Planets, Planes and Paintings

The New Visual Arts Building and Gallery

You're Majoring in What?

Leila Barker and Her Music

Elections, Defections, and the Partisan Brain

MIDTERM EXAM
Midterm Exam
November’s election has the full attention of Emory political scientists and … psychologists? Brainy thinking about the vote, and new thoughts on voting brains.

Humanities in the Rearview
If your idea of a humanities major includes the phrase “Fries with that?” you should see what these five graduates are doing.

DEPARTMENTS

Profiles
Ray DuVarney keeps an eye on the sky but finds time for 500-year-old art mysteries; Leila Barker bikes 3800 miles to play with water

Quadrangle Corners
Find the new Visual Arts Building and give your senses a jolt

Bookmarks
Jose Quiroga’s Cuban Palimpsests meditates on a small island’s constant migrations of memory, history and meaning

Kudos
Ron Schuchard and Philippe Rochat receive Guggenheim Fellowships; other faculty and students reap honors

Impact
Distinguished alumni and faculty are the toast of the town; the Woodruff Scholarship, magnet for superb students, turns 25

Dean’s Letter

Eagle Eye
“What good is a liberal arts education?”
It sounds like a rude question, or a waggish one, and to those of us in academia the answer might seem self-evident. But in fact it’s a very good question, one we’d do well to think about deeply as we consider ways to make Emory College as fine a place as it can be.

The reflex response – of course the liberal arts are worthwhile – is not particularly useful, and this goes to the point: reflexive answers are rarely as valuable as reflective ones. It is the charge of every college to make this clear to the men and women who pass through its classrooms and laboratories. We are here, all of us, students, faculty and staff, to think. At the same time, crucially, we’re here to challenge thought. Our job is to create knowledge but also to question it, hold it over the fire and up to the light, tap it until it rings true.

This is why the idea of the liberal arts as a bastion for timid minds and political correctness, a notion that has gained currency in the last decade or two, strikes me as so fundamentally wrong. According to this slice of popular wisdom the “liberal” in “liberal arts” refers to voting practices, and colleges are hives of like-thinking lefties all leery of offending each other and unquestioningly singing the same tune.
To test that hypothesis, spend some time criss-crossing Emory’s campus. Sit in on a senior seminar, a freshman lecture, a faculty meeting. Sample our professors’ passion for reason in a hundred learned journals. Listen to the conversation swirling past you at any point amid the marble, bricks and trees. What you’ll find is a great many smart people talking about ideas, examining them for errors, and proposing alternatives. “Unquestioning” is the least appropriate adjective I can imagine. Questioning is precisely what we do here at Emory, and what we ought to be doing.

Many of our faculty are liberal, surely. Others are conservative, or stand somewhere in between. The truth of the matter is, I have no idea what most faculty members’ political beliefs are, any more than I inquire into their religious or other personal preferences. However different we may be privately, what binds us in our work is a shared devotion to free thinking – about politics, and absolutely everything else. The very fact that we routinely, openly discuss what sort of institution we are and how best to govern ourselves, that we hew to a strict honor code and examine every book, article and utterance for falsehood or self-interest, makes the case better than I can here. This is simply not the behavior of an insular, homogenous coterie chanting some party line. A liberal arts college is the very opposite of a walled city.

There are plenty of sensible replies to the question “What good is it?” Higher education helps shape citizens capable of running a democracy; it brings society palpable benefits like the anti-AIDS drug developed by College researchers; it preserves new and ancient learning, the whole glorious edifice of human knowledge.

But I’d still argue that the best answer is hidden in the question: the liberal arts help us know what good is. Because a college like Emory, by its nature, does more than add to humankind’s storehouse of the useful and beautiful. It constantly scrutinizes every inch of it, even the foundation (especially the foundation) for cracks: laziness, bias, wrong assumptions, empty claims.

This is more important than ever in our information society. The Internet spreads information more rapidly and democratically than ever before, but generally with no attempt to validate it. Truth and lies, the plausible and spurious blend in a great stew of unverified “facts.” The university is our one institution dedicated to stripping those quotation marks and upholding society’s highest standards for knowledge. The liberal arts college, with its abiding mission to subject all would-be wisdom to fair and rigorous critique, will always be the lifeblood of that great enterprise.

We take most of this for granted, those of us privileged to work in such a place. But we should think hard about it. That’s what we do.
Ray DuVarney is a problem solver. You’d expect this of a physics professor, but topics like muon spin resonance aren’t the only things that attract his attention. DuVarney thought Emory needed an observatory and planetarium, and with senior lecturer Rick Williamon he spearheaded a project to build them. Now the Astronomy at Emory program lets the entire university community view planets on a clear night from the roof of the Mathematics & Science Center, hear lectures, and mingle informally with the physics faculty.

On occasion DuVarney has followed his passions onto other roofs. A builder of model airplanes, he years ago crashed one onto the roof of Shamrock Junior High School in Decatur and had to climb up to get it back. “I’m just glad no one saw me up there,” he laughs. “It might have been hard to explain. But the parts were expensive and I had to get them back.”

Williamon, who has known DuVarney for over three decades, points to this same can-do quality. “One of the first times I met Ray,” he recalls, “I was working at Fernbank Science Center and had inherited an ancient photometer that worked sporadically at best. I was complaining about it and he offered to take it home. He drew the entire schematics, brought it back and said ‘I think it might work better like this.’ Among many other things, he’s an electronics whiz.”

Those other things include model railroader (his elaborate basement layout has been featured on the cover of a national hobby magazine) and washtub bass player. His Physics Department Band has been a kind of underground Emory institution since shortly after DuVarney arrived in 1968. Band members Bud Puckett (banjo) and Woody Wood (guitar) recently retired from the department but not from the band, which still entertains at university and private functions.

Charlie Bleau, who did graduate work under DuVarney, says that for all his talents “I think Ray’s principal gift is getting people to work together in spite of themselves.” Bleau should know. In 1985 he signed on as partner with SciMeasure Analytical Systems, a business DuVarney began in 1981 which builds high-tech imaging systems.

Bleau is now general manager of the company, with DuVarney consulting. “He’s brilliant,” Bleau said recently, adding with a laugh, “We save all the hard stuff for him.” The company’s Wavefront Sensor Camera is in use at some of the world’s great observatories, including the Hale telescope on Mt. Palomar in California and the twin 10m Keck telescopes in Hawaii, largest in the world. It employs a flexible mirror to sample and correct for atmospheric turbulence some thousand times per second. The reduced distortion yields dramatically improved astronomical images.

And now DuVarney is helping to shed light on a mystery closer to home. A chance conversation in Italy has plunged him into the hunt for a missing Leonardo masterpiece. If this sounds like something torn from the pages of The DaVinci Code, it should: his collaborator, art conservationist Maurizio Seracini, is the only
non-fiction character mentioned in that blockbuster novel. Seracini has been searching for DaVinci’s lost *Battle of Anghiari* for thirty years, and now he believes he has tracked it to a room in Florence’s Palazzo Vecchio.

Unfortunately, the last few inches of the quest have proven the hardest. The painting is thought to be hidden behind an enormous mural by Renaissance master Giorgio Vasari, who, the theory goes, preserved DaVinci’s work during a 1563 renovation (the last year anyone saw it) by erecting another wall in front of it. Vasari even appears to have left a clue by painting the words *Cerca trova*, “Seek and find,” directly above the resulting gap. But his painting cannot, of course, be destroyed to test the hypothesis, and conventional methods are for various reasons useless.

Enter DuVarney. At a physics conference in Taormina, Italy, last June he listened as Seracini described his dilemma and appealed to the assembled scientists for help. DuVarney suggested he try neutron activation analysis, in which a beam of low-energy neutrons induces heavy elements (like the metals in oil paint) to reveal themselves via a burst of gamma rays. Excited, Seracini applied for and received funding from a group led by brewery heir Loel Guinness, another long-time *Anghiari* seeker.

Renee Stein, a conservator at Emory’s Carlos Museum assisting with the DaVinci project, holds up tubes of powdered paints. The pigments most likely to show up in such a test, she says, would be an iron-based red used in DaVinci’s day, plus “a lead white, a lead-tin yellow, and a copper-green. But DaVinci was a notorious experimenter, so we can’t be sure what we’d find.”

The longer you know Ray DuVarney, the more layers you discover. You wouldn’t be overly surprised to find he makes bent-wood rockers in his spare time or solves Sudoku puzzles over breakfast. But there’s an easygoing humor and unpretentiousness in everything he does.

Charlie Bleau remembers DuVarney coming over one day to help lower his basement floor: “It’s a huge, messy job, and he was a big help. But he arrived in his usual outfit – khakis, leather shoes, pens in the pocket. That’s the great thing about Ray. He’ll surprise you sometimes, but he never changes.”

A chance conversation in Italy has plunged him into the hunt for a missing Leonardo masterpiece.
LEILA BARKER AND HER MUSIC GO WITH THE FLOW
by David Raney

And dearer, water, than ever your voice, as if
Glad – though goodness knows why – to run with the human race,
Wishing, I thought, the least of men their
Figures of splendor, their holy places.

– W. H. Auden, “Bucolics”

Leila Barker, who traveled the globe with her parents while growing up, now speaks French, Spanish, Arabic and “pidgin amounts” of Amharic (Ethiopia) and Dari (Iran). But the language she was on the trail of last summer is a bit more universal. Barker, a senior music major, bicycled 3,806 miles across America recording water sounds for a musical composition.

“I think of it as an aural reverie,” Barker said in May before performing the piece for an appreciative audience in the Tharpe rehearsal hall of the Schwartz Center for the Performing Arts. The work, in four short movements, combines live piano with recorded violin and viola pieces and a multitude of watery voices: slithery ripples, thunderous dams, booming surf, hissing rain – and one fish ladder, which adds a “washing machine rumble,” as Barker puts it. Water chatters, bubbles and slides around the instruments, now sleepy, now turbulent, a mercurial chorus of oceans, rivers and wells.

The twenty-minute composition mixes the natural and the man-made and becomes an arresting meditation on both. “I’m interested in various intersections of humans with the environment and how that’s reflected in sound,” says Barker. “As a musician, I pay attention to the effects of sound, and I think a lot about whether we really respond to what we hear, or whether we know how to listen.” To collect her soundscape she spent ten weeks biking from Oregon to Georgia, pulling a small trailer with recording equipment. For company she brought her violin, an instrument she’s been playing since she was seven. “I’d entertain the cicadas after nightfall,” she laughs.

Her musical aptitude and energy have led Barker to play in everything from student chamber recitals to a tango quintet. “She’s a brilliant student,” says associate professor Steve Everett, who directed Barker’s water music project after she received a SIRE (Scholarly Research and Inquiry at Emory) grant. Kristin Wendland, a senior lecturer and Barker’s instructor in music theory, heartily agrees. “Leila has been one of the most remarkable students in the music department – equally brilliant in theory, analysis, and musicianship skills.” Her latest coast-to-coast composition “reflects her multi-dimensional character,” Wendland says, “full of artistic sensitivity, intellectual curiosity, and the spirit of adventure.”

Barker kept an e-journal [www.crazyguyonabike.com/journal/amphibious2005] of her journey, which stayed close to rivers while following the Lewis & Clark route (in reverse) to Montana, then the TransAmerica and Great Rivers bicycle routes the rest of the way. She managed, she says, to avoid major mishaps. “I had a near-miss the first day, when an RV passed literally inches from my arm. And twice I camped near sprinkler systems and got drenched. But other than that and a couple of flat tires, I really had no problems.”

Keeping mainly to two-lane roads, she crossed the Continental Divide seven times and felt privileged to see “black bears in the Tetons, a bald eagle in Wyoming, and a badger in Montana.”

Going her own way is a habit with Barker. As a sophomore she participated in the Ethics Center’s Ethics and Student Leadership Forum and, with students Anita Husen and Eric Fyfe, undertook a service project at the Atlanta Metro Juvenile Detention Center that has since expanded into a college-wide endeavor. First volunteering on Saturdays for tutoring and peer counseling, the students later put together a talent show featuring Emory musicians and dancers, then instituted a training program that has brought dozens of College students to the center as mentors. MetroVision, as the project came to be named, is now a formal part of Emory’s community volunteer program.
What’s next for Barker? Her last College class was, typically, off the beaten track: a summer abroad course in Baroque, Classical, and Romantic music held in Vienna. Travel seems to be in her blood, as is a concern for others. Her parents met in the Peace Corps and both work in international health; her father has served with CARE since the mid-1980s. “We moved,” Barker says, “wherever he was posted.” Most recently this was Afghanistan, where her father was country director and her mother, a nurse, worked to prevent infection in hospitals. In August they moved with CARE to Sudan. Leila’s “tentative plan” is to spend next year there “studying more Arabic and hopefully doing some work related to biology, ideally in either the environmental or public health domains.” Perhaps graduate school, she muses, “in a few years, once I figure out what to study. Then who knows?”

Leila Barker’s career will be worth watching. But look quickly – like the rivers she followed east, it won’t stay in any spot long.

“As a musician, I pay attention to the effects of sound, and I think a lot about whether we really respond to what we hear, or whether we know how to listen.”
If you drive down Emory’s busy Clifton Road and turn onto the calmer Asbury Circle, then cruise past the Depot, Fraternity Row, and the enigmatic Facilities Management Division complex, you’ll eventually catch a glimpse of the sweeping expanse of green baseball fields on your left. That’s when you know you’re close to the new Visual Arts Building and Gallery.

It’s an unassuming destination, set back off Peavine Creek Drive and up a steep slope to the right, behind some trees. On most days it’s quiet out there, except for birdsong wafting from the dense trees that border the athletic fields. Situated directly across from the baseball diamond, this is not the place you’d expect to find edgy art exhibitions and students in the throes of the creative process – but the renovated building is the heart of the visual arts at Emory.

That the Visual Arts Building is tucked away in a remote corner of campus is perhaps in keeping with the program’s understated profile. Art students, after all, have always lurked on the fringe of the mainstream: the alternative crowd, aloof and attired in black, wearing cool like cologne. But with its ultra-modern copper, glass and concrete façade, new gallery space, lounge areas, faculty offices, and improved teaching spaces, the building is pushing visual artists into the Emory community’s consciousness and catching the public eye.

“Buildings are symbolic as well as functional,” says Bill Brown, senior lecturer in film, video, and photography and chair of the visual arts department. “The new Visual Arts Building, along with the other new art buildings on campus, expresses Emory’s commitment to the idea that the creative act is a necessary component of the educational experience.”

Completed in spring 2005, the new portion of the Visual Arts Building and Gallery is actually the entire right wing: the more nondescript left side was the program’s previous home. The centerpiece of the addition is the as-yet-unnamed gallery, which features generous windows allowing natural light to shine on paintings, photography, and sculpture (but can be sealed and darkened for new media shows).

“It’s a very neat, functional gallery,” Brown says. It’s also busy. Since it opened, the gallery has seen a steady succession of shows and artists’ talks, luring the curious in ever-increasing numbers to this quiet building by the baseball field. The inaugural exhibition, Isolated Incidents, featured the photography of accomplished African American photo artist Pat Ward Williams, with subjects ranging from Williams family photos to the natural environments of Florida, where she makes her home. The show was curated by art critic Eddie Chambers, who visits from Bristol, England, each year to teach in Emory’s art history department.
“That was a very special show for us,” says Julia Kjelgaard, senior lecturer in drawing and painting.

Experimental films, large-scale sculpture, and exhibitions of faculty and seniors’ work have also found their way to the gallery.

“The gallery has made a tremendous difference to our teaching,” Kjelgaard adds. “Before, we had a very small space we could use as a gallery, and it was not secure. So this has really changed our ability to bring in contemporary work and integrate it into the curriculum.”

The overarching vision for the gallery is to showcase art that viewers might not have the chance to see elsewhere in the Southeast. The oversight committee is currently planning an exhibition of alumni work, and has the gallery booked for the next two years.

“We’ve had a succession of remarkable shows with virtually no funding,” Brown says. “It’s been a good mix. The whole idea of Emory being involved in the visual arts is fairly new, anyway, with the Carlos Museum being a more traditional kind of gallery. We’re in a position to be a place that shows work you just can’t see anywhere else.”

The renovated Visual Arts Building also houses faculty offices – a welcome addition for the half-dozen core visual arts instructors, who had no office space previously – as well as classrooms and studios devoted to the central disciplines: a painting and drawing studio, a ceramics and sculpture studio with an outdoor work area, and a darkroom and video editing suite.

Visual arts have been taught at Emory since the 1960s, largely as an extension of the art history department, and students have been able to minor in visual arts for some years. But gradually the program has attracted more students and resources, and last spring saw the first two graduates with a joint major in visual arts and art history. In 2006, two more students joined the program’s alumni.

Despite its modest size and scope, the program has launched students who have gone on to some of the top institutions in the country: New York University and University of Southern California film schools, Harvard Architecture School, the Yale School of Art and Design, and the Rhode Island School of Design, among others. Superstar alumni include Chris Verene, a Whitney Biennial participant, and painter J. Ivcevich, recently awarded the internationally competitive Pollock-Krasner Grant.

“We’ve had really good luck with our students,” Brown says. “We’re a small department that has produced a lot of artists getting major recognition now.”

The next time you’re driving down Clifton Road, consider taking that turn at Asbury Circle and wending your way through campus toward the baseball fields. Rove a bit farther, to the Visual Arts Building. Whatever you see next – a surprising photograph, a painting that roots you to the spot, a ceramic sculpture coming to life under a student’s hands – it’s bound to open your eyes.

(Top left) Student: Ben Gadbaw; (Top right) Faculty: Julia Kjelgaard and (Bottom right) Diane Solomon Kempler
“We know there’s a hurricane coming,” says Charlie Cook. “We’re just trying to figure out how big this thing is.”

He’s not talking about a second Katrina. Cook, founder of the non-partisan *Cook Political Report*, is referring to the November midterm elections, which according to some political observers offers Democrats a chance to wrest control of Congress from Republicans in a power shift mirroring the GOP triumph of 1994.

**Emory political scientists are eyeing the upcoming vote carefully.** Their research on the dynamics of elections, the ceaseless flow of influence and opinion among candidates and parties, puts them in a position to make some educated guesses about November.

Those guesses are among the most educated anywhere, informed by rigorous method and decades of experience. And not only students and colleagues are interested in their predictions; the national media call frequently. This year alone, Emory’s political science faculty were quoted some three hundred times. A recurring question is whether 2006 might reverse 1994’s “Republican Revolution,” when both House and Senate went Republican for the first time in more than forty years. Could it happen again?
The Next Wave
Alan Abramowitz, Alben W. Barkley Professor of Political Science, thinks so. “Republicans could lose twenty or thirty seats in the House,” he says (a fifteen-seat swing would give Democrats the majority) and in fact are “in danger of losing both houses.” Why? “The war in Iraq, high gasoline prices, the handling of Katrina, Republican scandals…. All these things could produce a pretty strong national tide.”

Merle Black, Asa G. Candler Professor of Politics and Government, is among those not convinced this is the Democrats’ year. Black specializes in the politics of the eleven Southern states, an increasingly influential region and one in which “the GOP has a huge lead” over Democrats. “There might be close contests for a few seats,” Black says, “but probably no more than five.” In the Senate, he points out, eighteen of twenty-two Southern seats are now in GOP hands, the highest proportion in modern times, and in his estimation only one of those faces a realistic challenge. “And he’s still the favorite,” says Black. “I don’t predict any change.”

Abramowitz, who studies political parties, elections, and voting behavior, recently developed two models to predict this autumn’s House vote. The first emphasizes national political conditions such as confidence in the nation’s general direction and presidential approval ratings; it predicts the Democrats will pick up thirty-three seats. The second blends national and “strategic” politics, adding such factors as open seats, challenger quality, and campaign spending, and foresees an eight-seat Democratic gain – not enough to bump the GOP from its majority.

The substantial difference between eight and thirty-three illustrates the complexity of handicap ±ing any large election. Assistant professor Andra Gillespie, the newest member of Emory’s political science department, thinks a transfer of power is more likely in the Senate, where six new seats Democrats find their own Contract With America this summer, I don’t see a repeat of 1994. I also think that might be better for the Democrats in 2008.”

Even in the rabbit-hole world of politics, calling a loss a win seems counterintuitive. But it’s important, says Gillespie, to keep an eye on the presidential election in 2008. “If Democrats gain control in 2006 and then preside over a period of inertia or ineptitude, that makes it harder for a Democratic presidential candidate to credibly argue that his party can do better and deserves power.”

Abramowitz nods in agreement. “I’m not sure the Democrats need a clear-cut plan like the Contract With America. In fact, they might be better off without one. If you get too specific, you’re providing a target for the opposition to attack, shifting the debate away from the president and the Republican Congress.”

Déjà Vu All Over Again
Shifting the debate is something the GOP would clearly like to do. By summer 2006 President Bush’s approval ratings, which topped 90% shortly after September 11, had not reached 50% for over a year and had dipped below 30%. “These are the lowest numbers since his father in 1992,” notes Abramowitz, adding, “the last second-termer to poll so low was Nixon.” Only 29% of Americans polled in early 2006 said they were satisfied with the nation’s direction.

If this sounds familiar, the 1994 midterm was also widely considered a referendum on a sitting president. There was broad dissatisfaction with the Clinton administration, particularly over issues like health care and gays in the military, and Clinton’s approval ratings sank toward 39%. In the spring of 1994 only 35% of Americans in a USA Today/CNN/Gallup poll were pleased with “the way things are going in the nation.”

Another touchstone of the two Novembers is scandal. In 1994 former House Speaker Jim Wright would put the Democrats on top, than in the House. Gillespie, who spent time as a Washington, D.C., pollster before coming to Emory, conducts research on voter turnout and local elections. And if she were a betting woman? “I think the GOP will retain razor-thin majorities in both houses. Unless the had recently resigned following an ethics investigation, and fellow Democrats Dan Rostenkowski and Tony Coelho soon did likewise, one indicted for corruption, the other accused of unethical stock dealings.
The current parallels are hard to miss. Former House majority leader Tom DeLay resigned this year, charged with money-laundering, and his successor, Bill Frist, has been accused of improper stock manipulation. Congressman Randy “Duke” Cunningham stands convicted of taking bribes. The Bush administration has also been kept on the defensive by investigations into CIA leaks and pervasive lobbying corruption.

Where There’s Smoke?
A cynic, of course, might say this is just business as usual for both parties – Democratic Rep. William Jefferson of Louisiana, for instance, is under investigation for bribery after the FBI found $90,000 in his freezer – and dismiss predictions of disaster for the GOP. Is the tide truly turning for congressional Democrats?

In one view, history is on the Democrats’ side. Since the beginning of the twentieth century, the party in the White House during the sixth year of a presidency has virtually always lost seats in Congress, a phenomenon some call “the six-year itch.” No president in modern times has been able to add Senate seats in those circumstances, losing six on average and nearly forty in the House.

Associate professor Randall Strahan, who studies Congress and American political leadership, says there’s another factor working against Republicans this time around: “It’s the problem with revolutionaries governing. To radically change a system, and then to run it once you’re in power, are very different things.” Or as Rep. Deborah Pryce of Ohio, head of the House Republican Conference, put it in 2003, “It’s hard to revolt when you’re in charge.”

If one issue drags down polling numbers for the party currently in charge, it is Iraq. The war has proven to be, at least in the realm of public opinion, President Bush’s *bête noir*. From September 2005 to May 2006 the president delivered at least fourteen speeches defending his policies in the region. The result? Republicans calling the war “the right thing to do” nudged upward in polls by just 6% while numbers for all other respondents, Democrat and independent, continued to fall.

Merle Black argues that for Bush in Iraq, as for Truman in Korea, backing down would only erode his support among Republicans. “But if he doesn’t do anything, he will be criticized for being too passive. And no matter how many speeches he makes, he can’t argue his way to better numbers. He needs favorable results in Iraq. And that’s out of his hands.”
Smoke and Mirrors

November hardly shapes up as a sure thing for Democrats, though, who face a 2006 political landscape with certain elements not present in 1994.

“One big difference,” says Merle Black, “is there were lots of mismatches in 1994, with Democrats holding seats in places that traditionally went Republican in national elections. This is much less true now – especially in the South, but nationally as well.”

Another obstacle to Democratic momentum: there are simply fewer House seats in play this year (less than half as many as in 1994), and of these the Cook Political Report rates only eleven as “toss-ups.” For the Democrats to reach their magic number of 218 they will have to unseat some entrenched Republicans, who like all incumbents carry the advantage of name recognition and local largesse.

As Randall Strahan points out, this will be harder than ever to do. Since 1994, he says, Republicans have made significant structural changes in the corridors of power. Tom DeLay’s “K St. Project” packed lobbying firms with Republicans, and DeLay and others methodically earmarked funding bills to steer federal money efficiently to congressional districts. Toss in the redrawing of districts to protect seated Congressmen, and Republicans have “systematically consolidated power and control,” says Strahan. “If the GOP holds out in November, even with a sitting president with disastrous approval ratings and an unpopular war, it’ll be a measure of the infrastructure that DeLay helped set up.”

“November is going to be a real test,” Alan Abramowitz agrees, “of what happens when you get a fairly strong political tide coming up against this very rigidified system.” But his research suggests that redistricting, which “always gets the blame” for solidifying party alliances, “is not as important as realignment.” An example: “The Northeast and Pacific coast used to have areas of moderate-to-liberal Republicans; today those voters are mostly Democrats. And it’s just the reverse in the South, where yesterday’s conservative Democrats now vote Republican. Ideologically they may not have changed much, but their party affiliation has.”

It remains an open question, in any case, whether national tides flow into local voting booths. Former Democratic majority leader Tip O’Neill loved to cite the adage “All politics are local,” but for Democrats to win in November they will need to persuasively link GOP congressional candidates to the national party and its current woes. This presents a difficulty, because voters tend to hold a split image of their elected officials.

“When voters think of their own representative,” Abramowitz explains, “they don’t think of the overall performance of Congress. They think about what their congressman has done for them personally, or for their district.” Andra Gillespie puts it another way: “People tend to hate Congress, but like their Congressman.” This makes possible head-scratching results like the May Post/ABC poll which discovered that only 33% of Americans approved of the job Congress was doing, but 62% heartily approved of their own representative’s performance. While people love to rail at “the system” others methodically earmarked funding bills to steer federal money efficiently to congressional districts. Toss in the redrawing of districts to protect seated Congressmen, and Republicans have “systematically consolidated power and control,” says Strahan. “If the GOP holds out in November, even with a sitting president with disastrous approval ratings and an unpopular war, it’ll be a measure of the infrastructure that DeLay helped set up.”

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or “politicians,” Merle Black notes, this dissatisfaction “might not work at the state level. They don’t see their representatives as the problem.”

**This Is Your Brain...**
**This Is Your Brain On Election Day**

Add to this psychological quirk some startling new findings about the way people think (or don’t) when faced with politically charged questions. Psychology professor Drew Westen conducted a neurological study before the 2004 presidential elections that has garnered nationwide attention.

The results suggest that committed Democrats and Republicans may actually be incapable of reasoning their way to political decisions. While it might not be front page news that party-line voters resist changing their minds, it now seems their rational minds are barely involved. Westen and Emory colleagues from psychology and psychiatry examined voters’ brains using fMRI, or functional magnetic resonance imaging (see “Where Brain and Mind Meet,” Quadrangle Spring 2005). Thirty self-described partisans – half Republicans, half Democrats – were shown contradictory statements by President Bush and Senator John Kerry, each first supporting an issue and then opposing it. The subjects were asked to explain the apparent dishonesty or duplicity.

Meanwhile an fMRI recorded their brain activity, and what it found could be called shocking. Though the task clearly called for reasoning skills (evaluating information, drawing conclusions), none of the subjects’ brains showed increased activity in appropriate areas such as the dorsolateral prefrontal cortex. Instead, Westen says, emotional centers lit up like a switchboard, indicating efforts to “regulate emotion and resolve conflicts.” And once subjects had dismissed their own candidate’s contradictions while pouncing on their opponent’s, cerebral pleasure circuits took over – their brains were rewarding them for rejecting inconvenient facts.

“Essentially,” says Westen, “it appears as if partisans twirl the cognitive kaleidoscope until they get the conclusions they want, then they get massively reinforced for it.” And “the more politically passionate they are, the less capable they are of learning anything from new data.” In similar tests, moderates and independents processed this kind of information more rationally, and none of Westen’s subjects had difficulty spotting contradictions in neutral figures – writers, actors, ballplayers. Only strong political bias prompted the synaptic ballet of emotional reasoning.

One reason these findings might be particularly troubling is that the gulf between conservative Republicans and liberal Democrats appears to be widening. Although nearly half of Americans still call themselves moderates, during the last thirty years self-described “extreme” liberals and conservatives have increased in both strict numbers and percentage of population.

Although nearly half of Americans still call themselves moderates, during the last thirty years self-described “extreme” liberals and conservatives have increased in both strict numbers and percentage of population. Tellingly, when the 2004 American National Election Survey asked how voters “feel about” people on the other side of the aisle, more than one-fifth gave their opponents zeroes on a scale of zero to 100. Scores below twenty for this question have historically been very rare. Before 2000, according to one researcher, “No one gets zeroes. Not even Hitler.”

Merle Black agrees there are “fewer moderates in either party” these days, adding that this can fuel still more intense partisanship. “With national elections so close now,” he explains, “there’s very little incentive to compromise. The House, the Senate and the White House could all change hands soon, goes the reasoning, so why meet the other side halfway? It really raises the stakes.”

This autumn perhaps the contest should be viewed not simply as elephant vs. donkey but as irresistible force (voter discontent) vs. immovable object (polarized voting blocs). As Emory researchers are persuasively demonstrating, that object grows still more immovable when our biased brains, on either side of the aisle, trade reason for emotion.

This November, in more than the usual sense, when we draw the curtain on the voting booth we will be of two minds.
If recent surveys, statistics and articles dealing with the “crisis in the humanities” tell us anything, it’s that many high school seniors, first-year students and their parents aren’t sure about the value of a humanities major. While a professional school experience seems like a sure bet in today’s competitive business world, many think of a philosophy or history degree as impractical and irrelevant.

But when we contacted some Emory alumni in the humanities and asked them about the value of their undergraduate experience, they told a different story.

**In fact, a common thread emerges.**

They say that as high school seniors or college freshman they were too young and inexperienced to decide on a pre-professional track. Instead of training them for a specific job, their critical thinking in the humanities led to a greater awareness of themselves, the world and their place in it—as well as a job they feel passionate about.

Here are a few of their stories.
Stephen Becknell ’00C-’02MPH talks from his small office in Lokichoggio, a border town in Kenya next to the eastern border of Sudan that serves as the base of operations for a number of relief organizations. As the resident technical adviser for the Carter Center’s health programs in Southern Sudan, he oversees efforts against three nasty infectious diseases: Guinea worm disease, trachoma and river blindness.

Asked to describe what his days are like, he carefully searches for the right word, then says, “Frenetic.”

“We’re sort of all over the place right now trying to develop suboffices throughout Southern Sudan so that we can find and fight these diseases. And we’re trying to forge relationships with a new government and representatives from the ministry of health while staying neutral in the sensitivities between the northern government and the southern government. There’s never a dull moment.”

As an Emory freshman, Becknell took a philosophy class with Thomas Flynn, Samuel Candler Dobbs Professor of Philosophy (see sidebar), and was captivated by Flynn’s “sense of humanity and his approach to engaging students, encouraging them to think and write more critically.”

At the time, his parents, Jerry and Eileen Becknell, had no idea what their son might study, or where philosophy would lead in the working world. They were the first members of their families to go to college; she studied to become a nurse and he pursued a military career. Still they encouraged him, believing that the experience, in their words, “would expose Steven to a variety of ideas, sharpen his thinking, and improve his oral communication and writing—skills needed in any career.”

In his junior year Becknell thought about becoming an outdoor instructor either for Outward Bound or the National Outdoor Leadership School. Some of his favorite experiences had involved trips into the wilderness and rock climbing with Outdoor Emory.

Then during the last semester of his senior year, he went to Africa for the first time and interned with CARE International on a child survival project in Kenya. The opportunity to combine his interest in ethics and community service with the joy of being outside confirmed his decision to go into international public health.

“I enjoy the interaction of working with a team of people dedicated to something important,” he says. “That was what I was exposed to during the internship with CARE. And that was the kind of dynamic I wanted to be part of.”

After graduating from the College, he entered Emory’s masters of public health program, then took jobs at the Carter Center. He traveled the back roads of Ghana for two and a half years as part of the Global 2000 Guinea Worm Eradication Program before beginning his work in the Sudan last fall.

Every day he finds parallels with his philosophy background.

“One thing that those studies gave me was an ability to develop a critical eye for situations and an interest in both ethics and logic, which ties directly into epidemiology,” says Becknell. “More importantly, the humanities background reinforced my strong interest in community service and international community and relationship building.”

“I don’t think I’d be where I am now if I had been a business major at Emory.”

“More importantly, the humanities background reinforced my strong interest in community service and international community and relationship building”
In a March 2006 Associated Press story about the booming industry of business schools, Eric Poses ’95C is practically the poster boy for successful entrepreneurs who have bypassed the traditional B-school route.

But not all entrepreneurs feel the need for a degree. Eric Poses, who majored in history at Emory University, developed the popular board game “Loaded Questions” nine years ago and sold it out of the trunk of his car. Now he’s the sole employee of All Things Equal Inc., his company based in Santa Monica, Calif., that earned $1.8 million last year.

When he entered Emory in 1991, Poses planned to go to law school and follow in the footsteps of his father and brother, who own a law firm in Miami. But in his senior year he lived next to three first-year law students and discovered two things about himself: one, he would never be as competitive as they were; two, he just couldn’t be in a classroom any more.

After interning briefly at the Carter Center, he moved back to Miami where he tried his hand at being a copy editor. Several months later, still searching for a more fulfilling career, he came up with the idea for his first board game.

“Everybody’s got something to say,” says Poses. “People like to talk about themselves. And it’s fun to learn about people and their experiences. ‘Loaded Questions’ certainly enables that.”

Emory was “a great experience,” Poses says, adding that he loved living in Atlanta, made lasting friends and had interesting professors. “You could definitely point a straight line from my experiences there to coming up with questions and thinking about the world, being interested in different people and their opinions.”

You can hear the excitement in his voice as he describes his latest game (his ninth), a board game based around the entire New Yorker cartoon library in which players guess captions.

“I never thought I’d be a salesman. Never thought I’d be working with customers and dealing with inventory and managing a business. It’s so much common sense and instinct, you really don’t need a business degree to go out there and start your own business. But you do need an idea.”

He believes his first game was based on the best idea he’s had so far.

“I guess you could say a humanities degree allows you to think about the world more, and that’s how I came up with all these questions to ask.”

“I guess you could say a humanities degree allows you to think about the world more, and that’s how I came up with all these questions to ask.”
Alexander Budnitz ‘99C thought about going to art school while he was still in high school. “But many of the people I knew who were planning on going to art school seemed to be making their choice based on their fear of writing and reading as much as for their love of art,” he says. “That, and they thought it would be a hell of a party.”

Once at Emory he thought about focusing on economics, but quickly discovered that calculus and contemporary economics were not his forte. Then he took an Introduction to Ethics class taught by Pamela Hall, associate professor of philosophy and women’s studies. “And that was it,” he says. “I was a philosophy major.”

His choice brought a continual round of the question that haunts humanities majors everywhere: “What are you going to do with that?”

Budnitz, however, was interested in other questions. “For much of my time at Emory I didn’t know exactly what I intended to do with my humanities degree,” he says. “I knew I was enjoying myself immensely: I was reading and discussing and thinking about topics and problems I had thought were well beyond me in high school—and doing so in a reasonably intelligent way. What I and everyone else in the humanities was doing seemed meaningful and important. How exactly I was going to translate that into a respectable job with a good paycheck I didn’t know.”

Seven years later, he knows. As a graphic designer in Boston, he must learn new software applications every year and keep up with new theories and aesthetic trends. “There’s a real utilitarian value to what I learned as a student of the humanities, as well as a more ephemeral way in which my time as a humanities major continues to add value to my life,” he says. “On a day to day basis, my grasp of language is far better than it would have been had I received a purely technical or narrowly focused education. The time spent learning to reason clearly and express that reasoning in written words is now a key asset in my professional life. I’m often called upon to craft letters to clients and develop proposals. I know that I’d not be able to think on my feet and argue as eloquently or clearly for an idea or aesthetic approach were it not for my philosophy training.

“As for that more ephemeral value, I think that relates more to the substance of what the humanities is all about. It promotes a critical but open-minded curiosity that has helped me cope, to stay interested and engaged.”

His father, Albee Budnitz, a physician in Nashua, New Hampshire, says he was never too concerned about Alex’s major area of study. “A broad-based college level education at an excellent school such as Emory is what all people should have, if fortunate enough, to enable independent informed thinking, confidence in taking initiatives, creativity, and an interest in lifelong learning,” he says. “These attributes enable not only success in life-supporting endeavors, but also joy and appreciation in these efforts for themselves and in life itself, no matter what circumstances deal out.”
When art history major Jamie Squire ’95C enrolled at Emory, he thought he wanted to be an engineer and do a 3-2 program with Emory and Georgia Tech. Then he ran into freshman physics.

“I got a ‘D’ and that pretty much squashed that,” he says during a telephone conversation recently from his home in Maryland outside of Washington, D.C.

Because of his artistic leanings, especially his interest in photography, he enrolled in some art history classes. He also began shooting photos for the Emory Wheel, gaining access to major concerts, sporting and political events, which helped him to develop an impressive portfolio while still in college.

These days Squire travels to premier sporting events as a professional sports photographer with Getty Images, the world’s largest photo agency. The Super Bowl, the World Series, the Final Four, the Kentucky Derby, the Masters—you name it, he’s done it.

But one thing he didn’t do is study at a well-known photography school. He describes how prospective employers would look over his resume and see Emory.

“Does Emory have a photography program?” they’d always ask. “I’d say, ‘No, I had to do it all on my own.’ A few eyebrows would be raised that I ended up a professional photographer without going to a photo school.”

He got his foot in the door by virtue of hard work. And it didn’t hurt that he was practicing his craft in Atlanta in the years leading up to the 1996 Olympics. As a result, he became the local guy who could cover pre-Olympic events for top magazines.

Looking back, he feels that his humanities background gave him certain advantages that allowed him to flourish in his profession, advantages he might not have gotten had he just studied photography.

“In art history you have to write papers and make arguments and support them. I really learned how to write and communicate.”

His father, John Squire, a CPA in Rockville, Maryland, is also pleased about his son’s undergraduate experience. “In fact, I’m glad there was no photography major at Emory. That might have narrowed his perspective,” he says.

“What I saw in Jamie over the course of his tenure at Emory was intellectual growth and personal maturity,” he continues. “He needed that to put himself in a position to focus (no pun intended) on his career goals. College is a transition from childhood to adulthood, and I believe many young people just don’t have enough perspective to intelligently select a career specialty at that time.”

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The best time for Meriwether Tull '05C to talk on the phone is during her one-hour morning commute to work in Los Angeles. The drive allows her a chance to decompress and plan her day, which includes things like dropping off the hard drive of a Quicktime movie that was shot entirely through surveillance cam, stopping by the production company office in Beverly Hills to make phone calls to authors about screenplay ideas, meeting with a visual effects coordinator, reading through piles of scripts and moving into a new studio space.

Instead of going to film school to break into the industry like many others, Tull majored in English at Emory. As a freshman, she set her sights on being a lifelong student and earning a PhD. Then along came English professor Richard Rambuss, who integrated film into his classes in a new and exciting way. And she loved working with other students on short films that they entered in the Campus Moviefest (a popular student film competition begun by Emory students in 2001, now spreading to campuses nationwide). By the time she wrote her senior year thesis, she had realized something important about herself.

“I love reading and being in the library, but it’s hard for me not to be out in the world, moving things around,” says Tull.

So she decided to “ship out to L.A.”

“Reading quickly was the big kicker for me getting started,” Tull says. “A lot of script development is just picking out aspects of stories that could be better, how they’re bad, how they can (or can’t) be changed. My English major was pivotal in that.”

In no time at all, she was sculpting a pit of dead cattle out of styrofoam for a teen slasher movie in Texas. A month later she was an assistant to director Adam Rifkin and working on a movie about cavemen in which she “donned many a loincloth in the name of comedy.”

Her mother, Christie Tull, an owner/operator of a horse facility in Weatherford, Texas, says she didn’t have any concern that a humanities degree would be impractical for her daughter. At Emory’s freshman orientation, she remembers a professor saying “that while careers may change much more often these days, a good basic education gives us the tools to think through all kinds of work situations. He was right.”

After twenty-seven years at Emory, Thomas Flynn, Samuel Candler Dobbs Professor of Philosophy, can reel off plenty of success stories about Emory philosophy majors who have chosen interesting career paths. Steven Becknell is a great example. They have stayed in touch since Steven took his freshman seminar class.

“Steven’s world was expanded by a liberal arts education,” says Flynn. “He took a chance in going to Africa in his senior year. And it really rang his bell.”

Flynn understands the pressures on students and parents: the high costs of a private education, the pre-professional mindset that is so pervasive in today’s culture.

“Many parents are looking for the so-called cash value of a college education. But while we can show statistics that a degree from a business school will result in a little more income initially, that isn’t what we’re about. We’re about something else—you go to college to increase your possibilities in life.”

He compares a good liberal arts education to a kaleidoscope.

“If it works, you turn it a little bit and a whole new set of configurations emerges. And the student will not see the world in the same way afterwards like he or she did before looking into that kaleidoscope.”

He tells the story of a young student at Emory who said she wasn’t sure if she should go into business, law or medicine.

“She wasn’t sure what would make her happy. I said to her, ‘You’re asking me the wrong question. The real choice is to become the person who’s capable of being happy. Because if you don’t become that kind of person, you’re going to be an unhappy CEO, a frustrated lawyer, or an unfulfilled doctor.’”

"A lot of script development is just picking out aspects of stories that could be better, how they’re bad, how they can (or can’t) be changed. My English major was pivotal in that.”
Reclining Bacchus, barrel-vaulted ceiling recovered from Stabiano, Italy -- destroyed with Pompeii by Mt. Vesuvius, 79 A.D.

At the Carlos Museum through October 22
Jose Quiroga, professor of Spanish and chair of the Spanish and Portuguese department, was born in Havana and raised in San Juan, Puerto Rico. In addition to many essays and articles, he has published three other books and is co-editor of the book series New Directions in Latino American Cultures. He joined Emory’s faculty in 2002.

**Recent Emory College Faculty Books**

**Timothy Albrecht.** Grace Notes, Volume XII.


**Peggy Barlett.** Urban Place: Reconnecting with the Natural World.

**Geoffrey Bennington.** Other Analyses: Reading Philosophy and Open Book/Livre Ouvert, e-books at www.bennington.zsoft.co.uk.

**Eugene C. Bianchi.** The Bishop of San Francisco: Romance, Intrigue and Religion.

**William B. Dillingham.** Rudyard Kipling: Hell and Heroism.

**Lisa Dillman,** translator. José María Aznar: Eight Years as Prime Minister.

E. W. Wolfe, C. Myford and **George Engelhard.** Monitoring reader performance and DRIFT in the AP English Literature and Composition Exam using benchmark essays.


---- Postmodern v russkoi literature (The Postmodern in Russian Literature).


**Karen Falkenberg,** ed. Advancing Scientific Research in Education.


**Sander Gilman.** Franz Kafka.

**Ricardo Gutierrez-Mouat,** ed. Jose Donoso. Mascarada: Tres Novelas Cosmopolitas
Excerpt:
Out of time, on a time of its own, stuck in time. For those of us with a strong personal investment in Cuba, these phrases kept reappearing after the Soviet bloc collapsed and the United States engaged in diplomatic and commercial relationships with all of its former enemies except Cuba. The personal investment I am thinking about can come in many ways – memories of having been born or having lived on the island, relatives still living or dead. Others are invested as Cuba scholars, or Latino scholars …. Twenty-five years after my first return, the island had somehow sedimented into its own temporality for the image banks of the West. Time itself, and history, have been codified by the memory of exile, frozen by the memory of empire, and placed on a permanent soft focus with nostalgias of meaning lost.

... The palimpsest does not reproduce the original, but it dismantles it, writes on top of it, allows it to be seen..... Disappearance, dismantling, and reproduction are the elements I want to focus on. Nobody can quite say how much has disappeared, how much of it just got sent out somewhere, and what quintessentially tropical wood is adorning what commercial venue somewhere else in the world. During the 1990s, booksellers in many countries were offering rare Cuban books taken out of private collections, and stacks of film taken from the film institute’s vaults reappeared in a Miami nightclub for nostalgic exiles. One could say that these objects reflect how the memory of the colonial past and of the republic is slowly disappearing. But, at the same time, there is a way of seeing this whole situation as one where the dismantling that takes place on the one hand is matched by self-invention and reproduction on the other – that the operation is not merely subtraction, that the island is always being reinvented somewhere else.

... Cuban Palimpsests is a book that migrates – from semiotics to history, from history to fiction, from the personal to the political, from the particular to the collective, from past to present, and from the archive to its dispersion. I think the only way to understand Cuba at this point is by migrating in this fashion, taking into account different aspects of a reality that is more than simply a palimpsest of past and present. Stated more clearly, and in a more imagistic fashion, I want to underscore the fact that Cuba has produced exiles, and migrants, but that Cuba itself is also migrating.

... Cuba has to be one of the most oft-quoted countries in the world. Not just Che Guevara T-shirts, but restaurants, bars, a certain “look” that belongs to the early 1960s and that codifies and reads Cuba in its own particular way.... There is a bar in Amsterdam called Café Havana; there is La Bodeguita del Medio in Berlin, a Café Kuba in Krakow, and salsa saloons in Madrid, Mexico City, and Paris.... They could be called parts of Cuba – sort of like offshore colonies constructed solely of images.... And one cannot help but remark on the irony of this fact: for a revolution that always valued collective action versus personal desires, it has now become the last refuge of the disenchanted and the disengaged – the personal construction of entrepreneurs who trade in nostalgia, in exchange for drinks.

Leslie M. Harris, coed. *Slavery in New York.*
Uma Majmudar. *Gandhi’s Pilgrimage of Faith: From Darkness to Light.*
Laura L. Namy, ed. *Symbol Use and Symbolic Representation: Developmental and Comparative Perspectives.*
Jose Quiroga. *Sexualidades en Disputa.*
Pamela Scully, coed. *Gender and Slave Emancipation in the Atlantic World.*
Natasha Trethewey. *Native Guard.*
---- *Re-thinking Kinship and Feudalism in Early Medieval Europe.*
Kevin Young. *Black Maria.*
---- *To Repel Ghosts: The Remix.*
----, ed. *Jazz Poems.*
---- *Jelly Roll: A Blues.*
Phillippe Rochat, Professor of Psychology, received a welcome phone call from New York a few months ago. Rochat is one of two Emory faculty to win a prestigious Guggenheim Fellowship this year. The grant will allow him to complete research for a book on the development of a sense of property and ownership in children.

"By twenty-one months," Rochat explains, "children say "mine" – but what exactly do they mean?" Other species show territoriality and possessiveness "but not what we call ownership, the ability to relinquish one's property and negotiate." (Trading food for sex, he notes, has been anecdotally reported in chimps, but this is controversial.) "A child’s ‘Mine!’ reflects a dynamic notion of exchange and social power. And while there is abundant developmental literature on the self," he says, "we know remarkably little about how and why pro-social behaviors like sharing come about."

Rochat’s attempt to fill the gap bridges classes and cultures. He has studied children from all economic backgrounds, as near as Atlanta and as far as Shanghai, Rio de Janeiro, Fiji and rural Peru. With the Guggenheim he intends to expand his search for both "universals and subtle cultural differences" in ideas about possession and sharing.

Any preliminary findings? "Right now I have three papers to write," he laughs. "But I can tell you that all three-year-olds are greedy, and rather rigid negotiators" for stickers or candy. Between three and five they become more flexible, which requires "an appreciation of the mental states of others." A better understanding of how this trait develops could affect parenting, education and even legal theory. In today’s "fractured global world," Rochat remarks, this seems "an urgent task."

"It’s a little like winning the lottery," chuckles Ron Schuchard, Goodrich C. White Professor of English. "but I thought I had a good chance." Schuchard also received a Guggenheim, and his will go toward collecting and editing the writings of T.S. Eliot, culminating in a Complete Prose of T.S. Eliot to be published jointly by Faber & Faber and Johns Hopkins University Press. The entire project will take many years, he says, and run to at least seven volumes. Schuchard will serve as general editor, assisted by an advisory board of Eliot scholars.

“This will provide a corrective to so much speculative criticism – or else substantiate it,” says Schuchard. “The majority of Eliot’s prose is uncollected. Perhaps seven hundred essays and articles plus book blurbs, introductions…. Eliot is the major unedited writer of the twentieth century.”

To remedy this he will spend one month at Harvard, another at Yale, and the rest of the year combing British libraries. He’ll also spend time with Valerie Eliot’s personal archive. The writer’s widow still occupies the London flat they lived in together and has offered a trove of “uncollected letters, addresses, lectures – wonderful things. I aim to come back next year with a complete repository, housed at Emory.”

Schuchard has known Mrs. Eliot for over thirty years, but she only recently granted permission for the project. In August 2004, he recalls, “I took her to dinner and mentioned a Ted Hughes letter celebrating the first edition of Eliot’s letters. ‘Now that we have the letters,’ Hughes writes, ‘can’t we have the prose?’ And she said yes.”
Notable Faculty Achievements

**Peter Bing**, associate professor of classics, **Eric S. Brussel**, associate professor of mathematics and computer science, and **Frank Pajares**, professor of education studies, each received the Williams Award, which honors faculty for fostering participation, inquiry and creative expression in the classroom.

**Oded Borowski**, professor of Middle Eastern and South Asian studies, and **Clark Lemons**, were selected to participate in the Emory-Oxford Exchange for 2006-2007. The exchange involves one tenured faculty member per campus teaching one of his or her courses at the other campus, holding office hours and participating in the activities of their host campus.

**David Bright**, professor of classics, was awarded the George P. Cuttino Award for Excellence in Mentoring. This award was created in 1997 to recognize an Emory professor for his or her contributions to students both inside and outside the classroom.

**Astrid Eckert**, assistant professor of modern German history, was recognized for her syllabus for the specific topics course “Germany after 1945: Reconstruction & Memory” by the online forum H-German in the first biennial H-German Syllabus contest.

**Frances Smith Foster**, Charles Howard Candler Professor of English and women’s studies, was honored with the annual University Scholar/Teacher Award, supported by the United Methodist Church Board of Higher Education Ministry.

**Eric Goldstein**, assistant professor of history and Jewish studies, **Richard Rambuss**, professor of English, and **Eric Weeks**, associate professor of physics, each received the Center for Teaching and Curriculum Award for Excellence in Teaching, instituted to honor excellence in the teaching of Emory undergraduate students.

**Eldad Haber**, assistant professor in math and computer science, received an Early Career Principal Investigator award from the U.S. Department of Energy. The award supports research in applied mathematics, collaborative research, computer science, and networks performed by exceptionally talented scientists and engineers early in their careers.

**Leslie Harris**, associate professor of history and African American Studies, helped develop the New York Historical Society’s exhibit “Slavery in New York.” The exhibit, on view from October 2005 to March 2006, received international media attention.

**Sue Jinks-Robertson**, professor of biology, **Devin Stewart**, associate professor of Middle Eastern and South Asian studies, and **Robert Chirinko**, professor of economics, were each awarded a Winship Distinguished Research Professorship for 2005. This award recognizes singular accomplishments in research and research-based teaching.

**William Kelly**, assistant professor of biology, received the 2006 Albert E. Levy Scientific Research Award Recognizing Excellence in Scientific Research. The Levy Award was established to recognize outstanding research contributions by Emory faculty members.

**Dennis Liotta**, professor of chemistry, was Emory University’s Distinguished Faculty Lecturer for 2006. This lectureship recognizes distinguished faculty members who embody the highest academic ideals, and provides an opportunity to present major themes of their work to the faculty as a whole.

**Jud Mitcham**, instructor in the creative writing program, won the Townsend Prize for Fiction for his second novel, *Sabbath Creek*. The Townsend Prize is awarded to an outstanding novel or short-story collection published by a Georgia writer during the preceding two years. He also won for his first novel, *The Sweet Everlasting*, and is the first two-time winner in the 24-year history of the prize.

**Vincent Murphy**, associate professor and artistic producing director for Theater Emory, was named a 2005 Lexus Leader in the Arts by WABE/TV Channel 30. *The Atlanta Journal Constitution* named the Playwriting Center of Theater Emory the most important source of new work in the South.

**Vladimir Oliker**, professor in math and computer science, held a two-month research professorship at the Mathematical Sciences Research Institute in Berkeley, California, the world’s premier center for collaborative research across the mathematical sciences.

**Greg Orloff**, senior lecturer in biology, and **Bobbi Patterson**, senior lecturer in religion, each received a Winship Award for 2006-2007. Winship winners pursue activities that will foster professional development related to their teaching, with a semester leave and extra budget for professional expenses during the award year.
More Faculty Achievements

**Raman Parimala**, Asa Griggs Candler Professor of Mathematics, was awarded the 2005 Third World Academy of Sciences Prize in Mathematics for her work on the quadratic analogue of Serre’s conjecture.

**Astrid Prinz**, assistant professor of biology, was awarded a Sloan Foundation Research Fellowship. She is among 116 young scientists and economists selected, representing faculty from 55 colleges and universities in the United States and Canada who show the most outstanding promise of making fundamental contributions to new knowledge. Previous fellows include 34 Nobel Prize winners.

**Richard Prior**, director of orchestral studies in the department of music, was selected from a national pool of candidates to conduct the Delaware All-State Orchestra in January. He will also conduct the U.S. premieres of several works for string orchestra and organ with musicians from the Atlanta Symphony Orchestra and Emory M.M. Organ Performance student Randall Harlow.

**Ronald Schuchard**, Goodrich C. White Professor of English, received the M.L. Rosenthal Award for outstanding contributions to Yeats Studies.

**Rachelle Spel**, lecturer in biology, was elected a Council on Undergraduate Research (CUR) Councilor in the Biology Division. CUR supports and promotes high-quality undergraduate student-faculty collaborative research and scholarship.

Student Honors

**Feras Akbik** is the recipient of the Marion Luther Britton Award, Emory’s highest student honor. It is given to a member of the graduating class in recognition of service to the University.

**Laurie Gorham, Beatrice Lindstrom and Dianna Myles**, Emory seniors, and **Amanda McCullough**, a sophomore at Oxford College, were named the University’s 2006 Humanitarian Award winners. The honor recognizes students who embody a spirit of volunteerism and demonstrate honesty, integrity, responsibility and a sense of community.

**Bennett Hilley, Patrick Mayne, Eric Teasdale**, and **Ruth Vaughn**, all seniors, received the Robert T. Jones Jr. Memorial Scholarship. Jones scholars, selected on the basis of academic excellence and leadership, pursue graduate studies for one year at the University of St. Andrews in Scotland.

**Zachary Manfredi** has been selected a 2006 Truman Scholar. This fellowship fosters careers in government and public service, and scholars are selected on the basis of leadership potential and intellectual ability.

**Devin Murphy** and **J. B. Tarter** were the recipients of the 2005 McMullan Award, which honors a graduating senior exhibiting outstanding citizenship, leadership and potential for service to the community, the nation and the world. This is the first time in the award’s history that two College graduates were presented fully funded awards.

**Raman Parimala**, Asa Griggs Candler Professor of Mathematics, was awarded the 2005 Third World Academy of Sciences Prize in Mathematics for her work on the quadratic analogue of Serre’s conjecture.

**Astrid Prinz**, assistant professor of biology, was awarded a Sloan Foundation Research Fellowship. She is among 116 young scientists and economists selected, representing faculty from 55 colleges and universities in the United States and Canada who show the most outstanding promise of making fundamental contributions to new knowledge. Previous fellows include 34 Nobel Prize winners.

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Thomas K. Boone ‘72C and Cordelia Flowers Boone ‘74C have been very active and supportive alumni with the Dallas, Texas chapter of the Association of Emory Alumni. They have hosted numerous “Let’s Go Emory” send-off parties welcoming local students who have chosen Emory, and provided generous support to the Emory College Fund for Excellence and the Athletics Track Fund.

Their family has longstanding ties to the Emory community. Cordelia’s father, Dr. Paul C. Flowers, was a 1939 School of Medicine graduate, and three of her siblings also graduated from Emory. Tom and Cordelia’s daughter, Dorothy ’05C, was captain of the cross country team in her senior year.

After receiving his degree in history, Tom attended the University of Texas Law School, then joined the law firm Boone, Boone & Phillips, founded by his grandfather, in Dallas.

At Emory, Cordelia was involved with Kappa Alpha Theta and was one of the first students to live in the sorority’s new lodges. She earned a degree in psychology and, after moving to Dallas, worked for a social service agency and taught preschool before becoming more involved with community activities and raising five children (Delia, Dorothy, Mary Florence, Elizabeth and Robert).

Both Tom and Cordelia are active members of their church and participate in numerous volunteer and charitable organizations. She is a member of the board of trustees for the Children’s Medical Center of Dallas, and he has served as president for La Fiesta de las Seis Banderas, which raises funds for charity. Along with their children, they enjoy spending time on their 500-acre cattle ranch in East Texas where they take pleasure in swimming, fishing, hunting, riding horses, and sitting on the porch.

Judith London Evans ‘69C learned the importance of giving back, both in terms of time and money, from her father Dr. Irving London ‘35C ‘38M. From 1992 to 1995, she served a three-year term on the inaugural Dean’s Council for Emory College. She has also been involved with the creation of the Tam Institute for Jewish Studies and with women’s issues on campus as an active participant at the Center for Women. In December 2003 she joined a panel discussion entitled “Emory Women Through the Years” to celebrate the fiftieth anniversary of women being admitted to the College.

Since 1971, Mrs. Evans has worked at TIAA-CREF, one of the largest financial service providers in the world. As director of corporate meetings and special events, she manages the unit responsible for meetings of the boards of trustees, executive management team, and large internal groups of employees.

Mrs. Evans resides in New York City with her husband, Eli N. Evans, an author and president emeritus of the Charles H. Revson Foundation. Their son, Josh Evans, is an undergraduate at the University of North Carolina at Chapel Hill.

Boones, Evans, Navarro Feted at Distinguished Alumni and Faculty Dinner

On May 12, 2006, Emory College hosted a reception and dinner to recognize four individuals who have played a major role in our community. Dean Robert Paul presented the Arts & Sciences Distinguished Alumni and Faculty Award to the following honorees:
**Emilia Navarro**, Professor Emerita of Spanish and Portuguese, came to Emory College from Tulane University in 1968 after receiving a B.A. from Bowling Green State University (and the University of Madrid), and an M.A. and Ph.D. from Tulane. Two years after starting as an instructor of Spanish, she was promoted to an assistant professorship with tenure, and in 1975 became an associate professor. She was also active as an affiliated faculty member of the programs in Comparative Literature and Women’s Studies.

Throughout her career Professor Navarro was an accomplished scholar as well as a dedicated and beloved teacher across all levels of the curriculum. “She was the most lucid of literary and political analysts, and a powerful and tireless fighter for the rights of people whom everyone else overlooked,” says her colleague Martine Brownley, Goodrich C. White Professor of English.

Dr. Navarro’s commitment to women’s issues went beyond her affiliation with the Women’s Studies program. She was one of the first senior women faculty members at Emory, and the first woman to chair a department (Romance Languages). As a member of the University Senate, she was an effective advocate for women’s issues and women’s rights.

Since Dr. Navarro’s retirement in 1999, she has remained an esteemed member of the Emory community. Most recently, in spring 2006, she was honored during Women’s History Month at Emory with a reading and book signing (by novelist and journalist Geraldine Brooks) named in her honor.

—Hal Jacobs
When the College offered J. B. Tarter ’06C a Robert W. Woodruff Scholarship, the Twin Falls, Idaho, native compared it with offers from other schools, some ranked even higher than Emory. His decision came down to whether or not it made sense for him to pay $10,000 or $15,000 per year more to attend a different school.

“Without the Woodruff, I’m not sure where I would have gone,” says Tarter. “But the Woodruff made it a very easy decision for financial reasons. And it gave me the feeling that Emory really wanted me.”

The investment paid off. Tarter graduated in spring 2006 with a triple major (political science, history and economics) and a masters in political science—and with no debt whatsoever. This fall he enters Harvard Law School, and one day he hopes to work in the U.S. Department of Justice.

Emory College for its part gained a student who has contributed mightily to the community. Tarter served as Student Government Association attorney general for three years and as president of Omicron Delta Kappa honor society. He was also an active participant in the College’s orientation and advising programs.

Along with Devon Murphy ’06C, another Woodruff Scholar, Tarter shared this year’s Lucius Lamar McMullan Award [see Kudos p. 28], given to a graduating senior “of uncommon stature in the eyes of the Emory community who shows extraordinary promise of future leadership and service to his or her community, the nation, and the world.”

Photo above: Dean Thomas D. Lancaster and J.B. Tarter

You might consider it one of Emory’s best investments in recent years.
As the Woodruff Scholarship program celebrates its twenty-fifth anniversary, it is worth remembering that the merit scholarship helped transform Emory from a highly regarded regional college into a national presence.

Bobbi Patterson, director of the Emory Scholars program for the last eight years (Vialla Hartfield-Mendez, senior lecturer in Spanish, takes over for the 2006-07 academic year), says that Tarter embodied one of the great legacies of the program. “He often worked behind the scenes to build webs of relationships, not only to accomplish tasks but to share a commitment to Emory and the Emory community,” says Patterson.

As the Woodruff Scholarship program celebrates its 25th anniversary, it is worth remembering that the merit scholarship helped transform Emory from a highly regarded regional college into a national presence.

“Most faculty said that once the program was launched, it enhanced the intellectual atmosphere of the college as a whole,” says Peter Dowell, a faculty member since 1963 and senior associate dean of academic affairs from 1988-2003. “Faculty like having these scholars in the classroom because they stimulate discussion.”

The program began with Emory President James T. Laney’s decision to reach out to exceptional students with generous merit scholarships. Laney implemented the program in fall 1981, two years after the monumental $105 million gift from the Emily and Ernest Woodruff Foundation. The top scholarship was named after Robert W. Woodruff, renowned businessman and Emory benefactor and longtime head of the Coca-Cola Company.

Dowell says the Woodruff Scholarships were never intended to set up an elite cadre of students in special honors programs or classes. Rather, they intermix to the point that many professors may not know which students hold the prestigious scholarship.

“The Woodruff started as a basic merit scholarship and blossomed into something much more,” says Thomas D. Lancaster, senior associate dean for undergraduate education. “It is more developed and nurturing than at other schools.”

The four-year Woodruff package, which covers full tuition and fees along with room and board, is worth about $180,000. It also includes some nice perks such as reimbursement for individual and group events under the heading of Scholar Community Building Activities (for example, taking a friend to the Atlanta Symphony), reserved placement for summer programs, and priority for class and housing selections.

“Small benefits that pay huge dividends,” says Dean Lancaster.

The selection process tells you a little about how competitive the program is. Of the 14,000 high school students who recently applied to Emory, their school counselors nominated about 2,000 for the scholars program. The admissions office narrowed this down to about 300, then the Scholars Selection Committee winnowed it still further, inviting seventy students to Scholar Finalist Weekend on campus.

Immediately afterwards, Dean Lancaster called each of the seventy students personally. In his version of the TV hit 24, he started calling homes on the East Coast, then moved west with the time zones, dialing students in Indonesia and Korea the next morning, Slovakia around noon and Britain at dinnertime. He congratulated students on receiving either a Woodruff (about 25 offered) or one of the other endowed scholarships.

For students who enroll without a scholarship, the College now awards Dean’s Achievement Scholarships based on first-year performance and scholarships for rising sophomores and juniors. “It’s our way of giving students a pat on the back,” says Dean Lancaster. “We want to recognize them for what they have done.”

The earliest Woodruff Scholars are now entering the most productive years of their careers, which raises another question about the return on Emory’s investment. “It will be interesting,” muses Dowell, “to see in a few years what kind of contribution they will return to their alma mater.”

– Hal Jacobs

You can help Emory College bring a first-class educational experience to deserving students by contributing to a variety of scholarship programs. In addition to endowed scholarships like the Woodruff, the College honors a group of notable individuals (for example Flora Glenn Candler, Dumas Malone, and David Potter) by selecting scholarship recipients in their memory. For a full list of scholarships, see http://www.college.emory.edu/current/achievement/scholars/prospective.html. For more information on giving, contact Arts & Sciences Development at 1-866-693-6679 or artsandsciences@emory.edu.
As part of Tibet Week, March 20-25, monks from Drepung Loseling Monastery constructed an elaborate mandala (sand painting) in the Carlos Museum. Mandalas are thought to promote healing and peace and to help purify the monks who create it. After consecrating the site with chants and music, the lamas place millions of grains of sand using delicate ridged funnels, a process involving days of careful work. They then destroy the painting in a ceremony meant to symbolize impermanence, and release it over water to spread healing and peace throughout the world. [Photography by Tony Benner]
Aphrodite at Emory
In June, the Carlos Museum acquired a spectacular marble figure of Aphrodite circa 1st century A.D. -- along with its head, which had long been separated from the body. Careful detective work uncovered an 1836 engraving of the full statue and reunited the pieces, now permanently housed at Emory.