A Speaking Past
# Features

**Organs, Auctions and Airbags** 10–14  
Choices, choices—Emory economists take stock of what make us tick. (Math optional but encouraged.)

**A Speaking Past** 15–19  
Carlos Museum researchers on why there’s nothing like the real thing

**“Sometimes they discover the glory”** 20–23  
Visiting professor Dorothy Allison teaches College students about being someone else, and letting go

# Departments

<table>
<thead>
<tr>
<th>Page</th>
<th>Department</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>2–3</td>
<td>Dean’s Letter</td>
<td></td>
</tr>
<tr>
<td>4–7</td>
<td>Profiles</td>
<td>Victor Corces brings together genes, teens and proteins; Maria Corrigan delves into film and . . . basically everything else</td>
</tr>
<tr>
<td>8–9</td>
<td>Q Point of View</td>
<td>Andrew Swerlick on huge mistakes, small doubts and “The Point of It All”</td>
</tr>
<tr>
<td>24–25</td>
<td>Eagle Eye</td>
<td></td>
</tr>
<tr>
<td>26–27</td>
<td>Bookmarks</td>
<td>Michael Elliott’s <em>Custerology</em> considers the complicated afterlife of the Little Bighorn; more faculty books</td>
</tr>
<tr>
<td>28–32</td>
<td>Kudos</td>
<td>Peggy Barlett and Laurie Patton among our most Innovative Minds; other faculty achievements</td>
</tr>
<tr>
<td>33–36</td>
<td>Impact</td>
<td>Campaign Emory generates excitement; meet the new ECAB president and members</td>
</tr>
</tbody>
</table>
As a new academic year gets under way, I’ve been thinking about what it means to be a liberal arts scholar in America in the 21st century. For whether our students go on to graduate school or to teaching, business or some other pursuit, they have been immersed in the liberal arts for four years and will profit from those scholarly habits of mind for life.

Ralph Waldo Emerson, in one of the most influential essays ever written by an American, “The American Scholar” (1837), argued that Americans had too long accepted their place as intellectual newcomers whose duty it was to absorb the classics of earlier, greater times. (In those days, recall, a college curriculum consisted mainly of the classics in Latin, Greek and Hebrew.)

His point was that no time or place has a monopoly on originality and greatness. “Meek young men,” he wrote—in the sexist language of the day—“grow up in libraries, believing it their duty to accept the views which Cicero, which Locke, which Bacon have given; forgetful that Cicero, Locke and Bacon were only young men in libraries when they wrote these books.”

It must be said that the river of creative genius in Emerson’s era did not have its originating spring in the colleges. Emerson himself finished in the second half of his graduating class, and Thoreau thought so little of his college education that he never graduated because he refused to pay the cost of his sheepskin diploma. Read Henry Adams’ classic work of sour reflection, The Education of Henry Adams, to see how little the Harvard of Adams’s day—or any other college of the time—fulfilled Emerson’s aim for these places “not to drill, but to create, [and] set the hearts of their youth on flame.”

But the American system of higher education was transforming itself. After the Civil War, the establishment of great public universities made higher education available to more than just the scions of the elites. America’s commitment to higher education intensified for a century, reaching its pinnacle in the decades following the Second World War.

A second trend, imported from Europe, took root in American soil toward the end of the nineteenth century: the research university. Here the emphasis
Unless education ignites that kind of Emersonian spark, we will lose the qualities we should value most, those which make for a truly rich and vibrant society.

How then are we to meet the challenge of competition from the rising powers of China, India, the European Union, Brazil, Singapore and many others? 

How then are we to meet the challenge of competition from the rising powers of China, India, the European Union, Brazil, Singapore and many others? What will assure America’s continued leading role in the economy and cultural flourishing of the future? A large part of the answer, I submit, will be found in our commitment to the primacy of a liberal arts education. What we have always had, what some call American ingenuity, is the creative judgment of a people who expect each individual to pursue self-imposed goals. Unless education ignites that kind of Emersonian spark, we will lose the qualities we should value most, those which make for a truly rich and vibrant society. Let me mention a few.

Creativity involves a new idea occurring to a prepared mind—to someone both spontaneous and disciplined enough to translate a flash of insight into reality. The liberal arts education forces us to discipline our minds in multiple (sometimes competing) frames as we move from science to poetry to philosophy to math. The habit of crossing boundaries and making unexpected connections is born in this environment.

Diversity is a fact of the contemporary world. A liberal education lets us live and work with people from every sort of background and exposes us to the thinking of all times and places. Americans must learn to thrive in a global environment in which differences of perspective are just part of the territory.

Judgment is a distinctive human faculty, too often denigrated as “subjective” and flawed compared to “objective” approaches like logic, statistics, and the experimental method. These are all essential tools, of course, but at the end of the day even the most objective method must be interpreted and applied by a human being. Government, commerce, law, education and medicine all demand that responsible people make choices based on the best available knowledge, which is always less than complete. The liberal arts education is unmatched in stressing not only facts but wise judgment, armed with ethics and a sound knowledge of human capacities and limits.

Interiority is another quality encouraged by liberal education. In grappling with religion, literature and all the arts and sciences, we come to know our place in nature; we encounter what makes life meaningful. Most of us will never have the impact on the world of Cicero or Locke or Bacon, but we must constantly make creative decisions and exercise judgment in new situations. Without the confidence that comes with self-knowledge, we have no solid ground to stand on.

Community is last on my short list. It is often asked whether, with the advent of electronic communication, we need colleges at all. Couldn’t all the instruction and exams be done online? My answer is that while one can learn facts and techniques online, a college education is by nature a social experience: a form of life, not a simple mechanism for the transfer of information. One encounters important skills and methods but also the purposes to which they can and should be put, and this is best done alongside others. Living in such a community of scholars helps develop care and concern for all members of the society in which we live out our lives.

If an educator were to design a place that unites all these qualities, I think it would look a lot like Emory College. We take it as our mission to produce citizens who will meet the world, and transform it, with the values only a liberal arts education makes possible—the same ones which have made our nation as great as it is.

ROBERT A. PAUL, PhD
Dean of Emory College
of Arts and Sciences
Victor Corces, the new chair of biology and Arts and Sciences Distinguished Professor, is no stranger to extreme challenges. As a child growing up in the Asturias province on the northern coast of Spain, he fought off the paralyzing effects of polio by doing leg exercises with his father, a pro-Franco police agent, every day until he was 10 years old. When he finished high school, his non-college-educated parents uprooted the family of eight children and moved to Madrid just so he would have a chance to receive the best education in Spain.

After a postdoctoral fellowship at Harvard where he researched DNA and developmental genetics, Corces joined the faculty at Johns Hopkins University. Over the next 25 years, he rose through the ranks to become chair of the biotechnology program and director of undergraduate studies. Then he faced a new challenge: how to increase the diversity of graduate students in biology.

“I followed a backward process,” he said, smiling, during a recent conversation in his Rollins Research Center office. “I got very interested in why there weren’t more African American or Hispanic graduate students. So I saw that must mean there were no undergraduates. And so then I went to the high schools.”

The solution Corces hit on was a program that brings high school students to his lab to work alongside graduate students and postdoctoral fellows. What makes his Research Internship and Science Education (RISE) program different is that it doesn’t just assign technical tasks to the high schoolers. “All they get from that is the technique,” says Corces. “What I do is involve them in a group project—one that is very important to everything we are doing in the lab.”

The Corces lab is at the forefront of examining how different proteins form loops of DNA threads, or chromatin fibers, that can then interact. Lab members have identified several important proteins involved in regulating gene expression, and Corces believes the high school students can find more. “It’s easy for them to find something that looks important—but then they have to study it to find out if it really is,” he says. Besides adding a sense of competition to engage students in the lab (something the oldest of eight children knows a little about), Corces also helps them understand that their discoveries might one day lead to a breakthrough in the study of genetic diseases like muscular dystrophy.

The RISE program was such an eloquent solution to attracting and inspiring undergraduates in the sciences that Corces was named a Howard Hughes Medical Institute professor in 2006, one of just twenty U.S. scientists chosen for a $1 million grant to fund initiatives. A year later he moved his entire epigenetics lab—and the RISE program—to Emory.

He hopes the research experience will encourage students to enroll at Emory (where they receive full scholarships as part of the program) and continue to work in his lab while mentoring a new crop of high school students. After the first year of the program, Muhammad Masood Mazhar decided to do exactly that.
“When I started I knew nothing,” said Mazhar, who had just arrived at the lab after taking a bus from North Atlanta High School.

Mazhar says that at first he was a little nervous about working in a major research lab. But he soon realized that everyone in the lab, including Corces, was there to help, and everyone had a role to play.

“The cool thing about working with graduate students and doctors is that we make hypotheses just like them, but only a slight level down,” said Mazhar. “When I walk out at the end of the year, I’ll know 75 percent of everything in the lab.”

Margaret Rohrbaugh, a postdoctoral fellow in biology who directs the operations of the RISE program, sees Corces’s influence on the students every day. “He conveys his excitement to them—it’s infectious. They see his interest and it helps to build their confidence. They become stronger individuals, not just scientists.”

At Emory, Corces has been joined by his wife, Dr. Lynn Zimmerman, who is a senior vice provost for academic programs and biology professor, and their son Chris, who works in Campus Life. Interestingly, they all deal with aspects of the undergraduate experience at Emory—which is one of the main reasons that Corces cites for accepting the challenging position of department chair.

“Faculty in this biology department are very interested in undergraduate education, which is not normal,” he says, flashing a broad smile. “At other schools most faculty just want to be in their labs. But not here.”
Not everyone can boast “Joni Mitchell was kicked out of my high school.” And not everyone would. But Maria Corrigan drops this tidbit into conversation one day recently, and somehow it fits. A chat with Maria is likely to cut a pretty wide swath: Moscow to Saskatoon, Hamlet to The Sopranos, Romanian spelling to Bob Dylan bootlegs.

Saskatoon, Saskatchewan, which expelled Ms. Mitchell to stardom, may have been Maria’s starting point but she hasn’t stayed still anywhere for long. Between high school and Emory she spent two years at the St. Petersburg Conservatory studying piano, voice and music theory. She graduated from Emory in May with a BA honors double major in comparative literature and film studies and a masters degree in film, squeezing in summer study in Paris and Prague and one cold, cold winter term in Moscow.

What drew her to the steppes in February 2007? Emory’s new Moscow Theater Art School, where she and nine other students studied Russian theater, film and language and took voice and dance lessons.
Soon Maria will add to her own growing academic credentials. In August she began study for a PhD in film and media studies at the University of California–Santa Barbara, where she’ll build on her Emory work in Russian and Eastern European film.

All ten students entered this full-immersion art experience with previous knowledge of Russian, but Maria had one other connection to the program: its director, associate professor of Russian Elena Glazov-Corrigan, is her mother.

What has it been like, I ask Maria, to study at a college where both parents are professors? (Her father, Kevin Corrigan, is professor and director of undergraduate studies in the Institute of Liberal Arts.)

“Since my parents have always been extremely hands-on with our education, it wasn’t so out of the ordinary,” Maria says. Where some students in her situation might have studiously avoided the relatives across the quad, Maria took classes from both. “They’ve always dedicated themselves to developing an intellectual community,” she says, “so I grew up surrounded by their students. College wasn’t really so different.”

The intellectual habit appears to run in the family. Maria’s brothers, John and Yuri, are finishing doctorates at the University of Toronto (English) and Princeton (Slavic Studies). Her sister Sarah is in high school.

Soon Maria will add to her own growing academic credentials. In August she began study for a PhD in film and media studies at the University of California–Santa Barbara, where she’ll build on her Emory work in Russian and Eastern European film. During her months in Prague during the summer of 2006, Maria studied 1960s Czechoslovak new wave films as well as photography and Czech history.

“I became fascinated by the conversation going on among Russian, Polish, Czech and Yugoslavian filmmakers,” she recalls. Under the constant threat of censorship, denouncement or worse, “artists had to say difficult things obliquely. I remember clearly an image in a Russian film of a red suitcase on a conveyor belt, repeated exactly in a later Polish film.” Indirection and misdirection becomes essential. “There’s a Russian saying about it,” she adds. “Or really a gesture: to touch this ear [reaching over her shoulder to the far side] with this hand.”

For her masters Maria studied the partnership between Russian director Grigori Kozintsev and Russian composer Dmitry Shostakovich, especially their collaboration on a 1964 Hamlet adaptation. Her MA thesis received Highest Honors—Matthew Bernstein, professor and chair of film studies, describes it as “publishable level scholarship”—and she may expand it in her doctoral work to include King Lear (1971), another Shostakovich collaboration and Kozintsev’s final film.

If you’re going to do this kind of work it helps to be adept at languages, and it’s safe to say that Maria qualifies. She grew up speaking French at school and English at home, minored in Russian and German at Emory, and admits to “intermediate proficiency” in Czech. She’ll also admit, if pressed, to two principal vices, coffee and television. Given her schedule and accomplishments, it’s hard to imagine that one would be possible without the other.

Ask around, faculty or friend, and the chorus of praise for Maria is striking. Maria’s doctoral work will be supported by a Charles Elias Shepard scholarship, announced in April, and Dee McGraw, director of Emory’s National Scholarships and Fellowships program, calls Maria’s application “the most intellectually exciting and compelling essay that I read. The committee was very impressed and moved by it.”

Ariel Ross, a comparative literature graduate student and longtime friend, once had Maria as a student and maintains that despite a “façade” of being laid-back “she’s an incredibly hard worker” and “fabulous to have in class.” Another friend, Seth Wood, praises Maria as “selfless . . . extremely intelligent . . . a devoted daughter and sister.” Matthew Bernstein adds a quartet of virtues that anyone in any field might covet: “Brilliant, charming, indefatigable, multi-talented.”

All of which will likely embarrass Maria, but that may be the price to pay for being both an overachiever and a genuinely nice person. Oh, and she wants to learn how to play the banjo.
Just before graduating last spring I wrote an essay called “The Point of It All” as my final weekly editorial for the Emory Wheel, the culmination of two years of writing for the paper. In it, I struggled to figure out what the point of my four years at Emory had been. Struggled, not because I didn’t find my time here meaningful, but because it was difficult to say just why it was. The job I started this summer has almost no tie to what I learned in classes. All the stock justifications for the point of college—relationships, personal growth, the experience of living independently—didn’t really satisfy me. If they were all that mattered, then nothing would have been seriously changed if the faculty of Emory had been replaced by high school teachers. I still would have made friends, still would have gone through self-discovery, still would have learned to live solo.

I found the answer in my belief that the single biggest problem for our generation—and maybe even every generation—is a lack of imagination. I don’t mean that our generation somehow lacks creativity, or storytelling ability, or any of those traits often associated with imagination. I mean that there seems to be a widespread belief that the way things are is the way they’ve always been and the way they’ll always be.

Human history is full of people who made startlingly bad predictions because they couldn’t conceive a world that didn’t fit the rules they knew. In 1900, one of Britain’s best-known scientists, Lord Kelvin, said, “There is nothing new to be discovered in physics now. All that remains is more and more precise measurements.” Similarly, in AD 84 Julius Frontinus, one of civilization’s great early architects and engineers, said, “I also lay aside all ideas of any new works or engines of war, the invention of which long ago reached its limit, and in which I see no hope for further improvement.”
In fact, the world of science and engineering in general seems to be filled with the kind of people who make these sorts of statements. Now I’m sure that every field has its share of arrogant prophets, but I pick on science because of its influence in the modern world. While few would argue that a scientific education has lost its relevance or importance, there are quite a few who wonder what purpose an English degree serves.

But a liberal arts education is practically by definition a pairing of these two: science and the humanities. And the advantage the humanities brings to this marriage is a different kind of imagination, one that supplements the knowledge and creativity of the scientific perspective.

To see this we only have to look back a century or so, to the births of both Einstein’s relativity and quantum mechanics. Prior to these ideas, many scientists thought they had the world figured out. There was Lord Kelvin, already mentioned. There was Phillip von Jolly, the German physicist who told his student Max Plank that “in this field, almost everything is already discovered.” And there was Albert Michaelson, the first American Nobel Prize winner, who noted, “The more important fundamental laws and facts of physical science have all been discovered, and these are now so firmly established that the possibility of their ever being supplanted in consequence of new discoveries is exceedingly remote.” Yet a few short years later science saw Newtonian physics shaken and fundamental laws put in question by the new, exotic theories of Einstein and quantum mechanics.

The problem is that, for scientists, the statement “The way things are is the way they’ve always been” is usually true. Scientific truths are not contextual. E=mc² and has done so since the beginning of time. The process of scientific discovery, however, is completely contextual. While E=mc² may have been true before Einstein’s famous 1905 paper, it is highly unlikely that anyone could have articulated the idea even 30 years earlier.

Einstein’s discovery was dependent on experiments performed at the end of the 19th century. This is important to note because it shows that our historical context limits not just what we know, but also how we can articulate questions. Special relativity answered the question: “Light travels as a wave through some medium—what is that medium?” It was a question no one could have asked before James Maxwell, or answered the way Einstein did until the failed Michelson Morley experiment in 1887.

The humanities develop the sort of imagination that can consider the problem of context. Minds fed on literature, philosophy, religion, all the “soft” subjects, have a way of anticipating the existence, if not the exact nature, of hidden surprises: of unknown unknowns. Such minds work well in situations where there is little hard data, where judgment is qualitative, and where it’s impossible to be rigorous because the tools or techniques for rigor have not yet been developed.

Of course the flip side to this is that in their haste, the humanities can outtrace their own light and take wrong turns. Which is why neither science nor the humanities can function alone. A true liberal arts education broadens all parts of the imagination, joining them in dialogue. What we need to realize is that the distinction between the sciences and the humanities is mostly artificial. Both are simply ways of asking questions to get at the truth, questions that ensure that our worldview is neither too limited nor too vague, that force us to confront the fact that the way things are is probably nothing like the way they’ll be.

Andrew Swerlick 08, a mathematics and creative writing double major, is currently employed by a small IT firm.
It was Thomas Carlyle who famously labeled economics “the dismal science,” and in the popular mind it still is: a field for people who enjoy discussing interest rates and the Federal Reserve, or who harbor a misty memory of the Laffer curve from Econ 101.

Economists study all that, of course, plus a great many things you might not guess if regression analysis isn’t your forte. Emory economics faculty investigate subjects as varied as war, religion, law, sports, health, politics and education. But ask them what people think economics is about—whether it’s freshmen on the first day of class or a polite partner in cocktail conversation—and the answers are pretty uniform.

“The Fed,” says assistant professor Hugo Mialon. “Investments. Alan Greenspan.” “Stocks,” adds assistant professor Richard Luger. “Everyone wants a stock tip.” Assistant professor Monica Capra ticks them off on her fingers: “Money, investment banking, hedge funds.” Associate professor Leonard Carlson notes that students “tend to think I can help them make money in the stock market. I say I can tell them why I can’t, plus a few dumb things not to do. But if I had a crystal ball on the stock market, don’t you think I’d use it?” Generally, says Capra, “Everyone thinks economists know what’s going to happen to the economy.”

In the same vein, Wassily Leontief, winner of the 1973 Nobel prize in economics, once complained to Scientific American editor Dennis Flanagan that everyone expects people like him to solve the world’s economic problems. “You must understand,” he said, “economists do not run economies!”

Freaky (or not)
Nor do they just tally unemployment figures, and if that perception is changing, Freakonomics may have helped. The 2005 blockbuster by University of Chicago economist Steven Levitt and New York Times journalist Stephen J. Dubner, subtitled “A Rogue Economist Explores the Hidden Side of Everything,” has sold millions of copies, rubbing elbows with Harry Potter on the bestseller charts, and was the subject of a 20/20 special. Briskly written and full of startling juxtapositions (chapter headings ask “What Do Sumo Wrestlers and Schoolteachers Have in Common?” and “How Is the Ku Klux Klan Like a Group of Real Estate Agents?”), Freakonomics brought a complex discipline to mainstream attention in a way few books ever have.

For insiders, though, the book’s title is ironic, says Paul Rubin, Samuel Candler Dobbs Professor of Economics. “My first thought,” he remembers, was “The title's wrong. There's nothing freaky about any of this.” While Rubin welcomes the attention to his field, he maintains it would be a mistake to assume from Levitt’s title and tone that his topics stand outside “normal” economics. “It actually introduced a lot of people to some of economists’ standard subjects,” he says. “They just didn’t know they were standard subjects.”

Examining assumptions is part of every scholar’s job, and in economics, as elsewhere, the result can be to turn conventional wisdom on its head. Rubin cites a famous study by Sam Peltzman, years before Freakonomics, indicating that car safety devices such as seatbelts and airbags might actually increase the risk of injury by offering the perception of safety—and thus inducing risky behavior. (The same phenomenon has been documented for four-wheel-drive vehicles, whose drivers are nearly four times as likely to use a mobile phone.)

Not surprisingly, there have been a number of attempts to follow on Levitt’s publishing success. “Freakonomics made a lot of money,” Rubin points out, and laughs. “We are economists, after all.”

Rubin’s own work proves his point about the discipline’s wide scope. He holds a joint appointment with the law school and has written articles and books on the economics of freedom, privacy, crime, the pharmaceutical industry, and the Bill of Rights.

Hugo Mialon was Rubin’s coauthor on the constitutional article and taught a seminar at Harvard Law School on the subject this year. He too investigates a broad spectrum of topics, including gun laws, torture, violence against women and, in an article written with Emory colleague Andrew Francis, the provocative question of what is “The Optimal Penalty for Sexually Transmitting HIV.” (Their study’s answer: 1-2 years of prison.)

Another study Mialon has collaborated on with Francis links rising societal tolerance for homosexuality with declining HIV rates, a result that surprised them both. “It’s not at all what we expected to find,” Mialon says, adding “the effects are enormous.” Every one standard-deviation rise in tolerance (measured by attitude surveys) lowers the HIV rate by some 6,000 cases annually, or roughly 13%. The authors theorize that this is due to formerly
closed (safe) gays entering the data pool as well as a decrease in underground (unsafe) practices—what economists refer to as both extensive and intensive margin effects.

“It was surprising,” Francis says, “but it’s a nice message: tolerance saves lives.”

Francis is also working on a study of affirmative action in Brazilian education, and he considers this kind of diversity one of the advantages of his discipline: “I decided early that with economics I could study anything, but more rigorously than in some other fields.” Hearing this, Rubin responds, “Yes, I think there’s something to that—economics can apply a quite sophisticated model to lots and lots of things. Law schools, for example, tend now to have lots of people trained in, or at least familiar with, economics. That didn’t use to be the case.

“Two things I think we’ve got going for us: economists are generally very good statisticians (though I’m not). And economics offers a theoretical framework that’s very general, very powerful.”

Mialon agrees. “The assumption that people will try to do the best for themselves yields a simple theory, but such a powerful one. We use psychology, biology, law . . . .” Some call this application of economics to seemingly noneconomic topics “economic imperialism,” suggesting that the field encroaches on intellectual territory properly belonging to sociology, political science, anthropology or a half dozen other disciplines. What do Emory economists make of this?

In assistant professor Tilman Klumpp’s view, “Economics is defined less by a set of topics than by a methodology.” And the method? “We assume human beings are fairly selfish and fairly rational, and follow this premise to predictions and conclusions about their behavior.” In this way, says Monica Capra, “You can pretty much touch any issue relevant to society, based on models of how people behave, how systems work.” And however integral math is to economics, she adds, “A mathematician can stop there—an economist must test the model against real outcomes.”

“Mathematics,” says Klumpp, “is just the language. We could express conclusions equally well in other ways, but often math is the easiest. It’s precise, efficient, uncontroversial. But economics is a social science, because every market is social. Every
economic outcome is the result of some human being making a decision. We're not studying natural forces, or animals.”

**HUMANS ARE . . . WHAT AGAIN?**

Is this really an advantage, given the complexity of human beings? And in any case is Homo sapiens—or Homo economicus, a term that’s been around for at least a century—truly rational? Everyone can think of examples to the contrary, and a student of history, or a cynic, could multiply them endlessly.

“Rational” for an economist, though, means seeking outcomes—goods and services—that are in one’s interest at the least possible cost. (“Rational choice theory” also bulks large in modern political science, sociology and philosophy.) Economists don’t automatically assume the goals are in some larger sense rational, ethical or sensible, or that everyone acts with perfect knowledge of the consequences. If that were true, life would be very different. Economists study, in Lionel Robbins’s classic definition, “human behavior as a relationship between ends and scarce means which have alternative uses.” They study, in other words, choices.

“It’s a very humanistic idea,” Klumpp says, “an Enlightenment idea, that humans make rational, reasonable decisions. And there’s no reason it can’t be applied to basketball, or elections, or crime.” He’s done just that, publishing studies of both upsets in the NCAA basketball tournament and spending patterns in presidential primaries. He’s now working on, among other things, the relationship between racial prejudice and punishment in the criminal justice system.

So, is a sports study inherently trivial and a political one serious? Not at all, says Klumpp. For one thing, the NCAA study’s “well-structured data set” let him track teams’ “hoarding” and “spending” of their star players’ efforts—measured by time on the court—and this, he says, “gives us confidence in the model. It tells us the principle is correct, in a setting where it’s easily tested. Then we can apply exactly the same theory to primary elections.” It turns out that in both cases, a winner-take-all scenario (single elimination tournaments, GOP primaries) means that big early spending (starters’ playing time in early rounds, campaign dollars in New Hampshire) most often leads to success. Allocating effort more evenly—as in Democratic primaries, which are proportional, or in the NCAA when teams had little rest between rounds—can spell upsets.

**MARKETS AND MAGNETS**

We live in an information age, and associate professor Maria Arbatskaya looks at the way information affects markets—a word that conjures stocks and mortgages but can just as easily refer to search engines or parking lots. She has studied, for example, the competition for a parking spot under congested conditions at a busy university. Any particular university? She laughs and says that while Emory has its parking challenges, Indiana University, where she earned her doctorate, is “much worse.” She calls the resulting strategic behavior “survival of the earliest” and compares it to an auction: “Your bid is your time. How early do you arrive? How efficiently is information spread among the bidders?”

A parking deck that’s always partly empty might seem wasteful on its face but may in fact be more efficient, Arbatskaya notes. It’s another of the counterintuitive turns that modern economics seems good at. It can be a much bigger waste, she explains, if scarcity generates a tire-squealing competition that costs individuals and organizations exorbitantly in time and manipulated schedules.

Time is still money, then. That hasn’t changed. Much else has, though, in a discipline that most people credit Adam Smith with originating in *The Wealth of Nations* (1776). Basketball and parking garages are not the sorts of things Smith thought about. But Gary Becker, another University of Chicago economist, did. Exactly two centuries after Smith’s seminal work, Becker published *The Economic Approach to Human Behavior* and ushered in a new era in economics, developing his earlier notion of “human capital” in analyses of such disparate (and frequently controversial) topics as family life, marijuana legalization, and
“The drive to exchange—to participate in markets—is fundamental to human beings, and it always involves decisions. Now we can watch that happen, and begin to understand it on a very basic level.”

Monica Capra is a good example. She specializes in behavioral and experimental economics, a field she says has "struggled to be accepted" into the mainstream but is now burgeoning. Along with colleague Gregory Berns, a professor of psychiatry who now carries a joint appointment as director of neuroeconomics, Capra has conducted functional magnetic resonance imaging (fMRI) studies of the choices people make, and the way their brains operate, when facing loss, threat or reward. Depending on the experiment these can take the form of money, success in a game, or even small electric shocks.

As it happens different portions of the brain come into play depending on the stakes and conditions, which Capra finds fascinating. "The drive to exchange—to participate in markets—is fundamental to human beings, and it always involves decisions. Now we can watch that happen, and begin to understand it on a very basic level."

Capra's emphasis on experiment extends to the classroom, where, she says, "I strongly believe that the best way to learn economics is to participate in economic experiments. Rather than tell students that a market equals supply and demand and buyers and sellers, I create a market in class." After about six periods of bidding and public information, she says, prices will converge on one amount. "This is price equilibrium. It gives them more insight into how markets work than six months of lecturing."

Student interest in economics at Emory continues to be strong, and a department that stood at seven members in the late 1980s is now double that, with four new faculty arriving this fall. New department chair Hashem Dezhbakhsh points to health economics as a recent strategic priority and notes enthusiastically that programs are in the works with other social sciences and even with religion, a partner in an upcoming workshop by Nobel laureate Amartya Sen.

This disciplinary outreach is how things are done now in economics, and it makes for lively times in the classrooms and hallways, whatever those uninformed partygoers believe. "Economics makes a difference," Andrew Francis says. "In society, policies, things that matter. I can't imagine anything more important." Better yet, says Hugo Mialon, "We have a lot of fun in economics. We study human behavior—what could be more interesting than that?"
A Speaking Past Research Comes Alive at the Carlos Museum by Hal Jacobs

In today’s digital age, is there really any difference between viewing high-resolution images of art and seeing the actual piece in front of you?
Emory faculty who rely on the Michael C. Carlos Museum for research and teaching consider themselves fortunate to experience the real thing.

“It’s the difference between looking at a full-course meal in a magazine and actually tasting it,” says Peter Lacovara, curator of Ancient Egyptian, Nubian and Near Eastern art and an adjunct professor of art history.

Fellow curator (Greek and Roman art) and adjunct professor Jasper Gaunt answers the question by quoting Robert Graves: “Poetry is what gets lost in translation; art is what gets lost in reproduction.”

“If you’re in the presence of a great work of art, nothing can substitute for it,” adds Gaunt.

In his role as curator, he frequently tries to acquire pieces that fit with a particular faculty’s research interests. He points to recent acquisitions: Roman portraits for Eric Varner, associate professor in the departments of art history and classics; for Peter Bing, professor of classics, ancient Greek drinking cups depicting the symposium (unlike today’s academic version, the Greek event featured lots of wine); and pieces involving ancient theater for Niall Slater, Samuel Candler Dobbs Professor of Latin and Greek.

When “the Carlos” (as the museum is popularly known) acquired a vase depicting an actor dressed in a bird costume, Slater was confronted with an intriguing research question: What was the possible connection between the image on the vase and the comedy *The Birds*, written by Aristophanes in 414 BC?

Slater often works with small vases and fragments to learn more about ancient performance style and costuming. With the vase in front of him, he can carefully examine the images and words on the curved surface—the outlines of figures are actually an added layer of clay—something that can be difficult to capture in a photograph. On this vase the actors are shown wearing similar bird costumes, which raises the question of how different bird species in Aristophanes’s play were represented on stage: by costuming or language. “It doesn’t fit the way we think the production was staged,” says Slater, “but this may be where we let the vase teach us something new.”

**Corn Beer, Anyone?**

One faculty member whose research career has been transformed by objects in the Carlos is Rebecca Stone, associate professor of art history and curator of art of the ancient Americas. She came to Emory in 1988, helped acquire a collection of art (including Costa Rican) that is now among the best in the U.S., and was appointed a faculty member/curator two years later. You might say she was born and raised within view of the Carlos—her father was Dr. Al Stone, for many years chairman of the English department.

In the years before the Carlos became one of the Southeast’s premier art museums, it was not unlike most small college collections pieced together by faculty operating on a small budget. Until the mid-1970s, visitors would enter the Emory University Museum (as it was known) via the basement of the Candler School of Theology and find such items as stuffed and mounted animals; excavations from the Etowah Indian Mounds in north Georgia; Egyptian antiquities, including Emory’s first mummies; and the first washing machine produced by the Maytag Company.

A new era began for the museum a few years after it moved across the quad to the old law school building, where it joined the departments of art history and anthropology. In 1981, Atlanta businessman and philanthropist Michael C. Carlos funded the renovation of the building and set aside funds for the nascent Greco-Roman collection. Once the art history faculty became more involved as curators—among them Bonna Wescoat in classical art, Gay Robins in Egyptian art, and Stone in the ancient Americas—the museum blossomed as a true learning center for the arts.

Of course, the Carlos fully arrived with the 1993 grand opening of a new building on the quad designed by renowned architect Michael Graves. The ensuing years have seen the growth of a professional staff of curators and conservators (most with adjunct faculty status in art history) and others who have overseen the development of collections and programming. As the museum has grown in stature, so has its use as a research and teaching resource: in 2007 alone, seventy faculty made visits to the collections with their classes.

“Because this is a university museum, we don’t just describe pieces,” Stone said recently over lunch at a crowded pasta restaurant in Emory Village. To give an example, she flips open her book *Seeing with New Eyes: Highlights of the Michael C. Carlos Museum Collection of*
“If you’re in the presence of a great work of art, nothing can substitute for it.”

As these images and those on page 15 and the cover suggest, even the finest photography can only hint at scale, texture and context.

Top row: Demeter, height 18 inches
Second row: Aphrodite, height 54.5 inches
Third row: Tiberius Julius Caesar Augustus, height 19.5 inches
Fourth row: Cinerary urn with Hermes, urn height 16 inches
Art of the Ancient Americas. She points to a ritual watering vessel from the Inka of South America. Originally nothing was known about the piece—where it came from or how it was used. But after close examination and a lucky break (the piece was broken at the end of its hook), a bit of 500-year-old residue was found inside and a small ear of corn on the shaft was revealed to be molded from the real thing, leaving solid botanical clues.

Stone became obsessed with the piece. "I wasn’t going to give up until we figured it out," she said. Her persistence paid off. Four years later, with the help of collaborators on two continents and x-rays at Emory Hospital, she and her team made the piece talk. It turns out that it was used in corn planting rituals in the Chancay Valley of Peru, where priests poked it into the ground and poured corn beer containing sand through it. The vessel provides a strong, tangible link to a culture that believed you gave to the earth what you wanted to get back from it.

William Size, an associate professor of environmental studies, conducted tests on the residue and also contributed geological analyses to the book. In conversations with curators and faculty, his name frequently turns up. "In a way he’s like a practicing artist," says Elizabeth Hornor, director of education at the museum. "He can look at a head carved from garnet and talk about the properties of garnet; he can talk about the rarity and hardness of jade. We just acquired a collection of cut gems and hope he’ll tell us what the stones are and where they came from."

Getting Inside the Bodies

As a resource, the Carlos resembles Emory’s MARBL (Manuscript, Archives, and Rare Books Library) in offering primary materials produced by the hands of working artists that reveal truths about the artists as well as their culture. And as with MARBL, objects in the Carlos inform not only written research but the performing arts. Faculty from theater, religion and dance have been known to stand quietly in front of sculptures, vases and paintings so that their bodies connect with postures in paint and bronze.

As a young actor working in Boston, Tim McDonough, now an associate professor of theater studies and artistic director of Theater Emory, would go to the Museum of Fine Arts and look at the Greek collection for ideas to use
in performance. He once came across an image of a warrior walking behind a captive woman while leading her by the wrist. Later, as Agamemnon leading Cassandra in the Oresteia, he recreated that posture.

Last season, when Theater Emory was rehearsing The Final Hours of Troy, McDonough brought students to the Carlos to study the bodies and leg positions depicted on various vases and kraters (large vessels for mixing wine and water). Afterwards, the students spent rehearsal time working on some of the poses.

“The task in theater is to try and get inside the bodies and psyches of characters, to inhabit them,” says McDonough. “Whether the audience knows that the way your body is configured at this particular moment comes from a vase is not as important as your own sense that this is an image connected with the past. It deepens the sense that you are bringing a truth to the audience.”

In a similar way, Joyce Flueckiger, a professor in the religion department, and Sasikala Penumarthi, one of the world’s foremost Kuchipudi dancers and an artist affiliate in the dance program, use the Carlos Asia exhibit as a research tool for teaching classical Indian dances, a favorite subject in painting and sculpture. And with Indian-Americans now constituting eighteen percent of the Emory undergraduate population, more students than ever are interested in finding out about traditional Indian culture, says Flueckiger.

After she began teaching the class “Dance and Embodied Knowledge in the Indian Context” and bringing students to the Carlos, Flueckiger saw a carry-over effect in her research. “Once I required students to view and write about the Asia exhibit, I went back to my own ethnographic research and saw different things. Now I think I take visual culture more seriously.”

Currently, three of her graduate students are writing dissertations about Indian dance and using the Carlos as a resource. One of them, Harshita Mruthinti, wrote her undergraduate honors thesis at Emory on the ways that classical Indian dance allows Indian-American young women to experience the goddess at a time when they are not yet performing the rituals of their mothers. Now she has returned to Emory to write a dissertation on the fluidity of gender in classical Telugu literature and dance.

What’s the Difference?
In fall 2008, the Carlos plans to introduce Insight, an online presentation software that will make images of many works in the museum’s collections available to students and faculty. No doubt this will spur even more involvement with the Carlos’s fabulous art, but hopefully not at the cost of less physical contact with the pieces themselves.

According to Lacovara, it doesn’t matter if you’re seeing an object for the first time in its centuries-old hiding place (which he has done) or in a glass case in a museum, what’s important is that “the object speaks to you.”

This became clear when he handed me a printed illustration of a thin white piece of Egyptian limestone called an ostracon, the ancient equivalent of disposable sketch paper. Then, at the end of our meeting, he asked if I would like to see the actual piece in the collection.

A few minutes later we stood in front of the ostracon in its exhibit case. My eyes had to adjust to its larger size; the small version had lodged in my brain as the “real thing.” I was reminded of what Edna Bay, an associate professor in the Graduate Institute of the Liberal Arts (ILA), had told me when I asked about the difference between studying reproductions and actual objects. “There’s no comparison,” said Bay, who included an asen (African sculpture honoring the ancestral dead) from the Carlos in her latest book. “You have no idea of scale in a photograph—it can be very deceptive.”

Though I couldn’t touch the ostracon, I could imagine the weight and feel of the rock. The heaviness of the black lines suggested the amount of pressure the artist had applied with his fingers. Thousands of years after being touched by other hands, the piece still felt alive and ready to talk.
Is there anything about you that *Quadrangle* readers should know going in? 
Make it up. Make me a fascinating, interesting, challenging, dangerous creature.

What was it like meeting our students—were they shy? I would’ve been, as an undergraduate. 
Early on I got all these lovely, very polite notes in which they’d ask “If you had time, we would like to . . . .” So I’ve been meeting with groups of students pretty steadily. About every other week I’ve had a dinner with them, some group or other, and they’re wonderful. That’s part of the joy of the experience.

And does that carry over into the classroom?
Teaching is different. If I’m teaching I’m in a formal relationship, and I have certain responsibilities to the students. One is to treat them as students, which is . . . it can be kind of a mama role, in some ways.

Do you like teaching writing?
Oh, I love teaching writing. It gets in the way of writing, of course. I don’t mean so much the time commitment—that’s real—but the emotional one. Almost every writer I know says this, and I’ve found it to be the case. If I’m teaching, it’s harder for me to write. It seems to use some of the same energy that you use in writing, the ability to engage different emotional states, really examine them, and then try to have other emotions of your own. You just go flat. By the end of a really long day of either teaching or writing, all you want to do is lie on the floor and watch late-night television. But I do love it.
So how's the new book coming? Sounds like you haven't had much time to work on it. It's almost done. There's an 8-12 month wait until publication after I give them text, and I haven't given it to them yet. My gravestone will read: "She never met a deadline she couldn't delay." Paul Valery once said, "A poem is never finished, only abandoned." You reluctantly let go of it, or they tear it from your stiffening fingers.

Do you do a lot of postmortem on your own work, say "I wish I had done this or that"?

Oh, you pretty much can't help it. I took so long, and worked so hard, on Bastard that I can read it now and not see anything—or very few things—that I would change. I let it go when I was done. But that's the glory of your first novel. I didn't expect to make any money, and there were no promises. But then I discovered a capacity for neurosis. I used to think that only the middle class had neuroses. The working class, we don't do that. Then I discovered that we just have other varieties. And letting go of work is my biggest. It's my child; what if they mutilate it?

In that case, what's it like to know your books are being read in Norwegian or Chinese?

It makes me nervous. The covers alone can be a little daunting—one Japanese cover scared me to death. But it's kind of terrific, too. I did an Italian book tour for Cavedweller, a ten-city tour of northern Italy. In every city I went to a different bookstore and someone would read a section in Italian, then I would be asked to read the English. And by the end I was under the impression that I could speak Italian. That was wonderful.

Social class features prominently in your writing. Has that come up much this term?

It's interesting to talk about class with Emory students. They're mostly middle or upper-middle, but it's a mixed bunch, some international students, kids in different majors, really diverse and interesting. TV has made us think we all have the same world, but we don't. Whole segments of my family are convinced they're not poor because they're not actively hungry at this moment. So the standards are very different.

When I was young, learning what told you what class you were in was fascinating. Both my parents worked, so I thought we were all right. I knew the lights would get turned off every now and again, and I knew we had to move a lot, and when my mother got sick things were really bad for a while. But then you go off to college and meet people whose lives are so different from yours, and suddenly the world is bigger and you realize you're actually quite an oddity. This concept called vacation, for instance. We never went on vacation. If there was time off, you couldn't afford to go anywhere. And you didn't go to a doctor. Spit and tobacco cured everything—bee stings, bramble scratches, cuts. It pulls the poison out, was my mama's line. It seems to me that everything was treated with either tobacco or an onion.

Your students read a lot of fiction as well as write it. How do you give them a critical eye for other writers' work? Does it help them see their own differently?

One of the things I do in almost every class I teach is I have students bring in their choice of the best story and also the worst story they've ever read. Then they have to offer an argument for what is good and bad, to develop a sense of what makes a great story and what makes a failed one. I'm also giving them stories, and talking about stories, and they talk to each other. So by the end of the semester they've explored a wide world.

The whole idea is that they develop a personal standard for what is good and bad. There are certain qualities that mark a great story, in terms of . . . oh, complexity of character, beauty of language, sometimes a revelation about structure, you can make a list. But when we love a story, when it is the best story, the reasons are often very personal: it echoes your world, or some piece of the world that really gnaws at you. Some of the stories they pick as great are terrible—but that's the one that touches them, that makes them twang.
“Some of them are writing out of their own history, out of stuff they know, but some of them are writing out of pure imagination. The voice starts working on the page. It’s really exciting.”

Do you tell your students to write what they know, or to try to inhabit very different lives? Critics have sometimes taken you to task for departing from what they consider your strong suit—by writing about middle-class families, for instance.

As if they could tell us what we are able to write. As if we could tell ourselves. You can set yourself exercises, you can have an agenda, but what works on the page is what works on the page. Sometimes, though, deliberately making yourself do what you haven’t done, or what you don’t think you can do, is the gateway to great writing. I always try to get young writers to stretch—get girls to write boys, boys to write girls, straight people to write queers, poor people to write rich people. It’s all about the imagination.

Do they tend to bristle at that?
Oh yeah, they bristle. A lot of them, by the time they get to college, have developed a persona, or are in the process of developing one—that’s part of it, it’s one of the things that happens. And they’re very resistant to stepping outside of it. They tell me they can’t do it. But they can. I’ll set them exercises in class, I’ll give them the first line, because that almost always breaks their hesitation, and they can follow on. Sometimes they’ll do it just because they get mad at me. But sometimes they discover the glory, and they step out of the walls they’ve put around themselves, and it’s marvelous.

Watching a student get excited is truly wonderful. I’ve had a couple this semester who started writing stories, and all of a sudden they’re writing novels. Some of them are writing out of their own history, out of stuff they know, but some of them are writing out of pure imagination. The voice starts working on the page. It’s really exciting.

Are you very hands-on with student work? How does a typical class play out?
This class I particularly designed to be about revision, which is crucial. We start one story, and we do several different versions over the course of the semester. And I’m really pushing them to think about publishing. The reality is they’re very young writers, and in the course of a semester they probably won’t come up with a version that’s going to be easily published. But what I’m trying to get them used to is the idea that the first draft is the first draft, that you’ll do different versions, you’ll play with it, you’ll try different things, you’ll challenge yourself.

The entire class reads and critiques the first draft, and then I meet with them. Sometimes the group mind can get a little overbearing, and if they’ve gone a bit too far I’m the counter, and we talk about what you do with this kind of criticism, how to revise. Then later I give them a line-by-line critique, ask questions, mark sections, make suggestions, say “This just doesn’t work.” So they get both.
The Farmers Market at Emory offers local, organic and sustainably produced fruits and vegetables every Tuesday at the Cox Bridge.
Michael Elliott is associate professor and director of graduate studies in the English department. He specializes in the literature and culture of the United States from the mid-nineteenth to early twentieth century and is the author or editor of two previous books.

**Excerpt:**
Wes Anderson’s 2001 film *The Royal Tenenbaums* begins with Eli Cash describing the novel that has made him a literary celebrity, *Old Custer*. “Everyone knows Custer died at Little Bighorn,” Owen Wilson, who plays Cash, deadpans. “What this book presupposes is, maybe he didn’t.” It is a throwaway line to introduce the shallow intelligence of Cash, who parades for the

---

**Recent Emory College Faculty Books**

- **Walter Adamson.** *Embezzled Avant-Gardes: Modernism’s Resistance to Commodity Culture in Europe.*
- **Timothy Albrecht.** *Grace Notes: A 3rd Serving!* (CD).
- **Delores Aldridge**, coed. *Africana Studies: Philosophical Perspectives and Theoretical Paradigms.*
- **John Ammerman.** *Booth, Brother Booth and Other Plays.*
- **Matthew Archibald.** *The Evolution of Self-Help.*
- **Patricia Bauer.** *Remembering the Times of Our Lives: Memory in Infancy and Beyond.*
- **Mark Bauerlein.** *The Dumbest Generation: How the Digital Age Stupefies Young Americans and Jeopardizes Our Future; Or, Don’t Trust Anyone Under 30.*
- **Edna Bay.** *Asen, Ancestors, and Vodun: Tracing Change in African Art.*
- **Philippe Bonnefis.** *Sur quelque propriétés des triangles rectangles.*
- **David Borthwick.** *Spectral Theory of Infinite-Area Hyperbolic Surfaces.*
- **Courtney Brown.** *Differential Equations: A Modeling Approach.*
- **_____.* *Graph Algebra: Modeling with a Systems Approach.*
- **_____.* *Politics in Music: Music and Political Transformation from Beethoven to Hip-Hop.*
- **Kristen Buras.** *Rightist Multiculturalism: Core Lessons on Neoconservative School Reform.*
- **Cristine De La Torre**, trans. *Un colchón de plumas para Agata.* (Carmen Agra Deedy’s *Agatha’s Featherbed).*
- **_____,* trans. *A Seven-Colored Shawl.* (Valeria Hunneus’ *Un manto de siete colores).*
- **Lisa Dillman**, trans. *The Mule.* (Juan Eslava Galán’s *La Mula).*
- **David Eltis**, et al. *The Transatlantic Slave Trade Database Online.*
- **Mikhail Epstein.** *Amerussia: Selected Essays.*
- **_____.* *Stikhi and Stikhii. Priroda v russkoi poezii 18-20 cc.* (Verses and Elements: Nature in Russian Poetry of the 18-20 cc.)*
- **Shoshana Felman.** *The Claims of Literature: A Shoshana Felman Reader.*
- **Frances Smith Foster.** *Love and Marriage in Early African America.*
literati in a fringed buckskin jacket and cowboy hat. We get the point: Cash is a one-trick pony who has been able to captivate the reading public by taking a simple fact of history and turning it on its head. He is right, after all, about one thing. Everybody does know Custer, and what everyone knows about Custer is that he died—famously, or maybe infamously, overwhelmed by a massive force of Indians at the Battle of the Little Bighorn. For most Americans, as for Eli Cash, Custer’s death has come to be regarded as something less than a historical event and something more like the punch line of a joke, and not even a very funny joke at that.

This book tells a different story about Custer—a story that takes note of humorous allusions such as Eli Cash’s but that also tries to make sense of the locations in the contemporary life of the United States where Custer continues to be taken quite seriously. Indeed, Eli Cash may come closer to the truth than he thinks, for in a sense, Custer continues to live. Each year, on the anniversary of the June Sunday on which Custer led more than two hundred cavalrymen to their demise at the hands of the Lakota Sioux, Cheyenne, and Arapaho Indians, enthusiasts converge on the land where the battle occurred to commemorate, debate, and reenact what took place. There are two separate amateur historical societies devoted to Custer and the Battle of the Little Bighorn that hold annual symposiums and publish their research, there are groups of Native Americans who come to the recently constructed Indian Memorial at the Little Bighorn battlefield each year to recall the Indian victory there, and there are individuals who travel to Montana each year to dress in nineteenth-century uniforms so that they can ride into battle and die with Custer. University presses and smaller private ones devoted to Western Americana produce a steady stream of new books on Custer, the Little Bighorn, and the Seventh Cavalry; conventional wisdom—unproven, as far as I can tell—holds that among the battles fought in North America, only Gettysburg is the subject of as much ink as the Little Bighorn.

I refer to this arena of historical interpretation and commemoration as “Custerology.” Custer enthusiasts have their own term, “Custeriana,” to refer to the books, photographs, paintings, films, and other material objects related to the subject of their interest. I have chosen Custerology, however, to emphasize that my focus is on the continuing production of knowledge of Custer and the nineteenth-century Indian Wars in which he fought. Custerology therefore includes not only those who seek to honor the memory of Custer and his Seventh Cavalry but also those who celebrate the indigenous resistance that defeated him—and believe that by doing so they are providing historical redress for the injustices suffered by American Indians, particularly Plains Indians, at the hands of the United States. What I hope to explain in this book is how Custer and the Little Bighorn can be publicly commemorated for such contradictory purposes, for indeed these very contradictions are what keeps Old Custer so vibrantly alive in the historical imagination of Americans at the turn of the twenty-first century.
Across campus, Laurie Patton, Charles Howard Candler Professor of Religion, is grappling with an entirely different sociocultural problem: How to separate religious discourse from identity politics to promote “pragmatic pluralism,” where one religion serves as a conversation partner for another. Such “interreligious literacy” can benefit economic empowerment programs for women, using religious tradition to inspire service.

Partnering with the Emory community and beyond, Barlett and Patton were honored recently as two of “Atlanta’s Most Innovative Minds” by Inspiring Futures, which organizes the southeast forum of the Bioneers. The New Mexico-based nonprofit organization recognizes multidisciplinary solutions to social, spiritual and environmental problems. The two Emory professors were among a dozen community leaders and activists selected, from a list of more than 130 nominees.

“We were trying to recognize those people who weren’t working in silos,” says David Southerland, who co-chaired the Innovative Minds project. “It was clear that [Barlett and Patton] understood how religion, environmental issues and women’s issues connect. That’s the fundamental connection that our culture refuses to acknowledge.”

As a leader of both Emory’s Sustainable Food Initiative and the Atlanta Local Food Initiative, Barlett is trying to raise the profile for sustainable food in a region that is a poster child for sprawl. She helped jumpstart Emory’s new weekly farmer’s market and seven educational gardens on campus (including a healing herb garden at the School of Nursing), and she chairs Emory’s Sustainable Food Committee, which works to define purchasing guidelines for food suppliers. Today, as much as 53 percent of the food served on campus in a given month is produced within Georgia or in the eight-state southern region—a five-fold increase from just one year ago. The University’s ambitious goal is to increase that number to 75 percent locally or sustainably grown by 2015.

Patton, too, has created pathways from the University to the larger community, organizing programs linking religious identity to women’s economic empowerment. She serves on the executive board of the Faith, Feminism & Philanthropy Project of the Atlanta Women’s Foundation, which has granted more than $250,000 to area community schools, women’s shelters, small business incubators, and refugee resettlement programs.

Patton also spearheaded Emory’s first summit on Religion, Conflict and Peacebuilding in October, featuring His Holiness the Dalai Lama and other religious leaders.

Society must not only tolerate religious difference, she says, but embrace it in the same way that it does biodiversity. “The new civic skills that we should be teaching in the 21st century should not only be those concerning democratic government and responsible citizenship but basic skills of interreligious literacy.”

— Margie Fishman

The average piece of food travels about 1,700 miles before it hits the dinner table.

Most people are not aware of that long-distance commute, says Peggy Barlett, Goodrich C. White Professor of Anthropology, but society cannot afford its consequences: spiraling fuel costs and global warming. That’s why Barlett is trying to encourage more people to buy their food locally and attend to how food is grown, even if it means forsaking strawberries and blueberries in the winter.
Eugene Agichtein, assistant professor of mathematics and computer science, received a 2007 Microsoft Research “Beyond Research” Award.

Robert Agnew, professor of sociology, was identified as one of the top-cited scholars in criminology in a 2007 article by Ellen Cohen and David Farrington. His work will be the subject of a February 2010 special issue of the Journal of Contemporary Criminal Justice.

Delores Aldridge, Grace Towns Hamilton Professor of Sociology and African American Studies, has been nominated for the 2008 Cox, Frazier, Johnson Distinguished Achievement Award given by the American Sociological Association, and was the subject of a special session honoring her work at the 2008 Annual Conference of the National Council for Black Studies.

Monique Allewaert, assistant professor of English, was awarded a fellowship at the Cornell Society for the Humanities.

Linda Armstrong, director of the Visual Arts Program, was awarded residencies by the Hambidge Center for Creative Arts and the Caversham Centre in 2007.

Jocelyne Bachevalier, professor of psychology, was named a Fellow of the American Psychological Society.

Kyle Beardsley, assistant professor of political science, won the 2007 Best Article of the Year Award from the Journal of Peace Research.

Michele Benzi, professor of mathematics and computer science, was named a visiting lecturer by the Society for Industrial and Applied Mathematics.

Matthew Bernstein, professor of film studies, received an IMAGE award for both his academic work and his efforts to promote film in Atlanta.

Joseph Crespino, assistant professor of history, won the 2008 Nonfiction Prize from the Mississippi Institute of Arts and Letters and the 2008 McLemore Prize from the Mississippi Historical Society for his book In Search of Another Country. He was also named a Top Young Historian by the History News Network.

Frans de Waal, Charles Howard Candler Professor of Primate Behavior, received the Pierre Bayle Leuvre award from the Rotterdam Art Foundation and an honorary degree from the Universiteit voor Humanistiek in Utrecht, Netherlands, and was elected to the American Academy of Arts and Sciences.

Shoshana Felman, Woodruff Professor of Comparative Literature and French, was invited to present the inaugural lecture at a new “Global Excellence” research institute in the Free University of Berlin.

Laura Finzi, associate professor of physics, was elected Council Member for the Biophysical Society.

Maisha Fisher, assistant professor of language, literacy, and culture, received a 2008 Early Career Research Award from the American Educational Research Association.

James Flannery, Winship Professor of Theater Studies, received the Distinguished Alumni Achievement Award from Trinity College.

Joyce Flueckiger, professor of religion, was named the 2007 Georgia Writers’ Association Author of the Year for her book In Amma’s Healing Room: Gender and Vernacular Islam in South India.

Roberto Franzosi, professor of sociology, taught a specialized course on quantitative narrative analysis at the European Consortium for Political Research and received a summer fellowship in 2007 from Nuffield College at the University of Oxford.

Justin Gallivan, assistant professor of chemistry, was invited to participate in the National Academies of Science Frontiers of Science Symposium.

Sander Gilman, Distinguished Professor of Liberal Arts and Sciences, was selected to serve on the Editorial Advisory Board of the Encyclopaedia of Jewish Cultures and the International Honorary Editorial Advisory Board of the Mens Sana Monographs. He was also named a visiting fellow of the Institute of Advanced Studies at Warwick University and a visiting professor at the Institute in the Humanities of Birkbeck College.

Eric Goldstein, associate professor of history, received the 2008 Sami Rohr Prize for Jewish Literature Choice Award from the Jewish Book Council for his The Price of Whiteness.
Ronald Gould, Goodrich C. White Professor of Mathematics and Computer Science, won the 2008 Distinguished Teaching Award from the Southeastern Section of the Mathematics Association of America.

Lance Gunderson, associate professor of environmental studies, received a fellowship from the Beijer Institute of Ecological Economics at the Swedish Royal Academy of Sciences in 2007.

Leslie Harris, associate professor of history and African American studies, was awarded the 2007 Letitia Woods Brown Memorial Prize by the Association of Black Women Historians.

Boi Hanh Huynh, Samuel Candler Dobbs Professor of Physics, received an honoris causa doctoral degree from the Universidade Nova de Lisboa.

Jacqueline Irvine, Candler Professor of Educational Studies, received the Lifetime Achievement Award from the Teacher Education Division of the American Educational Research Association.

Joachim Kurtz, assistant professor of Russian and East Asian languages and cultures, received a 2007 Outstanding Faculty Distinction Award from the Institute for Comparative and International Studies and was named a visiting scholar at the Max Planck Institute for the History of Science, Berlin.

Gary Laderman, professor of religion, was invited to lecture throughout Japan as a Fulbright Distinguished Lecturer during the summer of 2008.

John Lennon, professor of music, won second place at Audio Inversions, was a finalist at the Eighth Blackbird Competition and a semifinalist at the Third Millennium for Red Scimitar. He also won second place at the New Ariel Competition and third place at the Music + Culture International Competition for Death Angel.

Earl Lewis, University Provost and Asa Griggs Candler Professor of History, was elected to the American Academy of Arts & Sciences.

Scott Lilienfeld, professor of psychology, was named a Fellow of the Association for Psychological Science.

Dennis Liotta, professor of chemistry, was the winner of the 2008 SeBio Business Plan Competition.

Peter Little, professor of anthropology, was awarded a Guggenheim Fellowship.

Richard Luger, assistant professor of economics, was named Honor Council Faculty Advisor of the Year, 2006-07.

Nathan McCall, lecturer in African American studies, is a finalist for the 2008 Townsend Prize for Fiction for his novel, Them, which was named one of the best books of 2007 by Publishers Weekly. He also received an honorary doctorate from Martin University.

Robert McCauley, William Rand Kenan Jr. University Professor of Philosophy, was elected president of the International Association for the Cognitive Science of Religion.

Judith Miller, associate professor of history, won the 2008 Millstone Prize for the best interdisciplinary paper presented at the annual conference of the Western Society for French History.

Keiji Morokuma, emeritus professor of chemistry, received the Imperial Prize, Japan’s highest academic honor, and the Japan Academy Prize from Emperor Akihito.

Vincent Murphy, associate professor of theater studies, was director and dramaturg for the world premiere of Theresa at Home for the Boston Playwright’s Theater in spring 2007, which was cited by Theater Mirror as the Most Memorable Production of 2007.

Stephen Nowicki, Jr., Candler Professor of Psychology, served as Leverhulme Visiting Professor at Bristol University during the summer of 2008.

Gregg Orloff, senior lecturer in biology, received a Mention of Honour in 2007 from the European School of Oncology, which praised his CancerQuest project as the best non-European cancer education resource on the internet.

Laura Otis, professor of English, won the International Society for the History of Neuroscience’s prize for Outstanding Book for Müller’s Lab.

Laurie Patton, Charles Howard Candler Professor of Religion, was named President of the American Society for the Study of Religion.
Robert A. Paul, Dean of Emory College and Charles Howard Candler Professor of Anthropology and Interdisciplinary Studies, received the 2008 Distinguished Service Award from the American Psychoanalytic Association.

Elena Pesavento, associate professor of economics, received a visiting Marco Fanno Fellowship in the department of economics at the University of Padova, Italy.


Leslie Taylor, associate professor of theater studies, designed three shows—*Thom Paine, I Am My Own Wife*, and *Jacques Brel Is Alive*—that were named among the top five theater events of 2007 by *Creative Loafing*.

Natasha Trethewey, Phillis Wheatley Distinguished Chair of English, was awarded an Honorary Doctorate of Letters from Delta State University and a Distinguished Artist Award from the Hambidge Center for the Creative Arts and Sciences. She was also named 2008 Georgia Woman of the Year by the Georgia Commission on Women.

Alessandro Veneziani, associate professor of mathematics and computer science, received the Best Poster Award at the 2008 Emerson Center Lectureship Award Symposium.

Elaine Walker, Samuel Candler Dobbs Professor of Psychology and Neuroscience, gave a Distinguished Faculty Lecture at Emory in February 2008 and was nominated for membership in the Institute of Medicine.

Thomas Walker, Goodrich C. White Professor of Political Science, received the 2007 Best Academic Reference Award from *Choice Magazine* for his *The Supreme Court Compendium*.

Eric Weeks, associate professor of history, was recognized as an Outstanding Referee by the American Physical Society.

Isabel Wilkerson, James M. Cox, Jr. Professor of Journalism, received the 2007 Howard University Alumni Award for Distinguished Postgraduate Achievement in the Field of Journalism.

Phillip Wolff, assistant professor of psychology, served as faculty at the 2007 Summer Institute of Linguistics at Stanford University.

Kevin Young, Atticus Haygood Professor of English and Creative Writing, received the Quill Award for Poetry and the Paterson Award for Sustained Literary Achievement for his book *For the Confederate Dead*. 
**Student Honors**

**David Abraham** received the Robert T. Jones Jr. Fellowship for graduate study at the University of Saint Andrews in Scotland.

**Anne Marie Gan** was one of eighteen American students selected as a 2008-09 Luce Scholar, providing a year of study and work in Asia.

**Shahein Tajmir** was named a Goldwater Scholar, an annual award given to exceptional science students. **Wenjie Xiao** received honorable mention.

**Rachel Zelkowitz** won the 2008 Lucius Lamar McMullan Award, given annually to a College graduate demonstrating outstanding promise of future leadership.

The **Emory Wheel**, Emory’s student-run newspaper, was named “Best in the South” by the Southeast Journalism Conference in February. The newspaper’s magazine **The Hub** placed first among college magazines, and other first-place awards went to **Steven Stein** (magazine writing), **Chris Megerain** (layout design), **Ray Hu** (editorial art), **Andrew Carlin** (arts and entertainment writing), and **Brett Weinstein** (photography).

**Recent Faculty Grants**

**Mark Bauerlein**, English—The Jack Miller Center

**Keith Berland**, physics—National Science Foundation

**Peter Brown**, anthropology—National Science Foundation

**Ronald Calabrese**, biology—National Institutes of Health

**Clifford Carrubba** and **Jeffrey Staton**, political science—National Science Foundation

**Victor Corces**, biology—Alfred P. Sloan Foundation

**David Eltis**, history—National Endowment for the Humanities

**Justin Gallivan**, chemistry—Alfred P. Sloan Foundation

**Lance Gunderson**, environmental studies—Community Foundation for Palm Beach

**Michael Heaven**, chemistry—Aerosoft

**Craig Hill**, chemistry—Civilian Research and Development Foundation

**Uriel Kitron**, environmental studies—University of California, Davis

**Gary Laderman**, religion—Ford Foundation

**Deborah Lipstadt**, Jewish studies—Conference on Jewish Material

**Stefan Lutz** and **David Lynn**, chemistry—Georgia Research Alliance

**Donna Maney**, psychology—National Science Foundation

**Michael Rich**, political science—Benton Foundation, Goodwill Industries
Emory College of Arts and Sciences will raise $110 million in private funding from alumni and friends as part of the University’s $1.6 billion comprehensive campaign.

Announced publicly in September, Campaign Emory is one of the most ambitious academic fundraising efforts in the Southeast. The campaign is expected to transform every school and unit of the University. Funding for Emory College of Arts and Sciences will support innovative teachers, improve access for talented students, strengthen the college’s programs, provide new learning and research spaces and expand partnerships that ensure all students thrive.

“This is an exciting time for the College, and for all its alumni and friends,” says Dean Robert A. Paul. “We have the chance to improve on Emory’s strengths—superb teaching and world-class research in some of the finest facilities in American higher education. This campaign will allow us to hire new faculty, attract stellar students with the Emory Advantage program and support fantastic new spaces like the new psychology building and dorms. The next few years will be truly transformational for Emory College.”

TEACHING
In the face of increasing competition for the best teachers, campaign gifts will enable Emory College to add 100 faculty members by 2015, talented scholars who inspire students to new academic heights. College faculty will have greater opportunities to focus on teaching and research, and a reduced student-faculty ratio will enhance meaningful interaction between students and teachers.

SCHOLARSHIPS
Support for Emory College will provide scholarships to ensure that students who meet the college’s high standards will be able to attend, whatever their economic background. Gifts to Emory Advantage, for example, will allow the finest students from middle- and lower-income families to experience an Emory College education without undue financial burden. Support for the Dean’s Achievement Scholarship will reward students who blossom at Emory, while gifts to the Liberal Arts Scholarship will help admitted Emory students of the highest academic merit.

ACADEMIC STRENGTHS
Campaign gifts will help Emory College faculty and students build scholarship in areas such as race and difference, the arts and the humanities, which extend across disciplines to create understanding of the human experience. Gifts will also fund innovative research that explores such diverse areas as computational and life sciences, chemistry, and neuroscience.

CREATIVE SPACES
Campaign funds will help build a theater, an addition to the chemistry building and a psychology facility that promises new avenues of interdisciplinary research. Located near the chemistry building and the math and science center, the new psychology building will fuel collaborations between psychologists and chemists to address such problems as depression, Parkinson’s and drug addiction. While alleviating the shortage of office, classroom and research space—college facilities have reached nearly 100 percent capacity—new construction will open doors to innovation and encourage interaction between students and faculty.
LEARNING PARTNERSHIPS
Gifts to the campaign will strengthen the undergraduate research program, enabling Emory College to become a national leader in funding independent research projects for students across the disciplines. Campaign support will also expand opportunities for research assistantships, create a new mentoring program that pairs undergraduates with research fellows, and fund learning programs that offer peer tutoring, mentoring, and academic advising.

HOW TO GIVE
Campaign Emory will provide unlimited opportunities to invest in the future of the college, including endowed funds, estate planning and annual giving. Ongoing annual support provides critical, flexible funding that allows the dean to invest in strategic priorities throughout the year. Pooled with many gifts from dedicated alumni and friends, annual gifts have great impact in addressing immediate needs.

The college has made significant progress toward its $110 million goal already, raising more than 40 percent since 2005 when the advance phase of the campaign began. During the advance phase, Emory fundraisers secured leadership gifts to provide the foundation for the campaign’s overall success.

To read more about the campaign and Emory College of Arts and Sciences’ priorities, visit campaign.emory.edu. For details on how you can invest in Emory College through Campaign Emory, contact Jeff Prince at 404.727.4494.

The value of an Emory College education
Wendell and Mary Laney Reilly met as English majors in Emory College, married soon after graduation, and began lives of service together. Over the years they have traveled with the Peace Corps, volunteered for one of Georgia’s largest community organizations, supported small business development and helped refugee families find new homes in Atlanta.

The Reillys also support Emory College in thoughtful, significant ways. The college reflects many of their deepest values—particularly their belief in education and their commitment to community service. That’s why Wendell Reilly chairs the Campaign for Emory College. And it’s why the couple invests in Emory Advantage, which provides scholarship support for undergraduates from middle- and lower-income families. Emory Advantage strengthens the economic diversity of the student body, fostering a community of scholars that better represents the world outside the campus gates.

“Emory works hard to live up to its commitment to diversity,” Reilly says. “The idea is for Emory College of Arts and Sciences to attract students from across the economic spectrum, and that requires an investment of resources.”

As campaign chair for the college and a member of the University Board of Trustees, Reilly is one of Emory’s most faithful representatives. “Mary’s and my gifts to Emory aren’t just for the sake of the college itself,” he says. “We support Emory College because of the difference it makes outside the academy.”

Wendell 80C and Mary Laney Reilly 81C 00T
Since graduating from Emory College and pursuing a meaningful career in public service, I have had the privilege of traveling the globe on behalf of the United States connecting communities, technical experts, financers, and national leaders to protect human health and the environment upon which it depends. One of the great personal rewards of this work has been meeting and engaging people making a difference in their own society and for the betterment of the global commons.

Now, as president of the Emory College Alumni Board (ECAB), I have the honor of meeting with alumni from around the country who regularly inspire me with their dedication and generosity on behalf of the greater Emory community. ECAB is engaging alumni and providing rewarding opportunities to connect them to students, faculty and other alumni on campus and around the world.

Campaign Emory will be a major focus for the College and the University in the months and years ahead. As alumni, each of us will be asked to support the campaign in ways that are personally meaningful and significant. But whether you can give $100 or $100,000, we encourage you to make a difference as an active member of the Emory community. Mentor a student, interview prospective students, volunteer for a local charity with fellow alumni, attend a local faculty or social event, host a student group visiting your city, sponsor a scholar, create an internship opportunity. There are many gratifying ways to connect and serve. Whether in Atlanta, Alabama, or Algeria, we value your engagement as a member of the Emory community. Welcome home to Emory wherever you live! 

---

For Pat Marsteller, director of the Emory College Center for Science Education (ECCSE), the spirit of giving truly does begin at home. The oldest of eleven children, she has called upon her siblings to help establish the Teresa P. Van Middlesworth & Summer Castleman Undergraduate Research Fund as a way to honor her late mother and niece while increasing undergraduate research opportunities.

One year ago, Marsteller began to put money into the fund every month. And she informed her brothers and sisters that in lieu of traditional holiday gifts she would make additional donations in their names. They reacted enthusiastically, and some have begun to contribute on their own. Despite having no direct connection to Emory, all ten—Charles, David, John, Thomas, James, Mary, Honora, Teresa, Michael and Laura—see themselves as part of Emory’s extended family because of their sister’s work. They know how important undergraduate research is to her.

“Undergraduate research contributes to the development of critical thinking, decision-making, and lifelong-learning skills,” Marsteller says. “It allows students to actually own knowledge.” Research also allows for a very personal connection to education, a bond Marsteller says was sorely lacking during her own college experience. “I had introductory biology on TV,” she recalls. “We had our exams in the gymnasium, because that’s the only place where we all fit.”

Thanks in part to Marsteller’s efforts—both professional and philanthropic—Emory College students have a multitude of opportunities to become actively engaged in learning. And she hopes the memories students create will be just as valuable as the knowledge they take away—that they’ll look back on their time at Emory fondly.

“There are lots of things I think alumni would give to that they remember being excited about as undergraduates,” Marsteller says. The key is to keep this cycle going. “What was your favorite thing at Emory?” she asks. “Give to that.”

– Shawn McCauley
New Emory College Advisory Board members

Lynn Finley-Davis 85C

Lynn, who lives in Philadelphia, is very involved in local chapter events and hosted the 2008 Emory College yield reception for the region. She has also participated in Emory’s H. Reece Award and Adopt-a-Scholar program, and she actively supports the education of her sons Nicholas and Kyle and the work of her husband Marvin, a marketing executive with Verizon.

Casey Gendason 00C

Casey has been as active since leaving Emory as he was during his years here. He served the College as a resident advisor and Annual Fund intern, and then as an admissions officer for four years after graduation. In Dallas, where he is the associate director of college counseling for St. Mark’s School of Texas, Casey has contributed to Adopt-a-Scholar and helped pilot the Emory Book Awards program, which singles out exemplary high school students for outstanding service and community building.

T.J. “Jeff” Wray and Susan “Beth” Wray 71C

Jeff is a partner with the law firm of Fulbright & Jaworski, specializing in labor and employment law; he has been named one of the “Best Lawyers in America” each year since 1995. Beth is a homemaker. They live in Houston, where they’ve been active supporters of the College since graduation—as volunteers for reunion giving and planning, with the Alumni Association, and in local Emory activities. Jeff also serves on boards for the Good Neighbor Clinic and the American Red Cross. Beth volunteers with the Houston Symphony League and St. Luke’s Episcopal Hospital.
Novelist, poet and essayist Alice Walker, best known for *The Color Purple*, has placed her literary archive at Emory. Drafts, journals, photographs and correspondence illuminating Walker’s twenty-three books, which have received the Pulitzer Prize, the National Book Award and many other honors, “will provide a major bridge in the university’s collections on African American literature, history and culture,” according to Steve Enniss, director of Emory’s Manuscript, Archives, and Rare Books Library.

Rudolph Byrd, professor of American studies at Emory and founding member of the Alice Walker Literary Society, calls the archive “a national treasure.”

“I feel at ease and comfortable at Emory,” says Walker, who has visited campus regularly since 1998. For video of Walker’s public reading at Glenn Memorial Chapel in March, go to http://jamesweldonjohnson.emory.edu/alicewalker.htm#excerpts.
Darwin & Beyond

On October 22-23 Emory hosted “Evolution Revolution: Science Changing Life,” an interdisciplinary public symposium exploring the future of evolution as both theory and process, featuring some of the world’s leading scientists and writers. Participants in the event—coming on the eve of both the bicentennial of Charles Darwin’s birth and the 150th anniversary of *On the Origin of Species*—included the College’s Michelle Lampl (anthropology), David Lynn (chemistry and biology), Leslie Real (biology), Frans de Waal (psychology), and Carol Worthman (anthropology). Featured speakers were “father of biodiversity” E. O. Wilson, Pulitzer Prize winner and author of more than twenty books; and Olivia Judson, weekly science columnist for the *New York Times*, an evolutionary biologist and research fellow at Imperial College, London. Hightower Funds supported the event.