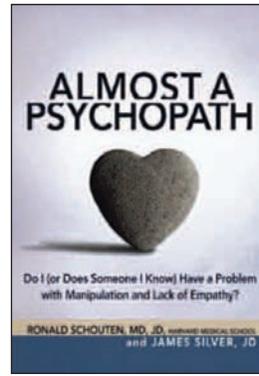


CREATING A NEW RACIAL ORDER: HOW IMMIGRATION, MULTIRACIALISM, GENOMICS, AND THE YOUNG CAN REMAKE RACE IN AMERICA

(Princeton University Press, Feb. 2012)

By Jennifer L. Hochschild, Vesla M. Weaver, Traci R. Burch

Jennifer L. Hochschild, Henry LaBarre Jayne Professor of Government and professor of African and African American Studies, collaborates with Vesla M. Weaver and Traci R. Burch on this new consideration of race in contemporary America. Not since the 1960s has there been a racial transformation as great as the one the country is currently experiencing. Spurred by forces such as immigration and policy changes that promote integration and equality, America's racial order has above all been altered by the young, whose collective memory includes Hurricane Katrina and Barack Obama's election.

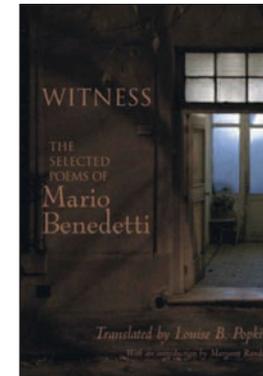


ALMOST A PSYCHOPATH: DO I (OR DOES SOMEONE I KNOW) HAVE A PROBLEM WITH MANIPULATION AND LACK OF EMPATHY?

(Harvard Health Publications, May 2012)

By Ronald Schouten and James Silver

There are the rapists and murderers, and then there are the almost psychopaths — friends, co-workers, spouses, perhaps even ourselves — people whose behavior sometimes walk the line. Associate Professor of psychiatry Ronald Schouten and co-author and former federal prosecutor James Silver, a Harvard Law School graduate, wrote this guide “to shed light on certain complexities of human behavior to encourage situational awareness.” The authors clarify that psychopaths and almost-psychopaths differ in the frequency and intensity of their behaviors and reactions to others, and the authors present strategies for dealing with their machinations, manipulations, and lies.



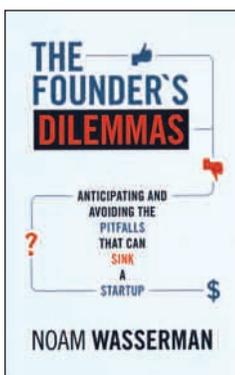
WITNESS: THE SELECTED POEMS OF MARIO BENEDETTI

(White Pine Press, March 2012)

By Mario Benedetti, translated by Louise Popkin

Largely unknown in the English-speaking world, Uruguayan poet Mario Benedetti is regarded as one of Latin America's most important voices. Extension School instructor and translator Louise Popkin met Benedetti in Buenos Aires in the '70s, where the poet was exiled for opposing the Uruguayan government. “I started translating him at his request,” recalled Popkin. “He was very accessible and enormously respectful of my role as translator, though occasionally he'd get irritated over the number of questions I asked. But those conversations typically ended in laughter: I'd remind him that as a living author, he deserved to be consulted. I really miss being able to ask him for help.” Benedetti died in 2009, and “Witness” features Popkin's translations, as well as the original versions in Spanish.

HARVARD BOUND

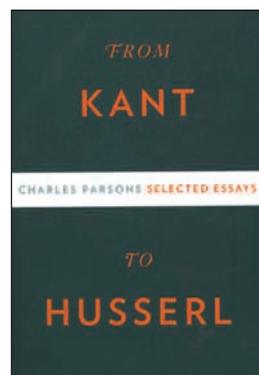


THE FOUNDER'S DILEMMA: ANTICIPATING AND AVOIDING THE PITFALLS THAT CAN SINK A STARTUP

(Princeton University Press, March 2012)

By Noam Wasserman

Startup companies are as stressful as they can be promising. Noam Wasserman, associate professor and Tukman Faculty Fellow at Harvard Business School, offers this road map for entrepreneurs, presenting dilemmas — from financing to firing ... yourself — that often have lasting consequences for companies and the people who work for them. Offering gems of advice that come from more than 10 years of research, Wasserman also presents case studies from well-known entrepreneurs such as Tim Westergren of Pandora Radio and Evan Williams of Twitter and Blogger.

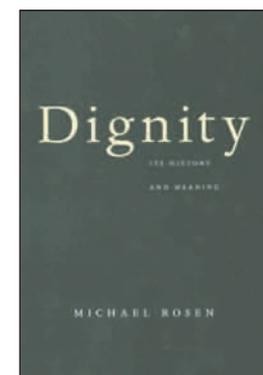


FROM KANT TO HUSSERL: SELECTED ESSAYS

(Harvard University Press, March 2012)

By Charles Parsons

In the first of two volumes, Charles Parsons, Edgar Pierce Professor of Philosophy Emeritus, presents these previously published essays on pre-20th-century philosophers, namely Kant, Frege, and Brentano. A philosopher himself, Parsons studied mathematics first, and this interest defined his lifelong work in logic and the philosophy of mathematics. In these pages, Parsons delves into Kant's philosophy of arithmetic and then Frege's ideas of logic. The two Germans, writes Parsons in the introduction, reflect “a wider interest in German culture and history first simulated by my father.”



DIGNITY: ITS HISTORY AND MEANING

(Harvard University Press, March 2012)

By Michael Rosen

In under 200 pages, Government Professor Michael Rosen parses the contested interpretations of dignity over time, tracing its nebulous definition from the era of aristocrats, who were once thought to be the only ones worthy of “dignified” status, to our contemporary society, in which dignity is viewed as a basic human right. By highlighting Kant, who believed that our worthiness is intrinsic, Rosen walks philosophy's tightrope, but dubs his book, ultimately, a work of political theory because philosophy and politics are inextricable. Rosen dedicates the final chapter to exploring why even the dead must be treated with dignity.

COVER STORY

Poetry in motion

Something about Harvard, one of the world's most rigorous universities, also helps poets to blossom. It has a lyric legacy that spans hundreds of years and helped to shape the world's literary canon.

By Sarah Sweeney | Harvard Staff Writer

It was a very poetic thing to do, departing Harvard to live in a tent.

Robert Lowell — of the aristocratic Boston Lowells, an illustrious family that even included one of Harvard's past presidents, A. Lawrence Lowell — propped his pup tent on the Tennessee lawn of poet Allen Tate, who would become one of the young writer's great mentors.

Lowell finished his schooling at Kenyon College in 1940, but returned to Harvard for readings and to teach, which he did off and on until his death from a heart attack in 1977. Along the way, he won two Pulitzer Prizes, a National Book Award, and the National Book Critics Circle Award.

Poet Nicholas Christopher '73 remembers Lowell's 1969 workshop, which Lowell let him into even though he was a freshman. Writing in the publication *Critical Mass*, Christopher recalled that "unlike any other class I ever took, the auditors who attended each week far outnumbered the students. Lowell was not just the best-known poet in America at that time, but also a celebrity. It was still possible, somehow, for a poet to be a celebrity in 1969 America."

Something about Harvard, despite its being one of the world's most rigorous universities, also helps poets to blossom. It has a poetic legacy that spans hundreds of years and helped to shape the world's literary canon.

T.S. Eliot began writing his great modernist poem "The Love Song of J. Alfred Prufrock" while a student at Harvard. Poets E.E. Cummings, John Ashbery, and Wallace Stevens are among the University's most famous alumni, and dozens of others have fashioned the University's rich poetic inheritance.

From 1946 Radcliffe graduate Maxine Kumin to the inimitable John Berryman, who taught from 1941 to 1942, and from the recently deceased activist poet Adrienne Rich, a 1943 Radcliffe alumna, to poet Donald Hall '51 (the two actually had a date once), poetry in the 20th century belonged especially to Harvard.

POETIC BEGINNINGS

This year, Jorie Graham, the Boylston Professor of Rhetoric and Oratory,

Photo by Stephanie Mitchell | Harvard Staff Photographer



Poet Jorie Graham leads students in a read-through of "Over the Centuries: Poetry at Harvard (A Love Story)," an April 29 event that will feature student recitations of important Harvard voices.

helped to compile a master list of Harvard's poets, collecting not just alumni, but special students, dropouts, and teachers, such as Lowell and Elizabeth Bishop.

"We ended up with this truly surprising list of poets — a list so all-encompassing and extraordinary in its scope, excellence, range, it made us realize that Harvard, sometimes anxious about its role as a leader in American art, truly got it right when it came to poetry. From its early days to the present moment — but most astoundingly throughout the whole 20th century — Harvard has made a truly unequaled and astounding contribution to American poetry," said Graham, herself a Pulitzer Prize-winning poet.

The University's poetic ancestry can be traced back to the 17th century with its first documented poet, a Puritan minister named Michael Wigglesworth. Wigglesworth was a fragile gentleman who at one point even declined the Harvard presidency because, he admitted, he simply lacked the necessary self-confidence.

The great Transcendentalist Ralph Waldo Emerson graduated in 1821, returning to Harvard to give speeches that

called for a poetically minded America. James Russell Lowell, Class of 1838, Oliver Wendell Holmes Sr., Class of 1829, and Henry Wadsworth Longfellow, a professor at Harvard, have been grouped under the name of "the Fireside Poets," who remained in the British tradition.

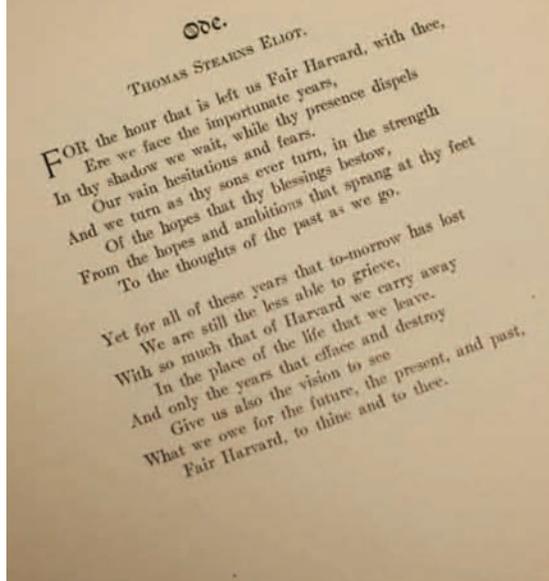
George Edward Woodberry, a poet and critic for whom Harvard's Woodberry Poetry Room is named, graduated in 1877. Wallace Stevens studied at Harvard from 1887 to 1900, prevented by family finances from graduating, but becoming president of the *Harvard Advocate* in his third year. Robert Frost, ever restless, attended for two years, from 1897 to 1899.

The first documented female poet, Josephine Preston Peabody, surfaced at Radcliffe in 1894, when Harvard's sister school was in its infancy. But it's that other alumna, Gertrude Stein — a bold writer, art collector, and expat — who personified the experimentalism and change occurring at Harvard and in the country at the turn of the century.

(see Poetry next page)

Poetry

(continued from previous page)



This early poem of T.S. Eliot's was originally published in the Harvard Advocate. Hana Bajramovic '13 (right) studies verse on her laptop. Below, a table of contents for the Advocate showcases Harvard's who's who: John Ashbery, Frank O'Hara, and Donald Hall.

LIKE EVEREST, IT'S THERE

But why has Harvard been such a mecca for poetry?

"For a long time, a very long time, if you wanted to get a real education, Harvard was the place, the sure place, to go — and poets tend to be people who are voracious, who want to read, know, feel, imagine as much as possible. And what libraries! Also they grow in community, thrive on, and in, relatively unstructured time, and are inspired by piercing knowledge. So, for many decades, where else?" said Graham. "There are, of course, many intangibles that go into this mystery — which we found hiding in plain sight — but as our list of poets unfolded, it became clear a major wellspring of this essential art form, in America, was somehow right here, at Harvard."

Why did literary students flock to Harvard? "Mallory aimed at Everest because it was there; in the same way, Harvard was here," explained Helen Vendler, the Arthur Kingsley Porter University Professor, and a well-known writer on poetry.

A native Bostonian, Vendler remembers making the short leap to Harvard as early as age 15 for lectures and concerts. "I saw everybody: Eliot, Cummings, Frost, Randall Jarrell. ... Noticing so many people at poetry readings and lectures, I thought, 'These must be the people I belong with,'" she recalled.

Harvard wasn't just hosting the brightest visiting lecturers and readers, but in the early 20th century, budding writers such as Ogden Nash '24, Stanley Kunitz '26, Theodore Roethke, Robert Fitzgerald '33, Delmore Schwartz, William Burroughs '36, and Howard Nemerov '41, passed through the University before embarking on their own successful writing careers.

In 1944, a young Robert Creeley and cohorts were ar-

rested for carting away one of Lowell House's front doors. Creeley, whose grades had dipped below standards, was advised not to return. But the poet did go on to write more than 60 books.

"Harvard had the best library in the region, and that draws literary people very strongly," said Vendler. "It also had the Woodberry Poetry Room, which was open to the public, and people could come and listen to all these terrific readings housed there. People are attracted to places that are centers for the arts in general. There's always been wonderful music at Harvard, wonderful museums. I still find it an immensely congenial environment because there's a fundamental respect for the arts here."

The grounds for a new wave of American poetry began brewing at Harvard in the mid-20th century. It was Ashbery '49 who influenced his classmate, Worcester-born musician Frank O'Hara, to explore poetry; both were soon publishing in the Harvard Advocate. Together Ashbery, O'Hara, and Kenneth Koch '48 would become central figures in the New York school of poetry, an avant-garde movement that rebelled against the confessionalist style of poets, such as Lowell and Sylvia Plath.

A POEM FOR THE MAKERS

Now in the midst of National Poetry Month, Graham, armed with her master list of poets and a cadre of dedicated students, is leading a celebration of Harvard's lyrical nursery by presenting a communal recitation of poetry titled "Over the Centuries: Poetry at Harvard (A Love Story)" during Arts First weekend. The April 29 event will feature a medley that interweaves historic Woodberry Room recordings with dramatic student recitations of important Harvard voices.

The event was triggered by a suggestion from Diana Sorensen, professor of Romance languages and literatures, who wondered if Graham could envisage a performance to honor the University's 375th anniversary. Graham was encouraged by Office for the Arts Director Jack Megan to stage something magical, akin to her ethereal tribute to Ashbery in 2009, when he received the Har-

vard Arts Medal. Graham's students appeared on stage swathed in spotlight, completely still, and recited from his oeuvre, including 1975's "Self-Portrait in a Convex Mirror."

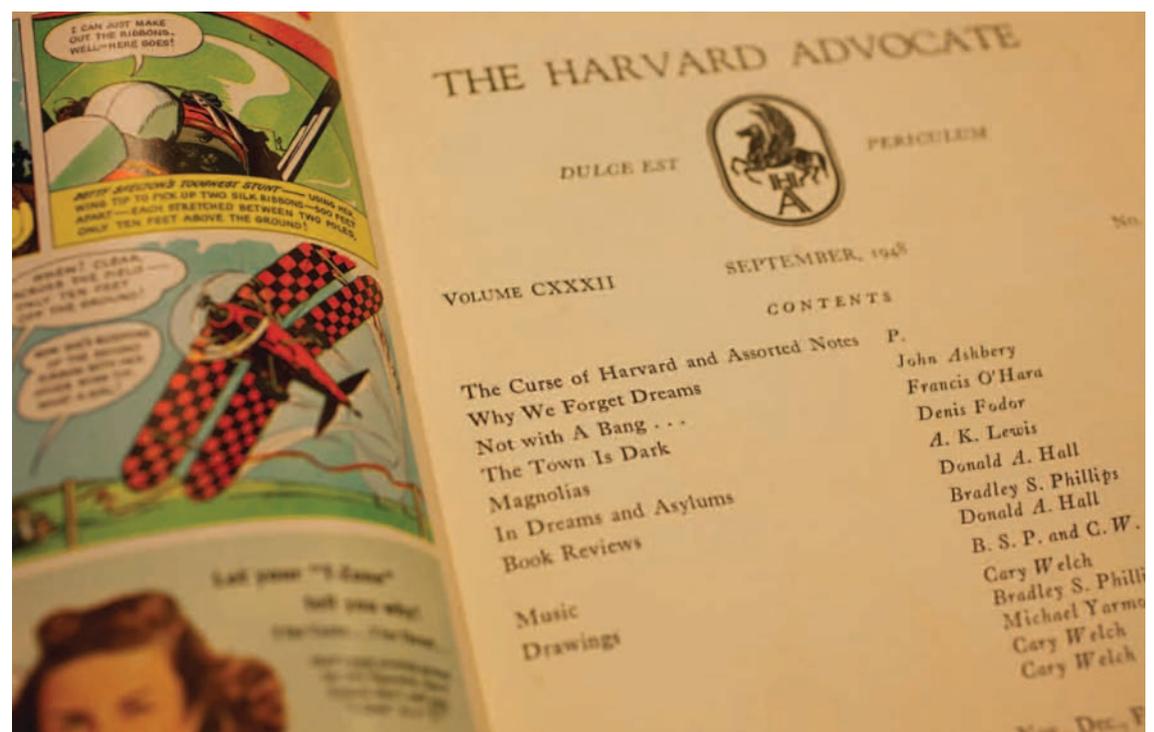
During the performance, Graham remembers looking over at Ashbery, who appeared to be in tears.

She asked Matt Aucoin '12, "a brilliant composer, conductor, and poet," said Graham, "if he could 'see' the whole of the performance. ... After all, he writes operas."

Once Aucoin was on board, he and Graham brought together 14 more poets, both undergraduate and graduate students, and gave them the master list of poets with explicit instructions: Come back with 10 selections apiece, by different poets. "This began as a deep-reading project," she pointed out.

"Once everyone had selections, which we winnowed, we had one initial unforgettable improv session, where Matt and all the others, many of whom are also musicians, called out lines of verse and stanzas rapid-fire across the room. Anthologies were rapidly sped from hand to hand, computers flew open searching for other lines," recalled Graham. "That session produced an initial 'score,' as we called it."

The students spent much of the semester meeting and working on what Graham calls "a poem made of poems." "We've tried to represent many voices, but the need to make a coherent work in its own right, not



a sampler, has dictated the process. The 15 young poets — some of the most vividly talented students we have here today — were selected by virtue of their own ‘voices,’” she said.

“It’s like a small orchestra: You want many kinds of timbre and pitch. Matt being a composer and a conductor was essential to keeping the work balanced. But what amazed us all was how much the inner lives of the whole group came into manifestation in the piece. It is completely collaborative work. These young poets are not only talented, they have critical minds of such power it’s marvelous to watch them come together in this convocation.”

The performance seeks to discover and reveal the spirit Harvard has fostered, said Graham. “What is the intangible link over the centuries of voice to voice? Is there something that binds these people whose souls are so open to that knowledge which is poetry? Listening to them listen to each other, transmit to each other, and all the way to us now — where a new generation of very gifted and fierce young poets is at work making its own poems — listening to it speak forth to its forbears ... well, it’s very moving. It’s a bit like placing your hands around a flame to ensure it be passed on,” she said.

“And, too, we thought of Orpheus, of going to the underworld and bringing up the great dead into the hearts and throats of the living. Wallace Stevens is dead, but his poems are not only alive but completely born anew in the voice of a young man or woman who is writing poems, who wants to be Wallace Stevens, or the new version in a postmodern era. So a poem doesn’t die. Its maker might, but the spirit that animated its maker lives. It’s a great mystery, and the foundational belief of a place such as this — as of course, such intimate transmission is true throughout this University, in every field.”

DIGITIZING POETRY

Over months, Graham met with Christina Davis, curator of the Woodberry Poetry Room since 2008, to sift through the room’s archives of recordings and readings to be featured in the upcoming event.

Davis assumed the task of digitizing the archive from her predecessor, Don Share, who “had the foresight to realize that digital preservation was the next step for



Matt Aucoin '12 (left) looks over verses with Jorie Graham in a practice for the April 29 event. Below, Graham in her Barker Center office: “Harvard, sometimes anxious about its role as a leader in American art, truly got it right when it came to poetry.”

the audio archive to take,” she said.

The archive begins with a pivotal 1931 recording of Eliot made by Harvard Professor Frederick C. Packard for the Poetry Room. Eliot was that year’s Charles Eliot Norton lecturer in the English Department. “Eliot’s invitation to Harvard was a significant gesture, to my mind,” said Davis. “It suggests that Harvard was officially acknowledging that contemporary (in this case, modernist) poetry was just as significant as poetry of the past.”

Along with the digitization effort, Davis has overseen creation of the Woodberry’s first full-scale website, which launched in October, featuring some of its treasured audio, now available for anyone to stream: hcl.harvard.edu/poetryroom/listeningbooth.

She also founded a bevy of innovative initiatives and programs such as the Oral History Initiative, “which collects stories about famous poets from New England by bringing together friends, colleagues, and students of pivotal poets from this region,” she said.

“It’s really about preserving communities — distinct communities that congregate around poets — and trying to honor and revive the multiple dimensions of a

specific human being’s personality. The Oral History Initiative follows in the convivial and chatty footsteps of Harvard alum Frank O’Hara and his notion that each of us is given to live ‘as variously as possible.’”

March’s oral history focus was on Bishop, and offered recollections by her friends and students Lloyd Schwartz, Frank Bidart, Megan Marshall, Gail Mazur, and Rosanna Warren. The event also included a staged reading of Joelle Biele’s one-act play about Bishop, “These Fine Mornings.”

“I’ve really sought to establish a wide range of programs, as playful as they are intellectual, that will have affinities to very different demographics,” Davis said. “Poetry can sometimes be pigeonholed: It’s very important to revive the other dimensions of its wisdom.”

The Woodberry hosts established contemporary poets, introduces new and foreign-born poets for readings, and lures back alumni, such as poet Kevin Young ’92, who studied as an undergraduate with former faculty members Lucie Brock-Broido and Nobel Prize-winner Seamus Heaney, and Dorothea Lasky, who earned a degree from the Harvard Graduate School of Education in 2006. The Woodberry’s programs are often supplemented by Harvard’s own poetic faculty — from Vendler, who in February led a presentation on Stevens, to poet, critic, and English Professor Stephen Burt.

“There’s a great convergence here,” Davis said. “Poetry is such a force for synthesis; it pleases me that the Poetry Room’s programs have honored the genre’s capacity to congregate radically different ideas, personalities, impulses, modes of inquiry.”

‘POETRY IS THRIVING’

Poetry remains a force at the University. The Harvard Advocate’s editorial board still debates what to include in the next issue, and has since the Advocate’s founding in 1866. Newer campus publications like Wick, based out of the Harvard Divinity School, the Gamut, and Tuesday Magazine have sprung up too. The esteemed Harvard Review continues to publish the best in contemporary writing, with the poet Major Jackson serving as poetry editor.

“Poetry is thriving at Harvard,” said Davis. “I’m struck by the immense diversity of the kinds of poetry that’s being created here. There is no single aesthetic that dominates; and that’s a very rare plurality.”

Online ►► [View multimedia presentation, hvd.gs/107387](http://View%20multimedia%20presentation,%20hvd.gs/107387)

Photos by Stephanie Mitchell | Harvard Staff Photographer



Greenblatt wins Pulitzer Prize

Professor awarded the prize in general nonfiction for “The Swerve: How the World Became Modern.”

By Peter Reuell | Harvard Staff Writer

Last year, Stephen Greenblatt, the John Cogan University Professor of the Humanities, took home a National Book Award for nonfiction for “The Swerve: How the World Became Modern.” April 16 he was recognized with another prestigious literary prize.

Greenblatt’s book, which describes how an ancient Roman philosophical epic helped pave the way for modern thought, was awarded the 2012 Pulitzer Prize for general nonfiction.

In its citation, the Pulitzer board described “The Swerve” as “a provoca-

shaped the thought of Galileo and Freud, Darwin and Einstein; and had a revolutionary influence on writers such as Montaigne and Shakespeare and even Thomas Jefferson.

Greenblatt’s book argues that the influence of Lucretius’ work washed over modern thought like a tidal wave, anticipating not only social thought, but whole branches of modern science.

“It argues that the universe consists of atoms, void, and nothing else,” Greenblatt explained earlier this year at the third in a series of book talks given by Harvard faculty and alumni as part of Wintersession programming. “The atoms are eternal and always moving. Everything comes into existence simply because of the random movement of atoms, which, given enough time, will form and reform, constantly experimenting with different configurations of matter from which will eventually emerge everything we know, and into which everything we know will collapse.”

Other parts of the poem presage Darwin’s theory of evolution, and suggest that humanity is not at the center of the universe, physically or spiritually.

Lucretius argued that “the universe wasn’t created for human beings,” said Greenblatt. “Humans are not unique. The Earth is not the center of the universe. There are an infinite number of worlds. The soul is a material thing, just like the body. Therefore, there’s no afterlife, and no judgment, rewards, or punishments. The moral order that we have exists simply because we need to organize societies as cooperative beings. And the highest goal in life would have to be not pain or piety but pleasure, which all creatures seek.”

Established in the will of newspaper publisher Joseph Pulitzer in 1904, the Pulitzer Prize is among the most prestigious honors in U.S. journalism and literature.



tive book arguing that an obscure work of philosophy, discovered nearly 600 years ago, changed the course of history by anticipating the science and sensibilities of today.”

The book tells the story of Lucretius’ “On the Nature of Things,” which 2,000 years ago posited a number of revolutionary ideas — that the universe functioned without the aid of gods, that religious fear was damaging to human life, and that matter was made up of very small particles in eternal motion, colliding and swerving in new directions.

Once thought lost, the poem was re-discovered on a library shelf in the winter of 1417 by a Poggio Bracciolini. The copying and translation of the book fueled the Renaissance, inspiring artists such as Botticelli and thinkers such as Giordano Bruno;

File photo by Stephanie Mitchell | Harvard Staff Photographer



Treasures hiding in

A program at Widener Library rescues vulnerable holdings from its 65 miles of shelves by linking alert students with Harvard authorities on conservation and digitization.

By Corydon Ireland | Harvard Staff Writer

A few years ago, a student browsing the stacks in Harvard’s Harry Elkins Widener Memorial Library opened an old book. Pasted in the front was a letter from author and philosopher Henry David Thoreau, an 1837 graduate of the College who is today an icon of civil disobedience.

This civil and obedient student alerted library authorities, who withdrew the letter from circulation, copied and cataloged it, and secured it for posterity in a safer place.

That letter is among 11,000 fragile or rare items rescued since 2008 from the stacks at Widener by students, scholars, and library staff who have a keen sense of what needs to be protected and conserved. Such items end up on what library insiders call “The Shelf,” a book-lined basement corridor in Widener overseen by Preservation and Digital Imaging Services. Think of it as triage, experts there say. Rescued items are assessed, repaired, digitized, and — most often — removed from general circulation. (Support for this work comes from the Daniel L. and Alisa R. Doctoroff Library Fund and from the Betty and Barrington Moore Jr. Fund for the

Photos by Kris Snibbe | Harvard Staff Photographer



plain sight

Harvard College Library.)

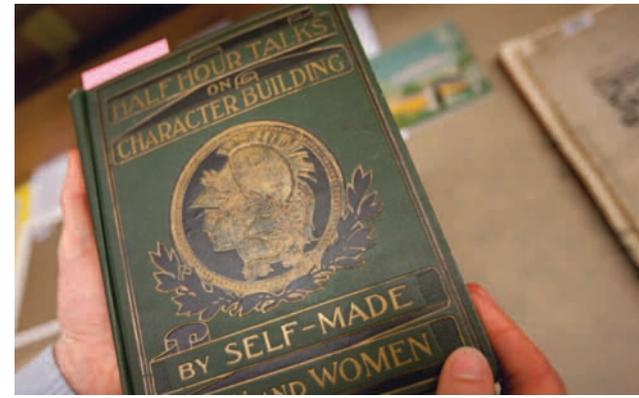
The origins of this rescue effort go back to the days of microfilm, when a “brittled books” program flagged fragile volumes. They were copied to film, and the originals were placed in collections where physical access is limited. Since 2008, a new digitization-conservation collaboration at Widener reviews vulnerable materials from the stacks, digitizes them, and updates catalog entries. (Harvard is believed to employ the only full-time preservation review librarian in the country.) In the end, access is improved for scholars worldwide.

“Objects are being moved to wherever is best for them,” said Franziska Frey, the Malloy-Rabinowitz Preservation Librarian and head of Preservation and Digital Imaging Services. “But they can still be on your desktop,” added Maggie Hale, librarian for collections digitization.

The Thoreau letter points to a surprising fact. Many items in general circulation at Widener would anywhere else only be found in special collections. Vulnerable items still in the stacks come to light because of alert library users. “They’re targeting the items we most want to find,” said Todd Bachmann, associate head of imaging services at Widener.

His boss, Bill Comstock, calls it “deputizing” the students, scholars, and staff who comb through holdings. (If you find an item in the stacks that seems rare or vulnerable, take it to the circulation desk. Attendants there get regular conservation training.)

Rare items linger in the stacks, in part, from the sheer size and complexity of Harvard’s collections. The University has more than 90 libraries across the globe. They hold 17 million



items in a system that is the oldest in the United States and the largest in the academic world. Widener, its flagship operation, contains 4.5 million books and other cataloged items on 65 miles of shelves. Widener is six stories high and has four stories of stacks underground.

Add to size the complexities that age brings to a library system. Harvard’s first books date to 1638. By the time of the American Revolution Harvard still had only 1,000 volumes, but by the eve of the Civil War it had 65,000. Some of the latter, it seems, are still in general circulation, along with many of the 164,000 items the library had cataloged by 1877.

Then there is the fact that Harvard’s collection includes more than books. John Langdon Sibley, head librarian at Harvard from 1856 to 1877, called himself “a sturdy beggar” of library items. During his tenure, donated volumes arrived by the box and barrel. But the prescient Sibley also saw the value of pamphlets and other ephemera. As early as 1853, while still an assistant librarian, he had collected 30,000 or more — many of them rummaged from old trucks, bought at auction, or rescued from pulp-mill operations. It is these pamphlets and other nontraditional items that often show up on “The Shelf.”

Items recently saved from the open stacks include a collection of cartoonlike drawings done by Harvard undergraduates in 1850. (“I’m not sure they’re still funny,” said Bachmann.) There is a complete set of a royalist French journal in print from 1790 to 1792 — one of just a few in the United States. Add to that a bound copy of what look like old baseball cards, a book salesman’s dummy copy of “Half Hour Sundays with Jesus.” There is a book of horrific battlefield images from World War I, a rare vanity press album showing Henry Ford on vacation with other captains of industry, and an 1893 pamphlet from the other side of the tracks: In a few cheap pages, Isaac Jenkins tells his story of being lynched and left to die.

Not many things recovered from the stacks at Widener have the stature of a letter from Thoreau — “marquee items,” Comstock called them. But all of them echo Sibley’s 1846 diary entry on ephemera: What is “not very valuable now,” he wrote, “will become valuable here after.”



Todd Bachmann (above), associate head of imaging services at Widener Library, looks over items from “The Shelf,” a collection of rare or vulnerable items recovered from the general-circulation stacks. One (above right) is a bound copy of 19th-century “book dummies” used by salesmen. Most such items are digitized at Widener (above left) and not returned to the stacks.

Policing for, and with, the community

The idea that law enforcement should work with citizens to help prevent, reduce, and solve crimes took flight through an unusual collaboration of academics and police leaders at Harvard Kennedy School.

By Katie Koch | Harvard Staff Writer

As Harvard celebrates its 375th anniversary, the Gazette is examining key moments and developments over the University's broad and compelling history.

It wasn't easy being a police chief in the 1980s. Gang violence and drug use haunted American cities. Trust between officers and the public was eroding, a trend that would culminate with the Los Angeles riots in 1992. Meanwhile, research was showing that traditional police tactics — rapid response to crime, detective work — weren't making communities safer.

At the same time, two important ideas, broken windows theory and community policing, were taking shape at Harvard and would transform the public debate about law enforcement's role in society.

Their genesis could hardly be more different. The former theory rested on two men's work; the latter was a result of years of roundtable discussions at Harvard Kennedy School (HKS). But both would help to fundamentally change the philosophy of police work, emphasizing that the safety and needs of the community were just as important as those of the individual.

In March 1982, James Q. Wilson, then Henry Lee Shattuck Professor of Government, and George Kelling, then a fellow at HKS, published a groundbreaking article in *The Atlantic Monthly* called "Broken Windows."

Their hypothesis was simple, but it articulated a philosophy of law enforcement that had yet to be named: Disorder in a community, if left unattended, would likely lead to more disorder. They tied up the idea with a neat metaphor: "One unrepaired broken window is a signal that no one cares, and so breaking more windows costs nothing," they wrote.

They encouraged American police departments, which had long been focused on solving more serious crimes after they occurred, to devote attention to smaller infractions, such as public drunkenness or turnstile jumping in the subways — victimless crimes that nonetheless contribute to an aura of lawlessness and can make a community feel unsafe.

"We must return to our long-abandoned view that the police ought to protect communities as well as individuals," wrote Wilson, who died March 2 at 80, and Kelling.

The research remains mixed on whether restoring order is directly linked to reducing crime, but the article's impact was explosive. It did not mention a phrase that would play an even greater role in redefining American law enforcement: community policing.

While the idea of community-oriented police work had been circulating in academic circles, it took the work of an off-the-record roundtable — HKS's Executive Session on Policing — to bring police leaders and policy researchers together on the topic. (William Bratton, the former New York and Boston police commissioner, once called the HKS executive sessions the "birthplace" of community policing.)

"There are lots of issues where practitioners have in their gut the right answers," said Francis X. Hartmann, who developed and led the executive session with Mark Moore, Hauser Professor of Nonprofit Organizations at HKS and the Herbert A. Simon Professor in Education, Management, and Organizational Behavior at the Harvard Graduate School of Education. "We tried to help them move forward."

The executive session was more than just a one-time meeting, but a unique model the Kennedy School has been developing for years. The School brings together roughly 30 leaders on an issue, carefully selected from both the field and the academy. The session on policing — still considered HKS's most successful — included the U.S. attorney general, the head of Scotland Yard, and police chiefs and mayors of several cities. It convened from 1985 to 1991.

Twice a year, the officials would meet for two-day, off-the-record meetings to brainstorm ideas. From their work, they published "Perspectives on Policing," a series of 17 papers that outlined a new way of thinking about police work.

The papers' impact on law enforcement was almost immediate, said Hartmann, a senior research fellow of the Program in Criminal Justice Policy and Management and an adjunct lecturer in public policy at HKS. Follow-up research in the early '90s found that the papers were required reading for many districts' promotional exams, and that search committees for police chiefs were increasingly asking candidates about their plans for community policing initiatives.

In 1992, a year after the session ended, Bill

Clinton ran for president on a platform that included funding for community policing. (He later pushed Congress to create the Community-Oriented Policing Services unit in the Department of Justice, which still operates.)

"It was the first time that any policing strategy had been the centerpiece of a successful presidential campaign," said Christopher Stone, Daniel and Florence Guggenheim Professor of the Practice of Criminal Justice and director of the Hauser Center for Nonprofit Organizations.

Where broken windows policing emphasized the need to promote community order, community policing stressed the need to develop trust with the community, from neighborhood groups to nonprofits to other government agencies.

"In the popular consciousness, the two [ideas] were conflated, because they did share an ambition to take seriously what it is that people in a community were most concerned about," Stone said.

Broken windows policing was meant to be more of a police tactic than a fundamental philosophy, said Kelling.

"You could practice it outside of community policing, but you did so at great risk," Kelling said. "You needed the relationships at street level."

The law enforcement landscape has changed in the years since the first executive session on policing, said Christine Cole, executive director of the Program in Criminal Justice Policy and Management.

With that in mind, the program has begun a new series of executive sessions on policing, which are funded through 2014.

"We've had a maturing, though not to its ultimate fruition, in the ideas and practices of community policing," Cole said. There was a general consensus, she added, "that we hadn't yet finished the work — that it required another look."



For more about the 375th anniversary, visit 375.harvard.edu or scan QR code.



Harvard is celebrating more than one anniversary this year. In honor of its 75th, the Harvard Kennedy School (HKS) is looking back at its own history, and ahead to its future.

In 1936, Harvard alumnus Lucius Littauer's generous \$2 million gift — which was the largest individual donation in the University's history — helped to establish the Graduate School of Public Administration, which awarded its first 18 degrees in 1941. (The school was renamed in 1966 in honor of the slain alumnus and President John F. Kennedy.)

The goal? To build a professional governing class. Littauer envisioned the new school dedicating itself to "the development of training in government as a profession, and not simply to education in government as a branch of learning."

As government grew larger and more complex, so did the Kennedy School and its offerings. In 1969, HKS introduced its Master in Public Policy program, which brought an even more rigorous approach to public problems by incorporating economics, statistical analysis, and other social sciences into students' training.

The School, which now boasts nearly 48,000 alumni, remains on the cutting edge of public policy education and research, said Dean David T. Ellwood.

"Human beings by their nature believe they live in a critical moment in history, but I believe we really do live in such a moment — one of enormous challenge that demands exceptional leadership," Ellwood said. "We are excited by the opportunity to be at the center of the new ideas and initiatives that will be needed to face these challenges."

Visit <http://special.hks.harvard.edu/75/> for more history, events, and videos highlighting HKS's 75th anniversary.



In the spirit of the law

A new complex at Harvard Law School is designed to pull its offshoots together, while promoting collaboration and interaction.

By Colleen Walsh | Harvard Staff Writer

On their campus of old, Harvard Law School (HLS) students scrounged for meeting space, searching for quiet corners or tucked away nooks, occasionally sacrificing their bodies for the few coveted spaces available for group discussions.

“People would throw themselves across the couches in Pound Hall to reserve them,” recalled third-year law student Ellen Wheeler. “Before, if you could find space, it was like the Holy Grail.”

Some determined students braved the din of Harkness Commons and its busy lunchtime crowd, but the bustling dining hall didn’t lend itself to discussions about complicated cases or legal statutes. Others students settled for seats on the floor of a building’s hallway; some simply met off campus.

Now, they don’t have to.

Last fall the School opened its newest building, 250,000 square feet aimed at bringing faculty and students closer. Its design, developed in close collaboration with HLS community residents and neighbors and realized by the architectural firm Robert A.M. Stern and Associates, grew out of a strategic plan crafted in 2000, with the primary goal of improving the overall student experience.

“There was a real sense that the student environment could be improved,” said Story Professor of Law Daniel Meltzer, faculty chair of the 2000 planning committee. In the past, he said, some student-run journals were housed in converted basement closets, and the School’s student organizations and its clinical programs were scattered among HLS buildings. The campus was also missing an expansive space in which students could “hang out.”

“The campus lacked a physical nucleus,” said Meltzer, “where students would run into each other, study together, and have fun together.”

The new Wasserstein Hall, Caspersen Student Center, and Clinical Wing building includes new classrooms and learning spaces of varying sizes equipped with the latest technology, meeting spaces, a sizable lounge, and offices for the School’s student-led organizations, journals, and clinical programs. There’s even a pub. The project had a sustainable mandate, and the complex recently received LEED Gold Certification from the U.S. Green Building Council.

“The way the building is designed has made running into friends and bumping into people in organizations that you might want to collaborate with much more frequent,” said Abram Orlansky, a third-year student and a member of several student organizations.

Last fall, Harvard Law School opened its newest building, 250,000 square feet aimed at bringing faculty and students closer. The new Wasserstein Hall, Caspersen Student Center, and Clinical Wing building includes new classrooms and learning spaces of varying sizes equipped with the latest technology, meeting spaces, a sizable lounge, and offices for the School’s student-led organizations, journals, and clinical programs.

The effect of the new setup was evident on a warm spring afternoon that drew crowds of students to a courtyard on the building’s second floor, where tables were filled with study groups reviewing cases, or students were grabbing an outdoor lunch.

The garden space is part of the building’s Milstein Conference Center, funded by HLS alumni Howard P. Milstein and his wife Abby, which includes an expansive, adjacent conference room.

“The new center will facilitate gatherings and become a true focal point for the Harvard Law School community and the broader Harvard community, bringing together students, faculty and guests in an inspiring and beautiful space,” said Milstein.

Downstairs, others relaxed in the student center’s vaulted Robert B. and Candice J. Haas Lounge, complete with comfortable chairs, couches, and two fireplaces, or next door in the building’s pub painted from floor to ceiling in a deep red hue and covered with pictures of famous HLS alumni.

The complex’s student center unites the School’s 84 student-run organizations and 16 of its 17 student-operated law journals under one roof, affording them airy, open offices and the chance to interact in common spaces.

“As opposed to just trying to send emails” to connect with people, said Wheeler, co-editor in chief of the Harvard Negotiation Law Review, “if I come here during the week, I know everyone will be here.”

The same is true for the Clinical Wing, which houses most of the School’s extensive clinical programs.

“It integrates the clinics more into the daily operation of the School,” HLS Dean of Students Ellen Cosgrove said of the new wing. “Having them in the same building as many of the classrooms allows for interaction between the clinical and the teaching faculty, as well as interaction between students.”

“The place is just hopping,” said Meltzer. “I have had any number of students say to me, ‘Where was everybody before this?’”

The new complex also addresses a change in curriculum. In the same 2000 strategic plan, administrators agreed to reduce the first-year sections of 140 students each to 80 students. A curricular reform in 2005, led by Professor Martha Minow, now HLS dean, introduced a number of courses, electives, and workshops designed for smaller classes.

The Wasserstein Hall classrooms resemble those of Harvard Business School, with a horseshoe shape with the teacher at the front, but some have an added feature. Two classrooms are equipped with swiveling chairs that allow students to face each other for breakout discussions in class.

The move toward more interaction was done as with an eye to promoting team learning, something that will better prepare graduates for the changing nature of the profession, where team players rank high on the wish list of hiring firms. Practicing lawyers regularly complain that the notion of working in teams isn’t emphasized enough in current legal pedagogy, said Meltzer.

“They want employees who can come to them knowing how to work with someone else to improve upon each other’s ideas, how to disagree, and how to generate a group product that is better than anything that could be produced individually, and we think the new complex will encourage that.”

Photo by Jon Chase | Harvard Staff Photographer

STUDENT VOICE

The story of the girl with pink sneakers

A budding reporter learns to combine her appreciation of science with the joys of storytelling.

By Alyssa A. Botelho '13 | Molecular and Cellular Biology, History of Science

I did not expect to be overwhelmed in a van's makeshift waiting room. I was on a reporting assignment for the Harvard Crimson involving the Family Van, a Boston mobile health clinic that provides free health screenings in the city's rougher neighborhoods.

Among the bustle of visitors — who talked with me about everything from insurance to the Kennedys to tattoos — was a young woman about my age, sporting hot-pink sneakers and hair dyed sun colors. She stepped onboard only briefly, hoisting her baby stroller and calling for the HIV-testing counselor “to pick up my letter.” I was overcome as I watched her vivacious smile: The Family Van only calls home for negative test results. How could I capture the challenges that she would face when she stepped off? How could I tell her story?

Bridging the divide between medicine and its politics is the voice of the journalist. As a student of molecular biology and the history of science, this divide fascinates me. Half of my time in college is dedicated to biochemical research, and the other half to understanding the communication between scientists and the public. As a researcher, I work to emulate my lab-mates, the scientists who tirelessly question their results and the experimental procedures they use to obtain them. As a history student, I am challenged to take scientific facts that seem flat and give them depth. Indeed, straightforward scientific “facts” begin to look more complicated once historians trace them to their discoverers, who were bound to eras and geographies past.

Journalists also trace facts to their sources — but in our era and across our geography. In her book trailer for “The Immortal Life of Henrietta Lacks,” Rebecca Skloot reflects on her decade-long journey threading the narrative of the Lacks family with long-forgotten Johns Hopkins medical records. On the process, she remarks, “Good science is all about following the data as it shows up, and letting yourself be proven wrong, and letting everything change while you're working on it — and I think writing is the same way.”

I discovered this exhilarating writing process by accident. In my nostalgia for earlier days as a ballet dancer, I decided to write for the Crimson about an art form that I hold dear. After a year of directing arts reporting with my fellow editors on the Crimson Arts Board — a group of vibrant, colorful students who laugh easily, learn in earnest, and always put the story first — I fell in love with the culture of the newsroom. This year, two fellow juniors and I have teamed up to develop the Crimson's health and

science coverage in a biweekly section called “The Cutting Edge.”

The Crimson has been my second home since freshman year, but it was not until I worked at the Nieman Foundation last summer that I became hooked on health and science journalism. Charged with writing profiles of the Nieman's past global health fellows, I heard the stories of 10 journalists reporting from Hanoi to Harare (and quickly realized that interviewing journalists was an interesting exercise). Hopewell Chin'ono and Ran An reflected on the dangers of reporting on health in the totalitarian

phere,” I began to understand how I could capture the life of the smiling, pink-sneakered girl who would learn of her HIV diagnosis on the Family Van. In a February post, Paulson writes, “If we aren't careful in how we ‘frame’ this story, we're at risk of turning this into a story ... about us — rather than about how best to help those most in need.”

Like medicine and science, journalism's first obligation is to seek truth, and its first loyalty is to its citizens. In this light, I am drawn to health and science journalism for the opportunity to piece together each voice in the pursuit of health, from the labora-



regimes of Robert Mugabe and the Chinese Communist Party. Kalpana Jain recounted her struggle to report on AIDS in India during a time when the disease was still condemned as Western propaganda. And Harro Albrecht and Christine Gorman, who both investigated health in Malawi, taught me that stories about disease — though universal — are told best in local contexts. In my Boston locale, I found these kinds of stories in the waiting room of a bus.

After coming across the writing of Tom Paulson, host of the NPR global health blog “Humanos-

tory to the street. It is a challenge — but it is also a privilege to chase these stories.

Alyssa A. Botelho plans to intern this summer as a health reporter at The Washington Post.

If you're an undergraduate or graduate student and have an essay to share about life at Harvard, please email your ideas to Jim Concannon, the Gazette's news editor, at Jim_Concannon@harvard.edu.

Harvard's long-ago student risings

A century of occasional unrest at American colleges reflected a time of unbridled liberty, quick tempers, and questionable self-discipline.

By Corydon Ireland | Harvard Staff Writer

On Nov. 1, 1818, in quiet Harvard Yard, undergraduates gathered for Sunday dinner at University Hall. As usual, each of the four classes assembled in its own dining room on the first floor. It was a peaceful collegiate scene, typical of Harvard in that period.

Then all hell broke loose. A major food fight set off a cascade of disturbances, and within a week the entire sophomore class was expelled.

That was the Harvard of that period too: a font of periodic student unrest. There were “rebellions” at the College in 1766, 1768, 1780, 1805, 1807, 1818, 1823, and 1834, with many smaller disturbances in between. But Harvard hardly had a monopoly on such strife. From 1760 to 1860, wrote historian David F. Allmendinger Jr., American colleges as a whole experienced “a rising curve of collective student disorder.”

Harvard's era of dissent began with the “Great Butter Rebellion” of 1766. It was the first known student protest on an American campus and for a time led to half the student body being suspended.

The Rebellion of 1818 began, you might say, over interior design. University Hall was only three years old, but despite its handsome Chelmsford granite and its Charles Bulfinch lines, the new hall wasn't a good model for undergraduate dining. The rooms for each class were connected by large openings that made it easy for students eventually to throw food, furniture, and handy projectiles at rival classes. The adjoining chambers, wrote one contemporary, were like barrels of gunpowder stacked side by side.

On that Sunday night, there was no “government” — a word then used at the College to describe adult authority. Someone threw a slice of buttered bread, setting off a melee. The weapons of choice included “hot coffee, tea cups and saucers, plates, and finally billets of wood,” wrote Mary Prescott, who summarized witness accounts in a letter to her brother Charles, a Class of 1821 dropout.

Augustus Peirce, a 17-year-old junior, commemorated the food fight in “Rebelliad,” a mock-heroic poem that was popular underground reading at Harvard for decades:

*“And thus arose a fearful battle,
The coffee cups and saucers rattle;
The bread-bowls fly at woful rate,
And break many a learned pate.”*

Mary Prescott disapproved of the fray but admitted in her letter that it “began probably in jest.” But it was no jest to College authorities. Earlier that term the sophomore class had paid a heavy fine for break-

Drawing courtesy of Harvard Archives



ing most of the College's crockery in a similar fray. Now most of it was broken again. Two sophomores were suspended right away, and more were suspended the next day after a noisy confrontation with John Brazer, a strict and pious professor of Latin. The crowd, Prescott wrote, “hissed and insulted him.”

On Nov. 6, the situation turned worse.irate sophomores gathered under the “Rebellion Tree” near Hollis Hall to protest the suspensions. Members of the College administration swooped across the Yard to disperse the crowd. In the lead was John Snelling Popkin, a dry-witted professor of Greek known as “Old Pop.” A figure of fun among undergraduates, he was a punctilious, old-school grammarian who had the curious habit of ending his sentences with a whistle. The rebellious sophomores danced in a circle around Popkin, wrote Prescott, “mimicking and hollaing like so many wild Indians.”

The College suspended five more students that day, and “rusticated” three, expelling them temporarily. By then, the number of suspensions stood at 12. Among the first had been food fighter (and future physician) David Wood Gorham. He later wrote to Charles Prescott praising “our rebellious class,” and allowing himself “a little puff of vanity” for his role in the disorder.

After Popkin was mobbed at the Rebellion Tree, the entire sophomore class of 80 — including future literary light Ralph Waldo Emerson — declared the suspensions a form of tyranny and resigned from Harvard en masse. President John Thornton Kirk-

land set aside his usual leniency and called a meeting of the Harvard Corporation for Nov. 9. The corporation agreed to formally expel the sophomore class, and bring back only those students “who had taken little share in the resistance.”

The hundred-year era of collegiate mob action had many causes, scholars say. Between the American Revolution and the Civil War, students felt a growing disenchantment with college authority. These sons of patriots inherited a hunger for liberty, but lacked a national crisis that matched their energies. Until the Civil War, students had to be content with burlesques of rebellion.

By 1800, older students were entering college in larger numbers. A fifth of students enrolling at Harvard by then were adults, and they chafed at strict campus rules written in the 17th century. Most undergraduates were quite young — students could be admitted to Harvard at age 12 — and they brought to college with them what Allmendinger called “the eternal roughness of school-boys.” More trouble was inevitable when tender years were mixed with the era's untrammelled drinking, lax boarding arrangements, and proliferating social clubs.

By 1829, the man that students called “jolly old Kirkland” was replaced by Josiah Quincy III, a hardheaded judge and steely Federalist veteran of the U.S. House. His first challenge to discipline is now called the Great Rebellion of 1834. That May, a freshman challenged the authority of his 22-year-old Greek instructor, setting loose an anti-authoritarian tumult that widened to other classes.

Students torched a recitation room, assaulted two night watchmen, exploded a device in Holden Chapel, and hanged Quincy in effigy from the Rebellion Tree. Within two weeks, the student body was in open revolt. Order was finally restored three months later. By then, the entire sophomore class had been expelled, along with six freshmen, one junior, and seven seniors. Three students were slapped with criminal indictments.

During his presidency, Quincy doubled the endowment, introduced electives, and built up a faltering Law School. But increased personal discipline among students may have been his real legacy. When Quincy retired in 1845, a faculty member praised the aging autocrat for showing students that it was “necessary, as well as honorable, to obey.”

The 1818 food riot was captured in “Battle in Commons Hall,” an 1819 pen-and-ink drawing by Harvard theology student William Henry Furness. Its alternate title is “Rebelliad,” after the undergraduate poem about the incident.

FACULTY PROFILE

Echoes of the Titanic

On the centennial of the ship's sinking, Harvard historian Steven Biel has a new edition of his book, which traces the cultural arc of that myth-making disaster.

By Corydon Ireland | Harvard Staff Writer

As the world knows, the RMS Titanic — a sparkling, gigantic ship on its maiden voyage — sank a century ago this month.

And why does the world know? Because the doomed ocean liner set off waves of interest that to this day lap on the shores of culture.

Ask Harvard historian Steven Biel about those waves, starting with the 100 songs published within a year of the sinking, and the one-reel movie released a month after the ship went down. (The film was “Saved from the Titanic,” a product of the improbably named Éclair Film Co. of Fort Lee, N.J. It starred Dorothy Gibson, a Titanic survivor.) A second edition of Biel's study, “Down with the Old Canoe: A Cultural History of the Titanic Disaster” (W.W. Norton), just appeared. “This book,” he wrote in the new afterword, “traces the life of an event of mythic stature.”

The tragic events of the night of April 14-15, 1912, remain so durable a subject that in the new edition Biel repeats an old saying: “The three most written-about subjects of all time are Jesus, the Civil War, and the Titanic disaster.”

At the rudest cultural level, the Titanic gave the world a metaphor that is both ubiquitous and irritating: shuffling those deck chairs. The world's best-known maritime disaster, wrote Biel, “has become a facile, all-purpose reference point for negligence, incompetence, obliviousness, or futility.”

Equally a cliché is the idea of the Titanic disaster as a bright line between an age of innocence and an age of war, calamity, and collapsing values. However, the sinking ship — with its technical marvels and its class-layered cabins — did amplify “anxieties about modernity” that were already present, wrote Biel, who is executive director of Harvard's



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Mahindra Humanities Center.

In the years just before World War I, the United States was a seething cauldron of cultural issues that still simmer: race, gender, immigration, socialist unrest, technology, and the class divide. In this turbulent era of social tension, “the disaster produced a contest over meaning,” wrote Biel. “The symbolic Titanic plunged into some very rough seas.”

In 1912 those rough cultural seas included 64 lynchings, the most violent outward sign of American race conflict. It included the “woman question,” dramatized by a May 4 parade of suffragists in New York that drew 15,000 women. In the spring, members of the Industrial Workers of the World, the “Wobblies,” gathered in San Diego to protest local laws against free assembly. (Their sturdiest Titanic trope would soon compare capitalism to a sinking ship.) In Congress, lawmakers debated new laws designed to restrict immigration from Eastern Europe and the Mediterranean. In all, said Biel, the America of the Titanic moment was no Eden.

On the same day those thousands of suffragists gathered in New York, a funeral was held for John Jacob Astor IV, the richest man to die when the ship sank. He was part of the first myth of the Titanic disaster, what Biel called “first-cabin male heroism.”

This “Titanic gender myth” was predicated on a traditional opposition: Needy women were on one side; strong, chivalric men were on the other, and they needed each other to stay just that way.

The myth of the Titanic's savior-men also defined bravery as a white trait. In defiance of the facts, newspapers of the day printed stories of ethnic cowardice. According to these specious reports, a

black man from below decks is shot while stealing a lifejacket. Italians and Chinese men rush lifeboats, and are beaten back by white knights like Archibald Butt, a military aide to President William Howard Taft.

Of course, popular culture soon offered up counterpoint stories. One was a 50-verse “toast” — a lengthy oral poem — about “Shine,” a fictional black stoker on the Titanic. The Titanic's white captain ignores Shine's early warnings of peril. “Realism and common sense reside in the black laborer,” wrote Biel, “not in the white officer.” Shine is also unlike the white men lingering on Titanic's promenade deck. A man of action, he jumps in the sea and swims all the way home.

Protofeminists of the era got their own heroine, Denver socialite Margaret “Unsinkable Molly” Brown, whose story goes against the myth of all-male saviors aboard the Titanic. She helped evacuate the ship, boarded lifeboat No. 6 with a .45-caliber Colt strapped to her waist, took over an oar, and argued that the boat return to pick up survivors.

Biel's focus was on how Americans made sense of the Titanic, from the 1912 one-reeler to James Cameron's 1997 blockbuster film. In between, there were hundreds of folk songs, shelves of histories, thousands of amateur poems, one Nazi propaganda film, at least one erotic film treatment, generations of obsessive buffs, and Walter Lord's iconic 1955 film narrative, “A Night to Remember.”

“Titanic,” the movie, was just re-released in 3-D, and there is a television miniseries by the creator of “Downton Abbey.” Perhaps there will always be more. For one thing, said Biel, “There's a global history of the Titanic waiting to be written.”

STAFF PROFILE

At Herbaria, a new career blossoms

Museum exhibition designer Danielle Hanrahan always loved art and nature. A late-in-life career move to the Harvard Herbaria allowed her a chance to explore the latter.

By Katie Koch | Harvard Staff Writer



After 30 years in the art world, 22 of them at the Fogg Museum, Danielle Hanrahan resolved to try something new. “I decided to jump off the edge of the cliff and see where I was going to land,” she said.

Careful not to disturb her colleagues, Danielle Hanrahan leads a visitor through winding stacks of storage containers housing hundreds of thousands of plant specimens. As the newest curatorial assistant at the Harvard University Herbaria (HUH), she’s still a bit deferential to the staff’s old hands.

But Hanrahan isn’t a recent college graduate in her first job, or even a newcomer to Harvard. Rather, as she tells two co-workers in an apology for a reporter’s unplanned interruption, hers is a tale of starting over.

“I’m part of a story about old people making a comeback,” she says with a self-deprecating shrug.

Going from head of exhibition design and installation at the Harvard Art Museums to a curatorial assistant at an herbarium — from handling the works of major artists to carefully preserving and cataloging humble leaves and twigs — might seem an unusual move. But landing a job at the Herbaria allowed Hanrahan, a longtime lover of both art and science, to pursue the career path not taken.

After 30 years in the art world, 22 of them at the Fogg Museum, she resolved to try something new.

“I decided to jump off the edge of the cliff and see where I was going to land,” she said.

In 2008, the Fogg (which shared a home with the Busch-Reisinger Museum) closed in preparation for

a move to a new building, projected to open in the fall of 2014. The next year, Hanrahan was offered the option of working half-time or being laid off.

“It seemed like a really good transition point in my life,” she said. “Things were ending, and I wanted to go down that other road I didn’t go down as a youngster, to pursue something in the natural world.”

She left the museum in 2009 with a plan: to stay at Harvard, to find a job in natural history, and to work in a fun environment. She took classes on plant identification at the Arnold Arboretum (which houses one of the six herbaria that make up the HUH consortium) to familiarize herself with the plant world’s complex taxonomy.

“I sure wish I’d taken Latin in school,” she joked.

She’d long been involved with conservation projects as a volunteer, most recently by acting as a weekend ranger and tending to bluebird boxes at Appleton Farms, one of the oldest continually operating farms in the country. (Just like Harvard, it was established in 1636.)

Last July, she took a temporary job at the Herbaria, mounting new specimens, and was then brought on permanently. She is now working on a collaborative project with the University of California, Berkeley, building a database of California plants that will help scientists track the effects of climate change on different plants’ dispersal across the state.

The job offers constant learning opportunities, she said. The work combines history, geography, and botany, and requires an archivist’s attention to detail. With more than 5 million specimens in the HUH collections, some of them hundreds of years old, nothing can be mishandled or misplaced.

“My colleagues are very generous with sharing their vast knowledge about the plant world,” she said. “They’re supportive and kind. I think that’s really important in a work environment.”

She recognizes how rare her opportunity was. The recession, she said, exposed the difficulties of job seekers like herself: too young and energetic to truly retire, but often viewed by prospective employers as too old to start over in a new field.

“I feel lucky,” she said. “I really do think that a lot of it was being in the right place at the right time. But you have to put the energy out there for anything to come back.”

Hanrahan still makes time for art. She runs her own design and color consulting business, makes and sells bluebird nest boxes, and serves on the board of Mobius, a local, artist-run nonprofit that supports experimental work.

“I think it’s important to follow your passions,” she said. “They’ll lead you to where you need to be.”

Newsmakers

HOT JOBS

PLANT GROWTH FACILITIES MANAGER (ARNOLD ARBORETUM), REQ 26385, GRADE 57

University Administration, FT

SENIOR ACCOUNTANT, REQ 26383, GRADE 57

Harvard University Press, FT

DIRECTOR OF FINANCIAL OPERATIONS, REQ 26367, GRADE 59

University Administration, FT

ECOMMERCE TREASURY ANALYST, REQ 26300, GRADE 57

Financial Administration, FT

PROJECT LEAD/ANALYST, REQ 26191, GRADE 58

Alumni Affairs and Development, FT

BUSINESS SYSTEMS ASSOCIATE, REQ 29192, GRADE 57

Alumni Affairs and Development, FT

Online ► See complete opportunity listings at www.employment.harvard.edu or contact Employment Services at 617.495.2772.

HOW TO APPLY

To apply for an advertised position or for more information on these and other listings, please connect to our new system, ASPIRE, at www.employment.harvard.edu/. Through ASPIRE, you may complete a candidate profile and continue your career search with Harvard University. Harvard is strongly committed to its policy of equal opportunity and affirmative action.

JOB SEARCH INFO SESSIONS

Harvard University offers information sessions that are designed to enhance a job-seeker's search success. These sessions may cover topics ranging from preparing effective resumes and cover letters to targeting the right opportunities to successful interviewing techniques. Sessions are held monthly from 5:30 to 7 p.m. at the Harvard Events and Information Center in Holyoke Center, 1350 Massachusetts Ave., in Cambridge. More specific information is available online at employment.harvard.edu/careers/findingajob/.



Harvard Executive Vice President Katie Lapp (holding sign) invited Harvard staff to contribute to the Jimmy Fund and wear their Red Sox gear on April 8. Lapp said she was prepared to sweeten the deal. If the group raised \$5,000, Lapp would don a Red Sox cap for the photo. "Have I mentioned that I am from New York and a lifelong Yankees fan?" she added. They raised \$11,700.

HARVARD STAFFERS, FACULTY RAISE \$11,700

A **Harvard Community Gifts** fundraiser raised \$11,700 from more than 400 faculty and staff members who participated in "**Rally Against Cancer**" by donating to the Jimmy Fund and wearing Red Sox gear to work on April 13 to celebrate opening day at Fenway Park.

PBHA AUCTION SET FOR APRIL 24

The **ninth Annual SUP Auction**, sponsored by the **Phillips Brooks House Association (PBHA)**, will be held April 24, 5:30-8:30 p.m., in the Cambridge Queen's Head Pub. Auction proceeds go directly toward supporting PBHA's **Summer Urban Program (SUP)**, a network of 12 student-run summer camps that benefit more than 800 children in Boston and Cambridge. The event is a silent auction followed by a live auction, which usually earns \$50,000-\$70,000 and attracts approximately 300 Harvard

faculty, alumni, and affiliates.

Each year, SUP employs approximately 150 college students and 100 local high schoolers, an undertaking that requires significant time, planning, and resources that account for approximately 40 percent of PBHA's overall budget. The auction provides much-needed funding for SUP, and items range from quirky, one-of-a-kind experiences to all-inclusive vacation packages.

According to Daphne Griffin, chief of human services for the city of Boston and executive director of Boston Centers for Youth & Families, "The Summer Urban Program does an excellent job addressing two critical issues in Boston during the summer months: summer learning loss and the need for meaningful youth employment."



Photos by Kris Snibbe | Harvard Staff Photographer

For more information, visit <http://programs.pbha.org/sup/>.

AACR HONORS ALAN D'ANDREA

The **American Association for Cancer Research** (AACR) presented **Alan D. D'Andrea**, the Alvan T. and Viola D. Fuller American Cancer Society Professor of Radiation Oncology at the Dana-Farber Cancer Institute and Harvard Medical School, with the 52nd Annual AACR G.H.A. Clowes Memorial Award for his work in understanding cancer survival and progression, which has included milestones such as cloning a key protein involved in red blood cell production and discovering a family of proteins that help maintain DNA stability.

The award, presented to D'Andrea at the AACR's annual meeting in Chicago, recognizes a scientific odyssey that began with research into a rare pediatric cancer susceptibility syndrome — Fanconi anemia — and led to new insights into how cells repair their DNA and thereby ward off cancer.

To read the full release, visit <http://hvd.gs/107735>.

INSTITUTE RENAMED AFTER KELMAN

The Vienna-based Institute for Integrative Conflict Transformation and Peacebuilding was officially re-

named the **Herbert C. Kelman**

Institute for Interactive Conflict Transformation on Dec. 29, 2011. **Herbert C. Kelman** (left) is the Richard Clarke Cabot Professor of Social Ethics *Emeritus* and for a decade directed the Program for International Conflict Analysis and Resolution at Harvard's Weatherhead Center for International Affairs. Kelman was also

elected as the institute's honorary president.

The Kelman Institute is affiliated with the Center for Peace Research and Peace Education at the University of Klagenfurt, Austria. Its primary focus is on conflict transformation and peace building in international and intercommunal relations. Its work follows the tradition of interactive problem solving — an approach developed by Kelman and his associ-



ates, which is derived from the pioneering work of John Burton and is anchored in social-psychological principles, and which Kelman has applied most extensively to the Israeli-Palestinian conflict over the past four decades.

HARVARD COLLEGE STUDENT AMONG 10 AWARDED FOR LEADERSHIP, ACHIEVEMENT

Harvard College student **Annemarie Ryu** '13 was honored on April 4 as one of *Glamour* magazine's Top 10 College Women. A native of Rochester, Minn., Ryu is concentrating in social anthropology. The competition has recognized 10 students from across the country for the past 55 years for their campus leadership, scholastic achievement, community involvement, and unique, inspiring goals. The 10 winners are also profiled in an editorial feature in the May 2012 issue of *Glamour*, which hit newsstands nationally on April 10. Ryu has installed latrines and water-purification units in the Dominican Republic, created a text message appointment reminder system for pregnant women in India, and is starting a company that will sell south Indian jackfruit in the U.S. to benefit farmers in India.

— Compiled by Sarah Sweeney

Kelly Whelan '15 (left) and Hideko Tachibana '13 celebrate winning their doubles match in a tiebreaker as the Crimson defeated Cornell, 6-1, to take the match on April 6. For the most up-to-date information, go to www.gocrimson.com/sports/wten/index.

MEMORIAL SERVICES

Service set for L. Fred Jewett

A memorial service celebrating the life of L. Fred Jewett '57, M.B.A. '60, former dean of Harvard College and a longtime University administrator, will be held in the Memorial Church on April 20 at 3 p.m., with a reception immediately following at the Harvard College Admissions Visitor Center in Radcliffe Yard. All are welcome to attend.

To read the full obituary, visit <http://hvd.gs/97116>.



Yukiko Shimmi (far left photo) performs a Japanese tea ceremony at Harvard University. The ceremony was part of the course titled "Aesthetic and Interpretive Understanding 44, Arts of Asia." Each week the course focused on a different theme. Sean Kerr '14 (blue shirt), of the Harvard-Radcliffe Chado Society, participates in the Japanese tea ceremony.



ATHLETICS

Building endurance, step by step

To a community dedicated to running the Harvard Stadium steps, the real athletes are in the stands.

By Alvin Powell | Harvard Staff Writer

One morning last month, a solitary figure started up Harvard Stadium's rows of cold concrete. He avoided the easier, smaller steps, instead using long strides and an exaggerated arm swing to move up the wider seats. He turned to the stairs only for a relaxed walk back down, moved to the next section, and headed up again.

Since 1903, the fields at Harvard's iconic stadium have seen contests of all kinds: football, lacrosse, rugby, soc-

Photos by Rose Lincoln | Harvard Staff Photographer

cer, even ice hockey. But there's a dedicated contingent that routinely runs and walks the ziggurat-style rows at Harvard Stadium whose efforts show that there are athletes in the stands as well.

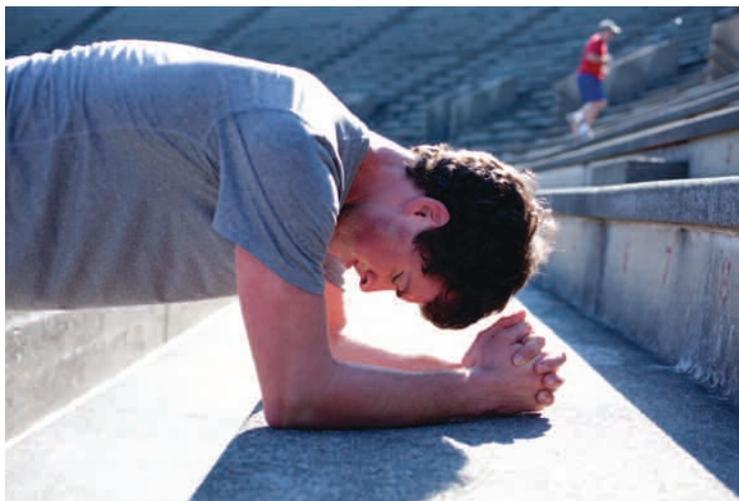
Stadium runners swear that the workout is one of the best around, the intensity of which almost guarantees achieving "spaghetti legs" in no time. It has been hailed in blog posts as "a challenging workout," "heartbreaking," and "a mutha." In August, the Boston Daily blog spoke for a community of stadium runners when it

named Harvard's "the best stadium steps you love to hate."

The practice took on the trappings of ritual in 1960, with Harvard's legendary crew coach, Harry Parker. Parker, fresh from the 1960 Olympic Team, coached freshman crew that year. For training, he took a page from the books of West Coast Olympians who used stadium running as part of their training.

In the years since, Parker has taken his teams to the stadium whatever the weather, shoveling snow for winter workouts. The height of the seats, Parker said, provides not just a strenuous workout, but is the perfect conditioning for the leg portion of the rowing motion.

Running stadium steps is done around the country, of course. But aficionados of Harvard Stadium insist the concrete edifice isn't just the nation's oldest. For this activity, they say, it's the best.



Calendar

HARVARD.EDU/EVENTS

HIGHLIGHTS FOR APRIL/MAY 2012

See complete Calendar online ► news.harvard.edu/gazette/section/calendar

su	m	tu	w	th	f	s
				19	20	21
22	23	24	25	26	27	28
29	30	1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19

The deadline for Calendar submissions is Wednesday by 5 p.m., unless otherwise noted. Calendar events are listed in full online. All events need to be submitted via the online form at news.harvard.edu/gazette/calendar-submission. Email calendar@harvard.edu with questions.

April 20. "Be a Botanist!" Cambridge Public Library, Collins Branch, 64 Aberdeen Ave., 10:30 a.m. Part of the John Harvard Book Celebration. Join an educator from the Harvard Museum of Natural History to read stories, handle specimens, learn about current research at Harvard on plants, and discuss ways to investigate the plants in your neighborhood. Free and open to the public. 617.495.4955, community@harvard.edu.

April 20-21. Harvard-Radcliffe Modern Dance Company: Reconfigured. Harvard Dance Center, 60 Garden St., Friday at 8 p.m. and Saturday at 3 and 8 p.m. Tickets are \$12 general; \$7 students. hmoderndance@gmail.com, boxoffice.harvard.edu, ofa.fas.harvard.edu/cal/details.php?ID=43228.

April 23. Radcliffe Institute Dean's Lecture on the History of Women at Harvard in Honor of Harvard's 375th Anniversary. "It's Complicated: 375 Years of Women at Harvard." Radcliffe Gymnasium, 10 Garden St., 4 p.m. Helen Horowitz, Smith College. Free. radcliffe.edu/events/calendar_2012horowitz.aspx.

April 24. The 2012 Ackerman Lecture on Medicine & Culture: "Who Is Responsible for the Culture of Medicine?" Radcliffe Gymnasium, 10 Garden St., Radcliffe Yard, 4 p.m. David S. Jones, A. Bernard Ackerman Professor of the

Culture of Medicine. Reception to follow the lecture. ackerman.harvard.edu/index.php.

April 26. Free Tour of the Exhibit "Ancient Egypt: Magic and the Afterlife." Semitic Museum, 6 Divinity Ave., 12:15 p.m. Free. Space is limited; please call or email to RSVP. 617.495.4631, semiticm@fas.harvard.edu, semiticmuseum.fas.harvard.edu.

April 26-28. VES Film/Video & Animation Screenings. Lecture Hall, Carpenter Center, 24 Quincy St., 7 p.m. ves.fas.harvard.edu.

April 26-29. Arts First. Various locations and times. See ofa.fas.harvard.edu/arts/cal.php.

April 27. Reception for VES Thesis Exhibition. Main Gallery + Sert Gallery, Carpenter Center, 24 Quincy St., 5:30 p.m. Exhibition on view April 27-May 24. <http://www.ves.fas.harvard.edu>.

May 2. Why Evolution Is True and Why Many People Still Don't Believe It. Harvard Museum of Natural History, 24 Oxford St., 6 p.m. Jerry Coyne, professor of ecology and evolution, University of Chicago, and author of "Why Evolution is True." Part of the Evolution Matters lecture series. Free and open to the public.

May 3. VES Open Studios. Carpenter Center, 24 Quincy St., 5-7 p.m. ves.fas.harvard.edu.

APRIL 26-28



Image: Keoni Correa

Photo by Paul Merideth



MAY 2



A look inside: Eliot House

Row, row, row your boat

Harvard President Charles Eliot once famously decried the sport of baseball for its deceptive practices.

“Well, this year I’m told the team did well because one pitcher had a fine curveball. I understand that a curveball is thrown with a deliberate attempt to deceive,” he said. “Surely this is not an ability we should want to foster at Harvard.”

For Eliot, rowing was one of the true honorable sports. (Tennis was the other.) And at Eliot House, the river House named for Harvard’s longest-serving president, crew is king.

The Eliot House courtyard graciously opens out onto the Charles and the boathouse. Many new residents arrive at the House with no rowing experience, but find themselves drawn to the water in the early morning, seeking that serene feeling when a boat glides across the water, with the team of eight rowers, guided by their coxswain, working as one.

Former House Master Lino Pertile made crew a priority. At the Charles Eliot dinner, Pertile would evoke the ghost of Eliot as a mythical inspiration, with him talking to rowers and offering words of wisdom and encouragement: “Fly like the wind and bring glory to Eliot House.”



Online ▶ View photo gallery: hvd.gs/17758