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MAR-APR 2013, VOLUME 105, NUMBER 4

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Edwin Hubble, SB 1910, PhD 1917, observes through the 100-inch Hooker telescope at Mt. Wilson Observatory in a 1937 Margaret Bourke-White photo for *Life* magazine. See “Scope of Inquiry,” page 63. Time & Life Pictures/Getty Images.

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Autoresponders: Out of office e-mail messages can be an art form all their own. We’ve collected some of the best from the Magazine’s in-box.



See the full print issue of the *University of Chicago Magazine*, web-exclusive content, and links to our Facebook, Twitter, Flickr, and Tumblr accounts at mag.uchicago.edu.

Dubbed “Mystic Mountain” by the Hubble Heritage Project, this pillar of gas and dust is three light-years tall. For more on Hubble Space Telescope images and their visual forebears, see “The Astronomical Sublime,” page 56. NASA, ESA, and M. Livio and the Hubble 20th Anniversary Team (STScI).





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EDITOR'S NOTES

The long and short of it

BY LAURA DEMANSKI, AM'94

David Blum, AB'77, is the editor of Amazon's electronic publishing arm, Kindle Singles. In "Craft Singles" (UChicago Journal, page 16), he notes that the e-books let stories grow to their natural length, unconstrained by magazine publishers' maximum word counts and book publishers' minimums. Good for writers and good for readers. But what about books whose natural length, if we had our druthers, would be infinite?

In spring 2007 I started reading *A Dance to the Music of Time* (1951–75). Rising six and three-eighths inches tall as a stack, Anthony Powell's masterwork has epic proportions but recounts ordinary events. The sequence of 12 novels about life in English artistic and political circles from the early 1920s to, I'm told, 1971 is often compared to Marcel Proust's *À la recherche du temps perdu* (*In Search of Lost Time*). Each of the four sturdy volumes in my handsome Chicago paperback edition, bedecked with figures from Nicolas Poussin's painting of the same title, contains three novels. All told, it numbers nearly 3,000 pages.

Narrator Nick Jenkins is the sun in Powell's orrery. As a host of other characters enter his orbit, drift away, and loop back, Jenkins tries to divine patterns in their movements. Struggling through the first couple of novels, I labored to keep the vast dramatis personae straight, rewarded by Powell's drollly hilarious portraits along the way—highly specific specimens of definite English types. My progress was halting in volume one, not yet deliberately. Between chapters I sometimes read whole other books. I vaguely aspired to reach the end someday.

In the second volume, the hook now firmly lodged, the books still felt in-

exhaustible. But I read more and more blissfully, and in content assurance that indefinite pages lay ahead. The third volume marks a shift, breaking the rhythm of parties and love affairs as World War II envelops all of England. It was near the end of this volume—1945 in *Dance* time, 2011 in mine—that it hit home: I would actually finish all twelve novels. And then there would be none left.

For more than a year, I've been on page 119 of volume four, nearly halfway through the tenth novel, *Books Do Furnish a Room*. This one has furnished mine for that span. Sometimes I even tote it along on my commute. But mentally I've deposited those last 700 pages in the bank. Until when? We'll see.

From comparing notes with other Powellites, I know my stalling is not unique. Maybe it's how unplanned the novels feel, approximating life; they seem to be heading not toward a climactic ending but to a slow dwindling of experience. Oh well—with books, at least, one can start again. ♦



LETTERS

Interesting to see the map of this voyage ("A Passage to India," Jan–Feb/13). After graduation I went the opposite route: from India to Istanbul, then Europe. I had gone to Japan for graduate study and from there traveled in Southeast Asia and on to India and beyond. My overland passage was via a bus. We were stoned in Pakistan, held up in the Khyber Pass by a bandit who refused any bill over one dollar as counterfeit (I happened to have many singles and so saved the group from his AK-47). Afghanistan then was a beautiful country, with sweet water (as against the sulfurous liquid of Pakistan and India) and beautiful people. Kabul

was interesting; Kandahar, Farāh, and Herat, mere stops on the route. Where was that Fort Alexander built? I was able to walk freely in Tehran, unless in the company of a Western man, whom I erroneously thought was protection. Quite the contrary: Iranians spit at me. Perhaps my dark hair and modest dress made me appear native; alone I was

safe, unmolested. I spent some days with an upper-middle-class Iranian family who informed me of tapes sent from Paris by a certain ayatollah. I continued to Istanbul, from there to Eastern Europe, then under Communist domination.

I regret that my son, a UChicago graduate, will never have the freedom to travel such a route. Sadly, his world is a quite different place.

Louise T. Gantress (parent)
Armonk, New York

Deep impact

I was a student of Susanne Rudolph's in what was then called Soc II in the spring of 1965. The article by her and Lloyd ("A Passage to India," Jan–Feb/13) brought to mind a couple of things about the University of Chicago and the long-term impact professors can have on students.

I had no idea at the time that they and I had arrived at the University of Chicago simultaneously. I had been in McKim Marriott's (AM'49, PhD'55)

sections during the fall and winter quarters; he was an anthropology professor specializing in India. Moving on to Susanne Rudolph's section in the spring, I naturally assumed that the study of India was a long-standing, significant part of university curricula. I had no idea that the University of Chicago was providing an intellectual home for a field that was new and not widely accepted.

I also took a graduate seminar from Susanne and Lloyd when I was a fourth-year student. (They had Erik Erikson as a visitor, and dinner for the students at their home—what an experience that was!) The Rudolphs' *The Modernity of Tradition* had just come out and made a great impression on me—"A Passage to India" reminded me just how much. I haven't pursued the study of India, or of modernization, but I did become a sociology professor. From the book I absorbed their critique of the conventional categories we use—the alleged opposition between modernity and tradition, in their case—how careful we have to be about them, and how to look beneath

static categories at the dynamics of social phenomena. I have been teaching an introductory graduate course in research methods at the University of Washington in Seattle for many years, and I always recommend the book to my students. My intellectual debt to the Rudolphs remains profound 45 years after I took their course and read their book.

When one publishes a book, one never knows what use readers will make of it. So here's a statement about the impact of *The Modernity of Tradition* from what is probably a somewhat unexpected quarter.

As to the trip to India, what a great adventure!

Paul Burstein, AB'68
Mercer Island, Washington

Bérubé's legacy

I found your piece "Desire for History" (the Core, Winter/13) an informative and interesting article about a course offering I would have taken in a heart-beat were I still a student in the College.

My tenure was, however, some time ago and paralleled Allan Bérubé's (X'68) studies at the University. The student photo you ran of Allan in your article took me right back to many late-night conversations with Allan and a circle of friends we made as first-year students sharing dorm life in Burton-Judson Court.

The context for Allan's leaving the College contained in his remarks from *My Desire for History* is accurate up to a point and is apparently where Allan chose to leave the matter at that time in his life. In addition, a most traumatic event occurred in late April 1968. Allan's roommate and very best friend, Roy Gutmann, was shot and killed while returning to their apartment after a night shift at the library. This was a truly horrible event for Allan and our circle of friends. The details, as they were known at the time, can be read in the *Chicago Daily News* and *Chicago's American* from April 23, 1968, and in the *Maroon* from April 26, 1968.

Allan left Chicago right after the memorial service he helped organize for Roy, which had an antiwar theme, and said he would return to finish his classes and graduate. I had the distinct feeling then that he never would. The grief he was experiencing was profound and soul shaking. Allan and



ILLUSTRATION BY DAVE STEVENSON

Roy were wonderful friends and very close to one another. With respect to civil rights, activism, and studying to become conscientious objectors, they were obvious kindred spirits. When *Coming Out Under Fire* appeared, it seemed to me a natural, perhaps inevitable, direction for Allan's life after the torturous events of 1968.

I do appreciate very much reading about Allan's contributions to gay studies and find it most fitting that they be recognized for the landmark work they truly are.

*Eric Hoem, AB'68
Wilsonville, Oregon*

More on Mays

While I enjoyed reading the article by Jason Kelly on Benjamin Mays ("Spiritual Leader," Jan–Feb '13), I would be remiss if I did not report that the article did not reflect the dedication Mays (AM'25, PhD'35) felt toward the University of Chicago and his other activities that benefited the Atlanta community in which he worked and lived.

In the mid-1960s, I worked for the University in both the fundraising and alumni activities departments during the U of C's major capital campaign at that time. Such activities in Atlanta were my responsibility for the three-year period. Mays and I became very close. I even arranged a book signing party on the University of Chicago campus for his book *Born to Rebel: An Autobiography*. I treasure my autographed copy.

Two things showed how Mays was not only a spiritual leader but also a very practical man who did not shy away from getting things done in the here-and-now world.

First, I was able to recruit him to be our chairman of the campaign for the broader Atlanta area. In one of my first meetings he suggested that perhaps we should also consider recruiting a white person to serve as cochair in light of the South's racial tensions. Our answer was that if someone did not want to give to Chicago because a black person was heading our efforts, then we did not desire that money. And that was that. A committee was formed that was filled with terrific white and black, Republican and Democratic, men and women members. It was a great success both spiritually and financially for all involved. And his per-

72ND ANNUAL

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UCHICAGO ALUMNI

LETTERS

sonality made it fun as well.

Second, the article should have mentioned that during that time, not only was he involved with Morehouse College, but he also found time to effectively serve as president of the Atlanta Board of Education. He did the hard stuff well.

Michael Einisman, AB'62, MBA'63
Highland Park, Illinois

King's funeral was held on the campus of Morehouse College, outdoors. Blacks were there in great number. My wife and I put up two out-of-town guests, strangers to us before then. The funeral, preached by Mays, was very moving as was the occasion. Other than that I was glad to see the story about Benjamin Mays, whom I knew pretty well.

Daniel Klenbort, SB'59, AM'63, PhD'77
Atlanta

Mr. Klenbort is correct. There were two funeral services that day; the first, described in our story, was a brief private service held at Ebenezer Baptist Church. It included King's favorite scripture readings and a recording of one of his sermons from earlier that year. Rev. Ralph Abernathy officiated. There was then a procession from the church to Morehouse College, where Mays delivered his eulogy to a diverse, public audience. We regret the error.—Ed.

The words have it

I very much enjoyed your feature article on Winning Words (the *Core*, Winter/13). Not only because I wrote about the program for the *Chicago Tribune* last spring, but also because your reporting was able to go into greater

depth and capture the young voices in this special program. I had to wait until late in high school to make the acquaintance of Plato and Aristotle. I salute those young minds (and their College student tutors) engaging with those philosophic giants at an early age.

Tom Mullaney, AM'68
Chicago

Top chef

Thoroughly enjoyed "In the Night Kitchen" (UChicago Journal, Jan-Feb/13). I have loved cooking all my life and consider myself a semi-professional cook since I have held many cooking jobs over the decades. Indeed, my first job at the U of C, circa 1952–53, while I lived in Mathews Hall, was as a short order cook in the Basement Grill (did it have a better name?) in the dorm: better food than the notorious veggie burgers served in the dining hall.

Late last year I achieved a long-term dream and became a cook in a professional kitchen, the Lake Hope Dining Lodge, Lake Hope State Park, Zaleski, Ohio. The lodge is run by chef Matt Rapostelli, famous in the regional cooking scene for the last 30 years and an old friend. Happily, while a true chef, he has not quite the ferocity expected of the classic big-city chef.

When vacationing in southeast Ohio or visiting Ohio University, please drop in and have a meal. It is certainly worth the trip, as the Michelin Guides used to say.

Crow Swimsaway, AB'58, AM'58
né Martin A. Nettleship
New Marshfield, Ohio

Sister schools

The planned partnership linking Barat College of the Sacred Heart and the University of Chicago is not the

only partnership that existed in prior decades ("Planned Partnership," the *Core*, Winter/13). In 1896, Frances Wood (Shimer), who had cofounded a seminary for girls in Mount Carroll, Illinois, met a promising young man named William Rainey Harper—and this is one way that what came to be called Shimer College was connected to the U of C. In the middle of the 20th century, Chicago professors taught at Shimer as the school adopted the Hutchins curriculum and students took the same comprehensives as Chicago undergraduates did, often transferring to the University after their sophomore year. It is a thrill when I speak with the many Shimerians who did so. And Shimer, like the U of C, participated in a mid-1950s Ford Foundation experiment with early entrants—an experiment that has been institutional practice every year thereafter at Shimer.

While we have moved since 1896, there remain important links for us, including shared alums. We continue to offer a curriculum where the phrase Soc II has meaning! As someone who did my very first teaching in the social sciences core at Chicago during the 40th anniversary of Soc II, it was amazing to find Shimer. Like the once upon a time of connecting Barat to the U of C, this history can be a forgotten history.

To find it, all you need to do is visit us at 35th and State—or meet some of the men and women whose lives connect the two.

Susan E. Henking, PhD'88
Chicago

I was very interested in Katherine Muhlenkamp's story, which describes negotiations in 1967 between the University and Barat College in Lake Forest. I am a graduate of both Barat College and the University of Chicago. I am also a religious on the Sacred Heart, a member of the congregation that founded Barat College. In fact, prior to the changes brought to the Catholic Church by the Second Vatican Council, I wore the habit shown in the picture of Barat's president, Mother Margaret Burke.

I am now retired from Barat's English faculty and have turned into a historian. I have recently published *Barat College: A Legacy, a Spirit, and a Name* (Loyola Press, 2012). I greatly

BLAST FROM THE PAST

The article on the theory that law should follow economic benefit was certainly interesting. However, I find it hard to believe that anyone would take this seriously. If economic benefit was the deciding factor, then crippled people should be killed and turned into soap, just as Hitler wanted. (They eat more than they produce.) Dead human bodies could be sold for hamburger meat. (Protein is protein.) Surgery for old people would be outlawed.
—Lowell Myers, MBA'51, October 1991



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LETTERS

appreciate Muhlenkamp's fine account of the proposed relocation of Barat to the University's south campus. Those interested in the whole story could turn to my history of Barat, available at the Seminary Co-op Bookstore on campus and at the Lake Forest Book Store. For more information, see my website: www.marthacurrybook.info.

Sister Martha Curry, AM'50
Chicago

Politics aside

The assessment of political views clouding financial reality presented in "Political Animals" (UChicago Journal, Jan–Feb/13) may well be wrong. A preponderance of individuals who benefited from income redistribution are likely Democrats. Those who suffered, or paid their fair share, as some may say, are likely independent thinkers or Republicans. The results of the NORC research plausibly represent the actual economic impact of an increasingly confiscatory government. Those who get, get more. Those who pay, pay more.

Mark R. Aschliman, MD'80
Whitefish Bay, Wisconsin

It was possibly in a Soc I or Hum I class back in 1953 where a discussion I remember took place of a "concomitant relationship" vs. "causal relationship," and a cautionary note about assuming the latter when evidence supports only the former. Since 1953 I have seen many printed discussions of political, social, and scientific news where this mistake has been made, but I certainly didn't expect to find an example in the *University of Chicago Magazine*. Yet the caption to "Political Animals," which shows a correlation of people's perceptions about personal finances with political affiliation, states "political opinions influenced people's beliefs about the state of their own pocketbooks." This graphic figure shows nothing of the kind. It does indicate a concomitant correlation between political affiliation and perception of personal finances, but if one is inclined to draw a causal relation ship from the data displayed one might

as well conclude "the state of a person's pocketbook influences that person's political affiliation."

Robert B. Marcus, SB'56, SM'58
Chatham, Massachusetts

Kirk Wolter, co-principal investigator of NORC's 2012 Presidential Election Study, statistics professor, and NORC executive vice president for survey research, responds: Robert Marcus's letter usefully contributes to the debate our study sought to inform. Recalling that correlation does not imply causation, an unquestioned principle of elementary statistics, he asks whether partisanship causes perception of personal finances or perception causes partisanship. While the study cannot by itself conclusively answer this question, it is known from a wide variety of studies over many years that political affiliation rarely changes over the life cycle, and thus it is reasonable to believe that perception of the current state of one's pocketbook generally does not influence one's political affiliation.

Anksthay for the igspay

I receive multiple alumni publications from various schools. From all these publications, Grant Snider's "Pig Latin" cartoon (the *Core*, Winter/13) is the only clipping I have ever saved and posted on a wall of my home. It is perfect U of Chicago.

David Sobelsohn, AB'74
Washington, DC

Other worlds, other voices

"Strangerthan Fiction" (the *Core*, Winter/13), on science fiction at the University of Chicago, mentions a number of important alumni sci-fi writers over the past 50 years, but neglects those of earlier generations. It does mention the lectures by noted science fiction authors held at the University in 1957, but neglects to add that one of the speakers, C. M. Kornbluth (X'49), continued his undergraduate studies, interrupted by WW II, at the College circa 1947. Of course Kurt Vonnegut (AM'71) was a graduate student in anthropology right after the war. And still earlier there was the great SF and fantasy writer—winner of multiple Hugo and Nebula awards—Fritz Leiber (PhB'32). Perhaps there are others, and I'm omitting dabblers in sci-fi such as Carl Sagan (AB'54, SB'55, SM'56, PhD'60).

By the way, the talks at the 1957 conference were published in 1959 as *The Science Fiction Novel* by Advent Publishers, founded in 1956 by members of the University of Chicago Science Fiction Club, not all of whom were affiliated with the University (for example, Sidney Coleman, who was to become a famous theoretical physicist, was an undergraduate at the Illinois Institute of Technology).

Bob Michaelson, SB'66, AM'73
Evanston, Illinois

Guilty as charged

The caption of the photograph introducing "Cultural Relations" (UChicago Journal, Jan–Feb/13) states that Mark Zuckerberg's marriage reflects "a sociological trend." Such marriage patterns are "social trends," not "sociological trends."

Barbara Schmitter Heisler, AM'76,
PhD'79
Lake Oswego, Oregon

Cri de class news

I was appalled to note in my last magazine that there were no 1950 alums.

Some of us are still working a 40-hour week, traveling, and enjoying life.

C'mon, 1950s! Are you still alive?

Muriel Coursey, AB'50
Comstock Park, Michigan

Admissions boom

K. A. Pool suggests that the University has been caught up in "the [college] rankings frenzy" and "trolls for applicants to inflate its status" (Letters, Jan–Feb/13). I'm not so sure about the former, and there's a sound reason for the latter.

As a member of the Alumni Schools Committee (ASC), I have interviewed well over 100 applicants to the College, attended an equal number of college fairs, and served as ASC regional chair. To perform this service with reasonable competence, I've long made a practice of learning all I could about the College's application process and have followed trends and developments in college admissions. In recent years, the demographic aspect of undergraduate admissions at Chicago has improved enormously. How did this come about?

I pose a number of reasons: better food, better accommodations, vastly improved facilities for athletics and the arts, a much enhanced campus so-

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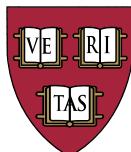
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LETTERS

cial scene, a declining neighborhood crime rate, more and improved study abroad programs, a less restrictive Core curriculum, interesting new majors and the ability to double major and to minor, improved career counseling, Odyssey scholarships (thanks again, "Homer," and bless your generous heart!), Arts Pass—this list is far from complete, but I think you get the idea. As the quality of student life has slowly but steadily improved, so has the number of kids who are intrigued by the prospect of attending the U of C. And so applications have risen commensurately.

The notion that the U of C deliberately manages itself to puff up its ranking is, I believe, erroneous. If any strategy seems to be in play, it could be summarized thus: take care of the students, and selectivity and rankings will inevitably take care of themselves. All selective, top-tier research universities are experiencing increased numbers of applicants. No matter what form the current application boom takes, one presumes that Chicago administrators would feel extremely concerned if it passed the University by.

As to the assertion that Chicago "trolls for applicants," you'd better believe it does. Odious though some may find the practice, every college and university from Harvard to Tijuana Tech beats the bushes for students. As the fatalistic meadow-mouse strophe from the film *Babe* puts it, "That's the waaay it is." Why, again? My best answer comes from chewing gum magnate William Wrigley, who, when asked why he advertised his product so much, pointed out the window toward a passing train and rhetorically asked, "It's moving, so why don't they disconnect the locomotive?" Personally, I see nothing wrong with the College seeking out applicants who promise to be the best possible match for its academics and who really want to be on campus.

Finally, Pool refers to the increasing pressure on high school students, and I can only sympathize: my daughter drove her mother and me absolutely bugs when she (and we) went through the process. Tension filled though the

process may be, one is hard pressed to name a convenient way to ameliorate this stress. Perhaps consolation may be derived first, from the thought that it serves admirably as an annealing agent, preparing students for finding a job after college, a search process that to some makes applying to college seem like a walk in the park, and second, from the thought that Chicago's elevated profile unquestionably implies an increase in the value of its degree, and that can only open more doors, a useful little perk in today's uncertain economic world.

Bill Parker, MBA'78
Cape Coral, Florida

Stimulating debate

Robert Michaelson, SB'66, AM'73, asserts that "all economic evidence demonstrates that without the stimulus package we would now be in a major depression, and indeed that the stimulus was if anything too small" (Letters, Nov-Dec/12). At the risk of further distressing him with my common, miseducated MBA attitude, Mr. Michaelson falls into the classic logical fallacy that accepts as proof that which cannot be disproved, then backs it up by citing all the evidence without providing one citation.

Hopefully Mr. Michaelson won't regard this critique as further evidence of the destruction of the "vibrant intellectual atmosphere" encountered at the University of Chicago by none other than Milton Friedman, AM'33. To the contrary, it is merely a challenge to a weak analysis. That's what we do here.

Michael Gordon, MBA'86
La Grange, Illinois

Mr. Michaelson is off the mark when he criticizes Chicago MBAs for our "miseducation." Let me be clear: my complaint is not that Goolsbee holds a view contrary to mine. Contrary to Mr. Michaelson's opinion, the Chicago MBA community holds myriad views (although quite a few of us are united in our dislike for Goolsbee).

My issue with Goolsbee is that his economic assumptions are questionable (if not flat-out wrong) and have done little to ameliorate the current environment. Yet he refuses to believe that he is anything other than 100 percent correct. Much like Mr. Michaelson himself, he can only claim that

we only needed more stimulus and it would have worked.

As a small business owner I am constantly required to challenge—and adapt—my views based on what is happening with my business. If I do not change an erroneous view, my customers will do it for me, and I run the risk of going out of business. Like Goolsbee, I could blame someone else, but I would be out of business nevertheless.

Goolsbee, of course, has the luxury of not being subject to the very market forces he claims he understands. If he were running a business with such a mindset he would be bankrupt. Instead he is granted tenure, and I am given the task of trying to adapt to running a business in an economy influenced by his misguided policies.

Erik Senko, MBA'02
Hong Kong

An educated citizenry

Thanks for the piece about the University of Chicago's charter schools ("Principal Reach," Jan-Feb/12). It was a stirring and hopeful report.

I had two afterthoughts. One, it's too bad that 55 years after we won a victory on segregation these schools are still so segregated. How integrated are the Laboratory Schools? How might the University influence this—and does it still think it matters? Two, I want to urge my fellow alumni to view a film about Mission Hill public school in Boston, which tried to tackle integration—class, racial, and language—while giving kids the intellectual and social tools to be powerful citizens. At www.ayearatmissionhill.com you can learn about the school, read its weekly newsletters, and more. It's one of several public schools I've helped start in New York City and Boston after leaving the University of Chicago and Beulah Shoesmith School in Kenwood. In 1989 I was also the first K-12 teacher to get a MacArthur Fellowship for our work creating Central Park East Secondary School in East Harlem. I owe a lot to the exciting experiences I had growing up in schools that drew from the best of John Dewey's work. They all set as their mission exploring how best to create an educated citizenry—which means not just some, but all.

I thank the University of Chicago for coming into my life in 1951, just as

the modern civil rights movement was taking shape and providing the spark I needed to take on this lifetime work. I hope we will not, however, set charters apart from the responsibility to be accountable to their own constituents. Democracy is another name for accountability. The consortium's study, referred to in the article, reinforces the belief that citizens, parents, and teachers need to have a strong voice and vote in truly *public* schools. It's when we felt the strength of the many that Chicago's schools were at their best. I've got my fingers crossed that we aren't satisfied with test prepping but demand the real thing.

*Deborah Willen Meier, AM'55
Hillsdale, New York*

Stern remembered

On Saturday, January 26, 2013, I was determined to catch up with my Friday copy of the *New York Times*. I dutifully turned the pages until, suddenly, a name on the obituary page struck home. Richard Stern, a "writers' writer," had died. The heart hurt when I saw the name.

Richard Stern did not know me, and I did not know him. We met only once. I cannot forget either that episode or what led up to it.

My mother had died in November 1955, only days before I was scheduled to take my final written examination for my doctorate. I still remember being taken to an empty office, being handed a sheet of the questions typed specially for me, and then being left totally alone for three hours to answer them. It was an aloneness unlike any other.

The day of my doctor's oral came too. I remember how I was ushered into the chamber, how I took my seat and waited for the ordeal. I knew any member of the Department of English had the right to come to hear me defend my dissertation and that, in theory, any faculty member of the entire Univer-

I hope we will not set charters apart from the responsibility to be accountable to their own constituents. Democracy is another name for accountability.

sity could come to ask me any question he wanted to. I also knew that the doctoral candidate before me had come this far only to fail his oral.

I had done my dissertation under Napier Wilt and Walter Blair. Wilt was there. Blair was not. A half dozen or so severely cool faces were ranged around me. One of them must have seen or felt something. At that time I did not know that Richard Stern himself was new to the University and the Department of English. Something impelled him to start things off. He aimed question after question at me. I think there must have been at least ten questions in a row. I managed to answer them all. But he had managed to warm the room a little. And forever found a place in my heart.

*Irving Abrahamson, AM'49, PhD'56
Chicago*

For more memories of Stern, see "Words to Remember Him By," page 68.—Ed.

Author's query

I am under contract with Oxford University Press to write a judicial biography of Richard Posner. I would appreciate hearing from anyone with an anecdote, recollection, or other information to share about him. No information will be used without the contributor's consent. I can be reached at domnarski@sbcglobal.net or at www.williamdomnarski.com.

*William Domnarski, AM'78
Riverside, California*

Department of corrections

An award to the University to preserve Urdu-language periodicals was 52,247 pounds, not euros ("For the Record," Jan–Feb/13). The Judith E. Stein Performance Foyer was incorrectly identified in the Class of 1962 news (Alumni News, Jan–Feb/13). We regret the errors.

The University of Chicago Magazine welcomes letters about its contents or about the life of the University. Letters for publication must be signed and may be edited for space, clarity, and civility. To provide a range of views and voices, we encourage letter writers to limit themselves to 300 words or fewer. Write: Editor, The University of Chicago Magazine, 401 North Michigan Avenue, Suite 1000, Chicago, IL 60611. Or e-mail: uchicago-magazine@uchicago.edu.

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"Native son Koeneman colorfully and familiarly details the rise of the Daleys and their imprint on their hometown. . . . A highly focused history of a 20th-century metropolis and a compelling biography of the family that shaped it for nearly half a century."

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"Koeneman captures the arc of Daley's reign perfectly—its early successes and later failures, its mix of volatility and insecurity, and the evolution of an insular Democratic-machine prince from Bridgeport into a powerful leader who learned to coexist with intellectuals, culture buffs, and titans of business to build a world-class city. . . . A must-read."

—ANDY SHAW, Better Government Association



FIRST SON

*The Biography of
Richard M. Daley*

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Future perfect

BY MEREDITH DAW, ASSISTANT VICE PRESIDENT OF ENROLLMENT AND STUDENT ADVANCEMENT AND EXECUTIVE DIRECTOR OF CAREER ADVANCEMENT

I remember the day I first entered Ida Noyes Hall in 2003—it's hard not to be inspired when stepping into a building with that history. I was joining the office of Career Advising and Planning Services (CAPS). Like its physical home, CAPS had an impressive history of serving the students of the University. Over the past decade, I've been part of a large team that has transformed CAPS into a world-class model charged with no less than the future success of each University of Chicago student. This transformation reached a milestone last year when we rebranded our office as Career Advancement.

Our new name reflects the broader mission and deeper student engagement that we now have. During the past year, we worked with more than 4,300 undergraduate students, and we now also invest in supporting students earlier. We've launched a new series for first-years called Steps to Success. This class-wide program provides a foundation for career exploration and readiness. Students say they really enjoy the program, and we've increased our engagement with first-years from about 25 percent to over 80 percent. We are also connecting earlier with graduate students as more PhDs explore job options outside of the academy.

I'm constantly impressed and inspired by our students. The best feeling in the world is when a student I have been working with secures his or her dream internship or job, or is accepted



A liberal arts education combined with UChicago's preprofessional services are "a one-two punch" of career preparation, Daw says.

into a graduate or professional school program—and I helped them get there.

Career Advancement also provides a rich set of professional development and experiential education opportunities. We now offer nine unique UChicago Careers in... programs that enable College students to explore education professions, public and social service, health professions, law, business, and other career areas. This past year, we also helped facilitate over 570 Metcalf internships across nine countries and 45 US cities. In response to high student demand, we now offer

29 annual treks to visit employers in places like New York, São Paulo, Silicon Valley, and Singapore, and we'll be expanding our trek program even further over the next several years. Finally, we provide job shadowing opportunities to help 250 first- and second-year students hone in on their field of interest.

None of this would be possible without the extraordinary support we receive from our alumni. It's an amazing feeling to have a former student contact me and say, "I appreciate everything that your office has done for me, and now I want to give back." Almost all of our programs are made possible by generous alumni who not only give financially but also give their time and talents to support current students. I really thrive on seeing our students grow, succeed, and give back.

Which brings me back to Ida Noyes Hall: completed in 1916, the building was designed to be a social center for women on campus. We want it to be seen now as the center for Career Advancement, where students, staff, and employers engage as a career community. This community is made up of the hundreds of students that we work with individually, the thousands of students that our office serves in some way each year, and the generations of alumni who support us day in and day out. I hope that the next time you visit campus you will stop in Ida Noyes and join us in continuing to grow this Career Advancement community. ♦



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MEDICINE

Doctors without borders

Technology extends the reach of the University's new hospital.

PHOTOGRAPH BY TOM ROSSITER

Rising ten stories, the Center for Care and Discovery projects a high profile on campus in more ways than one. The University's new hospital, which opened February 23, represents an ambitious attempt to drive biomedical research and improve patient care.

The \$700 million, 1.2-million-square-foot building is one of the largest structures on Chicago's South Side. There are 240 single-occupancy patient rooms with space for families to stay overnight. There are plans to expand from the initial 17 operating

rooms to 24, and the building can accommodate as many as 28. Some of the surgical facilities will be "robot rooms" that allow two surgeons to work simultaneously.

"With the Center for Care and Discovery, we have a living laboratory that will transform how we care for patients, using leading-edge technology and innovative research to deliver advanced clinical treatments," says **Sharon O'Keefe**, president of the University of Chicago Medical Center.

The new hospital's design, size, and

proximity to campus research facilities are well suited for collaboration, and telemedicine will push this collaborative environment beyond its own walls and beyond Chicago. While the technology isn't new—witness Skype and FaceTime—the seamless communication among physicians, researchers, medical students, and patient families will improve care and facilitate innovation.

The hospital's large hybrid operating rooms allow teams of surgeons, nurses, and other medical specialists from multiple disciplines to work side by side. The building's location near the Gordon Center for Integrative Science and the Knapp Center for Biomedical Discovery puts physicians in close contact with researchers in the biological and basic sciences, streamlining the translation of discoveries into treatments.

The hospital's telecommunications technology can broadcast images and live video of procedures securely online. Physicians will use it to communicate with technicians elsewhere on campus, train medical students in remote classrooms, and consult with specialists anywhere in the world.

The system can integrate with the hospital's IT infrastructure and imaging systems, such as those used by radiologists and pathologists, combining the examining room and the work of a diagnostic lab. For example, **D. Kyle**

Hogarth, assistant professor of medicine and director of bronchoscopy and minimally invasive diagnostics, can now use a microscope-mounted bronchoscope. Inserted through a patient's mouth into the lungs, the device looks for cancerous growths in areas that previously required invasive measures to reach.

"We actually now have the ability, literally, to have a live microscope on the end of our scope," Hogarth says. "You'll see microscopic images as if you had your microscope on the bench, looking under it, except it's live, it's real, it's right there."

These images can be transmitted so experts at other facilities can watch procedures as they happen and provide feedback. The system can also record and broadcast video to the hospital's conference center and patient consultation rooms, enabling physicians to review procedures with colleagues, medical students, and patient families.

The new level of connectivity not only improves collaboration with fellow surgeons and students, says **Arieh Shalhav**, professor of surgery and director of minimally invasive urology, but also improves patient care. "The teaching is better, the clinical service is better, and development of new procedures, new ideas, and new concepts is much more readily available than it was before."—*Matt Wood*

PUBLISHING

Craft Singles

David Blum shapes the digital publishing strategy at Amazon.

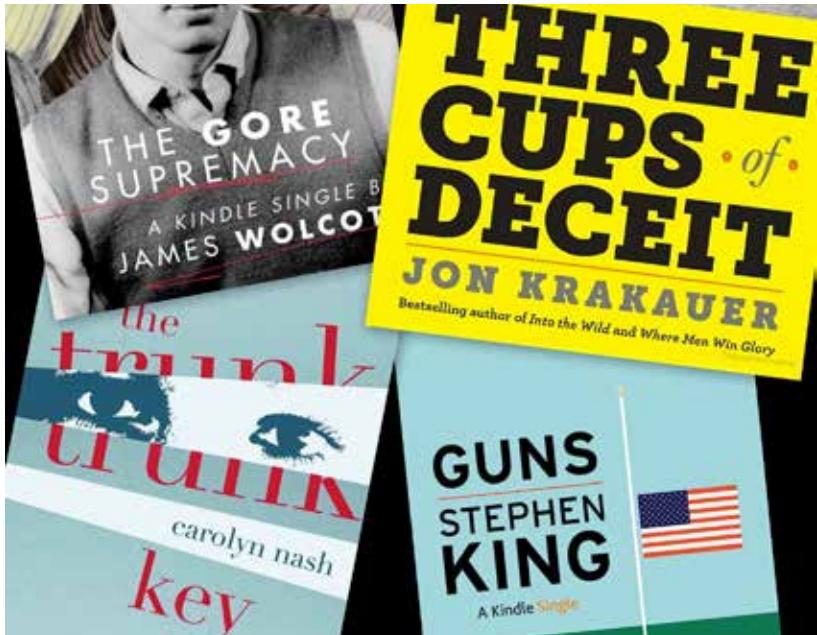
David Blum, AB'77, wrote his BA thesis on Norman Mailer's 1968 *The Armies of the Night: History as a Novel, the Novel as History*, a book that Blum's job keeps at the front of his mind. "I probably think about that once a week in this job, the idea of great novelists writing great nonfiction." As editor of Kindle Singles, Amazon's ambitious digital publishing effort, Blum gives established writers a chance to try new approaches. Kindle Singles are fiction and nonfiction works that, at 5,000 to 30,000 words, fall somewhere between magazine articles and books. Among the hundreds of titles Blum has published are nonfiction works by novelists such as Ann Patchett and Erica Jong, as well as short fiction by Margaret Atwood and Jennifer Weiner. Journalists including the late Christopher Hitchens, James Wolcott, and Buzz Bissinger have written Singles.

The Singles motto is "compelling ideas expressed at their natural length." Blum didn't write it, but he has come to see it as a mantra. "It's wonderful to be able to let writers roam creatively to the proper finishing point of what they're trying to say," he says, instead of condensing a story to fit magazine specs, which are less generous now than, say, 40 years ago. By the same token, writers tackling something bigger don't have to "puff up" the story to fill a book. The best Singles, Dwight Garner wrote in the *New York Times* last March, "allow real writers a chance to stretch their legs. They're the literary equivalent of a week's sailing trip, not a Thor Heyerdahl slog across an ocean, with reader and writer lashed to the mast."

Each work costs between \$0.99 and \$4.99. The author sets the price and Amazon pays them 70 percent royalties. "One of the fundamental principles of Kindle Singles is that authors are self-publishing their work through our self-publishing platform,"



Telemedicine brings remote surgical assistance into the operating room.



Blum's leadership of Kindle Singles has helped define digital publishing.

says Blum—though it is self-publishing with gatekeepers. A staff helps weed through submissions, but he reads and approves every published Single.

Blum, who has spent his entire career as a writer and editor, joined the Singles project two months before its January 2011 launch. His literary tastes guide his decisions—tastes whose development he traces back to the Core curriculum. From studying Aristotle he concluded that “people struggling is the engine of drama,” he says. “The excitement of drama and conflict—that’s what I look for in a Kindle Single.”

Among the most talked-about Singles is Jon Krakauer’s 75-page *Three Cups of Deceit* (2011), about the misdeeds of globetrotting humanitarian Greg Mortenson. Joshua Davis’s 47-page *John McAfee’s Last Stand* (2012) documents the weird world of the software pioneer who fled Belize last year amid a murder investigation. There are Singles about the *Costa Concordia* disaster, the Lance Armstrong case, and the Rolling Stones’ 1969 American tour.

Some manuscripts arrive unsolicited, and sometimes Blum plays matchmaker, approaching a particular writer with a potential subject. He asked Wolcott to write *The Gore Supremacy* (2012), a 17-page profile of Gore Vidal written shortly after Vidal’s death, and sought

out Hitchens for a piece about the killing of Osama bin Laden that turned into the 15-page *The Enemy* (2011). Sometimes Blum helps writers shape their pieces; other times, drafts arrive “ready to go.” The format allows for nimble publishing; in January, Kindle released *Guns*, a 25-page essay on gun control that novelist Stephen King had finished writing a week earlier.

Last September, Amazon announced that it had sold 3.5 million Singles. Blum is pleased with the numbers, though Amazon won’t say whether the project is making money. Titles are advertised in Amazon customer newsletters, and “the Kindle Single store functions as a promotion in the same way that walking into a bookstore might,” Blum says. Using the free Kindle app, customers can read Singles on multiple smartphones, computers, and tablets.

Blum’s affinity for narrative storytelling is reflected in the Singles list. A journalist and author before joining Amazon, he edited the *Village Voice* and the *New York Press* and has written for the *Wall Street Journal*, *Esquire*, *New York* magazine, and the *New York Times Magazine*. His books, including *Flash in the Pan: The Life and Death of an American Restaurant* (Simon & Schuster, 2009), fall in the category of narrative journalism.

Blum’s fiction list is dominated by short stories—Lee Child’s *Second Son* (2011) is the all-time best-selling Kindle Single—but he’s also published novellas by Joyce Carol Oates, Dean Koontz, and others, helping to revive “one area of fiction that has diminished in recent years ... because there were fewer places publishing them.” A few new fiction writers have made a splash. Among Blum’s favorite Singles is a first-person crime story, *Cornbread* (2012), the debut of recent Johns Hopkins MFA Sean Hammer. His “lyrical and dead-on depiction of a southern woman’s voice and struggle just blew me away,” Blum says. Another is the novella *The Trunk Key* (2012), a thriller by a previously unpublished writer, Carolyn Nash.

Before Amazon opened the store, Blum wasn’t sure they’d sell any Singles. Now that readers have shown an appetite for them, their appeal seems clear. “Not to slight 1,200-page novels, which I love,” he says, “but there is ... fun and satisfaction in reading something in a single sitting.”

—Kenneth Burns, AB’93, AM’03

ENVIRONMENT

Haunted by waters

The social and economic threat of climate change on coastal areas, experts say, demands fast action.

Thirteen years into the 21st century, the earth’s population continues to migrate toward oceanic coasts. The timing, according to three experts at a Center for International Studies panel in January, could not be worse.

Ben Strauss, chief operating officer and director of the program on sea level rise at Climate Central, was the first to outline causes for concern during a program at the Shedd Aquarium, “Social and Biological Impacts of Rising Seas and Reduced Lake Levels.” Strauss cited Hurricane Sandy’s destruction as an example of how the effects of climate change have contributed to endanger-



Climate change intensifies the threat to populated coastal areas from storms like Hurricane Sandy.

ing populated coastal areas.

Since 1880, the water level in the Atlantic Ocean abutting New York City has risen 15 inches. More than half that total, Strauss said, is attributable to climate change: “Every single coastal flood which happens today is roughly eight inches deeper because of warming.”

The threat to individual coastal areas has not grown in equal proportion, Strauss explained, because each area’s topography dictates its particular vulnerability. On the US Gulf Coast, for example, a so-called 100-year storm now takes place approximately once every 75 years instead—not a particularly drastic change. Ominously, however, Strauss predicts that in Southern California a 100-year storm will be “an annual event by the middle of the century.”

In Florida, where 2.4 million people live less than four feet above the average local high tide, porous bedrock limits options to hold back water. “People are going to see water getting places where they never saw it get before,” said Strauss. “That means trouble.”

Panelist Anthony Oliver-Smith, an anthropologist and professor emeritus at the University of Florida, focused on the potentially enormous social costs of climate change. “Displacement,” Oliver-Smith said, “shreds a social group.”

He noted that there is a distinction between coastal dwellers who are merely

exposed to flooding and erosion and those who are acutely vulnerable to such effects. Vulnerability depends on many factors, including wealth, but also a complex web of social and emotional circumstances not necessarily linked to income. Some costs of displacement associated with losing a home, a community, a livelihood, cannot be calculated. “Where will they go?” Oliver-Smith said. “What will they do when they get there? These are questions we really haven’t begun to answer.”

In contrast to rising sea levels, Shedd senior research biologist Phil Willink explained that climate change is causing the Great Lakes—Michigan and Huron, in particular—to recede. Lake levels have always fluctuated, Willink said, but never to such depths. His analysis was confirmed in February when the US Army Corps of Engineers announced that after a decade of diminished rain and snowfall and higher temperatures that increase evaporation, Lakes Michigan and Huron were at their lowest levels since measurements began in 1918.

These changes can no longer be ignored, the panelists agreed. Nations like China, Strauss noted, are already ahead of the curve on mitigation and adaptation to climate change, working harder than the United States, for example, on solar and wind energy.

The panelists focused less on suggesting solutions, which can be exceedingly complex from a policy standpoint, than on outlining the challenges confronting engineers, economists, and legislators. Oliver-Smith, who was most concerned about the social challenges, considers it paramount to intercede while the vulnerable can still weigh their own responses.

“If people understand what is taking place and they feel that they have a degree of control over what’s going to happen,” he said, “the resistance to change diminishes.”

—Jeff Carroll, JD’12

SCIENCE

Stars in our eyes

Neil Shubin’s new book traces the molecular connection between humanity and the cosmos.

The astronomer was at his wits’ end. Waves of celestial photographs were flooding into Edward Charles Picker-

CITATIONS

HIGHER LEARNING

Children as young as four and a half show signs of higher-level thinking skills, says **Lindsey Richland**, assistant professor of comparative human development. Examining data from a longitudinal study of children from birth through age 15, Richland found a link between executive function—the ability to plan, switch tasks, and control attention—and the development of complicated analytical reasoning. Along with strong vocabularies, children's ability at four and a half to monitor and govern their responses to stimuli predicted higher scores on written analogy tests when the children were 15. With a coauthor from the University of North Carolina at Chapel Hill, Richland published her findings in the January *Psychological Science*.

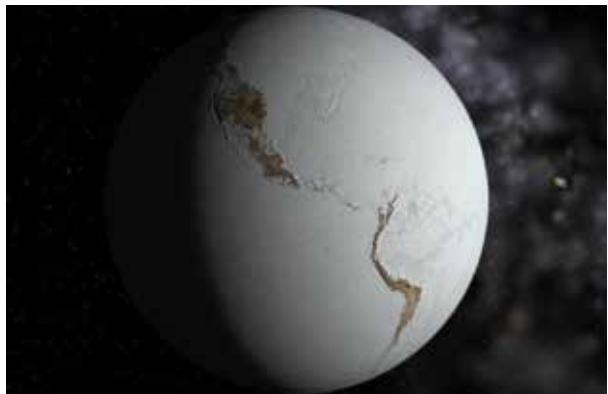
JEWS AND THE WEST

Tracing Western thought from antiquity into the 20th century, medieval historian **David Nirenberg** argues in *Anti-Judaism: The Western Tradition* (W. W. Norton, 2013) that anti-Judaism is a foundational part of Western thought, not an idea confined to its ideological extremes. Ancient Egyptians, Greeks, and Romans; Christians and Muslims of every period; and contemporary secularists have

used Judaism, he writes, in constructing their visions of the world. They relied less on direct knowledge of real Jews (many thinkers would not have known any) than on "figural Jews" who stood in for everything they opposed. For example, Martin Luther condemned the Catholic Church for what he called its "Jewish" tendencies, while his adversaries accused the Jews of using him to weaken the church.

ATTABOY

It's better to praise children for what they've done than for who they are. According to a study by UChicago researchers, congratulating children for working hard or doing well motivates them to work even harder and do even better, by sending the message that effort and action lead to success. Simply telling children that they are good or smart, however, sends the message that their abilities are fixed, and they respond with decreased persistence and performance. Collaborating with Stanford researchers, **Elizabeth Gunderson**, PhD'12, now at Temple University, and Chicago psychology professors **Susan Goldin-Meadow** and **Susan Levine** videotaped family interactions of children between one and three years of age, classifying their parents' praise. Following up with the same children five years later, the researchers found



Why wasn't early Earth encased in ice?

that those who were praised more for their efforts than for their abilities were better at handling challenging tasks and responding to setbacks, and that they were more likely to believe that intelligence and personality can be developed and improved. The findings were published online in *Child Development* in February.

A PALEO-GREENHOUSE EFFECT

Early Earth should have been one giant snowball. For the first two billion years of the planet's existence, the sun—itself a young star then—gave off only a quarter of the light it now emits. But geological evidence shows that the earth was not encased in ice; there were oceans and rain and undersea volcanoes.

How? In the January 4 *Science*, Chicago geophysicist **Raymond Pierrehumbert** and geophysical sciences postdoc **Robin Wordsworth** argue that greenhouse gases kept the earth warm. Not carbon dioxide, which wasn't abundant then, but hydrogen and nitrogen. Those molecules don't normally absorb much sunlight, but collisions between them could have produced chemical energy that caused them to absorb infrared light. Modeling early Earth, Pierrehumbert and Wordsworth found that "collision-induced absorption" may have raised Earth's temperature by as much as 60 degrees Fahrenheit, enough to keep its water from freezing.

—Lydia Lyle Gibson

ing's Harvard observatory, but his underlings couldn't keep up. Working at the turn of the 20th century, the staff struggled to plot the heavens by hand. In a spate of frustration, Pickering declared that his maid could do better work—for a fraction of the cost.

He soon made good on his threat, adding his housekeeper, Williamina Fleming, to the all-male laboratory. She catalogued the images with such skill that he employed several more women, who became known as the "Harvard Computers." Among them was Henrietta Leavitt, who developed a way to measure distances between stars and Earth

based on star brightness. Adopted by astronomers around the globe, her cosmic ruler revealed a universe more expansive than anyone had imagined.

"That's what this book is all about: narratives of discovery," says Chicago paleontologist **Neil Shubin**, who chronicles stories like Leavitt's in *The Universe Within: Discovering the Common History of Rocks, Planets, and People* (Pantheon Books, 2013). Driven by tales of exploration, it transports readers through the big bang to the present, tracing how ancient stellar happenings directly shaped who and what we are today—all in 190 pages.

"Having spent the better part of my working life staring at rocks on the ground," Shubin begins his book, "I've gained a certain perspective on life and the universe." It's a perspective that mines the findings of unsung heroes in astronomy, physics, chemistry, and biology, as well as his own fossil-digging adventures around the globe.

Connecting the dots of human existence to its origins is familiar territory for Shubin, whose 2008 bestseller, *Your Inner Fish* (Pantheon), drew evolutionary links between our anatomical structure and those of fish, worms, and algae. Now he's branched out to the

cosmos, mapping how the molecules that make up our bodies as well as the planet have their origins in the birth of the universe itself.

"Rocks and bodies are kinds of time capsules that carry the signature of great events that shaped them," Shubin writes. Roughly three minutes after the big bang, for example, the first tiny hydrogen atom emerged; today the element makes up 90 percent of all matter, including the bulk of the human body. Other, heavier elements inside us such as cobalt and cesium come from exploding supernovae that scatter atoms from dead stars across the galaxies. "The atoms that reach our planet," he reveals to the reader, "have been the denizens of innumerable other suns."

Our concept of time is another link. According to current theory, when an asteroid collided with young Earth more than 4.5 billion years ago, the debris began to orbit the planet and eventually became the moon. Meanwhile, the jolt left Earth with a 23.5-degree tilt in its axis of rotation. Ever since, Shubin writes, "the two bodies have been locked in an orbital dance" that dictates the length of our days, months, and seasons.

These clocks run deep. Researchers have found that even subjects living in subterranean caves deprived of all natural light and time cues still follow a steady 24-hour cycle of rest and activity, dictated by the waltz of Earth and its moon.

Any scientist will be well acquainted with these plotlines, but others may find them surprising. "There's a huge disconnect between what my colleagues and I take for granted and what the general public understands about science," Shubin explains. "We compare fish to people all the time, but when I would go to anyone outside of science, including my family, they would say 'What do you mean my ear bones relate to the jawbones of reptiles? That's the strangest thing I've ever heard.'"

Shubin relished the opportunity to make our vast cosmic connections accessible to a broader audience. "If I had said, 'Here's the history of the universe in your body in 800 pages' and shoved it across the table, I would lose them," he says. "I wanted it to be profound but light as a feather."

—Brooke E. O'Neill, AM'04



Shubin's tales of discovery show that humanity and the universe go way back.

WILLIAM RAINEY HARPER'S INDEX **INTERVENTION INVESTMENT**

Additional funding Chicago mayor Rahm Emanuel announced in February for the violence prevention program Becoming A Man—Sports Edition:

\$2 million

Percentage of reduction in violent crime arrests among at-risk adolescent boys that a UChicago Crime Lab study attributes to the program:

44

Number of boys currently participating in the counseling, mentoring, and sports activities:

600

Number of boys the additional funds support:

2,000

Estimated percentage point improvement in high school graduation rates—which average 53 percent in the largest urban school districts—due to the program, according to Crime Lab research:

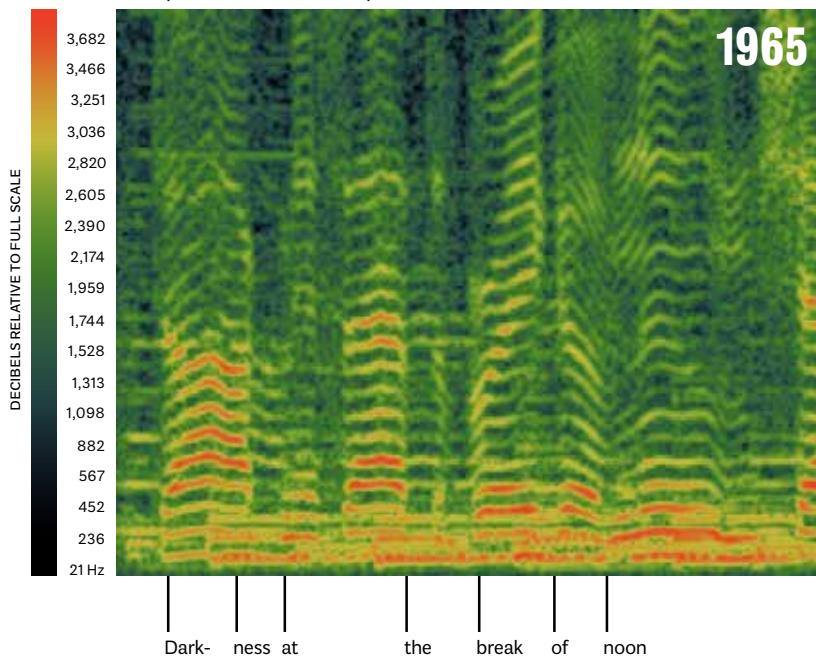
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FIG. 1

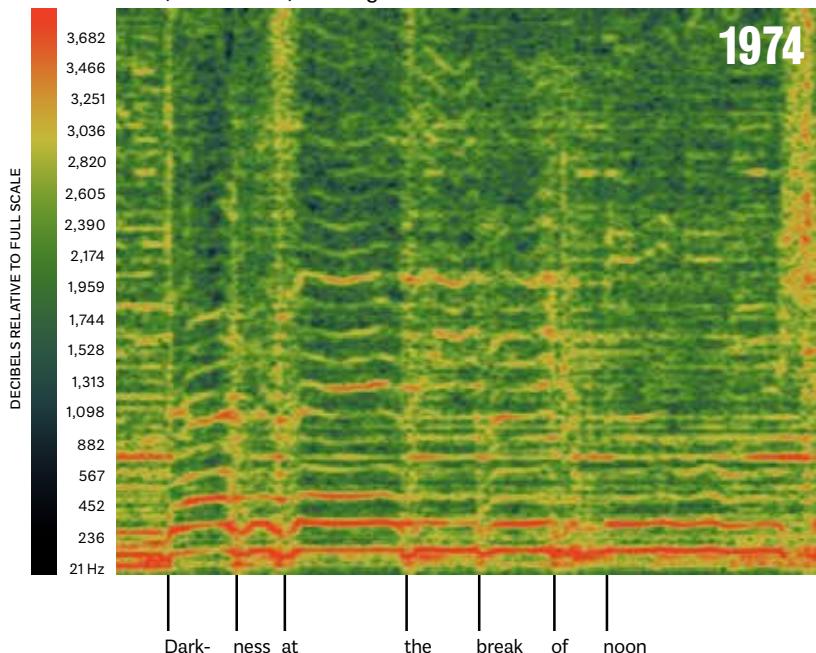
DYLAN'S EVOLUTIONARY VOICE

SPECTROGRAMS HELP EXPLAIN THE COMPLEX COLOR OF SOUND

1965, Columbia Studio A, New York.



1974, The Forum, Los Angeles.



IMAGES COURTESY STEVEN RINGS

Bob Dylan might not be a great songwriter, Woody Guthrie said in 1961, but “that boy’s got a voice.” Now, of course, the opposite perception prevails. “The popular notion is, ‘Bob Dylan, he can’t sing,’” says music theorist Steven Rings.

To Rings, Dylan has a rich and varied voice—and the UChicago associate professor uses spectrographic images to capture the variations. Comparing spectrograms from performances of “It’s All Right, Ma (I’m Only Bleeding),” Rings illustrates Dylan’s vocal evolution.

Spectrograms show nuances lost in traditional musical notation, which reduces each fundamental frequency to a single note. Each pitch is, in fact, a composite of overtones. “Even though our ears generally can’t—and there’s no evolutionary need to—hear those overtones independently,” Rings says, “they contribute enormously to the color of a sound,” as these images reveal.

In a 1965 recording (top), Dylan’s pinched Okie sound mimics Guthrie. “The pitch itself, what we would sort of hum along to, is very weak,” Rings says, “and instead we have a big sort of cluster of upper partials and that’s one of the thumbprints of this particular nasal voice.”

A 1974 rendition (bottom) tends toward Dylan’s “country crooner” sound, painting a much different spectrographic picture. “In some ways it’s the exact reverse,” Rings says. “All of those partials are much less prominent. Instead you have this really prominent fundamental.”

Spectrograms from current performances, after more than 50 years and 3,500 concerts, look like “tattered shards,” but Rings speculates that they represent the voice Dylan has always wanted. When he heard Delta blues singers on the radio as a young man, he was “fascinated by these inscrutable voices”—much like Rings is with Dylan’s now.—*Jason Kelly*

FOR THE RECORD



LEGISLATIVE LIAISON

Trudy Vincent, a longtime congressional aide, is the University's new associate vice president for federal relations. In 26 years on Capitol Hill, Vincent served as legislative director for Senators Bill Bradley, Barbara Mikulski, and Jeff Bingaman. As head of the Washington-based Office of Federal Relations, Vincent represents the University in policy discussions on topics such as research funding, student aid, and health care. She succeeds Scott Sudduth, who held the position until December 2011.

Matthew Greenwald, the acting head of the office since Sudduth's departure, remains as senior director.

PROTESTS PROMPT DIALOGUE

After four protesters were arrested during a January 27 demonstration at the new Center for Care and Discovery, Provost **Thomas F. Rosenbaum** set up three faculty-led groups, beginning February 28, to discuss campus dissent and the role of the police, health care, and the University's relationship to the community. About 50 protesters entered the hospital without permission, weeks before its February 23 opening (see "Doctors Without Borders," page 15), calling for an adult trauma center on the South Side. The medical center, which closed its adult trauma unit in 1988, currently operates a level I trauma center for patients up to age 16.

FINANCIAL WINDFALL

Six Chicago Booth faculty members received research awards from the American Finance Association—the most winners ever from one institution in a single year. Since the association began presenting the awards in 1989, 36 Chicago Booth faculty members have been honored, more than any other business school. **Marianne Bertrand, Adair Morse, Zhiguo He, Stavros Panageas, Lubos Pastor, and Pietro Veronesi** were this year's winners. In addition, **Luigi Zingales** became the association's president-elect and 2014 program chair.



MANDEL MAKEOVER

A renovation project completed in January updated Mandel Hall while preserving the grandeur of the 109-year-old music venue. Upgrades include new fire alarm and sprinkler systems, improved aisle lighting, and wider seats. Photos from Mandel Hall's earliest days informed the renovation, the first in 30 years, which included replicating the hall's original paint colors and schemes.

EDUCATION ESSENTIALS

The Illinois State Board of Education has adopted a University-created survey as part of a plan to boost student performance. The Urban Education Institute's Illinois 5Essentials Survey is based on 20 years of research by the University's Consortium on Chicago School Research that identified five factors common

to strong schools—effective leaders, collaborative teachers, involved families, a supportive school environment, and ambitious instruction. More than 4,000 Illinois schools will use the survey, which generates data to help administrators allocate resources and target decision making to improve learning and test scores.



FOR COASE, OF COURSE

Richard Sandor, chair and CEO of Environmental Financial Products LLC, and his wife, Ellen, are the principal donors to a \$10 million endowment in law and economics. The Sandors made the gift in honor of Nobel laureate Ronald Coase, Clifton R. Musser professor emeritus of economics at the Law School. To recognize Coase's work and Sandor's innovations in finance and the environment, the Institute for Law and Economics will be renamed the Coase-Sandor Institute of Law and Economics.



SOCIAL CAPITAL

John Edwardson's \$5 million gift to Chicago Booth establishes the business school's Social Enterprise Initiative. Supporting student, faculty, and alumni interest in the social sector, the initiative will help students launch businesses and

pursue careers, match alumni with opportunities for nonprofit board service, and fund faculty research. Edwardson, MBA'72, the retired chair and chief executive of CDW, serves on the University's board of trustees and chairs the Council on Chicago Booth. Professors **Marianne Bertrand** and **Robert Gertner** will codirect the Social Enterprise Initiative.

THE EYES HAVE IT

Janice Guzon, '14, won \$1,500 in a *Glamour* magazine readers' choice contest. Guzon, a public policy and sociology major, received almost 37 percent of the vote, the most among seven "so-impressive-you'll-hardly-believe-it college women" that the magazine selected. Cofounder at age 15 of EYEsee, Guzon has helped provide more than 31,000 donated eyeglasses to people in Haiti, Cambodia, the Philippines, and Uganda. Guzon says she will put her prize money into EYEsee.



URBAN DATA

A \$500,000 grant from the John D. and Catherine T. MacArthur Foundation will help establish the Urban Center for Computation and Data. An initiative of the Computation Institute, the center will focus on data-driven urban research, planning, and design. University and Argonne National Laboratory scientists will work with educators, architects, and government officials to analyze data and create computer models to anticipate the impact of policy decisions, investments, and urban development.



Manual Cinema immerses audiences in narrative experiences that also call attention to the mechanics of the art form.

THEATER

No strings attached

Manual Cinema turns shadow puppetry into a cinematic experience.

I took off my shoes and ducked into a tent of white sheets, propped up in the center of a room. It was the kind of fort you might have built as a kid. I waited. Out of the silence came the recorded sound of a heart beating. Light, shadow, and color were projected onto the sheets all around. This was the final fall-quarter project of five College students working with the shadow-puppet troupe Manual Cinema, a University ensemble in residence.

Shadow puppetry is thought to have begun more than 2,000 years ago, dur-

ing ancient China's Han dynasty. Emperor Wu was devastated by the loss of a beloved concubine. One of his subjects made a figure from leather in the shape of the dead woman and, behind an illuminated screen, made her silhouette move as if she were alive again.

Manual Cinema updates this tradition by creating shows that look and feel like a film projection. The puppets—made of paper, measuring only a few inches tall—are manipulated on the flat surface of overhead projectors; their movements come to life on screen in front of an audience. Meanwhile, props and live actors moving behind the screen appear as silhouettes the same size as the projections, which they interact with.

Since its start in 2010, the experimental multimedia collective has explored the boundaries between cinema and live theater, puppetry and reality. During their yearlong residency, sponsored by the University's Theater and Performance Studies program, they produced a show and taught a class.

Manual Cinema is composed of **Drew Dir** and **Sarah Fornace**, both AB'07; **Ben Kauffman**, AB'09; Julia Miller; and Kyle Vegter. The group launched after Fornace and Miller, both puppeteers and choreographers, worked together at the Redmoon Theater, an experimental theater in Chicago. There they had their first taste of what could be created out of paper cutouts, acetate, and an overhead projector. Miller and Fornace crossed paths on Redmoon's shadow puppet version of *Swan Lake* with the Chicago Symphony Orchestra. Afterward, the two were hungry for a new project.

Dir, a puppeteer, playwright, and director, and musicians and composers Vegter and Kauffman, joined them for *The Ballad of Lula del Ray*, a 20-minute piece using only one projector. Lyrical and dreamlike, it told the story of a girl's journey from her desert satellite array to the city and beyond. Designed as a one-off for an experimental puppetry festival, the show was so well received that the

troupe decided to keep going.

Since then, they've created three feature-length live-scored cinematic puppet shows, performing at venues including the Poetry Foundation in Chicago and the Museum of Fine Arts in Boston. They've also been commissioned to produce pieces for the University of Chicago, the Logan Square Arts Center, and contemporary music ensemble eighth blackbird.

Among its influences, the group cites the films *Vertigo* and *The Cabinet of Dr. Caligari*, as well as work from Pixar, Jean-Luc Godard, and Wes Anderson. In 2011 Manual Cinema created *Ada/Ava*, a two-projector production invoking New England gothic and exploring the surreal horror of death and loss and the lengths one might go to see lost loved ones again. In 2012 the group collaborated with Portland, Oregon, poet Zachary Schomburg on *Fjords*, for which Vegter composed 14 pieces, each inspired by a Schomburg poem.

During their UChicago residency, Manual Cinema revamped *Lula del Ray* into a feature-length cinematic narrative. Performed in fall 2012, the show used three overhead projectors, 140 sound effects, and more than 200 handmade puppets, cut with an X-Acto knife from railroad board or card stock.

Manual Cinema's total effect, Vegter says, often leaves audiences wondering how to take in what they're experiencing. "You're paying attention to the narrative and consuming it like you would a film, but the entire time you're aware that we're doing this live." Adds Miller: "There's a moment where they forget that they were watching a puppet show, and then a moment that triggers something where they ask, 'How is that happening?' The audience is working when they're watching the show; they're not passive." That audience questioning of the artistic mechanism at work is exactly what Manual Cinema's artists want.

Cue the sheet fort.

A small-scale version of a project Manual Cinema plans to do in a much bigger way, "the fort show seems to have the ability to transform space," Fornace says. "My dream idea is it being in an industrial warehouse. And you go inside and see this giant, glowing sheet fort.... So the structure itself is a piece of art too."

—Megan E. Doherty, AM'05, PhD'10



Weinstein and his partners stack the decks against decorum.

MISANTHROPY

Sharp cards

Does the popularity of Cards Against Humanity mean everyone's horrible?

You might describe the middle of 2011 as kind to Eliot Weinstein, AB'11, or memorable, or life changing. He might deem his late spring like "Being on fire" or "Getting drunk on mouthwash."

That June, before the nerdy, well-spoken kid graduated from the College, he and some high school friends sold the

first copies of a game they'd invented called Cards Against Humanity. The self-described "party game for horrible people" is a foul-mouthed Mad Libs for the thoughtful and/or inebriated.

Launched after a quick \$15,000 fund-raising campaign two years ago, Cards Against Humanity kudzu-ed to the top of the best-rated toys and games list on Amazon.com. "We've kind of gone from zero to 60 really quickly in the last year and a half," Weinstein says. "When we started, we started very small and now we've made serious money."

When they're not sold out, there are three Cards Against Humanity products regularly for sale on Amazon: the original deck of 550 cards and two 100-card expansion packs. Each has a lot of white cards and fewer black cards. Black cards ask questions, like "How

did I lose my virginity?" White cards provide answers. In a standard round, one player draws a black card and reads it aloud, then everyone submits a white card from their hand to answer it—for instance, "Poor life choices" or "Puppies!" The questioner reads all the submissions aloud and picks the winner.

Sometimes it's a punchy pop culture reference that wins a round (B: War! What is it good for? W: RoboCop.), and the sad-but-true always does well (B: What don't you want to find in your Chinese food? W: Horse meat.). Generally the combination that gets the room laughing does best. Swap a couple of the answers above and you see how Cards Against Humanity can take on the air of *Curb Your Enthusiasm* at its most button pushing, especially when the cards are not as innocuous. If *Curb Your Enthusiasm* is *Seinfeld* without the network-television restraint, then Cards Against Humanity could be considered the pay-cable version of the similar, but tamer, Apples to Apples.

As with *Curb*, the game's not for everyone. Weinstein remembers an e-mail from a fan who liked the game but thought a card referring to the 2007 shooting at Virginia Tech crossed the line. Yet, he says, e-mail requests arrive from around the world almost daily, asking for translations and nation-specific cards, which Canada already has. "People want to laugh at horrible things," he says. It appeals to those with "a twisted sense of humor or something in common with us," meaning the eight-person roundtable that's still testing, marketing, and producing the game.

That group conceived of Cards Against Humanity at a New Year's party in a suburb north of Chicago as a way to break the ice. Friends from Highland Park High School, they refined the concept and put it on crowdsourcing website Kickstarter, where in two months it racked up 389 percent of what they said they needed to fund the project. Every donation purchased at least a digital version of the game. The group built up its roster of cards and discussed pricing models over frequent conference calls. Weinstein says he treated the project like another RSO. Now it's a side job as he applies to economics PhD programs.

The business model is an experiment in pricing. Cards Against Humanity is available for free download

on the game's website. Alternatively, you can buy a hard copy for \$25. Ask Weinstein if the game is profitable and you'll get a chuckle. The team won't release their financial data, but they did publish earnings statistics online for a recent 30-card holiday pack released on a pay-what-you-will model. Averaging just \$3.89 paid per pack, the release still earned around \$70,000. Profits on the hundreds of thousands of sets that have been sold at full price probably make that sum look paltry.

No matter whether you think free markets are better than "Edible underpants" or are for horrible people, it's hard to argue against a product that's free and can still pay a kid's way through graduate school.

—Asher Klein, AB'11

LAW

Class dismissed

A law professor helps student protesters arrested at an Occupy Chicago rally fight for their rights.

The class was on, of all things, theories of punishment. **Bernard Harcourt** was teaching it in the fall of 2011 when 12 of his students were arrested in

Grant Park at an Occupy Chicago protest. They were charged with violating the park's curfew: no visitors between 11 p.m. and 4 a.m.

Harcourt, the Julius Kreeger professor of law and criminology and chair of the political science department, believed his students' First Amendment rights had been violated. He set out to make it right, starting with finding them legal representation. One of the city's best-known defense attorneys, **Tom Durkin**, happened to be in the same class as a graduate student at large. Durkin agreed to take the case pro bono, as did Harcourt's research assistant, **Gabriel Mathless**, JD'11.

This past September, a Cook County Circuit Court judge dismissed the charges against the 12 students whom Durkin and Mathless defended, as well as about 80 other protesters arrested at the same time. The city has appealed the ruling.

The defense argued that the charges should be thrown out because the curfew law didn't serve a significant government interest, the city didn't leave alternate channels for the protesters, and the law was not content neutral because it was not applied consistently—for example, the Grant Park celebration after President Barack Obama's 2008 election lasted well past 11 p.m.

Mayor Rahm Emanuel, discussing the city's plan to appeal, criticized the comparison between the Occupy protest and the Obama rally, telling WBEZ that it was "apples and oranges." There



Grant Park protests in 2011 prompted arrests—and a ruling against the city.

was a permit for the rally, Emanuel said, and the crowd did not plan to spend the night. "Those are kind of fundamental differences."

The students were arrested on October 16, 2011. Along with other protesters, they were handcuffed and transported in police vans to various stations where they were held, in some cases, for more than 17 hours.

Harcourt, who had been writing op-ed pieces about the Occupy movement for the *Guardian* and the *New York Times*, stepped in to help because "I feel a certain amount of responsibility for my students, particularly when it's in an area I'm very familiar with, policing and punishment. I feel

a responsibility to protect them from some of the excesses of the criminal justice system."

Mathless, now a litigator at Ginsberg Jacobs LLC, was working for Harcourt on a legal and social theory project. Four days after he was sworn into the Illinois bar, Mathless attended a bail bond hearing to represent one of the defendants. "The Occupy case gave me my first courtroom experience as an attorney."

On September 27, 2012, Judge Thomas More Donnelly dismissed the charges in a 37-page ruling that included a section on the history of Grant Park as a public forum. As early as 1836, Donnelly wrote, "what was to become Grant Park became the city's 'favorite spot for

political rallies and expositions."

Mathless said he was "pretty stunned" by the ruling in favor of the protesters. "I had been expecting to lose, and I was already working on some possible appeals. ... I thought we had the stronger argument, but we're up against city hall and the City of Chicago, and they have a very large legal department and a lot of resources."

After bringing Durkin and Mathless together to lead the defense, Harcourt edited their briefs and helped bring the case to the public's attention. "He's that rare combination," Durkin said, "of someone who can connect the practical with the theoretical."

—Meredith Heagney

ORIGINAL SOURCE LIMITED EDITIONS



SPECIAL COLLECTIONS RESEARCH CENTER, UNIVERSITY OF CHICAGO LIBRARY

Handmade books and journals, says Sarah Wenzel, go back "as far as you find publishing itself." But when 1920s pulp science fiction aficionados started creating amateur periodicals called fanzines, they pioneered the self-publishing phenomenon that later became known as zines.

Wenzel, bibliographer for literatures of Europe and the Americas, was looking for chapbooks to bolster the library's

Chicago poetry holdings at Quimby's, a Wicker Park bookstore specializing in independent publishing, when she got the idea to start a zine collection. The library's 400-plus zines date from the early 1990s to yesterday. Produced in tiny quantities, they can be hard to come by. An agreement with Quimby's sets aside for the library one copy of every Chicago-based zine it receives.

Faculty and students in creative writing, English, and the Center

for Gender Studies have shown interest in the collection, and Wenzel expects sociologists and historians to follow. Through April 13 selected autobiographical zines, including those pictured here, are on display in *My Life is an Open Book: Do-It-Yourself Autobiography* in the Special Collections Research Center exhibition gallery and online at www.lib.uchicago.edu/e/webexhibits/mylifeisanopenbook.

—Laura Demanski, AM'94

The spirit of the law

Brian Leiter argues against legal exemptions for religious practices.

Religious people often receive protection in Western legal traditions from laws that infringe on their beliefs and practices. Sikh children, for example, have been granted exemptions from laws prohibiting weapons in schools so that they can wear a ceremonial dagger that represents a rite of passage.

Comparable claims without a religious basis—regardless of how long-standing a tradition or how deeply held as a matter of conscience—lack the same legal standing. In his book *Why Tolerate Religion?* (Princeton University Press, 2013), law professor **Brian Leiter** examines those differences through the lens of moral and political philosophy, arguing that sectarian convictions should not be singled out for such protections. “There’s no reason,” he says, “that nonreligious claims of conscience should be treated unequally with religious claims of conscience.”

The 1990 Supreme Court case *Employment Division v. Smith* echoed that position. But Justice Antonin Scalia’s majority opinion denying a Native American’s right to use peyote as a religious practice sparked controversy and congressional action in response, including the Religious Freedom Restoration Act of 1993. “There was a very strong negative reaction to [*Employment Division v. Smith*] because religious people in the United States in particular are used to getting special treatment,” Leiter says. “And guess what, they like it.”

Leiter does not. In a January interview with the *Magazine*, adapted below, the Karl N. Llewellyn professor of jurisprudence and director of the Center for Law, Philosophy, and Human Values discussed his provocative point of view.—*Jason Kelly*

What distinguishes claims of religious conscience?

A conjunction of three features. First, like all claims of conscience, they involve



certain categorical commands on people. All claims of conscience are like that, religious or otherwise. What makes them distinctively religious, I think, are the other two features: that all religions involve some beliefs that are accepted on faith and that all religions are concerned with what I call existential consolation—helping adherents deal with the basic facts about human existence, which are ultimately death, but suffering, loss, pain, en route to death.

What does it mean to “tolerate” religion?

I’m concerned particularly with what I call principled toleration. That is, people are putting up with what another group does that they disapprove of, not because they don’t think they could do anything about it, or they think it would be too costly to try to change the other group’s practices. Rather, they put up with what another group does that they disapprove of because they think it’s the morally right thing to do.

So, in a legal sense, why not tolerate religion?

My question is, is there a reason principled toleration would pick out *only* religious claims of conscience as deserving this kind of protection? The conclusion of my book is no, there’s no good argument for it. Religious conscience has the same entitlement to toleration as nonreligious conscience, but there doesn’t seem to be a good reason why it deserves more protection than other types of conscience.

Should everyone with conscientious objections be granted legal exemptions?

It would be tantamount to legalizing civil disobedience. It would also create overwhelming problems for the courts. I argue for the no-exemptions approach. In a just society, if laws are passed in order to promote the general welfare and you carve out objections and then impose burdens on your fellow citizens, there’s something fundamentally unfair about that. That kind of unfairness, I think, is lost in the public discourse about this. Why should my children have a higher risk of whooping cough because some crackpot has some bizarre view about vaccinations and claims a religious rationale for it?

How far does principled toleration go?

The harm principle was a notion introduced by John Stuart Mill. The basic idea was that people should be free to do what they want unless it harms other people. Even to people like Mill and other philosophers who think we ought to tolerate different ways of life and different beliefs and practices, there are limits of toleration.

Maybe the state has an obligation to tolerate a religious sect that teaches that all the other religious sects are destined for eternal damnation. They don’t have to tolerate that religious sect if it decides that the only way to save those people is to kill their infants because they’ll get a special dispensation and go to heaven. Nobody believes toleration extends that far.

Background checks and balances: How to legislate gun safety



The horrific tragedy at Newtown has rekindled the national debate on guns that has been going on for half a century,” said Institute of Politics director **David Axelrod**, AB’76, introducing a January 15 discussion to a crowd of about 500 at the Logan Center’s performance hall. “All Americans grieve these losses, yet we can’t seem to agree on what to do about them.”

Former NBC Nightly News anchor Tom Brokaw moderated “The Politics of Guns in America,” a panel featuring Chicago mayor Rahm Emanuel, retired US representative Steven LaTourette, Chicago Tribune columnist Steve Chapman, and University of Chicago Crime Lab director **Jens Ludwig**. Watch the entire conversation, adapted below, at news.uchicago.edu/multimedia/politics-guns-america.

Tom Brokaw Do you think that we’re at a tipping point, that there will be some kind of a seismic change?

Steven LaTourette At this moment in time you have Republicans, and I happen to be one of them, that have the A rating with the NRA, that would be more than happy to sit down and begin to have the conversation about guns. But it has to be the right conversation [...] that actually makes a difference and makes sure that it reduces violence and not just makes a political statement.

TB What befuddles you most of all as you look at this debate about the place of guns and violence and the Second Amendment in America?

Jens Ludwig One thing that’s really important to keep in mind about guns in America is that they are very

concentrated and very sedentary. So about 10 percent of all the people in the United States own about 80 percent of the guns. They are mostly middle-class, middle-aged people living in rural areas, and they hold on to their guns for a long time. On the other hand, most of the people who engage in crime are teens and young adults, and most criminal careers are short. There’s always a new generation of young people who are trying to solve the problem fresh of getting their hands on guns. You could think about the United States being just like a giant bathtub filled with 300 million guns. We don’t need to worry about the entire tub, we just need to worry about the drain—that is, we just need to worry about the few million guns that are changing hands every year, and trying to divert them away from the high-risk hands.

Rahm Emanuel Fifty-eight percent of the guns that we pick up in crimes in the city of Chicago come from outside the state of Illinois. Because of what happens at gun shows and everything else, 40 percent of the guns that are traded or bought are not covered with any background five-day waiting period. That’s not a loophole, that’s an exemption.

SL It needs to be a national fix and there has to be federal preemption, because the patchwork of states or cities acting by themselves is not effective. I went to the University of Michigan because the drinking age was 18, and it was 21 in Ohio.

Steve Chapman What both opponents of “assault weapons” and makers of “assault weapons” do—and I use that term in quotes because it’s not a technical term—is to greatly exaggerate how different they are from other guns. They’re actually not. What distinguishes an assault weapon as it was defined in the 1994 law is not how fast it can fire, it’s not how lethal the ammunition is, it’s not how accurate it is. It’s mostly cosmetic things. They look like military weapons. If you’re talking about how they actually function, they’re no different from all sorts of ordinary hunting rifles.

The number of people who get killed with assault weapons compared



Do you think we're at a tipping point, that there will be some kind of a seismic change?

Tom Brokaw



It needs to be a national fix, not a patchwork of states and cities acting by themselves.

Steven LaTourette



Closing the background-check exemption would be like winning the Super Bowl and the World Series.

Jens Ludwig



When you're trying to have an impact on the safety of any community, [policy] has to be focused on criminal access to guns.

Rahm Emanuel



I'm afraid we're going to have an effect almost exclusively on noncriminals.

Steve Chapman

to the number of murders we have in this country is very small. You're far more likely—far more likely—to be killed by somebody with a knife than somebody with an assault weapon. Eighty percent of the gun homicides in this country are committed with handguns, which are not affected by the assault-weapons ban.

TB But would you concede that the worst of the carnage that we've had in the last year has come with assault weapons?

SC As a factual matter, it's true. The question is, if you take those guns away, are you depriving people who want to do that amount of damage of weaponry that would be equally effective for their awful purposes? And the answer is, you're not. There are plenty of guns that were available under the assault-weapons ban that would be available under the proposed one, that would be equally or more destructive than the weapons that they used in those mass shootings.

JL The United States is not an unusually violent country. That is a really important point to keep in mind. When you look at the United States and you compare it to, say, the United Kingdom, we do not have lots more assaults, lots more robberies, than places like the United Kingdom. The place where we're really different is with respect to our homicide rate. And almost all of the difference in the homicide rate between the United States and the United Kingdom is driven by gun homicides.

TB If you had to design a kind of ideal reaction to what we've been through in the last year, would you see this just as an anomaly, or would you see it as something that's going to require us to be much more proactive across the fronts that we've talked about here?

JL Closing the background-check exemption seems huge. In terms of making progress on this problem, that would be like winning the Super Bowl and the World Series and the NBA Finals all at once.

SC I think the important thing is to

find ways to go after the criminals here. What I'm afraid we're going to do with things like the assault-weapons ban, limits on magazines, is have an effect almost exclusively on people who are not criminals.

SL Closing the gun-show loophole I think is a no-brainer that you could get both parties to vote on. But what's been left out of this discussion is untreated mental illness. Until we figure out how to reverse what happened in the '80s, when basically they opened the doors to mental institutions and you have people wandering the streets in some instances, some people are not taking their prescribed medications, some people never get the medication, some people can't afford the medication. Until we come to grips with that ...

TB What about the NRA?

SC I think the NRA could be potentially valuable because they have a lot of expertise on technical issues. If they were willing to bring that knowledge to bear in a productive way, they could be helpful. I'm afraid the NRA is mostly interested in whipping up hysteria to raise money for itself and perpetuate itself rather than doing anything particularly productive. [...] I think one reason the NRA flourishes is because it addresses something that generally gets overlooked. There's a sense that people in the big cities really do not understand why rural people are attached to their guns. There's a cultural divide here and the NRA speaks for one side of that cultural divide.

RE There are cultural and lifestyle differences, which is why when you're trying to have an impact on the safety of any community, it has to be focused on criminal access to guns.

SC The question that rural gun owners have is, Mr. Mayor, you've got teenage kids in Chicago killing each other with illegal guns, why is that a reason to infringe on the rights of people like me, who are not a danger to anybody? I think what politicians, leaders like yourself, have to do is find ways to go after the people who are misusing guns in a criminal way without burdening the people who are not. ♦

COURSE WORK

CINEMA

Love scene

BY LAURA DEMANSKI, AM'94

On the second floor of the Logan Center, Clark Gable takes off his shirt. "It was a startling moment," says Tom Gunning, pausing the video from his laptop. "Not only to see his bare skin, but also that he wore no T-shirt." The immediate audience for Gable's strip-tease is Claudette Colbert; the film, Frank Capra's *It Happened One Night*. Watching Colbert watch Gable are students in Gunning's course History of International Cinema, Part II: Sound Era to 1960. "Sales of undershirts supposedly plummeted" after the movie's 1934 release, Gunning adds.

In the classroom, also Logan's screening room, are about 25 undergraduates plus a handful of grad students. It's third week and Gunning, the Edwin A. and Betty L. Bergman distinguished service professor of art history and cinema and media studies, has begun class talking about Fritz Lang's *M*, then tacked over to Capra to highlight how differently the two directors edit. Lang, he showed, cuts from shot to shot in almost perversely idiosyncratic fashion while Capra cuts in a style that's standard in classic (and newer) Hollywood films: continuity or invisible editing.

Gunning wants the class to think of film editing as "a theoretical and ideological process" but also a technical one. "If you look at early pictures of [Sergei] Eisenstein or [Charlie] Chaplin, they actually were working with scissors and a pot of glue." Why emphasize the physical process? "What editing involves are two things that are complementary but almost contradictory: one, cutting something, creating a rupture; the other, joining something, splicing it together.... And

there are many, many styles by which one can do this." Film theorists in the silent era considered editing to be the essence of cinema. "That was how films told stories. That was how films developed characters. That was how films, according to Eisenstein, could even imitate ideas, issue ideas, control emotions, control space and time."

The continuity style of editing creates a seamless narrative flow. It is not Lang's style. His 1931 police procedural about the hunt for a child murderer in Berlin defies viewer expectations. "I'm not sure there's anyone," Gunning says, "who's made a film like *M*. Let me give you an example. Who's the main character in *M*?"

"The murderer?" ventures one student. "OK," says Gunning. "But we don't even see him and we definitely don't hear him talk for most of the film.... He certainly isn't the protagonist, and he isn't the person who's on screen the most. Who else could be the main character? Any ideas?"



Partly it's saying, we're not going to do it. But it's also saying, will we do it?

Another student half raises her hand. "I read this somewhere, so it's not original, but the city is a character." Gunning nods and says, "The other person who would be the obvious candidate is the detective, Lohmann. But he doesn't come in for 25 minutes. He does have the largest amount of screen time, but by no means does he dominate, and we certainly aren't concerned—." He goes on in a confiding tone. "I heard one time a very scary thing, and I think it's not going to happen, but who knows: that they're going to remake this with Arnold Schwarzenegger as the detective." The students laugh and groan. "I can assure you that if they did that ... we would see about [Schwarzenegger's] family, his internal conflicts. Notice what we know about Lohmann, other than some personality quirks, is all about his job and how he carries it out. He isn't, again, a main character in the way that most films would develop it."

The main character is in fact "something like the city," Gunning says—a departure from traditional cinematic dramaturgy. Lang eschews the establishing shots, timely close-ups, and other tactics that continuity editing uses to unfold a scene's psychological and dramatic logic. By contrast, *It Happened One Night* offers a sense of access to its characters' emotions. Capra's Oscar-sweeping movie, Gunning says, is "a perfect combination of something I think is brilliant, but very much within the Hollywood rules"—specifically the continuity rule.

He puts up an early scene. Her bus delayed overnight by a storm, Colbert's runaway heiress stands on the street in the rain. Gable, a desperate reporter looking for a career-saving scoop, wants her to take shelter in a nearby room he's rented. "They're still not friendly with each other," Gunning says. "The work of this film is to make these two initially unlikely seeming people from different classes, different worlds of experience ... fall in love with each other, and make us believe that and see it happen. It's a good task."

Inside the motel room, Colbert looks at Gable uncertainly. Gunning hits pause. "Now, one of the main things that holds shots together ... in the classic Hollywood system, is the look. So we saw her look off. We immediately wonder, what's she looking at? Answered by the next shot. Notice how the cuts



From meet-cute to marriage, Colbert and Gable showcase the Hollywood romantic comedy at the top of its game.

are spliced together. They're joined by satisfying a curiosity." The kind of curiosity Lang likes to frustrate. "So what's she looking at? She's looking at Clark Gable. What's he doing?"

Hanging a propriety-preserving blanket between the room's two beds, for one, and calling it the Walls of Jericho. "He's raised this issue of, basically, sexuality, right? And division," Gunning says. "Partly it's saying, we're not going to do it. But it's also saying, will we do it?" He walks the class through the rest of the famous scene, showing how the sequence of camera shots tracks the characters' slow dance of advance and rebuff.

Close-ups tell the viewer when emotions are running high. As Gable turns down one of the beds for her, the camera zooms in and lingers on Colbert's face. Later when Colbert, undressing behind the Walls, throws a stocking over their top, the lens rests on Gable's face. Meanwhile, continuity editing conventions like the 180-degree rule ensure we're not disoriented spatially by the close-ups. (The rule dictates that the camera hew to one side of an imaginary line drawn between the two characters; the same principle is essential to filming a football game.)

And near the scene's end, the camera

does something unexpected: it leaves the blanket out of the frame.

With the Walls of Jericho elided, shots of Gable looking to his right and Colbert looking to her left—we know they're looking toward each other because of establishing shots and the 180-degree rule—make the two seem to occupy the same space. Even the same furniture. "We're definitely being told to figure out that by the end of this film, they're in bed together," Gunning says. "And married."

With the light turned out, the characters are dramatically backlit. "Sud-

denly a new degree of romanticism is introduced. ... It's a love scene! Made by the 180-degree rule. The forbidden moment of them getting into bed together is given to us." Then Colbert breaks the spell: "By the way, what's your name?" No longer in close-up when the camera returns to her after Gable answers, "she's removed herself from intimacy, or at least the camera has. But he's still—smoking." After one last shot of Colbert, eyes lit, the camera pans all the way out again. "They get us out of it," Gunning says. "Reestablishing shot." And scene. ♦

SYLLABUS

What is cinema? That's the underlying question of every course Tom Gunning teaches. It's also the English title of this course's main text, *Qu'est-ce que c'est le cinéma?*, a two-volume collection of essays by the French film theorist André Bazin (Gunning assigned the 2005 University of California Press

translation). Required reading also includes Robert Bresson's *Notes on Cinematography* (Urizen Books, 1977) and a dozen articles. The reading load is modest but Bazin, Gunning says, "is a little bit like those toys you had as a kid that you put in the water and they expand."

Monday night screenings round out the syllabus.

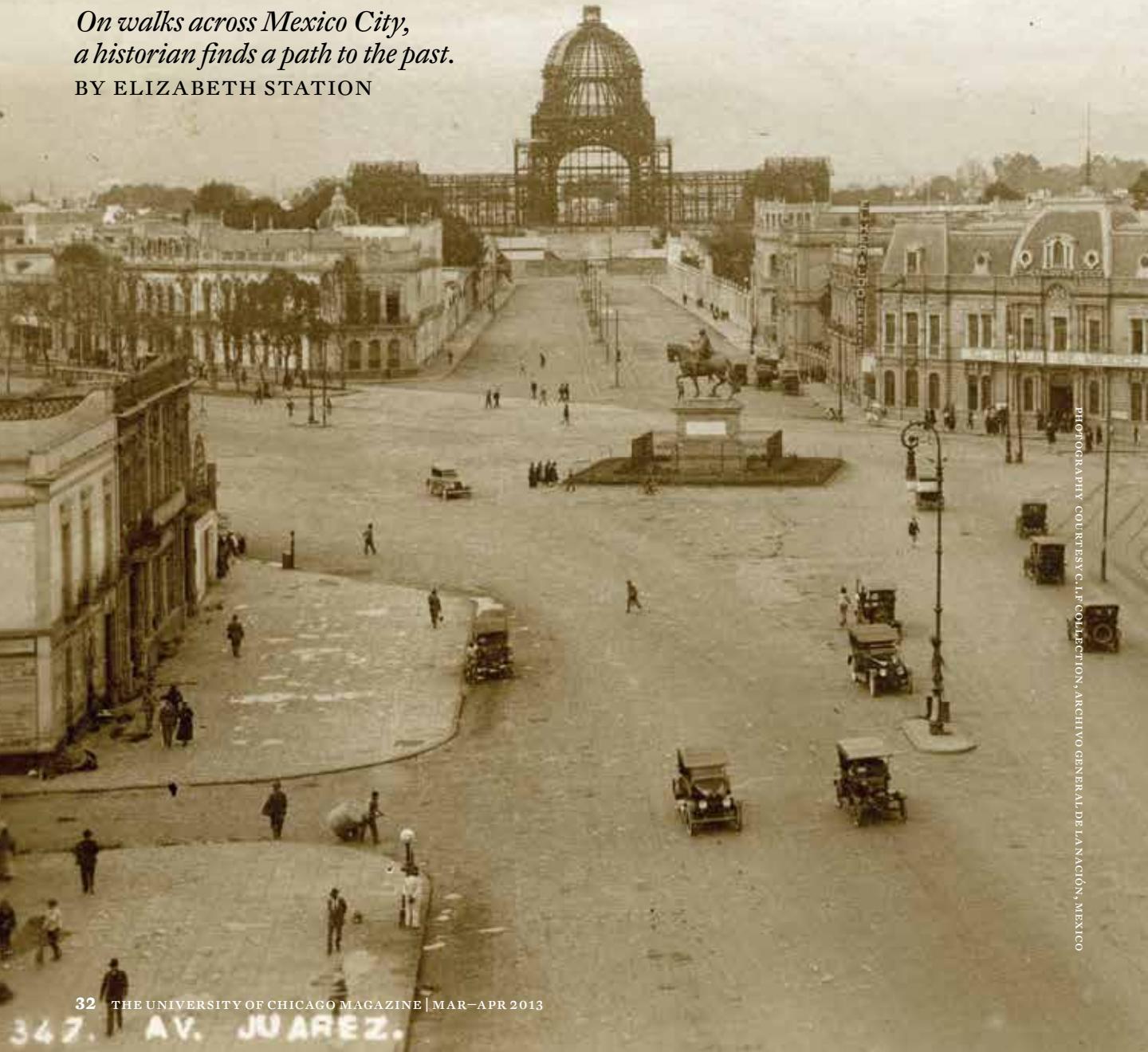
bus. The 19 films hail from the United States, France, Germany, Italy, Japan, and India. Students may be tempted to watch them on DVD, but Gunning advises those who don't plan to attend the screenings to drop the course—"the experience of seeing them larger than life, on the big screen, is essential." —L.D.

history

ADRIFT IN THE CITY

*On walks across Mexico City,
a historian finds a path to the past.*

BY ELIZABETH STATION



PHOTOGRAPH COURTESY C.L.F. COLLECTION, ARCHIVO GENERAL DE LA NACIÓN, MEXICO

M

Auricio Tenorio Trillo got to know his hometown, Mexico City, by walking. As a teenager he'd set off from his middle-class neighborhood in Colonia Periodista, past the elegant mansions of Polanco toward centuries-old plazas and leafy downtown parks. Sometimes he'd disappear all day on a five- or six-mile ramble, ending up in a café on the city's south side and taking a taxi home. When he told his surprised family where he'd gone, "I was advised that it was too long or dangerous or whatever. But I just loved to see the buildings, to see the

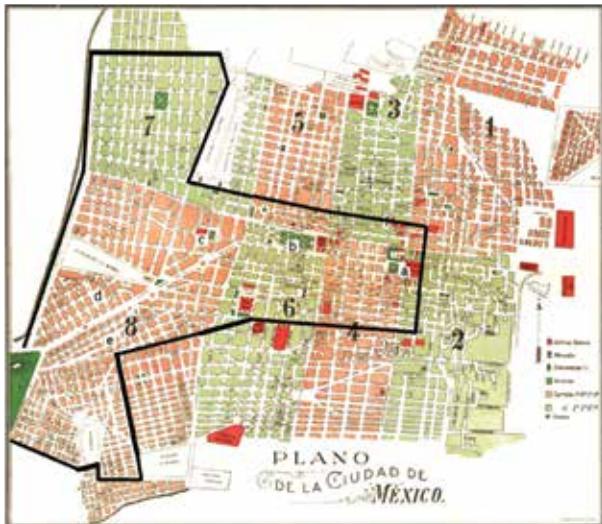
cracks in the walls, to see the people in the streets, in the stores, in the shops," says Tenorio. "I just wanted to walk."

Now a professor of history and director of the University's Center for Latin American Studies, Tenorio became a historian of cities because "my way of making sense of things I read and things I study was walking.... I thought it was a personal vice that I learned young." Studying sociology as an undergraduate in Mexico and earning a PhD in history at Stanford, though, he discovered that urban walks had absorbed writers from Charles Dickens to Walter Benjamin. "Unconsciously, I started to smuggle my urban experience and the essayist tradition into my academic work," he explains.

Like his teenage walks, Tenorio's new book, *I Speak of the City: Mexico City at the Turn of the Twentieth Century* (University



REGISTRAO - 1822



Around 1910, planners drew the outline of an ideal city—comfortable, stylish, and patriotic—as Mexico marked its independence centennial.

of Chicago Press, 2012) extends the tradition of “essaying the city” in unexpected directions. The book focuses on 1880 to 1930, “the decisive decades in which Mexico City started upon the route toward what it is today, namely, a megalopolis, an ecological disaster, and the enchanting monstrous capital of a modern nation,” Tenorio writes in the introduction. During that time, he argues, Mexico City was neither peripheral nor passive but a center of debates about modernity and experiments in politics, culture, and ideas. Academic theories and a straight linear narrative can’t explain why the city became what it did. Instead, blending historical research with provocative and sometimes poetic writing, Tenorio gives readers a chance to experience what it might have been like to see, hear, smell, and live in Mexico City.

Before coming to UChicago in 2006, Tenorio taught at the University of Texas at Austin and the Centro de Investigación y Docencia Económicas in Mexico City, where he remains an affiliated faculty member. When he began working on *I Speak of the City*, urban walks provided sources and inspiration. Gazing at monuments to the Aztec past and independence heroes on Paseo de la Reforma, Mexico City’s wide, Parisian-style avenue, Tenorio realized he was reading a “history textbook in stone.” That led him to the archives to investigate early 20th-century architecture, urban planning, and ideas about the nation.

The book’s opening chapter takes three imaginary tours of the capital around 1910, just before the Mexican Revolution swept authoritarian president Porfirio Diaz from power. Planners tried to present an ideal city—comfortable, stylish, and patriotic—as Mexico celebrated the centennial of its independence from Spain. Diplomats proposed that Indians be banned from the city center or dressed “properly” in “real trousers” and shoes instead of sandals. Architects and artists from Mexico and abroad were commissioned to create an “avalanche” of public buildings and monuments.

A subsequent essay jumps to the 1920s and ’30s and the radicals, artists, and intellectuals from around the globe

who took up residency in the capital. By 1919, Mexico City had 600,000 inhabitants and the turmoil of the revolution had largely subsided. Cosmopolitan and increasingly modern, the city offered a political refuge and an agreeable climate—literally and figuratively—to create. Yet it was doomed to disappoint foreigners who sought to lose themselves in an “authentic” Mexico that did not actually exist—a “Brown Atlantis,” in Tenorio’s words, that was rural, revolutionary, and indigenous.

Both locals and foreigners failed to embrace the city and its complexity fully, which Tenorio believes “led to a relatively fixed and lasting idea of ‘Mexico’ in the world: *fiesta, siesta, sombrero, pistola*, and *Frida Kahlo*.” Those tenacious clichés hide a sophisticated urban cultural history that *I Speak of the City* delights in unveiling. At the turn of the 20th century, for example, the city’s intelligentsia shared a worldwide fascination with India and Japan. The poet José Juan Tablada wrote exquisite haikus in Spanish; Mexican socialites dressed as geishas; amid revolutionary chaos, President Francisco Madero published his annotated version of the Bhagavad Gita.

Mexico City was also a laboratory for science and language—a global center for research in archaeology, natural history, and epidemic disease and a local incubator for the *chilango* Spanish spoken by residents of the capital. Circling between topics and time periods, Tenorio presents what he uncovered in the archives and noticed in the streets. The eclectic approach reflects his ambition to write a history both of the city and of his walks: “What did I find on the walks? Well, I found dogs, I found buildings, I found monuments. I found people lying in the streets, drunk.”

For all its wandering, the book—Tenorio’s eighth and his second in English—has a clear destination. “His work is really a continued effort to rethink what is distinctive about Mexico,” says Emilio Kouri, a professor of history and director of the Katz Center for Mexican Studies, who helped bring Tenorio to Chicago from Texas. “So far he seems to

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I STARTED TO SMUGGLE MY URBAN EXPERIENCE AND THE ESSAYIST TRADITION INTO MY ACADEMIC WORK.

To reach a wider audience, Tenorio sought to publish his book about Mexico City in English. But early reviewers said, “There is no Mexico there.”

be coming up with an answer that is quite different in many ways from what you typically hear in other places.” Tenorio believes Mexico City was not only a place of reception but also an equal contributor to global conversations about ideas and culture. That stance makes his scholarship original, adds Kouri, and makes Tenorio, who is a well-known public intellectual in Mexico, “a singular character among historians of Mexico in the United States.”

Walking in Chicago, Tenorio has been attacked. In 2012 he wrote an eloquent, chilling short essay for the Mexican magazine *Nexos* about relinquishing his iPhone to a Hyde Park mugger, an episode that broke the reverie of a perfect autumn day and reminded him that cities can be both lovely and violent.

Ghettos and frigid winters make it hard to crisscross Chicago on marathon, daylong walks, and Tenorio finds Berlin and Barcelona more conducive to rambling. To spend time with his teenage daughter, he visits Barcelona every year. The city contains “layers over layers of history,” but he complains, “After months in Barcelona, you realize how lonely you are. People don’t look at you. People look through you; you go into cafés, nobody talks to you.”

Youthful at 50 and small in stature, Tenorio has dark straight hair and wire-rimmed glasses. He speaks the confident Spanish of a Mexico City native and a lively, accented English that is professorial but peppered by stray conjugations. Because of the way he looks and speaks and because Chicago, crime aside, is a friendly city full of Mexicans, Tenorio says, “I can live as a Mexican here. I can live as an American professor. I can live as a walker of cities”—in short, a globalized 21st-century *flâneur*.

Shifting identities are a major theme in *I Speak of the City*, which shows how Mexico City was at once cosmopolitan and quintessentially Mexican. One essay compares the planning and construction of public spaces in Washington, DC, and Mexico City around 1910. Both capitals created memorials to heroes—Abraham Lincoln and Benito Juárez, respectively—to project an idealized version of national history; both were modernized from the top down and divided by class and race. But there were contrasts too. Because Washington, and later Canberra, Australia, and Brasília, Brazil, were built “over nature and not over old cities,” they had ample green space. Washington’s parks and gardens inspired environmentalist Miguel Ángel de Quevedo to draw up a similar plan for the Mexican capital in 1904, but Tenorio writes, “The project never materialized. Pavement ruled and continues to rule in Mexico City.”

Around 1919, the Red scare sent American socialists and communists to Mexico City to escape persecution;



they joined “slackers” (as pacifists were called) and European refugees. Many lived comfortably while they plotted world revolution. M. N. Roy, the Bengali cofounder of both the Mexican and Indian Communist Parties, spent several years in the Mexican capital with Evelyn Trent, his Stanford-educated wife. “They lived austere as good socialists or even as Hindu ascetics, despite their wealth, but they boasted Louis XIV furniture, a Mexican servant named María, and a *muchacho* (boy) who performed odd jobs around the house,” writes Tenorio. “The city’s inequality had conquered them.”

Back then, both national and foreign writers perpetuated *idées fixes* about Mexico that persist to the present day—including the notion that the urban capital was not truly Mexican. Tenorio and his colleagues examined 150 books about Mexico published by travelers, naturalists, amateur archaeologists, and anthropologists between 1870 and 1913, and found almost none that focused specifically on Mexico City. Among hundreds of pictures in the books, they encountered “only variations of the same fifteen or twenty images: *cargadores* [porters], burros, ruins, specific colonial buildings, pyramids, Indian faces, street peddlers, dirty semi-naked children.” In sum, Tenorio argues, “a typical rendition of Mexico as a utopia of racial specificity.”

I Speak of the City strives to upend clichés about Mexico, but Tenorio also wrote it to tell a few good stories. The tale of the race to find a cause and cure for typhus, which in 1909 brought foreign scientists to the capital to compete for a 50,000-peso prize awarded by the Mexican government, has the drama and intrigue of a novel. A University of Chicago pathologist, Howard T. Ricketts, led one of the competing scientific teams. He died of the disease, known locally as *tabardillo*, less than six months after arriving in Mexico City; meanwhile, Mexican researchers who had developed immunity to typhus survived.

The episode reveals the complicated, often fraught relationship between elites in Mexico and the United States. American scientists saw their host city as a convenient laboratory and their Mexican counterparts as second-string

researchers whose findings could be ignored or simply seized as raw data because they had never been published in English. Hoping to avoid a similar fate and to exchange ideas with a wider audience, Tenorio resolved to publish his essays about Mexico City in English, a language he calls “our contemporary Latin.” When he completed the manuscript for *I Speak of the City* in 2007, he sent it to academic presses in the United States and, while waiting, published a book in Spanish about Mexican historical celebrations.

By Tenorio’s account, two publishers rejected the manuscript because the historians of Mexico who were asked to review it said, “There is no Mexico there.” Familiar characters and themes—*fiesta, siesta*—were missing; apparently a Mexican author was expected to write a more predictably Mexican book. One reviewer accused Tenorio of pretentiousness for writing about French novelist Gustave Flaubert. “I’m not joking,” he fumes. “I was asked, ‘Where is Frida Kahlo?’” (The Mexican painter does appear in the book, but Tenorio focuses on her penchant for colorful swearwords rather than her colorful artwork or love life.)

Tenorio finally sent the manuscript to the University of Chicago Press, which embraced the book as an imaginative addition to its urban history collection. Cultural historian Thomas Bender—a professor at New York University who had worked with Tenorio on a project to reframe American history in a transnational context—reviewed the book and deemed it unusual but brilliant. Rather than presenting the city as self-contained, Tenorio “absorbs cultures and ideas from all points of the globe, making not a synthesis but a kind of vital mélange, or a bricolage,” Bender says. “He’s really opening up the city, pulling it apart, and refusing to put it wholly back together.”

When he visits Mexico City, Tenorio sometimes retraces his teenage footsteps. He is happy to discover new buildings and routes, to stop at a neighborhood café for the daily lunch special, or eavesdrop to pick up the latest argot. But walking has become tougher as the megacity grows and its residents, including history professors, age.

Mexico City walkers must be physically fit and “genetically adapted,” he says. To dodge speeding buses, “you have to be like a good baseball player, be able to run in seconds without injuring yourself, without warming up.” Vast freeways belch pollution and divide neighborhoods, and “that river of cars, you have to cross it.” Since pedestrian bridges are scarce and require a climb up and down steep staircases, walkers often try their luck on the ground. To prevail against the traffic, he admits, “you have to be younger than 50.”

For Tenorio, belligerent dogs are another urban nemesis. “I can’t tell you how many times I had to jump on to the roofs of cars so they wouldn’t bite me,” he says. Researching monuments in the Archivo del Ayuntamiento, he stumbled upon an entire branch of documents called *perros*. Following the detour, he found that roving packs of canines had plagued the capital since the 17th century.

When heavy rains flooded the city during colonial times, dogs ran for the hills and descended days later, hungry and aggressive. Stray dogs carried rabies and other diseases, so later governments tested strategies from poisoning to bounties to end the problem. Dogs served as mascots to revolutionary platoons, as companions and protectors to homeless people, and as devourers of leftover food in markets and *taquerías*. After studying their role in Mexican history, Tenorio is still afraid of dogs. But doing painstaking research on a personally fascinating topic “changes your routine; it changes your eyes,” he says. “When you get out of the archive, you see things differently.”

In his academic career, Tenorio has taken an independent path. His first book, *Mexico at the World’s Fairs: Crafting a Modern Nation* (University of California Press, 1996), based on his Stanford dissertation, proved “enormously influential” among US and Mexican scholars, says John Lear, a historian of Mexico at the University of Puget Sound: “It was one of the first serious studies that took Porfirian intellectuals seriously and helped revive intellectual and cultural history.” Tenorio frequently contributes articles, essays, and reviews to English-language journals and to *Letras Libres*, *Nexos*, and *Istor*, prestigious publications in Mexican intellectual circles.

In the tradition of UChicago historians Friedrich Katz (1927–2010) and John Coatsworth (who left Chicago for Harvard in 1992 and is now provost at Columbia), Tenorio “has always insisted on putting Mexico and Mexican history in a larger context,” says Kouri. “He’s fought all along against a kind of exoticism about Mexico ... by showing as-

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Tenements or *vecindades* housed a quarter of the capital's residents in 1920 (left); foreigners' photos fed the stereotype of secluded *señoritas* and macho men.

pects of Mexican culture, of Mexican history, that really speak to a larger human experience.” Tenorio will openly confront scholars whom he finds parochial or prone to stereotyping, a practice that hasn’t always earned him friends. “He has a reputation for marching to his own tune, but I think that intellectual quirkiness is what makes him so interesting,” says Kouri.

When asked about his inspirations for *I Speak of the City*, Tenorio cites fiction writer Jorge Luis Borges and literary critic Beatriz Sarlo, Portuguese poet Fernando Pessoa, and three books—*Danube* by Claudio Magris, *Invisible Cities* by Italo Calvino, and *Fin-de-siècle Vienna* by Carl Schorske—as well as academic works by Marshall Berman, Richard Morse, and Thomas Bender. Tenorio’s essays draw from a rich array of archival materials: government documents, personal correspondence, novels and poetry, song lyrics, scientific proceedings, paintings, photos of home interiors, etiquette manuals, travelers’ accounts, and more.

Sources matter a great deal to Tenorio, who wryly defended the traditional historian’s craft in a 2011 book review in *Letras Libres*. “Dull academics are like cod liver oil—distressing but extremely nutritious,” he wrote. Indeed, historical essays exist “thanks to the fact that boring people like me found the facts in obscure archives and libraries” (my translation). Yet while he exults in amassing facts and evidence, Tenorio refuses to tie up his conclusions neatly or stick to a strict chronological account. Neither cities nor their histories are tidy, a fact that warrants a postmodern and literary approach. Bender compares Tenorio to historian Hayden White, who, Bender says, believed that “if

novelists have gone into a more fractured narrative form, maybe historians should do this too.”

Tenorio’s passion for language is a hallmark of his work. “I treasure words and the human realms they encompass,” he writes in *I Speak of the City*. The book’s final chapter focuses on the evolution of urban language and the origins of the slang or *caló* spoken by Mexico City residents of every social class. From 1880 to 1930, the capital experienced profound linguistic changes and the distinctive *chilango* strain of Spanish emerged, blending indigenous Nahuatl with lowbrow and highbrow Spanish and other influences. Historians can’t go back in time and listen to people talk, but popular songs, early dictionaries, and studies by a German philologist helped Tenorio document the first usage of uniquely Mexican words such as *cuate* (buddy), *chido* (cool), *gacho* (uncool), *mota* (marijuana), and *güey* (dude).

From crowded tenements to ornate interiors of wealthy homes, *I Speak of the City* explores disparate urban social spaces to make new connections between them. The book takes its title from a poem by the Nobel laureate Octavio Paz, who defined the city as “that daily reality composed of two words: the others ... and in every one of them there is an I clipped from a we, an I adrift.” It’s easy to imagine the poem bumping around in Tenorio’s head as he walks the streets of Mexico City, hearing and seeing his surroundings but also *ensimismado*—lost in thought. ♦



Read an excerpt from Mauricio Tenorio’s *I Speak of the City* at mag.uchicago.edu/tenorio.

society

DECOMPOSURE

Mortician, medievalist, and video sage Caitlin Doughty tries to change the way Americans think about death.

BY MICHAEL WASHBURN, AM'02

PHOTOGRAPHY BY ANTHONY CHIAPPETTA

located on Santa Monica Boulevard and abutting Paramount Studios, Hollywood Forever is one of Los Angeles's oldest, most idiosyncratic cemeteries. Marble obelisks tower over squat tombstones of Armenian immigrants, the latter boasting detailed photographic etchings, as if someone managed to render '70s-era wedding Polaroids into stone. Peacocks amble around the graves of Fay Wray and Rudolph Valentino. Punk titan Johnny Ramone is memorialized with an eight-foot bronze statue of the musician playing guitar. Recently a dilapidated graveyard on the brink of closure, Hollywood Forever has become a vibrant public venue after changing hands in 1998. The cemetery hosts movie nights and a popular Día de los Muertos festival. The rock band the Flaming Lips has played there.

This "is how cemeteries used to be," says **Caitlin Doughty**, AB'12 (Class of 2006). "In the Middle Ages, in the Victorian Period, ... cemeteries were places where commerce took place, and lovers walked through the graves to meet at night. You had this engagement with the cemetery as a community place, which we don't really have anymore." This collision point between somber burial ground and riotous rock venue, a space that survived modern economic realities by resurrecting a medieval communal impulse, was a fitting setting when, on a quickly cooling Friday afternoon last November, Doughty taught me how to die.

Which is entirely in line with her professional and philosophical vision: she prompts strangers to confront, accept, and embrace the inevitable extinction of their personality

and dissolution of their body. We almost entirely ignore, repress, or euphemize our own death, but Doughty wants us to not only accept but also rejoice in death, our "most intimate relationship."

At 28, Doughty may very well be the world's most famous practicing undertaker. She writes, produces, and stars in the popular web series *Ask a Mortician*. A recent YouTube commenter named her the "Bill Nye of Death." Her forthcoming book from Norton, *Smoke Gets in Your Eyes (And Other Lessons from the Crematory)*, was the object of an eight-publisher bidding war. The 14 videos in the *Ask a Mortician* series, in which Doughty wryly answers viewer questions such as "Can a casket explode if it is totally sealed up?" (sometimes), "Do corpses soil themselves after death?" (sometimes), and "Are they going to take my 92-year-old mother's body and dissolve it in acid?" (no), have been viewed almost 600,000 times. She is also the creator and guiding voice of the Order of the Good Death, a collective of artists, writers, and filmmakers whose work deals with embracing mortality.

CEMETERIES WERE PLACES WHERE COMMERCE TOOK PLACE, AND LOVERS WALKED ...



Nobody wants to die, but to die and to die terrified are vastly different experiences. As Doughty writes on the website for the Order of the Good Death, her work is about “making death a part of your life. That means committing to staring down your death fears—whether it be your own death, the death of those you love, that pain of dying, the afterlife (or lack thereof), grief, corpses, bodily decomposition, or all of the above. Accepting that death itself is natural, but the death anxiety and terror of modern culture are not.” She draws a distinction between those feelings and grieving—in fact argues that, freed of death anxiety, we can better grieve loss. “I’m never going to say that you’re not going to have grief, but I feel like when somebody I’m very close to dies, I’m going to be grieving for them,” Doughty says. “I’m not like, ‘this means I’m going to die, what does that mean for the universe, why do people die, it’s not fair.’ I’ve answered those questions, so I can focus on my specific grief as opposed to putting all this other emotional baggage into it.”

With her pale complexion and her Bettie Page hair, it’s easy to think of Doughty as Wednesday Addams all grown up. This comparison trades on the same faulty cartoon engagement with mortality that Doughty wants to lay to rest. Her *Ask a Mortician* character is one part Dan Savage and one part Vincent Price. In person Doughty is a slightly subdued version of her video persona. She’s droll, laid-back, and eager to talk about how long it takes an unburied body to skeletonize (even with all variables taken into account, we go from fleshy corpse to flinty skeleton with alacrity). She punctuates her more gallows-shaded statements by switching swiftly to a caricatured crypt-keeper voice. It’s this sensibility—approaching death and decomposition with intellectual seriousness and professional knowledge, but via the irreverence of a pop cultural maven—that makes *Ask a Mortician* so popular.

“I was worried that people would think it was weird or inaccessible,” Doughty says about the series and her other work on death. “But people are ravenous for information because it’s not readily available. If you look up how cremation takes place, how embalming takes place, these sorts of basic questions about the funeral industry, it’s hard to even Google it. Death is still out there in the ether. It’s the most fundamental thing of our entire existence, the thing that everyone shares and everyone has a deep relationship and deep fascination with, whether they know it or not, and it’s the only thing they don’t have easy access to.”

It’s larger than access, though. Michel de Montaigne famously wrote, “to philosophize is to learn how to die.” The American cast of mind isn’t notably philosophical, and Doughty argues that we have the most corrosive relationship with death, and that this failure deamplifies the

beauty of our transient lives. It leaves us, if not scared to death, then very much scared of death. For Doughty *Ask a Mortician* is a “gateway drug” to inspire deathly contemplation, both existentially and practically. She expends great effort discussing the material destruction of our bodies in the hope that her viewers will actively choose the body disposal method that’s right for them, whatever that may be. Most of all, she wants to disenthral us from our pervasive death denial.

She has a lot of work to do.

Doughty belongs to the tradition best represented by muckraker Jessica Mitford. Mitford’s 1963 book *The American Way of Death* galvanized the first major backlash against the American funeral industry. Acerbic and hilarious, it skewered the predatory practices of modern funeral directors. For today’s readers Mitford’s death professionals resemble characters in *Glen-garry Glen Ross* more than caring minders of one’s final passage. She gleefully lays bare how much of what was, and still is, promoted by morticians as both moral and necessary is pure, upselling hucksterism: that embalming is a hygienic process required by law, that more expensive caskets offer better protection. Mitford’s funeral industry employs only jaundiced hacks who fleece the vulnerable.

Doughty reasserts many of Mitford’s 50-year-old claims; both the sentimentality of love and misguidance of morticians prompt mourners to spend too much on rituals they aren’t invested in or on unnecessary burial preparations. Doughty also shares Mitford’s disgust with the ghouliness of many standard American practices. Though bodies are viewed in many societies’ funeral practices, “The idea of the open casket is pretty specifically American,” Doughty says. “And that really, I think, came with the body-as-product revolution of the embalmers.... One of the things that they were able to sell was the embalmed body. The idea that they were making this body beautiful and lifelike again, and preserving it for eternity. So that’s when it started to become, we’re going to create this ‘memory picture’ with this beautiful embalmed body and then put it in its casket and then present it to you.”

But Doughty is herself a professional mortician—after leaving Chicago she spent a year as a crematory operator before obtaining a mortuary science degree from the Cypress College of Mortuary Science near Los Angeles—and this gives her sympathy toward her colleagues that Mitford lacked. Where Mitford saw avarice, Doughty sees funeral professionals doing what they were taught by well-meaning but often poorly informed faculty. They believe that embalming, despite all evidence, is traditional and necessary. Doughty likens many of her peers to evangelicals with unshakable faith.

Beyond this, Doughty exhumes the deeper history and importance of funeral practices. For Doughty, Mitford, like many funeral industry critics, focuses almost exclusively on the price gouging and disinformation that pervade the profession, ignoring the necessity and benefit of funeral ritual. “My main problem [with Jessica Mitford] is that she really brought on the direct cremation revolution,” Doughty says, referring to the practice of taking a body from its place of death directly to the crematory. It’s a practice she’s spent much of her career engaged in. “It is a valuable service. It is a less expensive service. It’s another way of saying, ‘Take the body away.... Don’t let it rot at all. Turn it to ash.... I don’t want to think about any of the processes that the body would actually go through in a natural way.’ ... People in Western society were like, ‘Woo! Even less emotional work that I have to do.... It’s cheaper and I don’t have to go through all that dark murky stuff.’”

Direct cremation, routine embalming, corporate funeral homes, \$10,000 “waterproof” caskets, and make-up—these practices, far from traditional, have become standard operating procedure for many Americans. Modern American funeral practices began taking hold during the Civil War when families demanded the return of their fallen loved ones. Embalming, previously used to preserve cadavers for scientific research, was adopted to slow the decomposition of the war dead long enough to transport them over hundreds of railway miles. Realizing the profit potential of the service, undertakers professionalized themselves. Over the past 150 years this wartime necessity transformed into our routine end-of-life practices, to which Doughty objects on several grounds. Formaldehyde is toxic, so an all-natural burial is better for the environment, for instance. And for Doughty the creeping standardization of these practices has aided our death denial and stoked our anxiety. Repulsion and fear will always accompany the idea of personal extinction to some degree, but the lifelessness of the death rituals prescribed by what Doughty terms “corpse capitalism” have made death appear more chilling and clinical than natural.

I WAS WORRIED THAT PEOPLE WOULD THINK IT WAS WEIRD OR INACCESSIBLE.

“In the Western world, you can pretty much count on there being an element of denial in how people are dealing with death,” she contends. “An embalmed body,... it is not an actual dead body in a way. It’s a strange wax effigy that the dead body has become. You’re not really seeing a dead person—you’re seeing an idea of a dead person, a metaphor for a dead person. There’s a distance that is almost the same as closing the casket.” She has set her sights on collapsing this distance, and not merely through charming videos.

Undertaking LA, her new venture, is Doughty’s response. Rather than building a brick-and-mortar business, Doughty is transforming herself into a freelance funeral arranger. She likens herself to a wedding planner. Doughty’s technical knowledge is encyclopedic—she improvises tableside *Ask a Mortician* monologues effortlessly—but she’s not merely a compendium of macabre curiosities. She knows how to file death certificates and obtain burial permits. She can close eyes and mouths. She understands death’s bureaucracy as well as its history, and with Undertaking LA she plans to be the most collaborative of facilitators. “The family should get the feeling that they are the driving force behind actually taking care of the body and making that experience happen.” Rather than submission to the hidden procedures of the embalming room, Undertaking LA will offer a transparent, collaborative alternative for her clients’ grave concerns. “Ideally at Undertaking LA,” she says, “the people that I’m working with are going to be people who I start the process with before they die.... This is going to be something where that sort of openness is incredibly valued. And the point.”

Doughty thinks anyone who says they don’t care what happens to their body is as enmeshed in denial as the person with plans to cryogenically freeze their head. Not that cryogenics is intrinsically wrong. If you find a way to come to terms with death that comforts you, by all means sign yourself up. What Doughty stresses is clear thinking. If people understood practices like embalming, they wouldn’t be so keen to have their blood replaced with formaldehyde. We do what we do because it’s what’s expected of us. This thoughtlessness estranges us from mortality.

Death consultants such as Doughty will likely never become common. Most Americans who actively prepare for their life’s end—a minority—do so by consulting their church. Habit often dictates this too, which means that many people in our increasingly secular society are victims of a well-meaning peer pressure. It’s just what one does. But as Doughty stresses, there are few things you can’t choose to have done with your remains.

“We’re in some ways in a postritual and postreligious culture, to the point where we don’t really have a lot of ritu-

Facing death in all its gory, Doughty says, broadens emotional experience through a concept she calls “the ecstasy of decay.”

als that mean a whole lot to us anymore,” she says. “So if we don’t have those, we’re kind of free to create our own. ... And we’re not really using that because we’re really scared about what that means to cultural propriety. Just because you wouldn’t do that doesn’t mean that that is not how it could be done.” Detailing the many ways “it could be done” constitutes a large part of Doughty’s passion. Alkaline hydrolysis, also known as liquid cremation; Tibetan sky burial, where the corpse is left out for a wake of vultures to consume; and taxidermy, which is exactly what it sounds like—these are all options that exist in the world.

As for Doughty, she desires the most natural exit: putrefaction.

“Yeah,” she says, “I think the idea of being laid out on a beautiful plot of land and my body becoming a glorious burst of decomposition. There are so many animals designed to eat that. ... Nature is so beautifully designed to dispose of us.”

t’s earlier on the same light-blinding day and Doughty sits in a bright café in LA’s Mid-City, eating granola with a side of bacon, cheerfully chatting about how a renegade mortician comes to be in the 21st century.

“Growing up in Hawaii there weren’t a lot of people like me. There weren’t a lot of people who preferred books and conversation to surfing or hanging out at the mall with your friends.” When Doughty was eight years old she saw another eight-year-old fall to her death at her local mall in Kaneohe. “I never really intended to talk about that as much, and it was hard for me to talk about it for a while,” she says, “but now people really like that when they interview me. ... It’s almost like, ‘oh, you’ve been dealing with this since you were a child.’ I think that all children are pretty comfortable with death, until they’re terrified of death.”

Which means that most people live on a short continuum of comfort and terror. Doughty thinks people should start young with their death education; schools should teach Death Ed alongside Sex Ed. For each lesson on how STDs are spread, teachers should devote a lesson to how bodies decompose. There are any number of immediate objections to this plan. Doughty works along the fault lines of natural repulsion and cultural taboo, which demands deft navigation. Dissecting cats and frogs is enough to repulse many kids, so the prospect of having them endure exposure therapy with human corpses—her vision taken to its most extreme—lodges in the throat. But coming from her, a tamer Death Ed curriculum feels nonsensical. “In my ideal world,” she says, “there’s one semester of, here’s how the reproductive system works, here’s why you need to wear a condom. ... The next semester, this is why people die.”

After doing a lot of extracurricular reading about death and the macabre during high school, Doughty defined herself as a medievalist and enrolled at the University of Chicago, where, her alumnus grandfather boasted, “you go to think.” Her BA thesis, “In Our Image: The Suppression of Demonic Births in Late Medieval Witchcraft Theory,” sums up her intellectual preoccupations during her time on the quads. She also did a bit of theater at UChicago, an experience that informed her professional and personal goals. “I had this idea that I wanted to do macabre spectacle theater,” she says. “I wanted people to experience 3D death. So I decided that if I had a funeral home, that’s kind of the ultimate macabre spectacle.” And with that Doughty decided that she needed to become a mortician. She moved to San Francisco, where she stopped reading about charnel houses and started working in one. Crematory work is grueling. Modern crematory furnaces burn between 1,600 and 1,800°F. Workers haul bodies and smash bones. For Doughty, who had no hands-on experience with corpses, this “dump into practice” was brutal.

“I started at this crematory and it was immediately like, *wah wah wah*. ... It’s not delightfully macabre. ... It’s like, ugh, it’s a rotting corpse and I’m, like, grabbing and its flesh slips off its hand as I’m trying to haul it onto a table.” In art and literature the medieval macabre features dancing, decomposing corpses confronting the living, saying things like “As I am, so you shall be, King and pauper.” ... You can read that, and understand that, and be like, that’s good theory, that makes sense,” Doughty says, “but when you actually see your naked decomposing corpse and you actually experience the despair of the king or the pauper, that’s a whole different ballgame.”

Doughty’s response to the crematory work was a radical version of how most of us confront death. After spending years studying mortality as theory, Doughty felt she understood more than she actually did; after living with mortality for X number of years, most of us also assume we’ve got it nailed. Then one day we endure a car crash, or suffer a fall, or just get old, and the terror descends.

Dissatisfaction with her knowledge only worsened while she was in mortuary school. Professors taught the technical skills to prepare a cadaver for presentation or incineration, but the curriculum lacked any psychological preparation for dealing with a career managing a ceaseless flow of death,

NATURE IS SO BEAUTIFULLY DESIGNED TO DISPOSE OF US.



much of it ugly. "Here's your freezer full of bodies," she says, describing her work. "You're going to cremate six of these a day. You're going to put needles through their face to close their mouth. You're going to shave them. You're going to dress them in little suits. You're just going to do all of these things with these bodies. Grind their bones. ... But I didn't really have too many people to talk to about this. So that's kind of when I went back to the theory."

Doughty found French historian Philippe Ariès's *The Hour of Our Death* (1981), a vast history of Western funerary traditions, and Ernest Becker's *Denial of Death* (1973), a Freud-indebted, anti-Freudian psychoanalytic polemic that argues man's refusal to acknowledge his own mortality is the essential problem in civilization. These were her guiding texts during her period of "tangible weeping and gnashing of teeth and rending of my clothes."

As she learned embalming during the day and read during the night, Doughty began making connections. Her experiences in the crematory and mortuary school forced her to confront her own mortality. Doughty didn't grow up particularly religious. She attended an all-girls Episcopal school, but not out of any personal or familial dedication to doctrine. What she gleaned from her religious schooling was a set of affirming cultural assumptions, morbid fantasies notwithstanding: that good things happen to good people, that if you live a good life you die at peace, surrounded by people you love. Her work had obliterated these foundational comforts. "Here are all of these indigent dead. Here are all of these dead babies," Doughty remembers, her droll sensibility receding for a moment. "Here are people

I'm cremating that may have had large families, but none of that family is there. It's just me, raking their bones out."

The result of Doughty's work and thinking during her mortuarial career is best summarized by a concept she features at the Order of the Good Death website: the ecstasy of decay. Death may be hideous, and grieving may be excruciating, but one can't fully live without the acceptance that she now advocates. "The ecstasy of decay is ... kind of like the idea of the sublime, in the sense that if you are really engaging with your mortality ... it opens you up to a broader emotional spectrum than you normally have," she explains. "Most of us are kind of living in this middle world, in a very small range of emotions."

Or, as she said later, embracing the brute facts of death is painful, but once you do, the sunsets are beautiful. And so is the contemplation of death. During the time I spent with Doughty she proved reliably frank and honest, only once hesitating with a question. When pressed to explain why she could love life yet appreciate death, she said "If I live out the normal course of my life, ... I think that it's almost a reward after a long hard life that you get to slip off into this really safe nothingness. Almost like reaching enlightenment where your brain just clears, and it's just happy white space. ... I can't imagine a better scenario." ♦

Michael Washburn writes about books and culture for the New York Times Book Review, the Los Angeles Review of Books, the Boston Globe, and other publications. He is a research associate at the Center for Place, Culture, and Politics at the Graduate Center, City University of New York. His Twitter account is @WhaleLines.

ASK HER ANYTHING

From grief to decay to funerary traditions, Caitlin Doughty's popular web video series tackles the tough questions about death.

BY MICHAEL WASHBURN, AM'02



ASK A MORTICIAN, EPISODE 1

In the series' inaugural video, Doughty explains the cause and length of rigor mortis and dispels several ghoulish myths about cremation.



ASK A MORTICIAN, EPISODE 2

In four words, Doughty reveals what she wants done with her own remains. The Meow, her retired-from-competition Siamese cat, makes her first cameo.



ASK A MORTICIAN: TRADITIONAL VS. NATURAL BURIAL

Doughty explains the primary differences between today's traditional burial and natural burial, which for centuries was just called burial. She also shrouds the cat.



To watch the videos, visit mag.uchicago.edu/mortician.



ASK A MORTICIAN: GRIEF TALK

Addressing other people's grief is hard. In this video, Doughty reviews some of the tacky, saccharine, and awkward ways we try; advises that silence is worst of all; and offers three things that are always safe to say to the grieving.



ASK A MORTICIAN: EXPLODING CASKETS

With oxygen, the "magic of decomposition" leads to dehydration, Doughty explains. Without it, the body becomes a gaseous bog—thus the grisly, explosive downside to putting a protective casket in a mausoleum.



ECSTASY OF DECAY: THE AMERICAN CORPSE

In a video outside the *Ask a Mortician* series, Doughty and friends provide a historical overview of the changing ways Americans have managed death.





RAM RAHMAN, SAFDAR HASHMI'S FUNERAL PROCESSION, JANUARY 3, 1989.
VICKTHALBHAN PATEL/HOUSE, NEW DELHI, PHOTOGRAPH.

The Sahmat collective galvanizes artists across India to create work that resists divisive politics. For 24 years, famous and fledgling artists alike have painted portraits, designed posters, performed on city streets, and more. A retrospective exhibition at the Smart Museum of Art tells their story.

exhibition

Raised Voices

BY KATHERINE MUHLENKAMP

t was January 1, 1989, in Sahibabad, an industrial area on the outskirts of Delhi. With municipal elections approaching—and mayhem in Indian politics on the rise—34-year-old Safdar Hashmi and his acting troupe assembled near Ambedkar Park to perform the politically charged play *Halla Bol!* (*Raise your voice!*). Hashmi, an activist, actor, playwright, and member of the Communist Party of India (Marxist), was the creative force behind the play, which supported labor mobilization. A crowd gathered and *Halla Bol!* began peacefully—until a large group of men connected to the rival Congress party arrived, intent on stopping the performance.

When Hashmi spoke with them, the men turned back, but it was “a faint,” remembers Hashmi’s wife in a recent interview. “They had retreated only to get their iron rods and other weapons.” As the actors scattered away, Hashmi was caught, dragged to the performance area, and struck repeatedly on the head. He died the next day, sparking widespread outrage and a funeral procession of approximately 15,000 people.

Hashmi’s murder also sparked the formation of Sahmat. The Delhi-based arts collective—artists, writers, poets, musicians, actors, activists, and academics—is the focus of *The Sahmat Collective: Art and Activism since 1989*, a Smart Museum exhibition running through June 9. Although well known in India, says Smart associate curator of contemporary art **Jessica Moss**, the collective has been “very unrepresented in the States.” Learning about Sahmat from a colleague several years ago, Moss became intrigued. While doing initial research, she was introduced to Ram Rahman, a Sahmat founding member. He had organized the collective’s 2009 20th anniversary exhibition in New Delhi, a starting point for the Smart show—the collective’s first US retrospective, curated by Moss and Rahman. Because Sahmat has been a platform “for every kind of cultural production,” says Moss, the exhibit’s range is broad—paintings, children’s book illustrations, posters, an installation of an inverted boat with built-in wheels and handles. Each piece reflects the collective’s founding purpose: to defend freedom of expression and combat intolerance in India.

Sahmat—Hindi for “in agreement” and an acronym for the Safdar Hashmi Memorial Trust—had start-up support from the Communist Party, explains Rahman, a photographer and MIT-trained graphic designer. “But the best thing that happened with Sahmat was right at the beginning, we decided that it would have no affiliation with any political party. . . .

We didn’t have to follow any party, political program, or dictate. And actually, that’s been the best part and that’s why the group has survived these 24 years.”

Collaborations have crossed class, caste, and religious lines and have included much of India’s artistic community. Although a small group of core members organize the collective’s activities, hundreds of artists across India participate, including, Rahman says, “some of those same artists who are showing in big international galleries, etc., but this is a manifestation of their work in a completely different context,” since Sahmat initiatives showcase art with a theme of political action.

The Smart exhibition follows those initiatives and the historical events that inspired them. Around the time of Hashmi’s death, says Rahman, Indian “politics as practiced was becoming more and more violent. And it was becoming almost accepted that there would be violent clashes between political groups, some of which took a sectarian color.” Resisting this sort of sectarianism—called communalism in India—became one of Sahmat’s main goals. A pivotal event for the collective, says Rahman, was the December 1992 destruction of the 16th-century Babri Masjid (Babur’s Mosque) by an angry mob. The site in the

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ancient city of Ayodhya had long been controversial: many Hindus believed a temple marking the birthplace of the deity Rama had been destroyed by invading Mughals to make way for the mosque.

In the years before the mosque’s demolition, organizations with a strong Hindu identity, including the Bharatiya Janata Party, propagated the “idea that this was originally a Hindu temple and that they must reclaim from the Muslims their own heritage,” says **Dipesh Chakrabarty**, the Lawrence A. Kimpton distinguished service professor in history and South Asian languages and civilizations. What was billed as a peaceful demonstration on December 6 turned into an “army of people” taking pickaxes and hammers to the mosque. Within five hours, all three domes had been destroyed.

Sahmat responded with a yearlong series of events, including an exhibition that merged a academic text with artwork to examine Ayodhya’s multifaceted history. Conceived as a kit of portable panels—some on display at the Smart—the exhibition sparked controversy when the text on several panels was declared blasphemous by Hindu organizations and seized by Delhi police. Rahman later brought the exhibit to the United States, where it continued to provoke strong reactions. During a 1993 symposium at Columbia University, he remembers, two dozen Hindu-nationalist sympathizers rushed the stage, resulting in a brawl and drawing campus police.

Sahmat stood firm amid the controversy. The point, says Rahman, was “to bring in a certain dialogue about that issue, about that city, and talk about its multicultural history. The idea was that you show how every little piece of [India] is totally multicultural. It doesn’t represent a single group of people or a single religion or a single social set.” That inclusive philosophy is reflected in Sahmat’s broad participation, which extends to those who wouldn’t traditionally be considered artists, such as the Hindu, Muslim, and Sikh rickshaw drivers who painted poems on the backs of their vehicles (see photo, page 50). The collective’s work, says Moss, is an example of how citizens can come together “to fight for something they believe in—and to stand up for each other.” ◆

INDIA DOESN’T REPRESENT A SINGLE GROUP OF PEOPLE OR A SINGLE RELIGION OR A SINGLE SOCIAL SET.

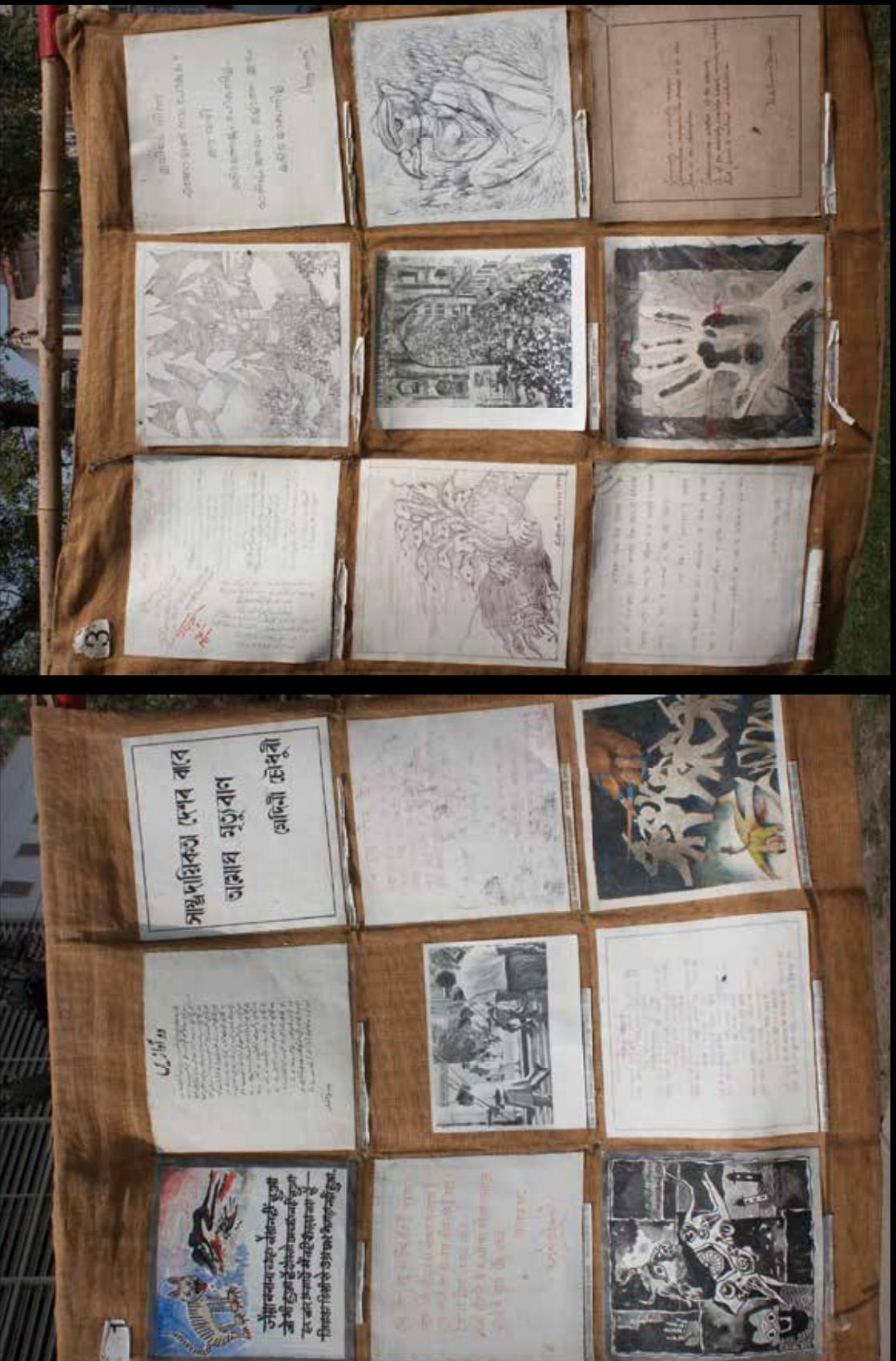
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PANELS FROM *IMAGES AND WORDS*, 1991, MIXED MEDIA. LEFT: WORK BY (FROM LEFT TO RIGHT AND TOP TO BOTTOM): VINOD TIWARI, JAVED AKHTAR, MEDINICHOWDHRY, CHANDRAKANT DEVTALE, PHAL S. GIROTTA, ANURADHA BANERJI, JAGDISH NANDWANA, CHANCHAL CHAUHAN, AND HEMAJAOSHI. RIGHT: WORK BY (FROM LEFT TO RIGHT AND TOP TO BOTTOM): NAZEER BANARSI, NAVNEET SAGAR, P. SACHIDANANDAN (ANAND), RATAN PARIMOO, SAMAR JODHA, RAJINDER KAUR BAGGA, HARCHARAN SINGH BHATTY, AND D. P. PATTANAYAK.



One of Sahmat's first exhibitions, *Images and Words*, drew the participation of more than 400 artists, photographers, poets, and writers who created 11-by-11-inch works on canvas. The pieces, which grappled with India's rising sectarian violence, were mounted on jute cloth and bamboo sticks. The exhibition traveled to 30 cities followed by a tour of approximately 40 locations in Delhi—universities, schools, street crossings, and city squares.

भारत सौने को ख्याता

भेरा भारत देशा भरहान
भेरा भेदभान जीने औसा देशा करने
गुजरात की शारण में मन फावे विश्राम,
गुजरात मांगा फाता जल लिते जब जोपे राम का

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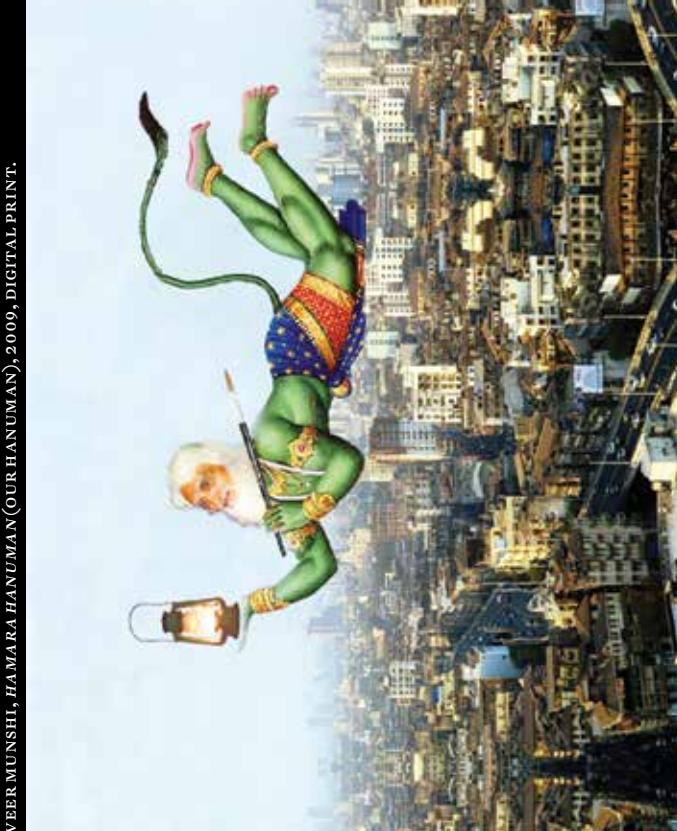
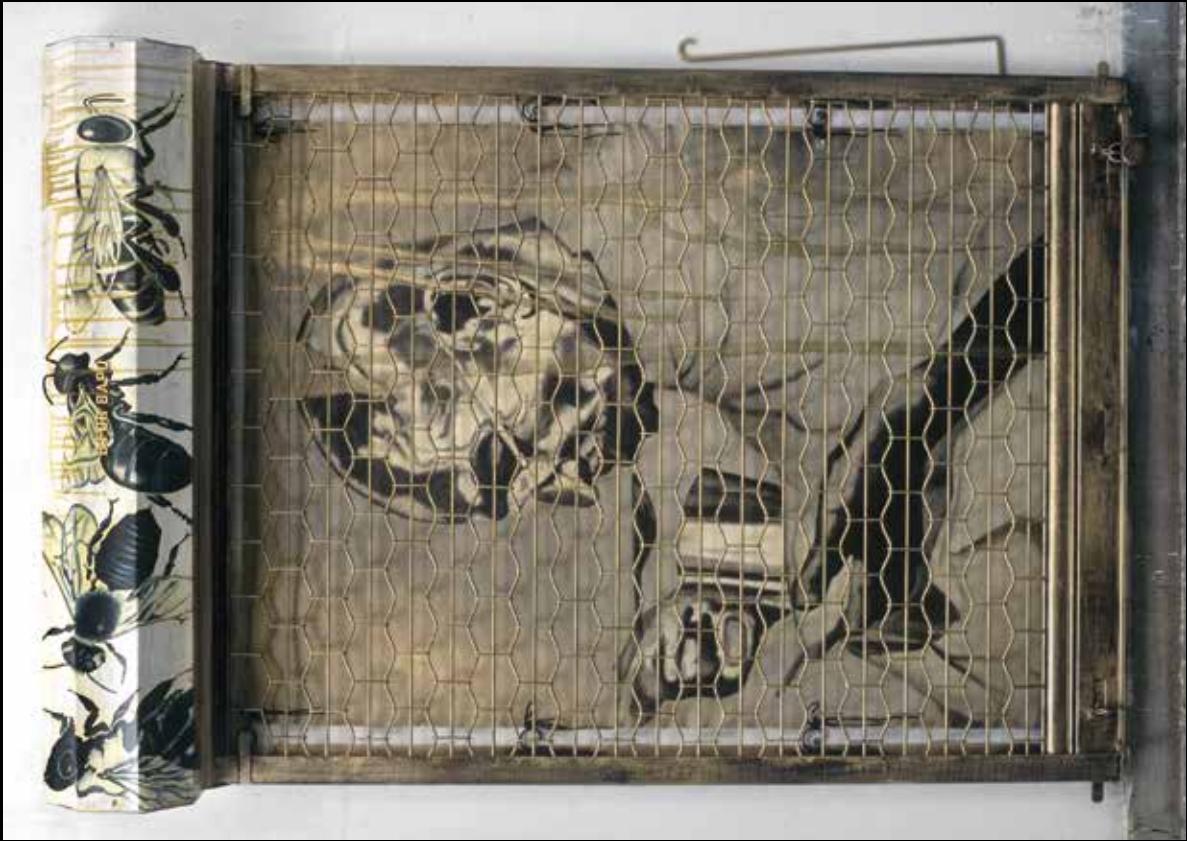


गेसका घन हो कोषट पिला को देप।

ततसी भृत वर्चन मे सुख उपले

On the third anniversary of Safdar Hashmi's murder, Sahmat invited Delhi rickshaw drivers to participate in a contest, "Slogans for Communal Harmony." Hundreds of drivers created or selected poems and emblazoned their vehicles with the text. The Smart show includes a replica of a prize-winning rickshaw as well as images of other vehicles in the contest. The poem on the rickshaw above reads, "India is a golden bird. India my motherland is great. May it shine like gold."

ATUL DODIYA, *B FOR BAPU*, 2004, EXTERIOR OIL AND ENAMEL PAINT ON GRILLED METAL ROLLER SHUTTER; INTERIOR ACRYLIC AND VARNISH ON CANVAS WITH THREAD AND LOCK. COLLECTION: LEKHAA AND ANUPAM PODDAR, DELHI.



Throughout the past decade, Sahmat organized marches, symposia, and exhibits in defense of the late M. F. Husain, known as the Picasso of India. A Muslim artist who had painted images of Hindu goddesses for decades, in the 1990s Husain became a target of Hindu groups who took exception to his bare-breasted depictions. He went into self-imposed exile in Dubai. In 2009, almost two years before his death at 95, Sahmat held a tribute exhibit, *Husain at 94*, for which Veer Munshi created *Hamara Hanuman* (above), referencing the Hindu deity known for strength and perseverance. The piece was a “tribute to Husain,” writes Munshi, “who felt like a Hanuman of the art fraternity, victimized by the right wing and denied space in his own country, yet carrying a lantern (light) like an athlete to wherever he was destined to go.”

B for Bapu by Atul Dodiya was part of the 2002 exhibit *Ways of Resisting*. Made of acrylic and varnish and covered by a grilled metal shutter, the work represents awareness of a harsh reality, writes Dodiya in his artist's statement—“death, decay, corruption, compromise, struggle are not distant metaphors of the fall of man. These are real, right here, lived with. Metallic omnipresence ... Gandhi's absence manifests itself in the different mounds of ruin—the political mess, the hypocrisy, and deceit of the individual in the national playground where we are all sliding down.”



Madian Gopal Singh, scholar and musician, performs at the February 13 *Sahmat Collective* exhibition opening. A Sikh, Singh performs in the Sufi tradition of Punjab. Sufism, a branch of Islam based on mysticism and poetry, calls for "reaching the divine through the individual," says Ram Rahman, the exhibition's curator.

ZARINA HASHMI, RIVER OF TEARS (DETAIL), 2007, FAUX PEARLS ON STRING. COURTESY GALLERY ESPACE, NEW DELHI. PHOTOGRAPH BY JEREMY LAWSON.

INSTALLATION VIEW OF PHOTO BOOTH WITH CUTOUT FIGURE OF HUSAIN, 2010. DIGITAL PHOTOGRAPH AND ROBE ON STAND WITH HAND-PAINTED FILM BANNER BACKDROP. COLLECTION OF SAHMAT. PHOTOGRAPH BY JEREMY LAWSON.



On display at the Smart is an M. F. Husain photo booth, created in 2010 by Ram Rahman to mark the 95th birthday of the late Husain (see page 51). It was designed to evoke Husain's presence while the artist himself was in exile. Visitors to the Smart show continue the tradition of posing for photos alongside the cutout.



Coming from a secular Muslim family that was divided across the two countries of India and Pakistan, Zarina Hashmi (no relation) created *River of Tears*, which expresses the pain of the 1947 partition of India: "It was like a river of tears for millions of people who had to leave their homes and settle in a new place," she says in the exhibition catalog.

glimpses

VICTORIAN VALUES

BY KELLY JANE TORRANCE

When **Gertrude Himmelfarb**, AM'44, PhD'50, began her graduate studies in history at Chicago, she couldn't have imagined the career ahead of her. The 90-year-old historian, who's been called "the reigning authority on Victorian social thought," has written 15 books, edited and contributed to many others, and collected more than a dozen honorary degrees.

As a teacher she has mentored undergraduate students at Brooklyn College (her alma mater) and graduate students at the Graduate Center of the City University of New York. Her lengthy list of awards, which includes the National Humanities Medal she received from President George W. Bush in 2004, just got longer: in February the University of Chicago Alumni Board of Governors bestowed on her its highest honor, the Alumni Medal.

But then, Gertrude Himmelfarb couldn't imagine a career at all. When history professor Louis Gottschalk interviewed her as an applicant to the University, he told her that the department would be delighted to accept her, but thought it unlikely she'd find employment when she finished her doctorate. Asked why, Gottschalk responded, "Because you have three strikes against you," Himmelfarb remembers. "Two of them were perfectly obvious, of course: being a woman and being Jewish," she says. "The third, he told me, was because most of the graduates from the University were employed by Midwestern colleges. And most of them had a very decided bias: they did not look kindly on easterners, let alone New Yorkers." She laughs. "I then had to assure Gottschalk that was not a problem for me, that I had no expectations of any employment, let alone professional career, that I was still very much a Depression baby. I was coming to the University not for professional reasons but simply to have an education, an education for its own sake."

Himmelfarb applied to no other schools, "against the advice," she says, "of all of my advisers, who thought it would have been much more appropriate for me to have gone to

one of the more venerable universities in the East." She chose Chicago, she recalls, because of the intellectual reputation its maverick president, Robert Maynard Hutchins, cultivated with his two great innovations: the Great Books curriculum and the Committee on Social Thought. "It is the wide-ranging, free-spirited, intellectual character of the University that I remember," she says today.

Himmelfarb is best known for such volumes as *Victorian Minds* (Knopf, 1968), *The Idea of Poverty: England in the Early Industrial Age* (Knopf, 1984), and *Poverty and Compassion: The Moral Imagination of the Late Victorians* (Knopf, 1991), sweeping works of polymathy that ransack every field in her endeavor to understand a much-misunderstood time. She's also written books on other eras—for example, *The Roads to Modernity: The British, French, and American Enlightenments* (Knopf, 2004) and *The De-Moralization of Society: From Victorian Virtues to Modern Values* (Vintage Books, 1996)—and frequently engages in contemporary cultural and political debates, as in *One Nation, Two Cultures* (Knopf, 1999).

The end of the world? The whole notion of a career was foreign to me. This was wartime, and I can't overestimate the sense of precariousness that the war gave me, more than it did most students. As a Jew and the daughter of immigrants, I had a sharp identification with the Holocaust and

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Himmelfarb received the Alumni Medal in Washington, DC, in February.

the plight of European Jews. During the '30s, the radio in my house was on all the time recounting one after another disaster. There, I felt, but for the grace of God go I. This made for something like an apocalyptic vision of the world. The future was not something I worried about because I wasn't sure I was going to have a future. My husband, Irving Kristol, was about to be drafted, about to go off into the Army, to a war which, as Winston Churchill reminded us, was nothing less than a war for Western civilization. And the outcome of the war was very much in doubt.

An intellectual trial Louis Gottschalk gave me an apprenticeship in history that was invaluable—a rare combination of historical rigor and breadth. This was exemplified in the term paper assigned to graduate students in the required course on methodology. You had to select half a dozen or so pages from the most recent and most reputable historian in your field of study—in my case, the French Revolution. And you had to subject that to a minute, meticulous examination. You had to check every quotation. Was it accurate and quoted in context? Was the source reliable? Were all the relevant and available documents cited? Were the historian's assertions warranted on the basis of those sources and documents? The examination of those few pages doesn't sound like much, but it resulted in many, many hours in the library and a term paper that could be 30 or

40 pages long. It was a daunting exercise, especially when you realized that your own dissertation, to say nothing of future writing, should stand up to that scrutiny. I adopted that exercise in my own courses on methodology and later discovered that other students of his did as well.

Gottschalk reminds me of another distinguished Chicago professor, Leo Strauss. I didn't have the privilege of studying with Strauss because he came to Chicago a few years after I left. But when, several years later, I came to read and admire him, I realized that what Gottschalk was doing was subjecting the texts, so to speak, of history to the same kind of close, rigorous, textual analysis that Strauss made famous applied to the texts, the classics, of philosophy.

Surprise guest The rigorous historical scholarship I was initiated into by Gottschalk was accompanied by an expansive, interdisciplinary view of history itself. That, I discovered, was typical of the University as a whole. Appearing for the defense of my dissertation, I thought I knew who all the members of my committee would be. But there was one unfamiliar face, the sociologist Edward Shils [X'37], whom I knew by reputation as a rather awesome, almost fearsome character. I later discovered that he had not been invited by the committee. He had heard that someone he did not know was defending a dissertation on Lord Acton. Lord Acton just happened to be someone who interested him. So he appeared and proceeded to ask some of the most penetrating and provocative questions. At first, I must say, I was rather dismayed by this, but then I found myself almost enjoying what turned out to be, in effect, a very interesting and stimulating seminar. Years later, when we became good friends, I reminded him of this episode and how strange I thought it was at the time. He didn't understand that—he thought it was perfectly natural and proper.

Hedgehog and fox There's the familiar quip about the intellectual who knows a little about a great many things. By the same token, one could say that an academic is someone who knows a great deal about some very few things. I never had that derisive view of either the intellectual or the academic, because I knew them in New York and in Chicago, and I knew that the same person could have both qualities and inhabit both places at the same time, the academy and the world at large. Lionel Trilling was a perfect exemplar of that. He was one of my great intellectual heroes. Today I find that unity of intellectuality and academic seriousness personified by my friends **Leon** [U-High'54, SB'58, MD'62] and **Amy Kass** [AB'62], who were brought up in the Chicago tradition of Great Books, transmitted it to their students at the University, and perpetuate it in their books and activities. ♦

humanities

THE ASTRONOMICAL SUBLIME

*Part of a visual tradition that reaches back to Romanticism,
images from the Hubble Space Telescope awe as they inform.*

BY ELIZABETH KESSLER, PHD'06

NASA, ESA, AND THE HUBBLE HERITAGE TEAM (STSCI/AURA)



A

dark cloud against a background of orange and blue reaches upward, stretching nearly to the top of the frame that contains it. Brightly backlit at its top and outlined throughout with a soft glow, the sinuous shape claims the viewer's attention with its majesty and grace. But the closer one looks, the more difficult it becomes to classify what is pictured. Because of its wispy outline and top-heavy proportions, it appears that the form must be composed of something airy, something gaseous and insubstantial; however, its elongated profile resembles none of the clouds seen above the earth, and its blackness surpasses that of even the most threatening storm. Its color and assertive vertical orientation instead suggest a gravity-defying geological formation carved into a twisting pillar by unknown forces and silhouetted against a bright sky. The object almost oscillates before the viewer: cloud and landscape, familiar and alien.

The image (right) is one of the many compelling views of the cosmos credited to the Hubble Space Telescope since its launch in April 1990. The National Aeronautics and Space Administration (NASA) and the Space Telescope Science Institute (STScI), the research center that manages the instrument, released the image of the Eagle Nebula, along with one of the Whirlpool Galaxy (see photo, page 62), to celebrate the orbiting telescope's 15th anniversary in April 2005. The view of the Whirlpool is less ambiguous than that of the Eagle; its distinctive spiral shape is iconic, the recognizable sign of a star system akin to the Milky Way. It is, however, no less powerful an image than the representation of the Eagle Nebula. The dynamic whirl pulls the eye along pathways dotted by red stars into the galaxy's brilliant yellow center. The subtle blues of its arms contrast with the warmer yellows and reds of the stars. As with the Eagle Nebula, the celestial object nearly fills the frame, conveying a sense of its vast size and scale. And for both images, the most highly resolved versions reveal incredible, even overwhelming, levels of detail.

From its orbit above our globe, the Hubble Space Telescope has provided a revolutionary view of the cosmos. Freed from the obscuring atmosphere of the earth, the instrument has allowed astronomers to observe with new clarity, thereby enabling an improvement in seeing that is often compared to Galileo's first use of a telescope in the 17th century. Because the Hubble holds a seminal place within contemporary astronomy and its images have circulated widely—to near-universal acclaim—its views of the cosmos have become models for images delivered from telescopes. Hubble images have also shaped depictions of



This view of the Eagle Nebula was released by NASA and the STScI in celebration of the Hubble Space Telescope's 15th anniversary, April 25, 2005.

the universe in popular culture, and it is common in science fiction films, TV shows, and video games to see spaceships fly through Hubble-inspired scenery.

In the more than 20 years since NASA released the first blurry, black-and-white Hubble image, astronomers have developed representational conventions and an aesthetic style. The archive of Hubble images demonstrates that scientists have come to favor saturated colors, high contrast, and rich detail as well as majestic compositions and dramatic lighting.

Such images now define how we visualize the cosmos. They do not look like older photographs of the stars, nor are they anything like what can be seen in the sky on a dark night. Yet they appear to present the universe as one might see it, previewing what we imagine space explorers and tourists may experience when manned space travel extends humanity's reach beyond the earth's orbit. Improved technology, a telescope orbiting high above the earth's atmosphere, and sensitive digital cameras can seem an adequate explanation for their brilliant hues and sharp resolution. But there is more behind the images than the workings of advanced instruments. The appearance of the Hubble images depends on the careful choices of astronomers who assigned colors, adjusted contrast, and composed the images. Although attentive to the data that lie behind the images, through their decisions astronomers encourage a particular way of seeing the cosmos.

As with the Eagle Nebula, many of the Hubble images bear a striking resemblance to earthly geological and meteorological formations, especially as depicted in Romantic landscapes of the American West. In the late 19th century, the painters Thomas Moran and Albert Bierstadt as well as the photographers William Henry Jackson, Timothy O'Sullivan, and others portrayed the awe-inspiring and unfamiliar western scenery in the visual language of the sublime. The formal similarities between these two sets of pictures situate the Hubble images within a visual tradition, and the reference to the sublime also has philosophical relevance. As defined by Edmund Burke and Immanuel

Kant, the sublime describes an extreme aesthetic experience, one that threatens to overwhelm even as it affirms humanity's potential.

For Kant, the sublime arises out of a tension between the senses and reason, and each faculty must be engaged to experience such an intense response. The Hubble images invoke the sublime, encouraging the viewer to experience the cosmos visually *and* rationally, to see the universe as simultaneously beyond humanity's grasp and within reach of our systems of knowledge. This tension extends to the relationship between the images and the celestial objects they represent; their reliance on digital data and imaging, which brings together numeric and pictorial representations; and the symbolic significance of the landscape reference with its evocation of the frontier. By repeatedly making use of this tension, a fundamental attribute of the sublime experience, the Hubble images make claims not only about what we know of the cosmos but about how we gain knowledge and insights.

Tyically, interest in a scientific mission lasts only briefly. But decades after the telescope's launch the Hubble's images still made headlines and circulated widely online and in print. They achieved an almost unparalleled popularity within the history of astronomical images, even within the history of scientific images. Many of the best-known Hubble images were made in an effort to reach those who are not scientists, and those involved with their production and distribution, from astronomers to public relations officials at STScI to administrators at NASA, acknowledged that they hoped the eye-catching images would encourage continued financial support for the Hubble Space Telescope, NASA, astronomy, and scientific research more generally. As a result, some dismiss the aesthetically developed Hubble images and their evocation of the sublime as little more than hype and visual hyperbole, and consider them nothing more than crass attempts to curry public favor.

Aesthetics can seem secondary at best and often unnecessary to the scientific project. If science strives to master with precision and exactitude the physical processes at work in the universe, if it ultimately seeks to enhance the human condition through improving and extending life, aesthetics can seem a messy distraction from its larger goals. At times, astronomers have argued against dedicating significant resources to making attractive pictures, suggesting that images might be valuable public relations tools, but data—unambiguous numeric values and measurements that could be logically analyzed, be compared with other data, and lead to carefully reasoned conclusions—were the

intended output of the Hubble Space Telescope. If “pretty pictures,” a phrase often used by astronomers, do not forward the quest of science in the purest sense, the production of such images was little better than a diversion.

Those who study the visual culture of science have also entered into these debates. The art historian **James Elkins** [AM’84, MFA’84, PhD’89], who has written extensively on the relationship between art and science, has been emphatic in his dismissal of scientific images made for public display, seeing such pictures as contributing to what he calls “astronomy’s bad reputation” for producing flashy but scientifically uninteresting images. Elkins sees these images as a distraction from what he considers to be far more interesting images, namely those that scientists use only for the acquisition of knowledge. Elkins is correct that scholars of visual culture often ignore images that show a distant celestial object in only a few pixels. But he too quickly pushes aside the colorful views that reach a larger audience and too strongly judges them as lacking in value. To regard them as little more than overwrought marketing materials ignores the depths of their connections to the practice of science as well as how profoundly the images shape our cultural imagination.

The astronomers who develop Hubble images attempt to balance the often contradictory demands and interests of an audience that ranges from fellow astronomers to schoolchildren. As they craft the images, translating sometimes invisible attributes of the data into visible form,

they strive to make the images scientifically valid *and* aesthetically compelling. The resulting Hubble images have served many functions: they document and record data; aid scientists in their effort to understand their observations; influence decisions about support for science; and inspire aesthetic responses from a variety of audiences.

The Eagle Nebula and Whirlpool Galaxy images were crafted by members of the Hubble Heritage Project, a group of astronomers and image processing specialists at STScI whose purpose is to develop aesthetically attractive images. Since its formation in 1997, the Heritage Project has released a new image almost every month, and its work has resulted in an archive of vividly colored and dramatically detailed views of nebulae, galaxies, and other celestial phenomena. The collection supplements and expands the body of images astronomers produced for their research programs or those developed for NASA press releases. The Heritage Project has played a significant role in defining how Hubble images “should” look.

In many ways, astronomy is about the pleasure of looking. The hallways of observatories and university astronomy departments are filled with brightly colored images made from Hubble data as well as other sources. The prominence of images not only attests to their importance within the discipline but also suggests that they have an inescapable influence on how astronomers imagine the heavens. And the engagement of scientists with ways of seeing and presenting the universe testifies to the essential place of aesthetics within any attempt to comprehend the cosmos, understood in the broadest sense of the term as an ordered and harmonious system.

Reference to the familiar visual iconography of 19th-century landscapes of the American West threads through the Hubble Heritage Project’s efforts to reach a broad audience. The comparison of Hubble images and Romantic landscapes begins with their shared features, similarities in appearance that link two sets of images made more than a century apart: their color palettes, a focus on small regions within larger objects, dramatic backlighting, towers and pillars, a sense of overwhelming size and scale. A rich and ideologically complex culture informed scientists’ efforts to translate data into images of nebulae, galaxies, and star fields. Rather than creating something entirely new, astronomers working in a period of great technological change extended an existing mode of visualization and representation—one associated with exploration—to a new phase of discovery. The mythos of the American frontier functioned as the framework through which a new frontier was seen.

TRANSLATING SOMETIMES INVISIBLE ATTRIBUTES OF THE DATA INTO VISIBLE FORM, THEY STRIVE TO MAKE THE IMAGES SCIENTIFICALLY VALID AND AESTHETICALLY COMPELLING.



COURTESY NASA, J. HESTER, AND P. SCOWEN (TOP); SMITHSONIAN AMERICAN ART MUSEUM, WASHINGTON, DC / ART RESOURCE, NY

The famous view of the Eagle Nebula that is often called the “Pillars of Creation” (top; the stair-step shape of the image is caused by a difference in resolution in a camera sensor); Thomas Moran, *Cliffs of the Upper Colorado River, Wyoming Territory, 1882* (bottom).

back into the history of astronomy and alludes to images that recorded the discovery of the distinctive shape of galaxies. In the 1840s, Lord Rosse, a wealthy amateur astronomer and engineer, built a giant six-foot telescope, aptly dubbed the Leviathan, on his Irish estate. The largest instrument of its day, the audacious structure was a landmark in a long tradition of building ever more impressive instruments to collect light from the distant reaches of the universe. The cloudy nights of Ireland limited its use, but Rosse and his assistants made an extremely valuable discovery when they observed that the glowing cloud known as M51 had a spiral shape, a form they also found in some other nebulae. Drawings and engravings of the newly dubbed “Great Spiral” circulated widely, and the revised perception of the universe made it possible for astronomers to imagine that the Milky Way did not comprise the entire universe. By revisiting the object that was pivotal in advancing science’s notion of the cosmos, the Hubble’s image of the Whirlpool underlines the value of building ever better instruments for observing.

The Eagle Nebula and Whirlpool Galaxy images were planned and crafted while NASA administrators debated the safety of a final space shuttle mission to repair the Hubble. As such the pictures not only represented two well-known celestial phenomena but also made a plea for the continued support of the instrument by displaying its capabilities in brilliant color and exquisite detail. Most people without advanced degrees in astronomy are hard-pressed to identify exactly how the Hubble Space Telescope has changed and enhanced humanity’s understanding of the cosmos. They have, however, seen many examples of the Hubble’s dramatic pictures, images that NASA showcases on its websites and that also appear on calendars and coffee mugs, album covers and art museum walls. Such pictures serve as visible evidence of the Hubble’s success. More than any notion of what astronomers do with the Hubble’s data, the stunning images account for the public’s support and affection for the telescope.

When releasing the anniversary images, NASA and STScI went to exceptional lengths to reach different audiences. Beyond the usual announcements, the STScI press

In many ways, the Eagle Nebula and Whirlpool Galaxy images exemplify the ways in which the Hubble images circulate and function in the world. They also resonate with the history of the Hubble Space Telescope and the longer history of astronomical observing. A 1995 image of the Eagle Nebula, often called the Pillars of Creation (above, top), was released nearly ten years before the anniversary image. It focuses on a different region of the nebula that features a set of ambiguous columns also resembling both clouds and landscape formations. Perhaps more than any other Hubble image, that first dramatic view of the Eagle Nebula revived the telescope’s reputation after the devastating discovery in July 1990 that its optics were flawed, and the image remains widely admired. Although observed with a different camera and exhibiting subtle visual differences, the later Hubble image of the Eagle Nebula pays homage to the first.

The view of the Whirlpool Galaxy (page 62) looks further



This view of the Whirlpool Galaxy was also released to mark the telescope's 15th anniversary, April 25, 2005.

office distributed more than 100 large prints, four feet by six feet for the Whirlpool Galaxy and three feet by six feet for the Eagle Nebula, to planetariums and science museums throughout the United States.

In anticipation of any questions that might be raised about using an oversubscribed instrument with a limited life span to make pictures for museum walls, the data for the Whirlpool Galaxy were also released in a format that made them readily usable by researchers. Because of its large size and relative proximity to the earth, observing the entire galaxy required six separate pointings of the telescope, and at each pointing several observations were made with four different filters. The total data set included 96 distinct exposures that were pieced together to create the image. Typically, astronomers must do the work of generating a composite for any observations they oversee. By providing the processed data, STScI saved scientists the time and effort they would need to expend before they could begin to analyze the data, to say nothing of the time put into submitting a proposal to use the Hubble. As well as making the task of scientists easier, STScI invited them to publish research papers on the Whirlpool Galaxy.

The existence of these distinct modes of representing the Whirlpool Galaxy points toward a fundamental duality within every Hubble image, even the prettiest ones. Each image is expressed first as data and then translated into pictorial form. Hubble images are mediated several times over. Their appearance depends on the advanced optics of the telescope and its sensitive digital detectors, computer software programs that pictorially represent data, and the human operators who use them, thereby adding their aesthetics and scientific sensibilities. Each layer of mediation raises important questions about how these images represent the cosmos.

Neither the Eagle Nebula nor the Whirlpool Galaxy images exactly mirror the celestial objects they depict, and the images could look differently than they do. The sensitive digital cameras aboard the telescope numerically record subtle differences in light intensity that are too fine for the

human eye to discern. The cameras also register light beyond the visible range, extending into ultraviolet and near-infrared. By using special filters the telescope collects different wavelengths of light, in effect recording the presence of certain colors but always monochromatically. In their rawest pictorial form, Hubble images are black and white, often lacking in clear detail, and covered in white streaks (the traces of high-energy rays bombarding the telescope in its orbit). For large objects, as is the case for the Whirlpool Galaxy, a single image shows only a small portion of the larger whole. To produce the highly polished images for which the Hubble is famous, astronomers must make a series of decisions that combine scientific interests with aesthetic concerns.

A great deal rests on how the Hubble images look. The Eagle Nebula and Whirlpool Galaxy images illustrate in concentrated fashion the diverse threads that can be teased out of their appearance. The Hubble images evoke an experience of the sublime as they allude to the landscapes of the American West. They also engage with the history of astronomy and of observing the cosmos by looking back to past observations of these objects. They participate in debates about how best to observe and represent the universe, commenting on and ultimately influencing NASA's decisions about their very means of production.

In the end, the Hubble images not only look like the earthly landscape, they also reflect the complexity of scientific observation. The greatest discoveries come from inviting reason and the senses, the rational mind and the aesthetic response, to ignite and affirm each other. ♦

Elizabeth Kessler teaches at Stanford University. She has been awarded fellowships by the Smithsonian Institution National Air and Space Museum and Stanford. This story is adapted from her book *Picturing the Cosmos: Hubble Space Telescope Images and the Astronomical Sublime* with the permission of the University of Minnesota Press (upress.umn.edu). Copyright 2012 by the Regents of the University of Minnesota.

SCOPE OF INQUIRY

*After more than 20 years in the field,
the Hubble Space Telescope's time dwindles.*

BY CLAIRE ZULKEY

In 2009, astronaut **John Grunsfeld**, SM'84, PhD'88, packed something special for his space shuttle flight to refurbish the Hubble Space Telescope: a 100-year-old basketball used by University athletics star, astronomer, and telescope namesake Edwin Hubble, SB 1910, PhD 1917. While serving as a lighthearted photo op, the souvenir's journey also linked past and future perspectives of the cosmos.

The telescope, which delivered breathtaking, never-before-seen images of distant space, not to mention data to help explain complex phenomena like dark energy, black holes, and the approximate age of the universe, was named after Hubble to honor his own long-standing influence on the field. After studying science as an undergraduate at the University, where he also had a job as a lab assistant for future Nobel laureate Robert Millikan, Hubble went to Oxford as a Rhodes scholar. There, in accordance with the wishes of his dying father, he explored law, but eventually returned to the University and his original passion.



PHOTOGRAPH BY ROTH ANFORD

While still a graduate student working at the University's Yerkes Observatory, Hubble was offered a staff position at Mount Wilson Observatory near Pasadena by its founder, former University astrophysics professor George Ellery Hale. Hubble deferred in order to serve in World War I (after hurriedly completing his thesis), where he served in France and rose to the rank of major. Upon his return, Hubble began working at Mount Wilson. There, he made the observations that led him to theorize that there are galaxies beyond our own. Hubble also proposed that the universe is ever expanding and devised a system for classifying galaxies that is used to this day.

"Hubble introduced cosmology," says astronomy and astrophysics professor **Don York**, PhD'71, who has used data from the telescope to study interstellar matter: gases and dust between the stars. "Before Hubble, there was no universe outside of our own galaxy." He was the first to propose that "the fuzzy patches in the sky were galaxies," and he argued that they were expanding. "Once his papers were published, it took a day for the world to change."

Several University researchers rely on the Hubble for their current work, but obtaining observation time is an arduous process. First, researchers must submit proposals to the Space Telescope Science Institute in Baltimore, where a panel evaluates them. "More than 1,000 proposals are submitted each year, and perhaps 150 to 200 of those get accepted," says astronomy and astrophysics senior scientist **Daniel Welty**, SM'79, PhD'85. Once a proposal has been accepted, the next task is to compose a detailed set of instructions specifying how the telescope should locate the targets, the exact instrumental configurations to be used, and how long to observe each target. Then you wait for the data to be obtained.

Welty uses spectra from the telescope to study interstellar matter in two nearby galaxies where heavier elements, which become more abundant as a galaxy ages, are relative-

ly scarce. "They may be similar to very distant galaxies earlier in the evolution of the universe," he says. These "local" galaxies—only 160,000 to 200,000 light-years away—thus may help scientists understand the much more distant ones that can't be studied in detail even with Hubble.

Jacob Bean, assistant professor of astronomy and astrophysics, is studying the atmosphere of GJ1214b, a "super-earth"—a planet larger than our own—by observing it as it passes in front of a nearby star every day and a half for about an hour, making the star appear to blink. That hour gives the Hubble its chance. "We've got this telescope whizzing around the earth at 17,000 miles an hour, and it just catches it at that right moment in time," he says. It's "a truly remarkable dance."

Thanks to repair missions such as Grunsfeld's (now associate administrator for NASA's science mission directorate), the telescope has enjoyed a long life since its launch in 1990. But with the space shuttle program having ended in 2011, the Hubble will be functional only as long as all its parts continue to work. Meanwhile, Hubble's replacement, the James Webb Space Telescope, is being built and is scheduled to launch in 2018.

"Next time something breaks, that could be the end. That could be tomorrow," says Bean. Now that there is no longer a space shuttle available to escort the 12-ton-plus telescope back to Earth, there is no way to ensure it will arrive at a predetermined final resting place. "It's slowly drifting to lower and lower altitudes," says Bean. "If left alone, it will eventually crash into the earth on its own, and that's a bad idea because who knows where that will be." One home that was originally suggested was the Smithsonian. "That would have been great. I think many scientists would have made the pilgrimage to go see it," laments Bean.

Some astronomers seem a little perplexed by nonscientists' reactions to the telescope. According to York, people are fascinated because Hubble images offer "so much detail. And the most interesting places in astronomy are just full of stars, full of gas, full of dust, full of explosions and supernovae, most of which is hidden from you from the ground. Most people couldn't tell you actually what's in a Hubble image. They just know it's dramatic. ... Why, psychologically, that excites people, I don't know."

Bean knows scientists who aren't themselves immune to the charms of the soon-to-be-defunct telescope. His PhD adviser at the University of Texas, who has worked with the Hubble for most of his career, is one. "He's made the joke—I don't know how serious he is—that he wants to take a cruise ship out and watch it being deorbited—you know, watch the meteorites-type streak across the sky of it. So I think there are a large number of people that probably have a very strong sentimental attachment to the telescope." ♦

HUBBLE INTRODUCED COSMOLOGY. BEFORE HUBBLE, THERE WAS NO UNIVERSE OUTSIDE OF OUR OWN GALAXY.

peer review



Worth its weight:
Working out at the Gerald Ratner Athletics Center has been a popular stress reliever for students—including this weight lifter in April 2008—since it opened ten years ago.

PHOTOGRAPH BY DAN DRY

Academic envy

BY JESSICA BURSTEIN, AM'90, PHD'98

There are sexier sins than envy, but it's the one the serial killer claims for himself at the end of the movie *Seven*, and that is my solace. Awash in faults as I am, I'd nonetheless thought myself immune.

Upon first encountering Tom Wolfe's neologism "plutography"—"the graphic depiction of the lives of the rich," coined to describe slavering over the uses to which others put their (large amounts of) money—I thought it immensely useful. It helped explain *Architectural Digest* and why people drive around ritzy neighborhoods during Christmas season to critique yard displays. But I'm only interested in décor if I get to sit on it and have a proper drink, and yards bore me.

It's not that I wasn't surrounded by it. One of the smarter things I heard in graduate school about the job market was that academia works by envy and to adjust oneself accordingly. Even as the premises grow increasingly unlikely, let us pretend. You have (1) a job interview, (2) another job interview, and (3) an offer from no. 1. Proceed thus: tell no. 2 that you have an offer. This exponentially increases your chance of getting a second job offer. Once someone sees someone else desiring you, you become more desirable. If you have a second offer it is even easier to get a third one. And so on. There is doubtless an envy algorithm.

In his famous concept of mediated desire, the literary critic René Girard (SUNY-Buffalo, Johns Hopkins, Stanford, France) explains this very neatly: the modern novel, and the culture from which it emerges, is built on wanting what other people want. So I knew ahead of time about academic envy.

Knowing is one thing. Feeling is another.

I wrote a book. It doesn't matter what it's about. It does matter that its subject matter intersected with that of another book published around the same time. This would have been perfectly fine but for the fact that my attention kept being drawn to the other book, irritatingly, by people I respect. I grudgingly looked at the book's mentions online and noticed that everyone loved it. By everyone I mean the *London Review of Books*.

I love the *LRB*. That's what pushed me over the edge. I knew that the *LRB* would never even hear of my book, but the minute they loved this other book, I realized I am not immune. And brudda, does envy suck.

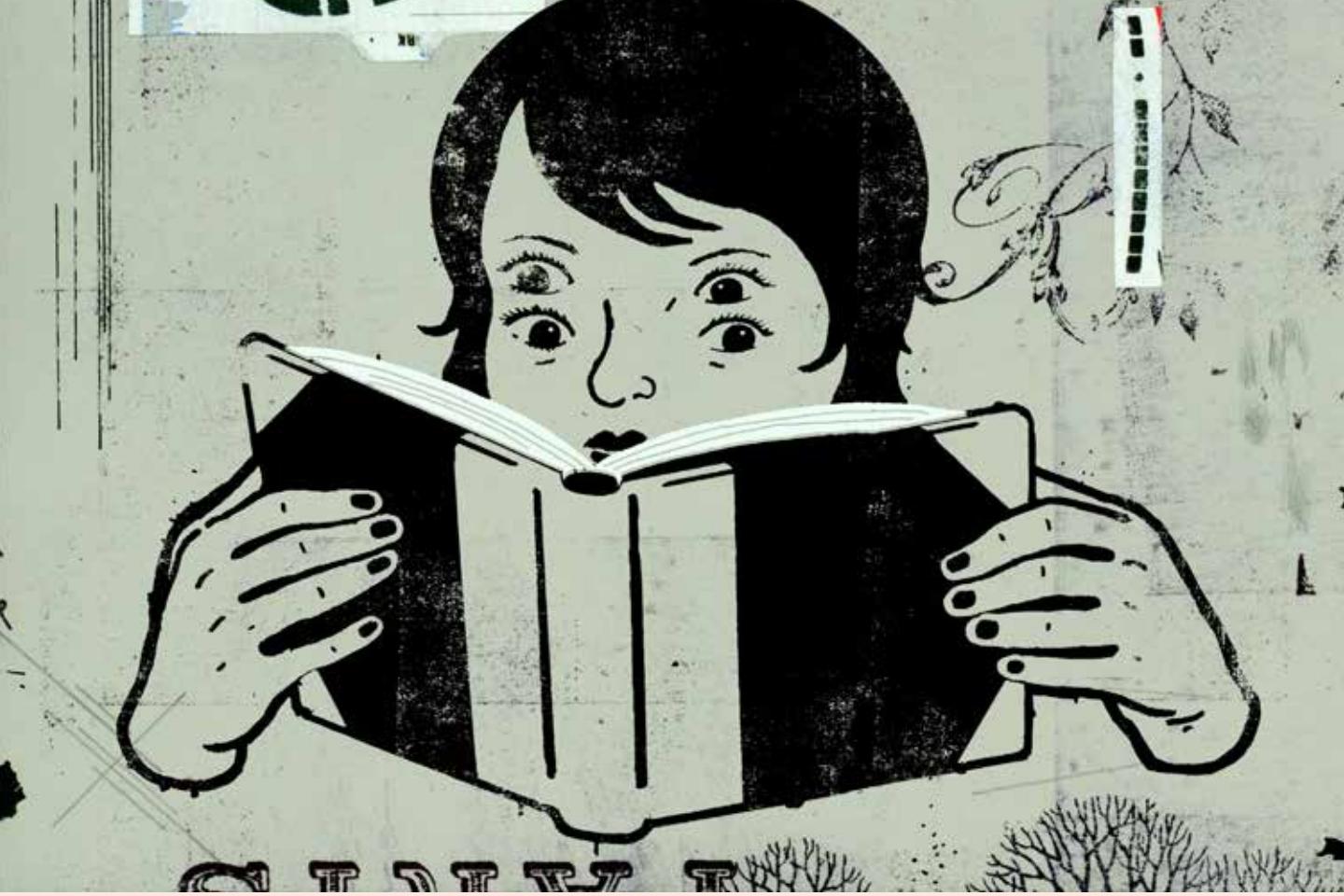
There are several things an actual scholar might do at this point. The first is obvious: avoid the pressing issue and cast it in impersonal terms. "How is envy different from jealousy?" I faced this, as is my wont, squarely, a brave smile playing about my noble etc. Right. I then did the second thing we do, which is to take a theoretical question and avoid that by lapsing into the anecdotal. Thus I confide—and this *does not leave this*

room—that I am extremely glamorous and recently met Elvis Costello. After suppressing the urge to point out to him that he was Elvis Costello, I made sure to impress upon him (Elvis Costello) the fact that meeting him was just another moment in my incredibly exciting life, which is to say no big deal. After Elvis (Costello) tore himself away from me, I told a friend about the encounter. Said friend said she never thought it would be possible to die of envy but suddenly it seemed a possibility. It never occurred to her to be jealous of me, which is why she is not only my friend but a better person than I. Even though she hasn't met Elvis Costello. But let us return from specifics to general principles. I concluded that envy is the desire for an experience or an object, while jealousy is the desire to be the person who has the experience. Call this the EC Theorem.

Newly enviable, I was adequately fortified to go to an actual bookstore and ... not purchase the other book—*are you nuts?*—but spend three hours reading it. Reading, however, is not quite the word. I was looking. What precisely I was looking for is difficult to describe. I was looking for style or wit—but that's all I ever do, so it doesn't really count as occasion specific. (I spent three hours this morning in the syntactical arms of Wolcott Gibbs circa 1932; by the time 10:30 rolled around I was ready for a drink at the Algonquin. And no, I do not mean Alexander Woollcott. Gibbs hated it when the two were confused.)

And there, nested amid my heap of disavowals, parentheses, and upholstered redirections, rests my point. To be confused with someone else is a small death that draws together the two paradoxical imperatives of fashion that the sociologist Georg Simmel identified in 1905: be unique, and be part of a crowd. Fashion is not just clothing but a *mode*—a way of doing things, a cycle, a trend, and the constitution of the covetable. The reason that academia works by envy is that it, like any form of society, is subject

I wrote a book. It doesn't matter what it's about.



The reason that academia works by envy is that it, like any form of society, is subject to fashion, despite the failure of most academics to dress well.

to fashion, despite the failure of most academics to dress well. At the heart of it all is desire; we know what we want—even who we are—by seeing what other people desire. Even people whom we'd rather not be, but who seem to be like us (Woolcott, Woolcott) while we seek to be our gorgeous particular selves. Ergo envy. I exit my coy if well-appointed little closet: I write about fashion.

Back in the bookstore—where a nice clerk offered me a chair circa the second hour into my investigation—I could say I was looking for the exertion of an argumentative grip that reveals some interesting form of an underlying sensibility. But that makes it sound like I was reading. I wasn't reading.

I believe I was looking for recognition, in two ways. First, I wanted to see what it was that other people saw: I wanted to recognize something in the book as desirable, loveable. I failed, for I was looking for either what my book wasn't or (more anxiously) whether this book was my book, but better. That's not commendable; had I been able to see something other than the fact that this was not-me, I might have achieved something ethical. But it was not to be. I dress well, but I never said I was a nice person.

Too, in the simplest and most drizzily way possible, I wanted recognition in the sense that I wanted to

be seen (not literally: I'd squirreled myself away, not coincidentally, in the self-help section, where real academics never go). I wanted intensely to be myself, elsewhere, or more particularly, to be not *there*, as in the bookstore, looking for something I would not and could not find, because what I wanted wasn't in the store (and it was a good bookstore), or in the book (which actually isn't *that* bad), or apparently in the book I happened to write (alas).

Eventually I catwalked myself out of there and went to have a drink with a select group of people at a small and glamorous place I'd prefer you not know about. I just want you to be aware we had a damn good time, you weren't there, and that your name never even came up. ♦

Jessica Burstein is an associate professor of English at the University of Washington.

Words to remember him by

BY MICHAEL C. KOTZIN, AB'62

As the substantial obituary that appeared in the *New York Times* on January 24 indicated, Richard G. Stern was both a teacher of distinction at the University of Chicago and a notable author with a long and productive career. Though he never garnered a wide readership, he was highly praised by fellow writers. As his former colleague **Philip Roth**, AM'55, aptly told the *Times*, Stern was “an inspiring figure as a literature professor and an ace of great virtuosity as a novelist, short story writer, essayist and raconteur.”

I had the great privilege of being a student of Stern’s back in his early years on campus. I took a couple of literature courses with him and enrolled in his signature creative writing class, where I really got to see him in action. I remember an exercise Stern had us do in class to hone our ability to choose the right word by together translating Charles Baudelaire.

Stern clearly loved words himself. He loved language. He loved writing. And he loved teaching. He was a big man with a big laugh, a great smile, and a wonderful glint in his eye. I remember how he spent one entire class session reading Flannery O’Connor’s 1955 short story “The Life You Save May Be Your Own” to us. To this day I can hear the emphatic

ic tone of his voice and can picture the energized gestures of his body as he came to the closing lines that describe how “fantastic raindrops, like tin-can tops, crashed over the rear of Mr. Shiftlet’s car.” And then, “Very quickly he stepped on the gas and with his stump sticking out the window he raced the gathering shower into Mobile.”

I also remember clearly the day Stern walked into class, overflowing with enthusiasm, to tell us that he had just finished reading the manuscript of a friend’s new novel. After giving us a sense of the novel’s structure and basic plot, he predicted with certainty that the book’s appearance would be the publishing event of the year, whenever that would be. The book was Saul Bellow’s (X’39) *Herzog*, and of course Stern was correct in his assessment.

Our final assignment for the course was to prepare our own pieces of creative writing, from which he would select a “winner” to be published in the student literary journal of the time, called, I believe, the *Phoenix*. In my case the submission was a short story, and of all of the submissions from the class, mine was the one he picked. The manuscript was misplaced in the journal’s offices and the story never appeared in print. But the fact that he had picked it remains a source of pride.

Stern’s first novel, *Golk* (1960), was published during my undergraduate years at the University, as was

his second, *Europe; or, Up and Down with Schreiber and Baggish* (1961). (I still have the copies of those books that I purchased and read as soon as they came out.) Replicating but by no means imitating the peregrinations of the eponymous heroes of the latter book, in the summer following graduation, I traveled abroad, and who should I bump into on the streets of Rome but Dick Stern himself. He couldn’t have been friendlier. Whatever he was involved in at the moment, he said he would free himself up for the evening and invited me to join him at a well-known café.

It was a glorious evening, rich with conversation about books, writing, Rome, and life in general. I sensed it then, but as the years went by came to appreciate even more how gracious, warm, and forthcoming it was of him to spend that time with a wandering former student.

With a degree from the Committee on General Studies in the Humanities and a specialization in literature under my belt, thanks to the inspiration of Stern, Norman Maclean, and other U of C teachers, I headed off to the

He was a big man with a big laugh, a great smile, and a wonderful glint in his eye.



When Stern first visited campus in spring 1955 for a job interview, he recalled in *Still on Call* (2005), “Hyde Park was in bloom, the lake glittered with sails among the water purifying stations, and the skyline looked like a great three-master taking off into the blue.”

University of Minnesota to do graduate work in English. And I never forgot Stern’s infectious affection for the written word.

Nearly a dozen years after graduation from the U of C and back in Hyde Park during a sabbatical from my own teaching, I visited Stern on campus. A couple of decades after that, when I was back living in Chicago with a new career as a Jewish communal professional, we briefly reconnected by mail. And then, when my class held its 45th reunion, he gave an *Uncommon Core* session and afterward signed copies of his latest book, the short story collection *Almonds to Zhoof* (2005). After he inscribed mine “With Nostalgia,” he, my wife, and I chatted about current writers. It was clear that he had retained an almost boyish delight in the discovery of literary talent.

The last piece of correspondence I have from him is an e-mail in which he talked about *Almonds to Zhoof* and the pleasure he had derived from the notice it had received in the *Forward*, where the reviewer had talked about Jewish elements in the work—some-

thing, he said, that had engaged him more and more in later years.

I found that striking. Unlike, say, his literary compatriots Roth (a handful of years younger) and Bellow (a number of years older), Stern had not imbued his earlier fiction with Jewish content, nor had he been known to present himself as a Jewish writer. While one’s Jewishness was not as commonly worn on one’s sleeve in the campus environment during those years when I had him as a teacher as it is in many cases today, he projected even less of that identity than others. Indeed, had I been asked as an undergraduate if I thought he was Jewish, I don’t believe I would have said yes. Perhaps his absence of a public profile in this area had something to do with his upbringing—unlike those other writers, whose ancestors came from Eastern Europe, his parents, a bit of research now has told me, were both German Jews, generally more assimilated in behavior. But in what he called “his autumnal days,” he wrote me that he had “been thinking much about these matters.” And aware of

my own interests and involvements, he wanted me to know about that.

His message was a reply to one of mine in which I told him that I had recently been in Rome for a conference on Catholic-Jewish relations and that I had thought of our evening together there with appreciation for the graciousness that he had shown a young former student. He replied that, despite his ailments of the moment, he wished he would be able to visit Rome again himself “one last time.”

I don’t know if that time ever came for him. But I do know that the words of praise that his passing evoked from others, including those who knew him far better than I, were surely well deserved. ♦

Michael C. Kotzin is senior counselor to the president of the Jewish Federation of Metropolitan Chicago. Before beginning his second career in Jewish communal service, he was a member of the English Department at Tel Aviv University for a dozen years.

NOTES

CAMBRIDGE CALLING

In February **Michelle Quay**, AB'11, was named a 2013 Gates Cambridge Scholar. Quay will use the full scholarship to the University of Cambridge to pursue a PhD in Asian and Middle Eastern studies, with an emphasis on medieval Persian literature. Nearly 800 US residents applied for this year's scholarships; Quay was one of 39 selected. The program was established in 2001 through a \$210 million donation from the Bill and Melinda Gates Foundation.

A PRESIDENTIAL POST

Tamar Frankiel, neé Sandra S. Frankiel, PhD'76, became the first Orthodox Jewish woman in the United States to lead a rabbinical school when she was appointed president of the Academy for Jewish Religion, California, on January 10. Frankiel previously served as the school's provost and as professor of comparative religion. After receiving her PhD in history of religions from the Divinity School, Frankiel taught at several universities, including Stanford, Princeton, and the University of California, Berkeley. She has written eight books, including *The Voice of Sarah: Feminine Spirituality* (Bloch Pub Co, 1997) and *Kabbalah: A Brief Introduction for Christians* (Jewish Lights Publishing, 2006).

WOFFORD HONORED AT THE WHITE HOUSE

During a February 15 White House ceremony, **Harris Wofford**, AB'48, received the Presidential Citizens Medal, the nation's second-highest civilian honor. A WW II veteran, Wofford was active in the civil rights movement, serving as an adviser to Martin Luther King Jr. In the 1960s he was President John F. Kennedy's special assistant for civil rights and helped Sargent Shriver launch the Peace Corps. Wofford was a US senator (Pennsylvania) from 1991 to 1994, and in 1995 President Bill Clinton appointed him CEO of the Corporation for National and Community Service. In awarding Wofford the medal, President Barack Obama said, "Harris Wofford has devoted his entire life to creating opportunities for Americans to serve."



WHEN THE CHIPS ARE DOWN

Actor, writer, and producer Emily C. Chang, AB'00, was named one of the ten hottest women from commercials by Complex magazine for a Ruffles Ultimate spot in which her double-entendre-filled dialogue both won a poker game and stole the show. Chang has also appeared in Len Wiseman's *Total Recall* remake (2012), the indie film *Colin Hearts Kay* (2010), and television shows including the *Young and the Restless* and *NCIS*.

ZANZI AT ROMA'S HELM

In December **Italo Zanzi**, AB'96, a sports business executive and attorney, became CEO of the professional European soccer club AS Roma. Zanzi was previously the deputy general secretary of the Confederation of North, Central American and Caribbean Association Football. He managed the confederation's business activities, including its Champions League and Gold Cup, as well as the organization's communications and marketing. A goalkeeper for the US national handball team from 1997 to 2007, Zanzi played soccer at the University, winning a most valuable player honor in 1995.

COOL IN VANCOUVER

Temple Lentz, AB'97, was called one of the five coolest people in Vancouver,

WA, by *Willamette Week*, a Portland-based newspaper. The article appeared in a Vancouver-themed December issue. Lentz was cited for her blog, *The (not quite) Daily Curve*, which critiques the city's politics and politicians with signature caustic humor.

REVELLE MEDAL FOR WOFSY

Steven C. Wofsy, SB'66, received the 2012 Roger Revelle Medal from the American Geophysical Union. The annual award honors outstanding contributions to the understanding of climate systems of the earth. Wofsy, a professor of atmospheric and environmental science at Harvard, studies carbon exchange, deposition of pollutants, and other atmospheric phenomena over long periods of time, pinpointing patterns not readily apparent in short-term data.

RELEASES

The Magazine lists a selection of general-interest books, films, and albums by alumni. For additional alumni releases, use the link to the Magazine's Goodreads bookshelf at mag.uchicago.edu.

ARAPAHO WOMEN'S QUILLWORK: MOTION, LIFE, AND CREATIVITY

By Jeffrey D. Anderson, AM'81, PhD'94; University of Oklahoma Press, 2013

Until the early 20th century, porcupine quillwork was practiced by many indigenous cultures in North America. For the Arapahos of the Great Plains and Rocky Mountains, quillwork played a central role in religious tradition and appeared on everyday objects such as robes, pillows, and moccasins. **Jeffrey Anderson** argues that Arapaho women created quillwork to become central participants in their tribe's ritual life, often considered the exclusive domain of men. He also explores how quillwork challenges Western concepts of art and creativity, prizing meticulous repetition and social connections over individual creativity.

THE SELECTED LETTERS OF ELIZABETH STODDARD

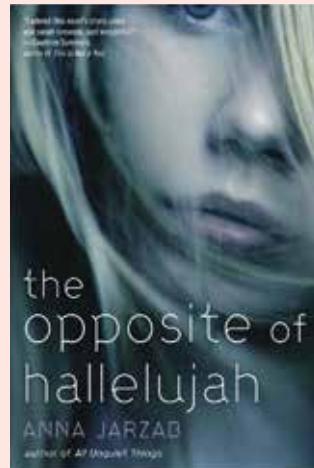
Edited by Jennifer Putzi and Elizabeth Stockton, AM'97; University of Iowa Press, 2012

A magnetic figure in 19th-century New York literary and artistic circles during her lifetime, Elizabeth Stoddard (1823–1902) counted William Dean Howells and Nathaniel Hawthorne among the admirers of her fiction, poetry, and newspaper writing. Jennifer Putzi and **Elizabeth Stockton** spent years sorting through more than 700 of Stoddard's letters scattered across 18 different archives. They chose 84 to annotate for this collection. The letters provide a window on Stoddard's life that complicates earlier representations of her as either a literary handmaiden to her then more famous husband, Richard Henry Stoddard, or as a "pythoness" with a difficult personality.

THE OPPOSITE OF HALLELUJAH

By Anna Jarzab, AM'07; Delacorte Press, 2012

Anna Jarzab's young adult novel follows the story of high school student Caro Mitchell, whose older sister has returned home to Chicagoland unexpectedly after eight years at the Sisters of Grace convent in Indiana. Accustomed to life as a de facto only child, Caro is confused by Hannah's sudden reappearance and stubborn secrecy. But as she learns more about Hannah's past, the sisters' relationship is transformed.



FREDERICK STARR: POPULARIZER OF ANTHROPOLOGY, PUBLIC INTELLECTUAL, AND GENUINE ECCENTRIC

By Donald McVicker, AB'55, AM'62, PhD'69; AltaMira Press, 2012

University of Chicago professor of anthropology Frederick Starr (1856–1933) is today remembered less for his work than for his international celebrity, unconventional behavior, and provocative, sometimes outlandish, statements. In this biography, **Donald McVicker** considers Starr's career in the context of the times, arguing that his mission to bring anthropology to the public was as valid and significant as the work of contemporaries like Franz Boas to professionalize it.

MRS. LINCOLN'S DRESSMAKER

By Jennifer Chiaverini, AM'92; Dutton, 2013

Born a slave, Elizabeth Hobbs Keckley (1818–1907) was a skilled dressmaker with a devoted clientele. After purchasing her freedom, she became the personal seamstress to Mary Todd Lincoln. **Jennifer Chiaverini**'s historical novel illuminates the close relationship between Keckley and Lincoln, which began in the White House during the Civil War and endured almost—but not quite—to the end of Lincoln's life.

NUCLEAR STATECRAFT: HISTORY AND STRATEGY IN AMERICA'S ATOMIC AGE

By Francis J. Gavin, AB'88; Cornell University Press, 2012

The United States is making big bets in the nuclear arena and those calculations could have lasting consequences for world politics, argues **Francis Gavin**.

By examining recently declassified documents, Gavin traces the origins of today's nuclear world. Aiming to influence future policy making, he evaluates Cold War strategies; the influence of nuclear weapons during the Berlin crisis of 1961; the reasoning behind US nonproliferation policy; and today's most pressing nuclear concerns.

STOLEN SEAS: TALES OF SOMALI PIRACY

By Thymaya Payne, AB'99; Brainstorm Media, 2013

In November 2008, Somali pirates wielding assault rifles climbed aboard the *CEC Future*, a Danish shipping vessel, and seized control. In this documentary, director **Thymaya Payne** chronicles the ensuing hostage negotiation, which lasted 70 tense days. Audio recordings and found video capture haggling between the ship's stoic owner and the pirates' loquacious negotiator, who develop an unlikely friendship.

SPECTACULAR WICKEDNESS: SEX, RACE, AND MEMORY IN STORYVILLE, NEW ORLEANS

By Emily Epstein Landau, AB'93; Louisiana State University Press, 2013

From 1897 to 1917, the New Orleans red light district Storyville commercialized and thrived on the city's reputation for debauchery and sexual excess. **Emily Epstein Landau** examines Storyville's social history during the post-Reconstruction era through a diverse cast of characters, including the influential madam Lulu White. Storyville, Landau argues, was a stage on which cultural fantasies of white supremacy and patriarchal power played out.

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“Although I didn’t become a scholar, the University has enriched my life by introducing me to many authors that I otherwise may not have read.”

ELAINE HANSEN, AM’54

Elaine Hansen was also introduced to her late husband Roger through the University, when the two worked together at the University of Chicago Press. When it came time to pursue a career, she continued in publishing and printing, which satisfied her intellectual interests and professional ambitions. Grateful for the connections and knowledge she gained from UChicago, Hansen established the Elaine H. and Roger P. Hansen Fellowship Fund to benefit the Humanities Division. “Above and beyond a bequest in my will, I add to the fund each year by directing a portion of the minimum distribution from my IRA.”

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DEATHS

FACULTY AND STAFF

Walter Baily, professor emeritus in mathematics, died January 15 in Northbrook, IL. He was 82. A researcher of algebraic geometry, Bailey taught at Massachusetts Institute of Technology and Princeton before becoming an assistant professor at Chicago. With Swiss mathematician Armand Borel, Baily authored a concept that came to be known as the Baily-Borel compactification, a method still used in representation- and number-theory work. Baily won the 1952 William Lowell Putnam Mathematical Competition and received an Alfred P. Sloan Fellowship in 1958. He is survived by his wife, Yaeko; a son; and two grandchildren.

Shannon Delaney, associate director of administration and planning in the office of Career Advancement, died of natural causes November 9 in Chicago. She was 35. Joining UChicago in 2010, Delaney regularly ran the Chicago Half Marathon to raise money for the American Cancer Society. She is survived by her parents.

Leslie Freeman, AB'54, AM'61, PhD'64, professor emeritus in anthropology, died December 14 in Portland, OR. He was 77. A leading scholar of Paleolithic Spain, Freeman began his career at Tulane University, joining the University of Chicago faculty in 1965. Freeman collaborated frequently with Joaquín González Echegaray, a Roman Catholic priest with whom he codirected seminal excavations of Cueva Morín, a Middle and Upper Paleolithic cave site near Santander. Freeman also worked with F. Clark Howell, PhD'49, AM'51, PhD'53, on excavations that illuminated the lives of Lower Paleolithic hunters in what is now central Spain. The coauthor of seven books (with another in press), Freeman published nearly 100 papers and book chapters. He is survived by his wife, professor emerita of anthropology **Susan Tax Freeman**, U-High'54, AB'58; a daughter; his stepmother; and a sister.

Elwood V. Jensen, PhD'44, the Charles B. Huggins distinguished service professor emeritus in the Ben May Department for Cancer Research and the Department of Biochemistry and Molecular Biology, died December 16 in Cincinnati. He was 92. Jensen joined the University of Chicago as an assistant professor of surgery in 1947, becoming one of the original members of the Ben May Laboratory for Cancer Research. In 1983, Jensen moved to Zurich to serve as medical director for the Ludwig Institute for Cancer Research. Returning to the States in 1988, he later joined the University of Cincinnati as its George J. and Elizabeth Wile chair in cancer research. The recipient of the 1983 UChicago Medical and Biological Sciences Alumni Association Gold Key Award, Jensen was named to the National Academy of Sciences in 1974 and received the Lasker Award in 2004. He is survived by

his wife, Peggy; daughter **Karen Jensen**, U-High'60, MD'77; and son **Thomas Jensen**, U-High'62, AB'68, MBA'78. **Ronald L. Martin**, SM'50, PhD'52, of La Grange, IL, died with his wife, Eleanor, in a house fire December 8. He was 90. A WWII Navy veteran, Martin worked at Argonne National Laboratory for more than 25 years, retiring as director of the high-energy physics division. In retirement, he established a company to develop accelerators for medical proton therapy. He is survived by six daughters, a brother, 14 grandchildren, and six great-grandchildren.

Charles Rosen, professor emeritus in the John U. Nef Committee on Social Thought and in music, died December 9 in New York. He was 85. A professional pianist, Rosen studied with Moritz Rosenthal (a pupil of Franz Liszt) and performed extensively on international concert tours. Of his many acclaimed recordings, he received a Grammy nomination for his recording of Beethoven's *Diabelli Variations*. The author of *The Classical Style: Haydn, Mozart, Beethoven* (Viking, 1971), which won the 1972 National Book Award, and the Pulitzer-nominated *The Sonata Forms* (W. W. Norton, 1980), among other books, Rosen joined the UChicago faculty in 1985. He taught one quarter per academic year, retiring in 1996. A member of the American Philosophical Society, Rosen received a 2011 National Humanities Medal and a George Peabody Medal for Outstanding Contributions to American Music from Johns Hopkins University.

Robert S. Spinelli, AB'77, AM'81, a former project assistant in the Physical Sciences Division, died suddenly November 21 in Chicago. He was 58. A rare books collector, Spinelli spent more than 25 years at UChicago, retiring in 2010. He is survived by his parents and three brothers.

Richard G. Stern, the Helen Regenstein professor emeritus of English, died January 24 in Tybee Island, GA. He was 84. Stern arrived at the University in 1955 and remained there until his 2001 retirement. The author of more than 20 fiction and nonfiction books, including *Other Men's Daughters* (Dutton, 1973), Stern received a Guggenheim Fellowship in 1973. Among his awards are the Academy of Arts and Letters' Medal of Merit for the Novel (1985) and the *Chicago Tribune's* Heartland Award (1995). He is survived by his wife, **Alane Rollings**, AB'72, AM'75; daughter **Kate Macomber Stern**, U-High'69; three sons, including **Andrew Stern**, U-High'74, and **Christopher Stern**, U-High'68; and five grandchildren. (For more, see "Words to Remember Him By," page 68.)

Don R. Swanson, professor emeritus in the humanities division, of Chicago, died November 18. He was 88. An information science expert, Swanson specialized in the relationship between natural and computer languages and pioneered the field of literature-based discovery. Joining UChicago in

1963 as dean of the Graduate Library School, he focused on computer-aided information before computers were commonplace. Swanson also codeveloped Arrowsmith, software that identifies potential connections between two sets of Medline articles. In 2000 Swanson received the ASIST Award of Merit from the American Society for Information Science and Technology. Survivors include his wife, Patricia; daughter **Judith A. Swanson**, PhD'87; and a son. Another son, Douglas Swanson, U-High'70, died in 2004.

1930s

Harriet Doll Van de Water, AB'37, of Laguna Niguel, CA, died August 24. She was 95. A counselor in the University of California, Los Angeles's health sciences department for two decades, at age 70 Van de Water started a private practice in marriage and family counseling. Her husband, John Van de Water, AB'39, JD'41, died in 2001. She is survived by three daughters, two sons, eight grandchildren, and four great-grandchildren.

Lillian Berson Frankel, AB'39, died December 26 in Silver Spring, MD. In addition to teaching in the Chicago and New York public school systems, Frankel was a psychiatric social worker for 20 years before retiring in 1987. A prolific writer and poet, Frankel coauthored 17 books in the how-to field with her husband, Godfrey, and was the associate editor of *Young America*. Survivors include two sons.

1940s

Gene Farthing, MD'40, died December 9 in Springfield, MO. He was 98. A primary care doctor, Farthing spent more than four decades in private practice before retiring at age 72. Survivors include his wife, Nancy; two daughters; a son; seven grandchildren; and six great-grandchildren.

William H. Hatheway, PhB'47, SB'48, SM'52, died December 11 in Mercer Island, WA. He was 89. A WWII Army veteran, Hatheway joined the Rockefeller Foundation as a statistician, a position that took him and his family to Medellin, Colombia, and Mexico City. He then joined the Organization for Tropical Studies in Costa Rica as its executive director. In 1969, Hatheway moved to the University of Washington, where he was a professor in the College of Forest Resources. He retired in 1986 but continued to assist students. Survivors include three sons, a sister, a brother, and six grandchildren.

Arleen D. Groves, AB'43, AM'50, of Clarendon Hills, IL, died November 22. She was 91. Groves taught in the Hinsdale, IL, public schools for more than 35 years. She is predeceased by her husband, Marion Groves, PhD'50. Survivors include a son and two grandchildren.

Esther Griffen Miller Morris, X'43, died September 11 in Hanover, NH. She was 91. While teaching third and seventh grades in

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Whittier, CA, Morris volunteered for several local organizations. Moving to Santa Barbara, CA, in 1986, she joined the Santa Barbara Symphony League, was a docent at the Santa Barbara Art Museum, and was president of the Docent Council in 1994–95. Her first husband, Walter X. Young, AB’40, died in 1942. Survivors include one daughter, two sons, two brothers, a sister, and several grandchildren and great-grandchildren.

Barbara Winchester Swords, AB’44, AM’47, died October 23 in Elmhurst, IL. She was 87. Joining Elmhurst College as an English professor in 1960, Swords was named professor emeritus in 1996. She received the Founders Medal, one of the school’s highest honors, in 2010. Active in the Elmhurst community, she served as the library board observer for the Elmhurst League of Women Voters. Her husband, Robert W. Swords, AB’44, AM’49, died in 2006. After his death, Swords established a memorial fund at Elmhurst College in his name. Survivors include daughter **Susan Swords Steffen**, AM’75; son **Stephen Swords**, AB’77; two brothers, including **John W. Winchester**, AB’50, SM’52; five grandchildren, including **Emily Swords Steffen**, AM’10; and a great-granddaughter.

Nancy Lawrence, AM’46, of San Francisco, died November 20. Lawrence taught middle school and high school in San Francisco. Her husband, Philip R. Lawrence, AB’40, JD’42, died in 2007. Survivors include a daughter, a son, four grandchildren, and five great-grandchildren.

Virginia J. Reichl, AB’46, died December 31 in Michigan City, IN. She was 90. In addition to writing poetry, Reichl practiced yoga and tai chi. Survivors include daughter **Pamela Reichl Collebrusco**, AB’72, AM’74; three sons, **Alexander** and **Arleigh Reichl**, both AB’82, and **Christopher Reichl**, X’77; a stepson; a brother; eight grandchildren; and one great-grandchild.

Robert T. Clark, DB’47, died October 11 in Denver. He was 90. Ordained as a minister in the United Church of Christ (then the Congregational Christian Church) in 1948, Clark served churches in Johnson, VT; St Louis; and Denver. In retirement, he continued his activism on behalf of the homeless population and human rights. He is survived by his wife, Annabel; three daughters; a son; five grandchildren; and one great-grandson.

Mary (Swanson) Grummon, AM’47, of East Lansing, MI, died December 10. She was 89. In 1961 Grummon and her husband, Donald L. Grummon, PhD’50, who died in 1993, moved with their children to Nigeria, where Grummon helped her husband organize a project for John F. Kennedy’s newly formed Peace Corps. Later, after earning an educational specialist degree, Grummon became a school psychologist and worked in the North School’s special education program until her 1983 retirement. Survivors include two sons, a brother, and seven grandchildren.

John W. Low, SB’47, MBA’48, died December 4 in Stevens Point, WI. He was 90. A WW II Army Air Corps veteran, Low spent his ca-

reer at Hardware Mutual Insurance Company (now Sentry Insurance), retiring as senior accounts executive. Survivors include three daughters, one son, and three grandchildren.

Henry R. Winkler, PhD’47, died December 26 in Mason, OH. He was 96. A WWII veteran, Winkler joined Rutgers University’s history faculty in 1947. At Rutgers, he held several administrative positions, including a year as acting president. In 1977 Winkler joined the University of Cincinnati as its 23rd president, a position he held until 1984. The University of Cincinnati named its Center for the History of the Health Professions in Winkler’s honor. Survivors include his wife, Beatrice Caikind Ross; a daughter; a son; three stepsons; and six grandchildren.

Robert H. Bork, AB’48, JD’53, of McLean, VA, died December 19. He was 85. A Marine Corps veteran, Bork began his legal career in private practice before becoming a professor at Yale Law School. From 1973 to 1977, he was solicitor general of the United States, and he later served on the US Court of Appeals for the District of Columbia Circuit under President Reagan. In 1987 Reagan nominated Bork to the Supreme Court, but the nomination failed. Bork then held fellowships at think tanks including the American Enterprise Institute and the Hudson Institute. Bork was actively involved with the Law School, serving as a member of the Visiting Committee in the 1970s and a visiting faculty member in the 1980s. Bork received the University of Chicago Alumni Association’s Professional Achievement Award in 2012. Survivors include his wife, Mary Ellen; one daughter; two sons; and two grandchildren.

James M. Buchanan, PhD’48, died January 9 in Blacksburg, VA. He was 93. A WWII Navy veteran, Buchanan, a leading proponent of public choice theory, received the 1986 Nobel Prize in economics. He led the economics department at the University of Virginia from 1956 to 1968 and helped found UVA’s Thomas Jefferson Center for Studies in Political Economy. While there, he also published his best-known book, *The Calculus of Consent: Logical Foundations of Constitutional Democracy* (University of Michigan Press, 1962). In 1969 he cofounded the Center for Study of Public Choice at Virginia Polytechnic Institute but later moved the center to George Mason University. Retiring from George Mason as distinguished professor emeritus in 2007, Buchanan served as a distinguished senior fellow at the Cato Institute. Survivors include two sisters.

Viron “Pete” Vaky, AM’48, died November 22 in Mitchellville, MD. He was 87. Joining the US Foreign Service in 1949, Vaky went on to serve as the US ambassador to Costa Rica, Venezuela, and Colombia. As the assistant secretary of state of inter-American affairs, he helped coordinate the transition of the Panama Canal to Panamanian control. Retiring from the Foreign Service in 1980, Vaky served as an associate dean and research professor in diplomacy at Georgetown. He also worked for the Carnegie Endowment for International Peace and the Inter-American

Dialogue. Survivors include his wife, Luann; three sons; and ten grandchildren.

1950s

Robert J. Mayer, AB’50, died July 10 in Lugano, Switzerland. He was 82. Mayer spent his career working in real estate and finance. Survivors include a daughter, **Jennifer S. Mayer**, AB’86, MBA’89, and two sons.

Michael Conant, AM’46, PhD’49, JD’51, died December 7 in Kensington, CA. He was 88. A WWII veteran, Conant joined the faculty of the University of California, Berkeley’s Haas School of Business in 1954. His research on antitrust economics, law, and economic regulation continued after his 1991 retirement, publishing *The Constitution and Economic Regulation: Objective Theory and Critical Commentary* (Transaction Publishers) in 2008. His wife, Helene Conant, PhD’43, AM’52, died in 2011. Survivors include a sister.

Ruth C. (Grulkowski) Hatyina, AB’52, died June 24 in Park Ridge, IL. She was 81. Hatyina represented the United States in gymnastics at the 1952 Helsinki Olympics, where she competed on each apparatus. She began her gymnastics career at the University of Chicago, training with the Acrotheatre group under Bud Beyer, AB’39. Later, she worked as a realtor. Survivors include three daughters, two sisters, and three grandchildren.

Richard D. Pettibone, MBA’52, of Evanston, IL, died November 4. He was 91. A WWII II Navy veteran, Pettibone worked at G. D. Searle & Co. before founding bulk chemical distributor Pettibone-Chicago Inc. He served as president of the Chicago Drug and Chemical Association, as a trustee of the UChicago International House, and as an elected participant from Illinois to the White House Conference on Small Business under President Jimmy Carter. In retirement, Pettibone volunteered in the Executive Service Corps of Chicago and worked as a marketing consultant to a large pharmaceutical company with the International Executive Service Corps. Survivors include three daughters, a sister, four grandchildren, and two great-grandchildren.

Barbara (Bloom) Lloyd, AB’53, died on October 2 in Brighton, England. She was 79. Lloyd joined the University of Sussex’s newly established social psychology group in 1967 and taught and researched there for 23 years. After retiring as emeritus reader in social psychology in 1990, Lloyd directed a large-scale study of adolescent smoking and published two volumes on the subject. Alongside her academic research, Lloyd worked as a psychoanalytic psychotherapist. She is survived by her husband, Peter; a daughter; a son; and a grandchild.

Louis E. Guzman, PhD’56, of Colorado Springs, CO, died November 8. He was 92. A WWII Navy veteran, Guzman spent three decades as an agricultural attaché to South America for the US State Department. Later working as an associate professor at George Mason University, he retired in 1995. He is

survived by his wife, Margaret; two daughters; a son; and five grandchildren.

Halina J. Presley Przydatek, AM'43, SM'50, PhD'59, of Chicago, died May 19. She was 91. Przydatek was a biology professor at the University of Illinois at Chicago.

1960s

Frank Paul Randazzo, SB'60, died August 27 in Palm Beach Gardens, FL. He was 73. Randazzo had a successful career as an entrepreneur and a businessman, including becoming one of Merrill Lynch's top stockbrokers. He founded and managed the Woodfield Racquet Club and built and owned a pancake house in Arlington Heights, IL. Survivors include his wife, Barbara; three daughters, including **Ann Marie Lee**, AM'07; a son; a sister; and seven grandchildren.

Josef C. Gutenkauf, PhB'58, AB'61, died December 8 in Edison, NJ. He was 87. A WWII Army veteran, Gutenkauf taught sociology at Ithaca College and Glassboro State College (now Rowan University). He then worked in the New Jersey Treasury Department's Affirmative Action Office until his 1992 retirement. Gutenkauf worked on campaigns for local, state, and national office and served as a member of the Plainfield, NJ, Democratic City Committee. He is survived by his wife, Dotie; a daughter; a son; and two grandchildren.

Joel May, MBA'63, died December 24 in Plainsboro, NJ. He was 77. An Army veteran, May started his career at the University of Chicago Graduate School of Business, where he held different positions over the years, including assistant professor and director of the graduate program in health administration. May then became executive vice president and then president of the Health Research and Educational Trust of New Jersey. He also joined the faculty of a public health graduate program at the University of Medicine and Dentistry of New Jersey—Robert Wood Johnson Medical School. In 1984 May formed the Pennington Group, a health-care management consulting firm. He retired in 1995 and became a computer technology instructor for local organizations. Survivors include his wife, Helen; a daughter; a son; a brother; and a grandchild.

Nathan Kantrowitz, AM'55, PhD'65, of Chicago, died August 27. He was 84. A WWII Army veteran, during the 1960s Kantrowitz was resident sociologist at the Stateville Correctional Center in Crest Hill, IL. A demographic and criminological researcher in both academia and government, he retired from the New York City Planning Department in 1998. Kantrowitz published several books, including *Close Control: Managing a Maximum Security Prison—The Story of Ragen's Stateville Penitentiary* (Harrow & Heston, 1996). He is survived by his wife, **Joanne Kantrowitz**, AM'57, PhD'67, and two sons.

Mary Lee Leahy, JD'66, died December 12 in Chicago. She was 72. After serving as a delegate at the 1970 Illinois constitutional convention, in the mid-1970s Leahy became director of the Department of Children and

Family Services. In 1990 Leahy delivered the winning argument before the US Supreme Court to ban patronage political hiring. She was the head of Leahy Law Offices until the year before her death and served on the board of the Better Government Association. Survivors include two daughters and a sister.

Alphons J. Richert, AB'67, AM'69, PhD'72, died November 29 in Iowa City, IA. He was 67. Joining Western Illinois University in 1972, Richert was a professor of psychology and coordinator of the master's program in clinical community psychology. He also provided clinical services for students and served as director of the school's psychology clinic. A consultant with the McDonough County Rehabilitation Center, Richert helped form the Council of Applied Master's Programs in Psychology. He retired in 2007. Survivors include his wife, Ruth; a stepdaughter; a stepson; a sister, **Dolores M. Richert**, AM'66, CER'88; four grandchildren; and four great-grandchildren.

James Joseph Hogan, PhD'68, of Oakland, CA, died November 8. He was 71. A chemistry professor at McGill University in Montreal, Hogan also conducted experiments at the Los Alamos, Argonne, and Brookhaven National Laboratories. As director of undergraduate studies in the chemistry department, he won the McGill Faculty Award for best teacher and the Canadian prime minister's teaching award. Hogan later taught and built the science department at Bentley High School in Lafayette, CA. Survivors include his wife, Susan Metheny; three daughters; two stepdaughters; two stepsons; five grandchildren; and eight step-grandchildren.

1970s

William "Bill" Harris Coffenberry, MBA'70, died December 21 in Bettendorf, IA. He was 85. A Korean War Army veteran, Coffenberry worked in government service for 35 years, including as chief of the cost/price division at the Rock Island Arsenal. Survivors include his wife, Jan; a daughter; a son; six grandchildren; and one great-grandchild.

Jean Skogerboe Hansen, AB'70, AM'72, of New Hope, MN, died of cancer and a resultant stroke on January 1, 2012. She was 63. Hansen's research on *Skandinaven*, a Norwegian American newspaper printed by Chicago's John Anderson Publishing Company from 1866 until 1941, began when she was a master's student in the Graduate Library School. She is survived by a daughter, two sons, her father, a brother, and three grandchildren.

Aimee Isgrig Horton, PhD'71, died November 15 in Chicago. She was 90. Following WWII, Horton worked abroad in a United Nations program to support displaced persons in refugee camps. After a stint as director of the Illinois Commission on Human Relations, she joined Tennessee's Highlander Folk School (now known as the Highlander Research and Education Center) as a report writer, fundraiser, and activities overseer. Committed to social change and community service, Horton returned to

Chicago to cofound the Lindeman Center, dedicated to developing grassroots initiatives to solve community problems. Survivors include a stepdaughter and a stepson.

David Lindberg, AM'63, PhD'71, died December 29 in Lombard, IL. He was 73. In 1967 Lindberg joined the political science faculty of Elmhurst College, where he spent the next four decades. Serving as department chair for 35 years, he created a mock-trial program and retired in 2007 as professor emeritus. In 2002, Lindberg received Elmhurst's President's Award for Excellence in Teaching. He also spent 16 years on the Elmhurst Community Unit School District 205 board. Survivors include his wife, Ardathe; two sons; and two grandchildren.

B. Christopher "Christo" Nevill Jackson, MBA'71, died December 7 in Beaufort, SC. He was 77. A Marine Corps veteran, Jackson was vice president of the National Advertising Bureau. For the past 12 years, he was a drug and alcohol abuse counselor for Beaufort County. He is survived by his wife, Lynne; two daughters; a son; a sister; two stepsisters; a stepbrother; and five grandchildren.

1980s

Jonathan E. Persky, AB'85, of Skokie, IL, died of cancer October 27. He was 49. Persky was the president of Parliament Enterprises. He is survived by his parents, including **Beverly Persky**, AM'54, and a sister, **Abby Persky**, AB'86 (Class of 1985).

Charles J. Danhof, MBA'86, died December 15 in Downers Grove, IL. He was 68. An accountant, Danhof worked for PepsiAmericas for 27 years. He was also involved with community service for the Bolingbrook Jaycees and the Bolingbrook Lions Club. Survivors include his wife, Peggy; a daughter; his mother; two brothers; and a granddaughter.

1990s

John Tapley Struthers, AM'98, died from complications of heart failure June 11 in Chicago. He was 67. Struthers had several careers, including years as a recording engineer. He worked with artists including Bruce Springsteen and Roberta Flack, with whom he received an RIAA Gold Record for her single "Feel Like Makin' Love." After earning his UChicago master's, he started his own private therapy practice. An active member of the Northern Illinois British Train Society, Struthers also hand built British model trains. Survivors include his wife, Jean D. Lange, and a brother.

2000s

Joshua Zvi Bartel, AB'05, died suddenly October 12 in Chicago. He was 29. The co-founder of UChicago student journal *Dis-kord*, Bartel was also a contributing editor to the College humor site *Points in Case*. Survivors include his parents, his grandmother, and a sister.

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Auto- responders

It's a tale as old as the time stamp: you're "out of the office" but the poor saps trying to reach you might need "urgent assistance." Etiquette demands that you alert them to your absence and direct them to the appropriate assistant urgent assister. Hence, the modern art form of the autoresponse. Most read like they're copied and pasted from a Microsoft template, but the genre's more avant-garde voices deserve special applause and best wishes for their impending vacation—even though you know they'll be obsessively checking their e-mail the whole time. Here are some of the staff's favorite selections from the *Magazine's* in-box. —*Jason Kelly*

On 3/27/12, 3:02 p.m., Douglas Kyle Hogarth wrote:
I am sitting on a beach. I'll be back March 28. I may check e-mail by accident occasionally.

On 6/19/12, 1:41 p.m., John Levi Martin wrote:
First error was giving one son a tool kit and the second was allowing the other to assist me in putting everything back together. I think we mixed up parts from the panini press, the Etch A Sketch, and the pachinko machine with the computer and now unless you get the ball in the right place the Swiss cheese melts in that tray, and so it isn't really working, and I have to hurry because this nice man in Starbucks wants his iPhone back. So my access to e-mails may be sporadic for some time. Influenced by Wolfram's theorem of the universal computational machine, however, we are trying to arrange the sand between two rocks at the point off 55th Street to take over all tasks previously allocated to the Dell unit—the theorem proves that this can be done in a finite amount of time. I am expecting that we should be done by July 5. If you need to contact me before then, you must write your wishes in blood on a piece of bark, take it to the woods at midnight and burn it, make the ashes into a little ash cake with nectar and dew, put it by a lily for the fairy queen to snack on in the middle of the night, and she will let me know your thoughts when we next meet.

On 6/19/12, 1:40 p.m., Vijay Prashad wrote:
If you see the Monsoon Winds, you might catch a glimpse of me. I shall be wearing a red shirt, and, hopefully, a broad smile. It will take me a day or so to wave back to you.

On 7/27/11, 4:06 p.m., Robert Ross wrote:
Along with the Sabbath and the eight-hour day, entitlement to vacation stands out as a recognition, recent to be sure in the history of work and employment, that even those who work for wages are fully human, and may, at rest, enrich their souls and expand their horizons.

On 3/22/11, 3:31 p.m., John Levi Martin wrote:
With deep regret I have to say
I am not here—I am away.
I had to leave, I could not stay
Will I come back? Perhaps I may.
Will I see you? I hope, I pray.
But now I'm off along my way
I can't respond, I must go play.
Until I do return some day
(exactly which, I shan't betray)
with pains in heart, again I say
I am not here. I am away.

On 8/24/10, 5:30 p.m., Patchen Markell wrote:
Thanks for your message. As of July 1, I have concluded my term as Director of Graduate Studies in the Department of Political Science. Since it's possible that the interwebs have begun to eat my brain, for the foreseeable future I'll be reading and responding to e-mail somewhat less frequently than usual. Thanks in advance for your patience.

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