Novelist Dara Horn Combines Scholarship and Fiction Writing

Using Cell Transfer to Regenerate Human Tissue and Organs

New Writing From Harvard Faculty: Ellen Langer, Jill Lepore, and E.O. Wilson

Alumni Books

Did the Samurai Have a Sense of Humor?
THE PHENOMENON OF 18TH-CENTURY JAPANESE COMIC BOOKS
2 Did the Samurai Have a Sense of Humor?  
Adam Kern, professor of Japanese literature, discusses the phenomenon of 18th-century Japanese comic books, written, for the most part, by samurai warriors.

4 New Faculty Writing  
Excerpts from new books by arts and sciences faculty: psychologist Ellen Langer, historian Jill Lepore, and biologist E.O. Wilson.

6 Inspired By Legend  
PhD candidate and novelist Dara Horn talks about how her studies in comparative literature inform her latest novel, The World to Come.

10 Human Renewal  
Harvard bioengineer David Mooney transplants cells to regenerate damaged tissue and organs. He and his team may also be able to use this ground-breaking process in the brain, heart, and bones.

14 Alumni Books  
Recently received books on blondes in film and fiction, the founding of ethology, the life of our cosmos, and the ancient Celts, among other wide-ranging subjects.

On the cover: The frontispiece and cover to the 3rd edition of Santo Kyoden’s Playboy, Roasted à la Edo (1793) as reprinted in a facsimile edition by the publisher Kisho Fukuseikai in the series Shinseiki 35 (1938). Courtesy of Adam Kern.

Correction: In the article “The Future is Here,” which appeared in the winter 2006 issue, it was incorrectly noted that the field of molecular biology came to prominence 30 years ago. It began approximately 50 years ago.
from the dean

Professional Development in the Sciences

This past winter and spring have brought a profusion of opportunities for professional development for our young scientists. As part of President Summers’ focus on building the life sciences at Harvard, GSAS has sponsored the Harvard Integrated Life Sciences (HILS) consortium. HILS brings together 12 PhD programs, ranging from biophysics to immunology, to help bridge disciplinary boundaries, encourage students to move around from lab to lab, and increase collegiality and networking among researchers.

Graduate school is a time when networks are forged, when values are defined, and possibilities are envisioned for the future.

Recently, HILS, the Office of Career Services, and the Division of the Medical Sciences jointly launched a seminar series for students in the life sciences. The series is being held at the Longwood Medical Area and will cover important topics such as techniques for negotiating with principal investigators and lab colleagues, developing a science curriculum vitae or résumé, tips on obtaining a post-doctoral position, and how to choose a lab that serves students’ research interests.

The Office of Career Services also partnered with a new student group, “Harvard Graduate Women in Science and Engineering,” to initiate a career chat series. Throughout the spring term, GSAS alumni in both academia and industry have been returning to Harvard to discuss their career paths and jobs with male and female graduate students. In addition, OCS provides a dedicated counselor for one-to-one career counseling of graduate students in the sciences.

The Radcliffe Institute for Advanced Study offered a spring faculty panel on “Impediments to Change: Revisiting the Women in Science Question,” which looked at professional advancement in academia. The panel featured Harvard’s Mahzarin Banaji, the Richard Clarke Cabot professor of social ethics; Charles Rosenberg, the Ernest E. Monrad professor in the social sciences; and Elizabeth S. Spelke, professor of psychology and co-director of Harvard’s Mind/Brain/Behavior Interfaculty Initiative.

On the life-sciences front, HILS sponsored two student-run symposia earlier this spring. PhD students in the Biological Sciences in Public Health and Biological and Biomedical Sciences programs coordinated a Public Health Career Panel, while doctoral candidates across several science disciplines offered “Harnessing Biotechnology to Improve Health in Developing Countries.”

As most of you know, the years spent working toward a graduate degree are busy ones. Yet they must also be years in which students prepare for the day when they take on the roles of employees, whether as faculty members, research scientists, or other professionals. Graduate school is a time when networks are forged, values are defined, and possibilities are envisioned for the future.

GSAS has spent considerable time and effort helping students improve their teaching, but professional development needs to address more than just pedagogical skills. It should also hone skills for the job search—such as drafting a first-rate CV and preparing for interviews—and for defining career goals. We think you’ll agree that increasing our efforts in these areas is time well spent.

Theda Skocpol
PhD ’75, sociology
Dean, Graduate School of Arts and Sciences
Victor S. Thomas
professor of government and sociology

The Radcliffe Institute for Advanced Study
For Kern, an assistant professor of Japanese literature and a GSAS alumnus (PhD ’97, East Asian Languages and Civilizations), this discovery—and his entire career—developed from asking a few “whys?” and “what ifs?” of his instructors at the University of Kyoto, where he took courses after receiving his master’s degree in East Asian studies from Harvard.

But for this American-born, Minnesota-bred scholar, his fascination with Japanese culture goes back to his adolescence. Kern’s father was a physician at the Mayo Clinic where he hosted a Japanese researcher named Dr. Hasegawa. Dr. Hasegawa and his family eventually became close friends of the Kerns with the two Japanese sons becoming “like brothers” to young Kern.

In high school, Kern wanted to become a foreign exchange student. Paris, his first choice, was full, but he was offered a spot in a Tokyo high school. He accepted and ended up living with the Hasegawas, coming to view them almost as a second family. He stayed in Tokyo for nearly two years attending a high school there. Several years later, when he graduated from GSAS, the Hasegawas came all the way from Japan to watch the ceremony in Tercentenary Theater.

But it was at the University of Kyoto that Kern first came across kibyoshi—18th-century comic books for adults—in the Ebara Collection within that university’s department of literature. “I’d never really seen anything like them before. They’re clearly not intended for children, even though the visual idiom is that of children’s comic books,” Kern recalls. “I was very intrigued.” But even with his linguistic ability, he found the kibyoshi’s topical political and social allusions and inside jokes hard to penetrate.

“IT is a bit like someone from Mars 200 years from now watching an episode of The Simpsons, then trying to reconstruct American culture through only that. There are so many veiled references and self-referential jokes that are difficult to unpack,” he says.

Curious, he brought some of the books to his literature professor, who
offered no comment because, he said, kibyoshi were really art. So Kern brought the books to his art professor, who also offered no comment because, he said, kibyoshi were really literature.

Kern realized he was dealing with a “genre [that] has really fallen between disciplinary if not institutional cracks.”

Upon returning to Harvard to begin his doctoral studies, Kern worked with Jay Rubin, the former Takashima professor of Japanese humanities, and Ed Cranston, professor of Japanese literature, both of whom were familiar with kibyoshi. There was, however, some question initially from his advisors as to whether the study of comic books would lead to a scholarly future—but those questions have since been put to rest.

AGAINST THE GRAIN

Literature that incorporates visual elements—such as kibyoshi and their successors—has a long history in Japan. Kern speculates that one reason for that is the visual quality of Japanese writing. “With its reliance on Chinese characters and Japanese phonetic symbols, one has essentially a kind of cartoon,” says Kern. “It’s a streamlined representation of reality that mixes images—or abstractions of images—with a different system of writing. I think that the Japanese, if not other Asians using Chinese graphs, are predisposed toward comic art as a mode of representation.”

Kibyoshi emerged as a leading form of popular culture during Japan’s Edo period, which lasted from the 17th to the mid-19th centuries. It was the period defined by the strict morality and social hierarchy of Neo-Confucian philosophy, which the government sternly enforced. The period also introduced to the rest of the world two icons that many Americans might equate with traditional Japanese culture—the geisha and samurai.

The kibyoshi, on the other hand, often criticized or challenged the official ideology—and became wildly popular.

“The publication of kibyoshi ran against the grain of how the government wanted to imagine the period in which it appeared,” Kern says. “It challenged basic ideological assumptions such as the Neo-Confucianist concept of the twin paths of swordsmanship and classic versification—which is to say the martial and literary arts—that samurai should serve the state by being adept at swordplay and having a sharp poetic sensibility. Several kibyoshi parodied this ideological tenet.”

Other kibyoshi satirized the Neo-Confucianist belief that the human body was composed of certain natural elements like fire and water. Comic storylines featured vivisection and glimpses into the human body that promoted the radical Western anatomical model, which was just being introduced into Japan.

continued on page 8

A two-headed twin is pulled in two directions by rival lovers. From Santo Kyoden’s Unseamly Silverpiped Swingers (Sogitsugi gingsen, 1788).
Colloquy regularly presents excerpts from new books written by Harvard faculty in the arts and sciences. In this issue, you’ll find recent work by psychologist Ellen Langer, historian Jill Lepore, and biologist E.O. Wilson.

—The editor

“Becoming Authentic”
By Ellen J. Langer
Ellen J. Langer is a professor of psychology.

From On Becoming an Artist: Reinventing Yourself Through Mindful Creativity. Copyright © 2005 Ellen Langer, PhD. Published by Random House, New York.

WHAT DO WE MEAN when we attribute something to beginner’s luck, and why do some people seem to have beginner’s luck and not others? Is it luck or is there something else at work? If the phenomenon were reliable, that is, if some people really do have it, it could not really be luck. The very nature of luck or chance is that it is random. Two possible explanations come to mind. The first and less interesting one is that there is really no such thing as beginner’s luck. Sometimes beginners are successful, and just as often or as unpredictably they are not. When they are, we explain it as beginner’s luck.

The second explanation takes as its starting point that there is such a thing as beginner’s luck, but it supposes that the results are anything but random. When we are worried about appearing incompetent, we frequently get in our own way and become stressed and self-conscious. When we begin something new—paint for the first time, try hitting a golf ball, or write our first story—we usually have very low expectations for ourselves, if we have any at all. Without undue concern for our performance as beginners, we plunge in, letting the task, not problematic self-talk, lead us. At the beginning, we may proceed more mindfully than we will later, when we have come to expect too much from ourselves. In this way, beginner’s luck may be the result of mindful engagement.

“The Plot”
By Jill Lepore
Jill Lepore is a professor of history.


OF THE 152 ENSLAVED and free black New Yorkers arrested in the spring and summer of 1741, 80—more than half—confessed to conspiring to destroy the city. (And one more man confessed who had never been arrested.) From those confessions, prosecutors pieced together a composite of what happened at [John] Hughson’s [where conspirators gathered]. As [attorney] Daniel Horsmanden was keen to point out, the confessions agreed both “minutely in the Circumstances of this Conspiracy”—the “Great Feast” at Christmas, the tablecloth, the rum punch, the veal—and broadly, in “the principal Things aimed at, the burning the Town and assassinating the Inhabitants.”

It made for an effective prosecution. In his closing argument in the conspiracy’s first trial, attorney William Smith offered the jury a summary of this “most horrid conspiracy”:

Gentlemen,
No Scheme more monstrous could have been invented; nor can any Thing be thought of more foolish, than the Motives that induced these Wretches to enter into it!...That the White Men shou’d be all killed, and the Women become a Prey to the rapacious Lust of these Villains! That these Slaves should thereby establish themselves in Peace and Freedom in the plunder’d Wealth of their slaughter’d Masters! ‘Tis hard to say whether the Wickedness or the Folly of this Design is the Greater; And had it not been in Part executed before it
was discovered; we should with great Difficulty have been persuaded to believe it possible, that such a wicked and foolish Plot could be contrived by any Creatures in Human Shape.

It was horrid. It was monstrous. It was wicked. It was inhuman. But it was also hackneyed.

"Rain Forest Canopy"
By E.O. Wilson

E.O. Wilson is the Pellegrino university professor emeritus.

THE TROPICAL RAIN FOREST I had entered was a shadowed world broken by beams and nuances of greenish sunlight. I had come home to my favorite habitat, the one before which naturalists stand in awe. I was on Barro Colorado, an island in Gatún Lake halfway along the Panama Canal. My visit rekindled a simile that had come to mind in other places and other times: Seen on foot, a rain forest is like the nave of a cathedral, a thing of reverential beauty yet with much of its splendor out of reach in the towers and illuminated clerestories high above.

There was no lack of life around me on the ground. It teemed in the patchwork of light and dark. My attention was pulled to eye level and downward by the closeness of plants and animals in the soil and undergrowth. But I remained aware of a wholly different world a hundred feet above, where brilliant sunlight drenched sprays of vegetation and Babylonian gardens, an errant wind soughed throughout the day, and legions of birds, insects, and other animals specialized for high arboreal life flew and leaped back and forth. This high layer is the powerhouse of the forest, where more than 90 percent of photosynthesis takes place and, in the fullest sense, life begins.
BENJAMIN ZISKIND, a recently divorced television writer, is feeling bored and a little depressed. One night his sister, realizing he needs to get out of the house, suggests that he attend an opening reception at a local art gallery. So he goes, mainly to humor her, and spends most of the evening wandering about, floating through one desultory conversation after another. At one point he finds himself alone in a back hallway where one small painting hangs unguarded. When he moves in for a closer look he’s astonished to discover it’s a painting that once belonged to his family. In a moment of uncharacteristic impulsiveness, he yanks it off the wall and flees into the night.

So begins The World to Come by Dara Horn, a brilliant exploration of family, cultural identity, loss, and renewal. Using the real-life theft of a Marc Chagall painting from a Jewish art gallery as a point of departure, author Dara Horn spans the 20th century and carries the reader from impoverished Soviet-era Russian villages to the jungles of war-time Vietnam to the streets of today’s New York City.

Horn is a 28-year-old PhD candidate in Harvard’s Department of Comparative Literature, where she’s at work on her dissertation, “‘Morals of the Story’ in Hebrew and Yiddish Literature: A Definition of Narrative Demand,” which presents a theory of values or beliefs as a structural element in fiction. His first novel, In the Image, written when she was 24, was a coming-of-age story described by the San Francisco Chronicle as “a stunning and absorbing first novel.” The World to Come demonstrates a complexity, humor, intellectual power, and humane wisdom that earns her a place among America’s most exciting young novelists.

PhD candidate Dara Horn says that literature can “answer basic questions about what it means to be a human being.”

Colloquy spoke with Horn by phone while she was on tour to promote the book.

Why were you compelled to write this particular story?

DARA HORN: A lot of the motivation came from my academic work. Nowadays, there are few people who can read Yiddish or who study it, so I feel an obligation to share the culture with people who wouldn’t otherwise have any access to it.

Isaac Bashevis Singer was asked in an interview why he wrote in Yiddish, and he said, “So the departed souls will have something new to read.” Have you considered writing in Yiddish?

DH: It would be difficult, because it’s my second language. There are people who write in something other than their first language, but they almost always live in an environment where they use it every day.

Like Joseph Conrad.

DH: And Nabokov, who wrote brilliantly in English, but was living in the United States. I don’t hear Yiddish spoken daily, so I don’t think I’d feel comfortable trying to write in it—or that I’d write as well. Singer himself struggled with this.

Can you talk about how your scholarship influenced the novel? For instance, one writer you’ve studied is Pinchas Kahanovich, whose pen name was Der Nister or “The Hidden One.”

DH: Der Nister’s last work was a novel in trilogy form called The Family Mashber. Two volumes were published. The third was done and ready to be published when the Soviet secret police came to arrest him. Later, his wife reported that they asked him to hand over his manuscript. And he responded, “Forgive me, gentlemen; I did not write those manuscripts for you. I have them in a safe place.” I recreated that scene in my book.

Woven throughout The World to Come is the idea that every situation—even a crisis or catastrophe—contains the possibility of creation as well as loss.

DH: I relate stories of Russian Jewish writers who chose to write in Yiddish because they were committed to reaching that particular audience. And they paid for this choice with their lives—because Stalin was trying to eliminate a culture by murdering Jewish writers and artists. I realized what has been destroyed in a way...
that someone working outside my field could not. So I saw the creative possibilities that existed for recovering some of what had been lost. Jewish culture has been on the brink of destruction so many times, in so many situations; the challenge has always been to find creative ways to preserve the tradition—to reinvent itself with new stories.

But not all those stories have happy endings.

DH: No. Nor do all the stories in my book. We like to think that people get their just desserts in the end—for example, that time will tell the value of an artist’s work. But the truth is that destruction often succeeds. What lasts isn’t necessarily what’s best. As scholars and people who care about art and the ideas art addresses, it’s incumbent on us to be aware of that.

What’s the source of the novel’s strong spiritual element?

DH: I was inspired by a legend in the Talmud about what happens to people before they’re born. Supposedly, while in the womb we’re taught all the secrets of the world. But just before we enter the world someone puts a finger to our lips (which is why we have clefts below our noses) and says, “Don’t tell the secrets.” So we forget everything; we’re born with a blank slate. Which takes us back to the book’s central theme—that we each have a responsibility to create our own lives—to create the world.

DH: And that responsibility is both a burden and an opportunity.

This book moves through so many realms—family dynamics, politics, history, painting, literature, poetry, and mythology. Did you intend to take in that much territory, or did the story simply demand to stretch out?

DH: What motivates me as a writer is the search for connections between things. I carry a notebook to write down whatever I notice that strikes me as interesting. I was commuting between Cambridge and New York City during the period around 9/11, so I took notes about that. I took notes about some time I spent as a tourist in Vietnam, and about the theft of the Chagall painting, which I’d read about in the newspaper. And I knew that I wanted to weave in a lot about the history of particular writers and artists. So writing this novel was a bit like piecing a puzzle together.

DH: Yes. And I started out knowing I had all these pieces to work with; the challenge was tying them together.

How have people outside the Jewish community responded to the book?

DH: It’s gotten a very positive reception from the general press, and from readers who have no connection to the Jewish community. I was asked recently if Yiddish literature has anything to say to people who aren’t Jewish. I answered with another question: Does British literature have anything to say to people who aren’t British?

We read fiction because we’re intrigued by how different other people’s lives are from our own, and along the way we rediscover how much we ultimately have in common. We look to literature to answer basic questions about what it means to be a human being.

Charles Coe is a poet and author. He lives in Cambridge.
“Kibyoshi is somewhat analogous to Jonathan Swift’s satires, except rather than being written in novel form, it was written in children’s comic book form,” Kern says. “Kibyoshi became one of the ways to couch these attacks against the Neo-Confucian ideology and the government in gags and humor and cartoons.”

Because Japanese writing uses Chinese characters, pronunciation guides were often included in literary works, including kibyoshi. However, kibyoshi authors used these guides to score political points. In one early 19th-century comic book, the Chinese phrase indicated, “discussions among China, Japan, and the West.” The Japanese guide, per the clever kibyoshi author, translated the phrase as “incomprehensible chatter,” deriding the nations’ diplomatic efforts.

This was one way in which kibyoshi authors couched their satires. Unlike the humorous fiction of a more modern era, kibyoshi could not feature the names of government officials or well-known people to issue overt political and social critiques. “If authors named names, they’d have been executed,” Kern says.

But kibyoshi writers pushed the envelope. The best example of a political comic book, according to Kern, was one called The Thousand-Armed Goddess of Mercy.

“In this story, a character named Tamura swindles the Goddess of Mercy out of her property at a ratio of eight to one, and in real life, a regent named Tanuma had devalued currency by one-eighth. This was biting satire of the day,” Kern says. “Japanese at the time would have read it as a clear allegory.”

THE CRACKDOWN BEGINS

Initially, the Edo government tolerated the publication of kibyoshi, but after about a decade—in which kibyoshi sold widely—a crackdown began around 1790 and continued to the end of the Edo period, when kibyoshi basically disappeared.

The crackdown came because of Japan’s “crisis of legitimacy.” “The Japanese began to realize they couldn’t simply ignore the West any more,” says Kern. “The government [also] had this economic crisis on its hands. The Neo-Confucian ideology of having four different classes was out of whack with the economic reality of the day.”

The merchants, occupying the lowest end of the social scale, a notch above untouchables, were about the richest people in the country—and becoming richer as the “crisis of legitimacy” led to an opening of trade to the West. Samurai, on the other hand, were socially at the top but had the least money, and many renounced their samurai status to become merchants. “So it wasn’t just a question of legitimacy vis à vis the West,” says Kern. “It was also a crisis of legitimacy vis à vis internal class, economics, and politics.”

The crackdown was directed at the best-selling kibyoshi authors. One was locked in manacles under house arrest for 50 days and had half of his property confiscated. The most famous author, Santo Kyoden, was made to publicly recant. “Kyoden’s father was also brought before the inquisition of the government and chastised for having bestowed upon his son studio space in the family home,” Kern says. “Kyoden’s publisher, a titan of publishing in Edo, had half of his property and that of his publishing house confiscated for good measure.

“Another writer was summoned to appear before a tribunal but begged off with ill health. He was dead within a matter of days and there were rumors that he had committed ritual disembowelment so that he wouldn’t have to justify himself for writing kibyoshi. Other famous writers did not get by unscathed. Nanpo was essentially forced out of popular literature, and Kisanji was involuntarily made to ‘volunteer’ to leave the city,” he adds.

Ironically, some of the very officials who publicly condemned kibyoshi as harmful to Japan’s national interests also wrote and illustrated kibyoshi under pseudonyms.

A panel from a popular kibyoshi, The Pillow Book of Facts Derived From Fiction (Uso kara dete makota no sōshi, 1797), written by Santō Kyōden and illustrated by Kitao Shigemasa.
In fact, many kibyoshi authors wrote pseudonymously because they were samurai who did not wish to sacrifice their social privilege by participating in a so-called commoner activity—selling satirical comic books.

“Those [kibyoshi authors] tended to be lower-level samurai, many of whom identified themselves with commoner culture, although in a Neo-Confucian view of social hierarchy, they would have been at the top of the heap,” Kern explains.

“But they felt somehow disenfranchised within the political and ideological system. They were talented people who felt they wanted to make a contribution to society but couldn’t because of the rank into which they were born. One way of revolting against this situation, at least symbolically, was by writing kibyoshi.”

A METAPHORICAL PLAYBOY

Kern’s favorite kibyoshi is *Playboy, Roasted à la Edo* (excerpted on the this page).

“The story is of Enjiro, a wealthy but ugly son of a merchant who decides that his best chance of becoming a ladies’ man is to stage a series of publicity stunts to make it look as though women are throwing themselves at his feet,” Kern explains. “So he hires a famous geisha to grovel publicly before him. He hires a beautiful courtesan to pretend to elope with him. He hires thugs to beat him up. He hires all sorts of people to make it look like he’s a great playboy.

“Inevitably, all these publicity stunts backfire and Enjiro ends up getting stuck with needles, sunburned, and beaten up. But he’s so taken with this romantic vision of himself as a playboy that the more pain he has to endure, the harder he tries.

“In the end, Enjiro finally ends up being able to marry the beautiful courtesan, although for unexpected reasons. Enjiro essentially renounces his low-down ways and commis- sions a comic book to be written about his story as a cautionary tale. That, of course, becomes the story we read.”

*Playboy* is a metaphor for the striving of Edo’s *nouveau riche* for the spoils of the aristocracy, Kern says. Although it’s not one of the more pointed political satires, some scholars believe that the model for Enjiro was an Edo fire marshal who was involved in a scandal with a courtesan, he adds. The larger satire, however, lampoons those samurai who, having renounced their social position for cash, think that money can buy social respectability.

continued on page 11


A new approach for transplanting cells shows promise for regenerating injured and diseased tissues and whole organs.

Such biological engineering, which once excited the medical community, has been fraught with the difficulties of keeping transplanted cells alive and getting them to integrate with a host’s body. Researchers at Harvard’s Division of Engineering and Applied Sciences may have solved these problems.

“We transplant the cells on a scaffold that keeps them alive, then directs them to leave in a controlled manner and migrate into the surrounding tissue,” explains David Mooney, the Gordon McKay professor of bioengineering. “This is the first time that has been done.”

The strategy successfully heals lacerated muscles in mice, but the potential exists for applying it to a wide variety of situations in humans, including treatment of muscular dystrophy, heart disease, and some brain disorders, and to regenerate bone.

“We don’t know yet whether the specific materials and approach we used will work in humans,” Mooney says. “However, I think the basic concept is a very powerful one that will likely have application in humans in some form. We demonstrated the concept with muscle, and this could be useful to treat wounds and, perhaps some day, muscular dystrophy.

“In addition, it could be very useful in transplantation of cells to the heart to treat coronary artery diseases, to transplant cells that promote blood vessel formation, to transplant cells to the brain to treat various neurological conditions, and to transplant cells to promote bone generation.”

**STRIKING RESULTS**

Cells can be transplanted by injecting a fluid containing them directly into the body. Typically, many of these cells die and few get incorporated into the injured tissue to help it regenerate. Mooney and his colleagues tried this with wounded mice, and, as expected, saw only a slight improvement in muscle regeneration.

Another way to transplant cells is to attach them to a scaffold that is surgically implanted. Many more cells survive, but they typically form a separate structure that doesn’t integrate itself well into the surrounding tissue. Using a scaffold in some of the experimental mice did not lead to active migration out of the scaffold and into the surrounding tissue, so no improvement in regeneration occurred.

To get around these problems, Mooney’s team “glued” the cells to a scaffold that contained nutrients to keep them alive longer than is usual in direct injection. The glue consisted of sticky molecules that the cells could attach to. This assisted their movement into the tissue, and drugs were added to activate the cells and coax them to leave the scaffold.

The results were striking. “Delivery of cells on scaffolds that promoted both activation and migration led to extensive repopulation of host muscle tissue and increased the regeneration of muscle fibers at the wound,” Mooney notes. “If we only had one or the other signal—sticky molecules or drugs—we didn’t get any significant regeneration.”

Mooney started these experiments at the University of Michigan, where he got the idea of copying spaces where stem cells normally live. These consist of special niches in our bodies where the environment keeps such cells alive but prevents them from developing into more specialized cells until they move away from these homes.
Kibyoshi vanished in the early decades of the 19th century. The crackdown in which leading kibyoshi authors were routinely harassed led in part to the art form’s demise. But Kern thinks that the Kansei Reforms of the 1790s, in which austerity measures against government spending and private commerce were rigidly enforced, moved Japan into a more somber mood.

As decades went on, comic literature continued to be produced in the form of “funnybooks” and “the multivolume,” but the sophisticated political humor and sly wit of the kibyoshi were lost. “The difference between the kibyoshi and the funnybook is comparable to the difference between Woody Allen and the Three Stooges,” Kern says.

Few present-day Westerners have ever encountered a kibyoshi, but most are familiar with the wildly popular manga comics. Although they only became well-known in the United States during the 1980s and ’90s, manga—which translates as “impromptu sketches”—first began appearing in comic-strip form in Japanese newspapers as long ago as the 1880s.

Whether kibyoshi were the original manga is a matter of scholarly debate. The term manga goes back to the famous kibyoshi author Santo Kyoden, and Kern’s own book is titled Manga from the Floating World (the “floating world” being the Edo artistic community and the related demimonde, including Kabuki theater, the geisha system, and the kibyoshi itself).

Yet important differences exist between the two forms, Kern says. For one, the intricate political and social commentary and jokes have, 200 years later, given way to storylines that feature gratuitous sex and violence. Says Kern bluntly: “A lot of modern manga is tripe.”

As with any art form, of course, high-quality examples exist amid the dreck. This is particularly so with the novel-length manga. One such example, says Kern, is Asaki yume mishi, a retelling of The Tale of Genji, one of the first novels of world literature. The works of another author, Yoshihiro Tatsumi, “have a dark vision [and] are critical of modern Japanese existence,” Kern says.

Manga and kibyoshi also have different visual styles. “Modern manga is very cinematic because it looks at its characters from the point of view of the camera,” Kern points out. “It zooms in and pans out. It presents one character walking across the room in several frames. The visual idiom of kibyoshi is that of the Kabuki theater. Also, the manga has many panels like a western comic book. Kibyoshi tends to be one panel per page. So there’s a different pace to the story telling.”

“We thought we could mimic some aspects of these special living spaces in synthetic scaffolds that degrade and become absorbed by the body after the cells move away,” Mooney explains. It worked.

By “we,” he means Elliot Hill, a member of his Michigan team, and Tanyarat (Joy) Boontheekul, a graduate student who followed Mooney to Harvard.

The three published their results in the Feb. 21 issue of Proceedings of the National Academy of Sciences.

With this success behind him, Mooney will next explore how much damaged muscles.

He will also be collaborating with researchers at Harvard and its affiliated teaching hospitals to investigate how useful the new system will be in repairing other wounded and diseased parts of the human body.

William J. Cramie is the science writer for the Harvard News Office. This article was originally published in the Harvard Gazette.
BOOK AWARD TO HARVARD HUMANITIES SCHOLAR

Marjorie Garber, the William R. Kenan Jr. professor of English and American literature and language, and of visual and environmental studies, won the 2005 Christian Gauss Award for her book *Shakespeare After All: A Guide to the Complete Plays*. The annual award is given by the Phi Beta Kappa Society for books of literary scholarship or criticism. Based on Garber’s popular lecture course, the book offers re-readings of all 38 of Shakespeare’s plays.

ALUMNA GOODWIN GARNERS HISTORY PRIZE

Doris Kearns Goodwin’s *Team of Rivals*, her best-selling account of Abraham Lincoln and the former political foes who became members of his cabinet, won the Lincoln Prize for an outstanding work about the president and/or the Civil War. Goodwin, PhD ’68, government, whose book was also a National Book Critics Circle Award finalist, will receive $50,000. Goodwin won a Pulitzer Prize in 1995 for *No Ordinary Time*, her biography of Franklin and Eleanor Roosevelt.

GSAS ALUMNUS TO CHAIR COUNCIL OF ECONOMIC ADVISERS

Edward Lazear, PhD ’74, economics, was sworn in as chair of the Council of Economic Advisers in March. Lazear was appointed by President Bush to lead the panel that counsels the White House on economic affairs. Lazear is the Jack Steele Parker professor of human resources, management, and economics at Stanford University’s Graduate School of Business and a fellow at Stanford’s Hoover Institution.

ALUMNUS TO RUN LARGEST AUTHORS ORGANIZATION

Roy Blount Jr., AM ’64, English and American literature and language, was elected president of the Authors Guild in March. The guild is the United States’ largest and oldest society of published authors. Blount is the author of 19 books, most recently *Feet on the Street: Rambles Around New Orleans*. 
**USING HARVARD LIBRARIES**

University alumni generally can obtain specific library privileges. According to the College Library, the nature and the basis of these privileges varies according to degree or affiliation and according to the library that you wish to use. It’s suggested that alumni begin with Widener Library. For contact information for the Harvard libraries, visit [http://lib.harvard.edu/libraries/](http://lib.harvard.edu/libraries/).

**IF YOU’RE IN CAMBRIDGE...**

As always, the University has an enormous range of exhibitions on view, including the following.

**“Cervantes at Houghton Library”** presents some of Houghton’s holdings of Cervantes and is in belated celebration of the 400th anniversary of the 1605 publication of *Don Quixote*. Through May 26. Amy Lowell Room and Chaucer Case, Houghton Library, Harvard Yard. (617) 495-2440.


**“Tempo, Tempo! The Bauhaus Photomontages of Marianne Brandt”** is a pioneering exhibition of over 30 montages that offer visually dynamic investigations of technology, gender roles, and entertainment culture. Through May 21. Busch-Reisinger Museum, 32 Quincy St. (617) 495-9400, [www.artmuseums.harvard.edu](http://www.artmuseums.harvard.edu).

**“American Watercolors and Pastels, 1875–1950”** showcases works by John Singer Sargent, Winslow Homer, John La Farge, J.A.M. Whistler, and Edward Hopper, as well as many others, for the first time since 1936. (April 8–June 25). 32 Quincy St. (617) 495-9400, [www.artmuseums.harvard.edu](http://www.artmuseums.harvard.edu).

—Compiled by Susan Lumenello

**FORMER DUDLEY HOUSE CO-MASTER CHARLOTTE I. LOEB HAS DIED**

Former co-master of Dudley House and member of the Dudley House Senior Common Room, Charlotte I. Loeb, died at her home in Cambridge on February 8. She was 84.

Mrs. Loeb, known as Lotje to her many friends at Harvard, was co-master of Dudley House with her husband Arthur Loeb, a senior lecturer and honorary associate in the Department of Visual and Environmental Studies, from 1982 to 1988. During that time, Dudley House was the non-residential student center for undergraduates living off-campus and GSAS students who chose to affiliate with the House (Dudley did not officially become the GSAS student center until 1991).

Lotje loved the students at Dudley House and remained supportive of their activities as a member of the Senior Common Room, attending many events, especially dinners and arts events. Always a great support to the staff and masters of Dudley House, Lotje inspired us with her enthusiasm, compassion, and tenacity. A memorial service is being planned; contact Dudley House (617-495-2255) for details. 🌹

—Susan Zawalich, Dudley House Administrator
PATTERNS OF BEHAVIOR
Konrad Lorenz, Niko Tinbergen, and The Founding of Ethology
By Richard W. Burkhardt Jr., AB ’66, PhD ’72, history of science

The two main figures in the field of ethology—the biological study of animal and, by extension, human behavior—were two Nobel laureates who had rather differing ideas about their subject and the role of science in society. More specifically, during World War II, Lorenz supported National Socialism while Tinbergen vehemently opposed it (he was imprisoned in a detention camp). Burkhardt, a professor of history at the University of Illinois at Urbana-Champaign, recounts the story of how the discipline was shaped by the personal and professional relationship between its most notable proponents.

EPIC OF EVOLUTION
Seven Ages of the Cosmos
By Eric Chaisson, PhD ’72, astronomy

Written for the general reader, astronomer Chaisson’s latest book tracks an approximately 4-billion-year journey, from the origin of the universe (the particle epoch) and the development of elements (the chemical epoch) to the appearance of humans (the cultural epoch). The author holds research professorships in the departments of physics, astronomy, and education at Tufts University, where he directs the Wright Center for Science Education. His previous books include Cosmic Evolution: The Rise of Complexity in Nature (2001).

THE PHILOSOPHER AND THE DRUIDS
A Journey Among the Ancient Celts
By Philip Freeman, PhD ’94, classical philology

In this book, the philosopher in question is Posidonius, a first-century Greek who wrote about his remarkable journey to the Celtic lands of western Europe, including his encounters with Celtic priests, the Druids. Using writings of and about Posidonius’s travels, Freeman reveals that the Celts were quite the opposite of the outback barbarians the legends often describe. Rather, they developed a “sophisticated and advanced culture” that existed throughout Europe, as far east as Italy and Austria. Freeman is the Qualley professor of classics at Luther College (Iowa).

THREE BHAKTI VOICES
Mirabai, Surdas, and Kabir in Their Time and Ours
By John Stratton Hawley, PhD ’77, study of religion

This is a close reading of the works and legends of three devotional poets of northern India who wrote in the 15th and 16th centuries and whose work is becoming known—approximately 500 years later—around the world. Mirabai, the female of the trio, wrote with an “ecstatic devotion to Krishna,” writes Hawley. Surdas, the most notable of the three was a poet “of unusually wide range,” and Kabir wrote in a “gripping first-person persona.” Hawley is the Ann Whitney Olin professor of religion at Columbia University.

WHY AIR FORCES FAIL
The Anatomy of Defeat

The contributors, including military historian Higham, analyze defeats of various air forces, from the Luftwaffe and Imperial Japanese air force to American, Middle Eastern, and European failures. A variety of cultural, political, and technical causes lay behind the strategic failures of air power. Higham is a professor of military history emeritus at
Kansas State University and the author of many books, including *100 Years of Air Power and Aviation* (2003).

**GLOBAL VALUES 101**
A Short Course

Edited by Kate Holbrook, MTS ’01; Ann S. Kim; Brian Palmer; AB ’86, PhD ’00, social anthropology; and Anna Portnoy

This book is based on the popular Harvard class “Religion 1529,” which was taught in 2004 by GSAS alumns Palmer. He and his co-editors (and former teaching fellows) have compiled the interviews that the students themselves conducted with visitors, including such intellectual luminaries as economist Juliet Schor, writer Katha Pollitt, historian Howard Zinn, and ethicist Peter Singer. Palmer currently teaches at the University of Uppsala (Sweden).

**THE CASE FOR GOLIATH**

By Michael Mandelbaum, PhD ’75, government

“If America is a Goliath,” Mandelbaum writes in his introduction, “it is a benign one…And no David has stepped forward to confront the United States.” Despite the global criticism the United States receives for the use of its nearly unbridled power, Mandelbaum offers the thesis that other nations benefit from American power in terms of security and financial support. The author is the Christian A. Herter professor of American foreign policy at Johns Hopkins University. His previous books include *The Meaning of Sports: Why Americans Watch Baseball, Football,* and *Basketball and What They See When They Do* (2004) and *The Ideas That Conquered the World: Peace, Democracy, and Free Markets in the 21st Century* (2002).

**THE REDEMPTIVE SELF**
Stories Americans Live By

By Dan P. McAdams, PhD ’79, psychology and social relations

Americans enjoy a good tale of redemption—triumph over one’s inner shortcomings or demons. Indeed, writes McAdams, many classic American narratives, such as the arrival of the Puritans, rely upon this trajectory to reveal a collective belief that Americans are “blessed.” Not all Americans can find redemption in their life stories, however. This volume looks at how identity is bound up with our chosen autobiographies. The author, a psychologist, is the Charles Deering McCormick professor of teaching excellence at Northwestern University, where he directs the Foley Center for the Study of Lives.

**THE GRAND**
The Colorado River in the Grand Canyon: A Photo Journey

By Steve Miller, AM ’70, anthropology

A former academic, Miller is the founder of a rafting business that takes visitors through the Grand Canyon. These gorgeous photos, shot from the river level up, take readers on the 277-mile Canyon journey; text describes the environmental significance of the various caverns, creeks, and narrows along the way.

**THE LOGIC OF SUFFICIENCY**

By Thomas Princen, MPA ’83, PhD ’88, political economy and government

With our overuse of limited natural resources and reckless consumption patterns, humans are undermining the life-support systems of all species, including our own, Princen writes. The principle of sufficiency—an alternative to the more-frequently adopted model of efficiency—has been largely ignored by policymakers and others, but it should not be, he argues. An associate professor of natural resource and environmental policy at the University of Michigan, Princen offers examples of how sufficiency—“seeking enough when more is possible”—can be applied to various industries across cultures. He is the lead editor of *Confronting Consumption* (2002).

The author is a senior fellow at Stanford University’s Hoover Institution and a professor of history emeritus at the University of California at San Diego.

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Alumnus Makes Arrangements for Future Scholars

By Ann Hall

When Myron A. Schwager, PhD ’71, music, resolved to make a gift to Harvard, he recalled a conversation from 25 years ago. “During the early 1980s, I had taken a sabbatical from my teaching duties to study baroque opera in Venice. While there, I traveled to Rome to visit with one of my Harvard professors, Nino Pirrotta,” Schwager says. “I mentioned to him that I had applied for a grant and was disappointed that I hadn’t received the funds to supplement my University half salary while in Italy.” Pirrotta, himself a scholar of baroque opera, sympathized with Schwager and offered encouragement, reminding him that his work was important.

“Later, Pirrotta wrote to Schwager to praise his former student’s revival and reconstruction, after approximately 300 years, of a Francesco Cavalli opera staged at the Wadsworth Atheneum in Connecticut, and again to commend him for an article on a Venetian theatre published in Early Music. “Nino was very gracious,” Schwager says.

Last year, Schwager and his wife Susan sought to repay his teacher’s kindness by setting up a charitable remainder unitrust to amplify the Nino and Lea Pirrotta Fund. Established in 1983 by friends and colleagues of Pirrotta—then the Walter W. Naumburg professor of music emeritus—on the occasion of his 75th birthday, the fund directs grants toward doctoral students in the Department of Music for research visits to domestic or foreign libraries, archives, or research facilities.

“It seemed natural for me to supplement the Pirrotta Fund,” says Schwager. “I admired Nino not only as a scholar but also as a musician and a person. I take great pleasure in supporting an enterprise that exists to send scholars abroad, especially one providing resources for them to pursue their research without having to worry about the cost.”

While at Harvard, Schwager pursued historical and theoretical studies, writing his dissertation on Beethoven’s practice of rearranging his own chamber works for various media. His interest in baroque opera, he says, was inspired by the graduate class that Pirrotta taught, and it continued to evolve after Schwager received his PhD.

In 1970, Schwager accepted a full-time teaching position at the College of the Holy Cross in Worcester, Massachusetts, and, four years later, moved on to the Hartt School at the University of Hartford, Connecticut. He remained at Hartt as a full professor and chair of the Department of Music History until his retirement in 1992. He remains active as a professional violoncellist and may be heard as continuo cellist on a recent CD of Carlo Tessarini’s, La Stravaganza.

The trust works both ways: My wife and I benefit, and Harvard benefits. That’s the beauty of it. Everyone’s a winner.

A charitable remainder unitrust enables a donor to contribute to Harvard while retaining an income for life or a term of years. Beneficiaries secure a fixed percentage of the underlying value of the trust, as revalued annually; if the trust grows, so does the income. On the death of the last income beneficiary or at the conclusion of a set term of years, the trust terminates and Harvard receives the principal to benefit a purpose chosen by the donor.

A unitrust offers flexibility in furnishing income for donors, their families, or other beneficiaries. At the same time, donors gain a charitable income tax deduction, supplement their retirement income with long-term growth potential, and profit from the performance of the Harvard University endowment, which has consistently ranked in the top five percent of institutional investors for the past decade.

“The trust works both ways: My wife and I benefit, and Harvard benefits—that’s the beauty of it,” says Schwager. “Since the endowment has such an outstanding record, no one loses in this arrangement. Everyone’s a winner.”

Ann Hall is a senior writer in Alumni Affairs and Development Communications.
Alumni Events and Notices

For more information on GSAS alumni matters, contact GSAS Alumni Relations (e-mail: gsaa@fas.harvard.edu; tel.: 617-495-5591), or visit www.gsas.harvard.edu/alumni.

Wednesday, April 20, 2006 | Philadelphia, Pennsylvania
David Blackbourn, the Coolidge professor of history, will speak on “Have Germans Faced Up to Their History in the 20th Century?”

Thursday and Friday, April 27 and 28, 2006
Cambridge, Massachusetts
Academic Career Options Panels (April 27) will feature GSAS alumni who teach and conduct research. Nonacademic Career Panels (April 28) will feature GSAS alumni discussing their careers in the arts, consulting, biotechnology, and other fields. Contact the Office of Career Services at 617-495-2595 or go to www.ocs.fas.harvard.edu for more information.

Wednesday, May 3, 2006 | San Francisco, California
Jeffry Frieden, the Stanfield professor of international peace, will speak on “The Fall and Rise of Global Capitalism in the 20th Century.”

Wednesday, May 10, 2006 | Chicago, Illinois
Paul Peterson, the Henry Lee Shattuck professor of government, will speak on “The Perilous State of the American School: What Needs to Be Done.”

From the Harvard Alumni Association

Harvard@Home allows alumni to experience some of the exciting research, teaching, and public addresses making news at Harvard University today—right from their desktop. Recent programs include “International Relations: New Approaches in a Complex World,” “An Evening with Yo-Yo Ma,” and “Innovations and Reflections: Harvard’s Class of 1954.” For a complete list of programs or more information, go to www.athome.harvard.edu/.

Travel/Study Programs engage alumni in the intellectual and the social life of the University through international and domestic travel. Upcoming trips include Greater Yellowstone (May 27–June 2) and Colonial and Ancient Treasures of Peru (June 10–23). Questions? Visit www.haa.harvard.edu/travel, call 800-422-1636, or e-mail haa_alumni@harvard.edu.

Crimson Compass is the online Harvard alumni advisory network whose purpose is to help both students and alumni chart meaningful paths. You can either update an existing Crimson Compass profile or create a new one by visiting http://post.harvard.edu. E-mail haa_alumnihelp@harvard.edu or call 617-496-0559 with questions.