

SUPPLEMENT TO THE  
UNIVERSITY OF VIRGINIA MAGAZINE

# Arts & Sciences

UNIVERSITY OF VIRGINIA

MARCH 2008



## PRIVATE LIVES ?

On privacy and gatekeepers  
in the new media environment

# The Annual Fund *in Action* • Classical Study Abroad

**W**e faculty and students in the College who specialize in classical antiquity benefit immeasurably from time spent in the classical lands. This is true not only from where I sit, as chair of the Department of Classics, but for a sizeable number of colleagues and students across the College.

Nothing facilitates classical study abroad more than the University's memberships in the great American study centers at Rome and Athens, whose cost the Arts & Sciences Annual Fund covers each year. There, students study ancient Greece and Rome in rigorous programs, younger faculty pursue research as postdoctoral fellows, and senior classicists hold eminent visiting professorships, showcasing the University's overall strength in classical studies.

As I write this, Will Killmer, a third-year classics major, is attending the Intercollegiate Center for Classical Studies in Rome, the Eternal City's leading program for undergraduates. "I love the program," Will wrote me recently. My colleague Bernie Frischer brims with enthusiasm whenever he mentions his year there as professor-in-charge.

Many alumni refer to their time at the "Centro" as transformative.

At the renowned American Academy in Rome, scholars and artists live and work in an exciting intellectual community — not to mention the irenic garden, breathtaking views and fine library. Several faculty members and students have won fellowships there, including the distinguished Rome Prize. Classical faculty in art have held leadership positions, Malcolm Bell as professor-in-charge of the School of Classical Studies and John Dobbins as director of its summer archaeology program, one of two summer Academy programs to which students may apply.

We have a long, close association with the American School of Classical Studies in Athens, which runs outstanding yearlong and summer student programs. My colleagues Jon Mikalson and Jenny Strauss Clay have both held its distinguished Whitehead Professorship. Several students have been fellows, including Justin Walsh (Art '06), Fred Drogula (History '05) and Tim Brelinski (PhD Classics '08). Others recently completed the wonderful summer program, conducted in Athens and touring Greece, including classics students Georgia Sermamoglou-Soulmaidi (PhD '10) and Kelly Shannon ('07) — another terrific opportunity for our students.

*By John F. Miller*

*Professor and Chair*

*Department of Classics*

## FUNDRAISING PROGRESS

**Alumni, students, parents and friends help make things happen through their gifts to the Arts & Sciences Annual Fund — financial support for academic journals, plus career services, workshops, travel, labs and more. As of Nov. 15, 2007, the fund had reached more than \$673,000 of its \$4.5 million overall goal for the fiscal year ending June 30, 2008. Also, as of Nov. 15, 2007, the College had raised \$143 million of the \$500 million goal for the Campaign for the College. Overall, campaign gifts to the University stood at \$1.4 billion of the \$3 billion goal.**



COURTESY OF THE AMERICAN ACADEMY IN ROME



JACK LOONEY

**The American Academy  
in Rome; Classics Chair  
John F. Miller**



### College Foundation Board of Trustees

Jeffrey D. Nuechterlein '79, Law '86  
*President*  
John B. Morse, Jr. '68  
*Vice President*  
Sheryl W. Wilbon '88  
*Secretary*

Peter Brundage '75  
*Treasurer*  
John L. Nau III '68  
*Past President*  
Juliana Schulte O'Reilly '86  
*Chair, Emeritus Society*  
Beverly W. Armstrong '64,  
Darden '66  
Paul B. Barringer II '52  
Trey Beck '93  
Margaret Saer Beer '80  
Gordon C. Burris, Curry '67  
Marvin P. Bush '79  
Frank K. Bynum, Jr. '85

Robert G. Byron '73, Law '76  
Laura Farish Chadwick '89  
Charles R. Cory '77, Darden '82,  
Law '82  
Phyllis S. Coulter '82  
David M. Crowe '75  
Everette L. Doffermyre, Jr. '70, Law '73  
William B. Fryer '71, Law '74  
Amy M. Griffin '98  
Lee Burleigh Harper '85  
David A. Harrison IV '67, Law '71  
Richard Philip Herget III '85  
M. Mansoor Ijaz '83  
Lemuel E. Lewis '69, Darden '72

Charles Longley, Jr. '65  
Mary Bland Love '74, Law '78  
Brian T. McAnaney '68  
Robert L. Mettler '62  
J. Sanford Miller '71  
P. Clarke Murphy '84  
Tammy Snyder Murphy '87  
Locke W. Ogens '76  
Timothy B. Robertson '77  
Christian D. Searcy '70  
S. Sonjia Smith '79, Law '82  
Kathy Thornton-Bias '88  
Frederick W. Whitridge '54



COURTESY OF THE ARTIST

Stephen Marc, *Untitled* from the *Passage on the Underground Railroad* series (2002), on view in *Landscape of Slavery: The Plantation in American Art*, at the University of Virginia Art Museum. This Mississippi montage merges a fence and houses (possibly an extension of the slave quarters) in Vicksburg near the Cedar Grove Plantation, a cotton field and plow, a torso with Phi Beta Sigma fraternity brands, and text from a slave-owner's letter defending his decision not to emancipate his slaves. (See story, page 12.)

## Arts & Sciences

### DEPARTMENTS

- 2 Letters et cetera
- 3 Around Grounds
- 14 'Hoos News
- 17 Last Look

### ON THE COVER

In today's media environment, aerial maps of unprecedented scope and intimacy are shared worldwide, and users' mobile and online activities are recorded; U.Va. Media Studies professors examine our rights and perceptions in the Internet age.

*Photo by Tom Cogill*

## 6 Whose Search Is It Anyway?

*As online technology transforms society at warp speed, U.Va. Media Studies professors raise critically important questions about the public/private interest.*

## 12 Myth & Memory

*American Studies Director Maurie McInnis curates a new exhibition examining race, slavery and the plantation in American art.*

## 14 Bridging the Divide

*Award-winning Professor Emeritus Rubi Ramazani helped to transform U.Va.'s Politics Department and remains a respected expert in Iranian affairs.*

## 16 The Shadow Knows ...

*Susan Tyler Hitchcock ('78) returns to her academic roots with a new book on Mary Shelley's *Frankenstein* and its 200-year resonance in popular culture.*





I loved seeing the “Trash Talk” announcement in the October [2007] issue of *Arts & Sciences*. When I was a third-year student I joined with others taking classes in the nascent Department of Environmental Sciences to form the Student Alliance for Virginia’s Environment. We funded our small-scale operation by collecting aluminum cans in cardboard boxes in the various buildings where we took classes (I covered the Economics Department) and delivering our collection to the metals recycling business in town. We teamed up with the City of Charlottesville and the Student Council for the first-ever “Sharing Charlottesville” day and carried out a huge, door-to-door newspaper collection drive. I still have the T-shirt.

What a great change in culture has taken place since 1989. Congratulations!

*Christine Nasser Rolfes*  
(*Economics '89*)

*Member, Washington State House of Representatives*

As I read my January 2008 issue of *Arts & Sciences* I was puffed up with pride after the top half of page four where I learned in “U.Va.: Where great writers are made” that we were ranked by *Atlantic* magazine in the top 10 schools for graduate creative writing programs. Then I read “FREE FOOD” on the bottom half of the page. Even after reading it twice I was still scratching my head trying to determine its relevance. The article starts off mentioning the annual “First Year Food Fest,” something I’ve

never heard of before. I thought I was going to learn more about it as I read on, but the writer jumps off on a tangent about the first-year class composition by sex and race. Had I submitted the same words to my English professor a quarter century ago, it would have come back for a rewrite. What happened to those writing skills lauded by *Atlantic Monthly* at the top of the page?

*Mike McGinn*  
(*Environmental Sciences '84*)

I was delighted to read the series of articles by Linda Kobert concerning studies of Monacan culture in central Virginia (*A&S Online*: “Beyond Jamestown,” May 9, 2007; “In the Cards,” May 9, 2007; “Lost Language,” May 23, 2007). From the perspective of philosophy of culture, these articles represent a very encouraging convergence between the interests of contemporary native communities and the academic professions of archaeology and ethnography. From a Virginia childhood, in the 1950s, one was vaguely aware of intriguing Tidewater tribal names, recorded in toponymy (and used indiscriminately at 4-H camp), such as Chickahominy, Mattaponi, Pamunkey, Paspahegh; the tribal names Shawnee and Tuscarora were prominently associated with the mountain region of Virginia, West Virginia and North Carolina, but nothing was brought to our attention about indigenous peoples of the Piedmont; indeed, nothing was made clear about any indigenous groups of Virginia and what became of them. Some of us did wonder then and did ask.

Now, as one who has professional academic interests in Native American cultures, I can more fully appreciate the efforts of these researchers in *Arts & Sciences*. Jeffrey Hantman

should be congratulated for his archaeological research at the Monasukapanough site, especially in light of his collaboration with contemporary Monacan people. (Such collaboration was not the norm two decades ago.) Insofar as Thomas Jefferson was both archaeologist and ethnographer of indigenous culture (in his efforts to document Native American languages), it is fitting that the University of Virginia is enabling native scholars, Rhyannon Berkowitz and Karenne Wood, each to pursue research into their cultural history and traditional language. I eagerly look forward to learning more about all three of these fascinating and worthy projects.

*Leroy N. Meyer*  
(*College '69; MA Philosophy '70; PhD Philosophy '75*)  
*Professor of Philosophy*  
*University of South Dakota*

## Arts & Sciences

March 2008 Vol. 26, No. 2

- INTERIM DEAN  
Karen L. Ryan
- DIRECTOR OF COMMUNICATIONS  
Kennedy Kipps
- EDITOR  
Sally Ruth Bourrie
- PRODUCTION MANAGER  
Crystal Detamore
- CONTRIBUTING EDITORS  
Jeff Hill, Anita Holmes (English '82),  
Hilary Swinson
- GRAPHIC DESIGN  
Communication Design, Inc.
- CONTRIBUTING WRITERS  
Charlotte Crystal, Jane Ford,  
John Kelly, John Miller,  
Karin Wittenborg
- CONTRIBUTING PHOTOGRAPHERS  
Dan Addison, Garth Anderson,  
Tom Cogill, Stephanie Gross,  
Jack Looney, Cade Martin, Steve  
Warner
- ADDITIONAL IMAGES  
American Academy in Rome  
The Charleston Museum  
Gibbes Museum of Art  
Susan Tyler Hitchcock

Special thanks to the Arts & Sciences Annual Fund and Benefactors Society, Arts & Sciences Development, The College Foundation, U.Va. Media Relations, Strategic Communica-

tions, the U.Va. Alumni Association, Diane Butler, Jeff Graham, Maurie McInnis, Heather Neier.

*Arts & Sciences* is published for the alumni, students, faculty and friends of the College and Graduate School of Arts & Sciences at the University of Virginia. It is paid for with private funds. Copyright 2008, University of Virginia.

*Arts & Sciences* welcomes letters at [AandS@Virginia.edu](mailto:AandS@Virginia.edu) or at P.O. Box 400804, Charlottesville, VA 22904. We reserve the right to edit letters for length, style and appropriateness.

### Can't Get Enough of *Arts & Sciences*?

Check out our website for “Online Extras,” subscription opportunities and more:  
**[Magazine.Clas.Virginia.edu](http://Magazine.Clas.Virginia.edu)**

Visit *A&S Online* for new stories monthly and subscribe to our monthly e-newsletter:  
**[AandS.Virginia.edu](http://AandS.Virginia.edu)**

Learn about the latest U.Va. research and subscribe to our monthly research e-newsletter:  
**[Oscar.Virginia.edu](http://Oscar.Virginia.edu)**

Find alumni or update your profile:  
**[HoosOnline.Virginia.edu](http://HoosOnline.Virginia.edu)**

Give to the College:  
**[ArtsandSciences.Virginia.edu/give](http://ArtsandSciences.Virginia.edu/give)**

Visit the College online:  
**[ArtsandSciences.Virginia.edu](http://ArtsandSciences.Virginia.edu)**

Write us at:  
**[AandS@Virginia.edu](mailto:AandS@Virginia.edu)**

## Recent Gifts to Arts & Sciences

The College and Graduate School of Arts & Sciences received \$2 million to establish the Hugh H. Obear Professorship in Classics, a memorial to Hugh H. Obear by his nephew, **Henry N. Obear** (Commerce '33). Hugh Obear was a 1906 graduate of the University School of Law, lifelong supporter of the University and member of the District of Columbia Bar Association.

**Mark J. Kington** (Darden '88) and **Ann A. Kington** pledged \$1.5 million, to be matched by a \$1.5 million pledge from **Paul Tudor Jones** (Economics '76) to create the Joe D. and Helen J. Kington Professorship in Environmental Change. The chair holder will teach and conduct research in regional and global environmental change, with a mission to protect and preserve the natural world.

**James W. Bradshaw** (Psychology '71) made a \$1 million challenge gift to establish the Halifax County Scholarship to the University of Virginia Fund. This endowment will provide scholarship support to talented students of financial need with preference towards students who reside in and attended high school in Halifax County, Va.

**Robert P. Crozer** (College '69, Darden '73) and family have given \$1 million to the College and Graduate School of Arts & Sciences for unrestricted purposes.



Sean Patrick Thomas (College '92) and director John Sayles at the Virginia Film Festival.

## Kin-ema

In November, the Virginia Film Festival celebrated 20 years of fine films and fine discussion about them. With family the theme, "Kin Flicks" brought together the College family — faculty, students and alums — who presented their films. The four-day event kicked off with director John Sayles' *Honeydripper*, a tale of the birth of rock 'n' roll set in the Deep South of the early 1950s that co-stars Sean Patrick Thomas (English Language and Literature, Drama '92). Thomas, Sayles and Sayles' producer and life partner Maggie Renzi were on hand afterwards to discuss making the film.

For more U.Va. community festival highlights and a red-carpet gallery, visit our "Online Extras" at [magazine.clas.virginia.edu](http://magazine.clas.virginia.edu).



Ryan Stinnett ('10) watches Ryan Stinnett in *The Job Interview*.

## Dangerous Liaisons

*U.Va. wins award for Web security video.*

**W**hat happens on the Web stays on the Web." Don't bet on it.

That's the message of an award-winning new video by the University of Virginia's Office of Information Technology and Communications. *The Job Interview* took a first-place award from the Association for Computing Machinery's Special Interest Group for University and College Computing Services.

Ryan Stinnett (MFA Drama '10) stars as a job applicant whose satisfaction at impressing his interviewers turns comically dark when the committee asks him to explain an entry on his personal blog, "MidnightConfession.com," and a picture on "Meandallmyfriends.org."

"We created this video to get our message across to students in a humorous, to-the-point way," says ITC Webmaster Scott Crittenden, who wrote and directed the 70-second piece, leading a 12-member team.

To see the video, visit our "Online Extras" at [magazine.clas.virginia.edu](http://magazine.clas.virginia.edu).

## The Big Question

*Help us talk about what matters.*

What are the most important issues of our time?

What are the big questions confronting society?

The *Arts & Sciences* magazine editors want to hear from you to help us guide our editorial lineup for the coming year. After all, the University of Virginia community — students, faculty and alumni — are the kinds of people who are thinking about and taking action on the big questions.

Go to our "Online Extras" site ([magazine.clas.virginia.edu](http://magazine.clas.virginia.edu)) and let us know what you think. We promise to keep you posted about the results.

And we promise to tackle the questions.

# Giving Is Living

**M**ore than 20 years ago, Merle Gruber Painley, who worked in fundraising in the College of Arts & Sciences, asked her daughter Christine, then a fourth-year, to lend a hand with fundraising. Little did anyone realize that her invitation would result in an enthusiastic and dedicated alumna “career” that has benefited the University of Virginia in myriad ways.

Christine Gustafson (International Business and Economics '82), now senior vice president of investment at UBS Financial Services Inc. in Phoenix, where she manages the Gustafson Group, helped found U.Va.'s College Foundation and served as its first president. As a director of the University of Virginia Investment Management Company for the past nine years and member of its executive committee, she helps oversee the University's long-term investment pool, which now stands at more than \$4 billion. She serves on the executive committee of the current \$3 billion Campaign for the University of Virginia and headed the Kickoff Gala Dinner for the national campaign.

Gustafson's philosophy — that it's important to pair professional success in the for-profit world with service in the nonprofit sector — was birthed during her student years at U.Va. and is among the reasons that the U.Va. Women's Center selected her as its 16th Distinguished Alumna. The Distinguished Alumna Award recognizes an



Christine Gustafson ('82), the University of Virginia Women's Center's 16th Distinguished Alumna

accomplished female graduate who has demonstrated excellence, leadership and extraordinary commitment to her field and used her talents as a positive force for change. The award has honored such alumnae as newscaster Katie Couric, Arizona Gov. Janet Napolitano and astronaut Kathryn Thornton.

“What is remarkable about Chris Gustafson is that in addition to her professional accomplishments, which are considerable, she has continued to make a contribution to the University,” says Donna Plasket, director of the University's Bachelor of Interdisciplinary Studies Program and chair of the Women's Center's selection committee.

Gustafson arrived at U.Va. during a historic time in world politics and economics, she says: “We were seeing new ideas come through, the concept of the European Union, the Euro. Everything was going international.”

Studying in France in the

summer between her third and fourth years “changed my outlook on life,” she says, expanding her horizons intellectually, culturally and philosophically. Paris was very different from Pittsfield, Mass., where she was born, and Roanoke, Va., where she grew up. After Paris, “I knew I wanted to live in a bigger city, to be a citizen of a global city. My time abroad taught me to think big, to expand my horizons.”

Perhaps ironically, the City of Lights, renowned for all that glitters, also deepened her and gave Gustafson the path that has become her bedrock. “In one class we talked a great deal about service,” she says. She came to believe what Winston Churchill said: “We make a living by what we get, but we make a life by what we give.”

When she returned to U.Va., Gustafson embarked on her remarkable more than 25 years of service to the University by joining the Alumni Association and helping to recruit other students.

She brought the same philosophy to her work. The Gustafson Group at UBS specializes in wealth management for high-net-worth individuals, families and foundations. Client portfolios must total at least \$5 million — and they must be willing to give it away.

“We don't work with clients who don't have a desire to give some of their money away through charity,” she says. “We don't want to work with the kind of person who can amass that amount of money without any desire to give some wealth away.”

Gustafson supports a number of civic and charitable groups, including the American Heart Association, Fresh Start Women's Foundation and Trends Charitable Foundation. As a member of Phoenix's Super Bowl XLII Host Committee, she helped bring the Super Bowl to the University of Phoenix Stadium in February. She also was a member of the Raven Society, an honorary society whose commitment to the University and to academic excellence includes sponsoring scholarships and fellowships in recognition of scholarly distinction.

Giving back to U.Va.'s community of scholars where she thrived, to the institution that changed her life, was natural, she says. “The institution gave me so much. I believed I could do anything. It's important for me to pay it back, for my children and for future generations.”

Gustafson will be honored at the Women's Center Distinguished Alumna Award reception and lecture on April 18. For more information, please visit [womenscenter.virginia.edu](http://womenscenter.virginia.edu).



## Honors for Arts & Sciences

**Francis S. Collins** (Chemistry '70) received the Presidential Medal of Freedom, the highest civilian award a United States president can bestow. Under his directorship of the National Human Genome Research Institute at the National Institutes of Health, the Human Genome Project mapped and sequenced the full human genome and greatly expanded understanding of human DNA.

**David T. Gies**, Commonwealth Professor of Spanish, received the Order of Isabella the Catholic. One of Spain's highest accolades, the Order recognizes "extraordinary civil actions" that benefit Spain and promote friendly relations between Spain and the international community.

Assistant Professor of Astronomy **Kelsey Johnson** was named a Packard Fellow, a distinction awarded to 20 top young researchers nationwide from a variety of scientific disciplines.

**John D. Lyons**, chair of the Department of French Language and Literature and Commonwealth Professor of French, received France's highest award,



STEVE WARNER

the Legion of Honor, presented to "illustrious individuals" of "outstanding achievement" in service to France.

**Guy Sterling** (Speech, Drama '70), New Jersey *Star-Ledger* veteran reporter, received the American Society of Composers, Authors and Publishers' Deems Taylor Award. His stories on John Coltrane, Judy Garland and country music in New Jersey earned him the national honor.

The French Academy awarded its Gran Prix Moron to Astronomy Professor **Trinh Thuan** for *The Ways of Light: Physics and Metaphysics of Light and Darkness* (in French, Editions Fayard). Roughly equivalent to the U.S. Pulitzer Prize or National Book Award, this award recognizes a philosophical work involving a new ethic or aesthetics.

**Philip Zelikow**, White Burkett Miller Professor of History, was named to the Bill & Melinda Gates Foundation's six-member Global Development Program Advisory Panel. The panel, formed to provide outside expert perspectives to increase the impact of the foundation's work, will advise on strategies and evaluate results.

New electric line sets in the updated Culbreth Theatre rigging system replace the old hydraulic setup.

## College Wins Safety Star

**T**he College of Arts & Sciences received the Office of Workers' Compensation 2007 Safety Star Award from Virginia's Department of Human Resource Management. Two departments in particular — art and drama — went the extra mile to appoint or hire a staff member to oversee safety issues.

In the McIntire Department of Art, Gallery and Studio Technician **Eric Schmidt** improved studio ventilation, wrote a safety policy and created an extensive safety-procedures website. His position was established in 2001 to handle the safety and technical aspects of studio activities.

In the Department of Drama, Technical Director **Steven Warner** oversaw a complete inspection of the Culbreth Theatre rigging system, leading to recommendations resulting in a nearly \$1 million system renovation. Other improvements included painting the scene shop floor a lighter color to increase visibility and a new fall arrest system for those working at heights. By 2007, production- or shop-related accidents had fallen to zero. "We're on a pretty good roll," says Warner, who arrived in 2006. "In the interview process, the department made it clear and I made it clear that safety was going to be my priority."

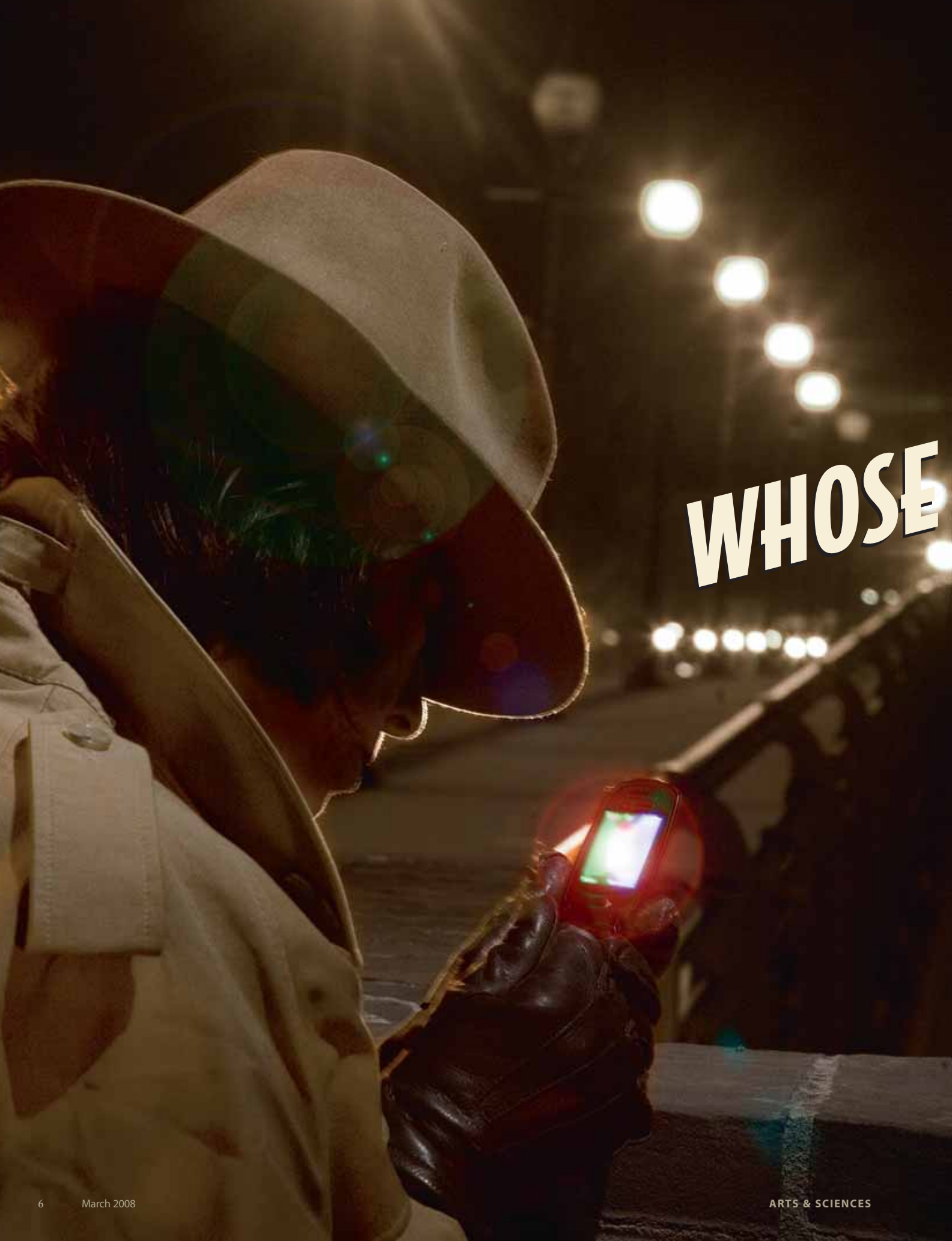
Scene Shop Supervisor **David Hale** and others helped with renovations. "They saved a lot of money by doing the work themselves," says Safety Coordinator **Barbara Schroeder**.

This is the third year in a row that a U.Va. division earned the Safety Star. Facilities Management won in 2005, followed by Housing in 2006. "This year there was some comment made about the University of Virginia monopolizing this award," said **Ralph Allen**, director of the Office of Environmental Health & Safety, in accepting the honor.

## 'Hoo Knew?

U.Va. ranked 14th among U.S. colleges and universities for student study-abroad participation, based on 2005 to 2006 academic year data, with 1,712 U.Va. students traveling abroad, up from 1,684 in the previous report.

Source: *Open Doors*, the Institute of International Education's annual report on international activities, and the University's International Studies Office



# WHOSE



# SEARCH IS IT ANYWAY ?

BY JOHN KELLY  
PHOTOGRAPHY BY TOM COGILL

**T**here you have the crux of some of the most important discussions happening around today's Information Revolution. It's a question that will in many ways determine the future of how we search, learn and live.

To understand the question — and its many possible answers — you need to know a thing or two about the search landscape as it exists today. While this is not the story of one single company, it is important to note that when the definitive history of the Internet age is written, it will likely be divided into two distinct sections: "Before Google" and "After Google."

**F**

ROM ITS RATHER HUMBLE BEGINNINGS operating out of a dorm room at Stanford University, Google, the brainchild of Ph.D. students Sergey Brin and Larry Page, has forever changed the rules for how we use the Internet. A 2006 Nielsen/Net Ratings survey found that nearly half of all searches on the Net are through Google. Success of this magnitude is hard to quantify. The company's 2004 initial public offering gave it a market capitalization of \$23 billion. At this writing, stock prices are hovering in the rarified air of \$700 per share. In the September 2007 comScore rankings measuring market share among search engine companies, Google dominated, logging 6.6 billion searches, a 57 percent share over Yahoo (23.7 percent) and Microsoft (10.3 percent).

So how did Google set itself apart from all of its early competitors in the search wars? First, there is the algorithm.

While other companies ranked their searches based on the number of times a search term appeared on a given website, Google chose to focus on the number of sites linking to that site. This secret formula raised the bar on quality and relevance and continues to play a huge role in the fortunes of businesses large and small worldwide.

Second, Google brilliantly unlocked the potential of Internet advertising, leaping from the banner advertising model (of dubious impact) to an ad-word-based model that delivers our attention to advertisers with an efficiency and effectiveness previously unheard of — and launched Google into a business stratosphere where it has few, if any, equals. (Press releases state, “Google’s targeted advertising program provides businesses of all sizes with measurable results, while enhancing the overall Web experience for users.”) In 2006, Google reported advertising revenues of nearly \$10.5 billion versus \$112 million in licensing and other revenues.

Today it seems that Google is looking to take its success into nearly every corner of the communications industry and even beyond, with new announcements appearing at a regular clip. It is aggressively entering wireless telecommunications with its “Open Handset Alliance,” designed to turn that industry on its ear by bringing the open development model of the Internet to the mobile universe, forcing companies away from closed, incompatible networks. It is sinking hundreds of millions of dollars into breakthrough renewable energy sources and making Google Map options available at gas pumps. Its purchase of YouTube has only reinforced YouTube’s founders’ vision that the world remains ready for its closeup.

## GOOGLE BOOKS LIBRARY PROJECT

Making libraries’ collections accessible to the whole wired world is not without its critics.

In November 2006, the University of Virginia joined a growing number of leading libraries around the country as partners with the Google Library Project. An advocate for digitization beginning in the early 1990s, the University of Virginia Library had estimated a cost of \$300 million to digitize its 5 million books. “We realized that to accomplish this goal in our

lifetimes, it was going to take some outside partnerships,” says Associate University Librarian Martha Sites.

And then there are the concerns, including this one from Associate Professor of Media Studies Siva Vaidhyathan: “From the first announcement of this project, I was deeply concerned that the libraries dealing with Google on this were making this move for the sake of expediency and sacrificing some of the core values of librarianship. There seemed to be no recognition that the libraries themselves were giving away their riches. It seems to me like corporate welfare, basically.”

Read the full story in our “Online Extras” at magazine. [clas.virginia.edu](http://clas.virginia.edu).



## WHY WORRY?

So what is it about Google and this new search landscape that should have us worried? Plenty, if you ask Siva Vaidhyathan, U.Va. associate professor of media studies and cultural historian. He shares his views on the Google universe in *The Googlization of Everything*, a book project he is writing in plain view through a series of blogs, an intentional contrast to what he and others view as Google’s lack of transparency.

Vaidhyathan first turned his attention to Google with the 2004 announcement of its Google Books Library Project, which counts the University of Virginia among its 27 partners (see sidebar). “It took me into all sorts of big

## “WHAT DOES THE WORLD LOOK LIKE IF GOOGLE IS OUR LENS?”

SIVA VAIDHYANATHAN  
ASSOCIATE PROFESSOR OF MEDIA STUDIES

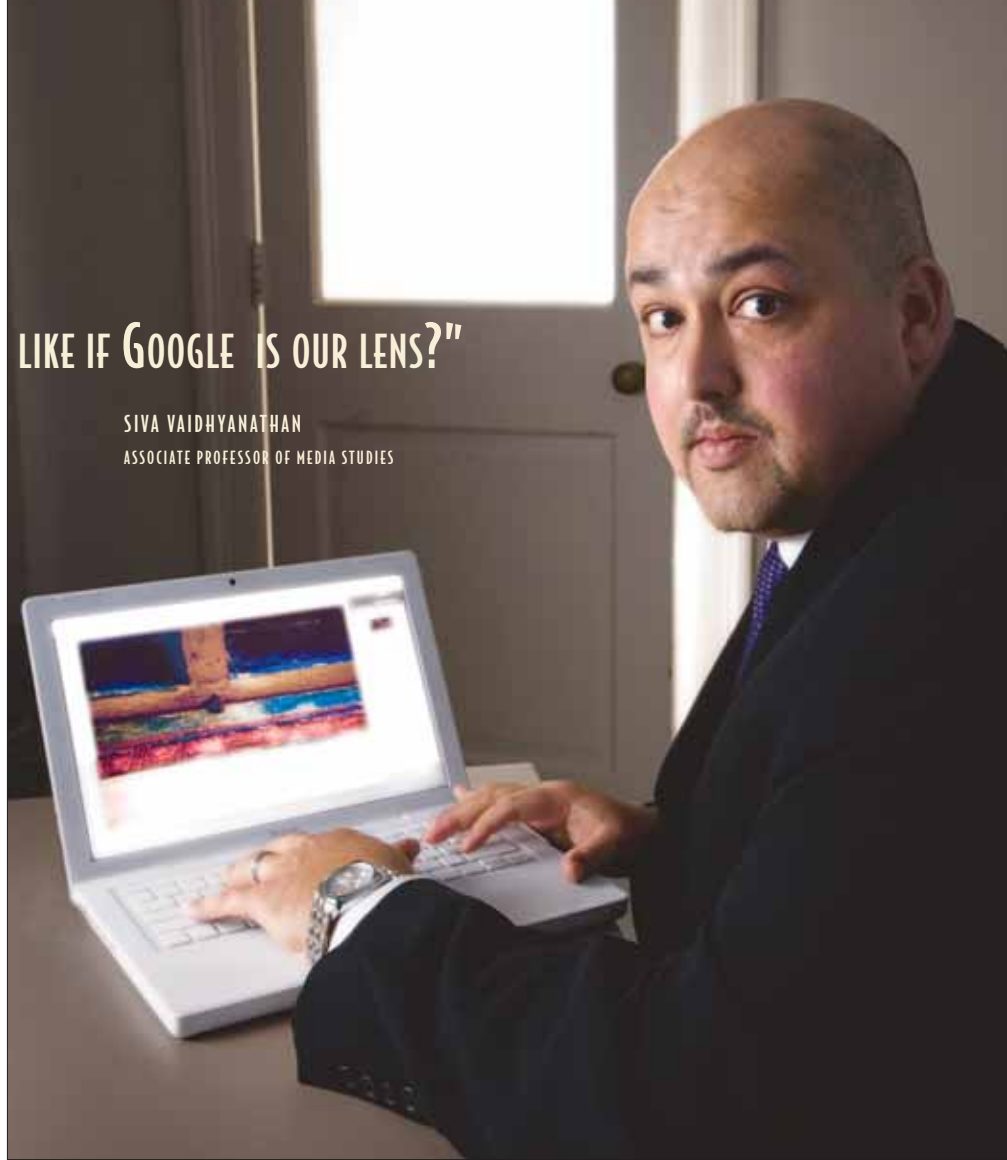
questions about how good Google is for us,” he says. “We seem blessed because we never have to write a check to this company, yet we also willingly invite it into our lives in new ways every day. I thought it was time that I took a critical and comprehensive view of the company and the way it affects us all. I want to ask some really basic questions, like ‘What does the world look like if Google is our lens?’”

As our media environment accelerates through profound change, asking the questions is Vaidhyathan’s mission, and he embraces the complexity. Google, he says, “is a story of excellence as well. It’s a story of a company spending a tremendous amount of money to hire the smartest possible people to produce the best possible products and services.”

Of all the search-engine world’s red-flag issues, the practice of information harvesting continues to draw the most scrutiny. We as Internet users are in the dual role of the hunter and the hunted. Every one of our searches is logged, creating a detailed dossier traced to our IP address. The dossier is then transformed into the ultimate currency as a snapshot record of our questions, hopes, thoughts, wants and needs.

“Any company that amasses that kind of dossier on essentially every citizen of the world, or a very large fraction of citizens of the world, is frightening,” says Dave Evans, associate professor of computer science.

According to Vaidhyathan, it is not only what Google knows about us but what we don’t know about Google that is most concerning. “Google has mastered a way to so precisely target ads down to your zip codes, down to all of your predilections and desires that it can track. And because of the illusion of anonymity online, we reveal a tremendous amount about ourselves in ways we would probably be uncomfortable about if we actually knew we are giving up something. We are instrumental to Google’s success. And we don’t quite understand the terms of that exchange because we were never asked to be part of that exchange.”



### AT WHOSE SERVICE?

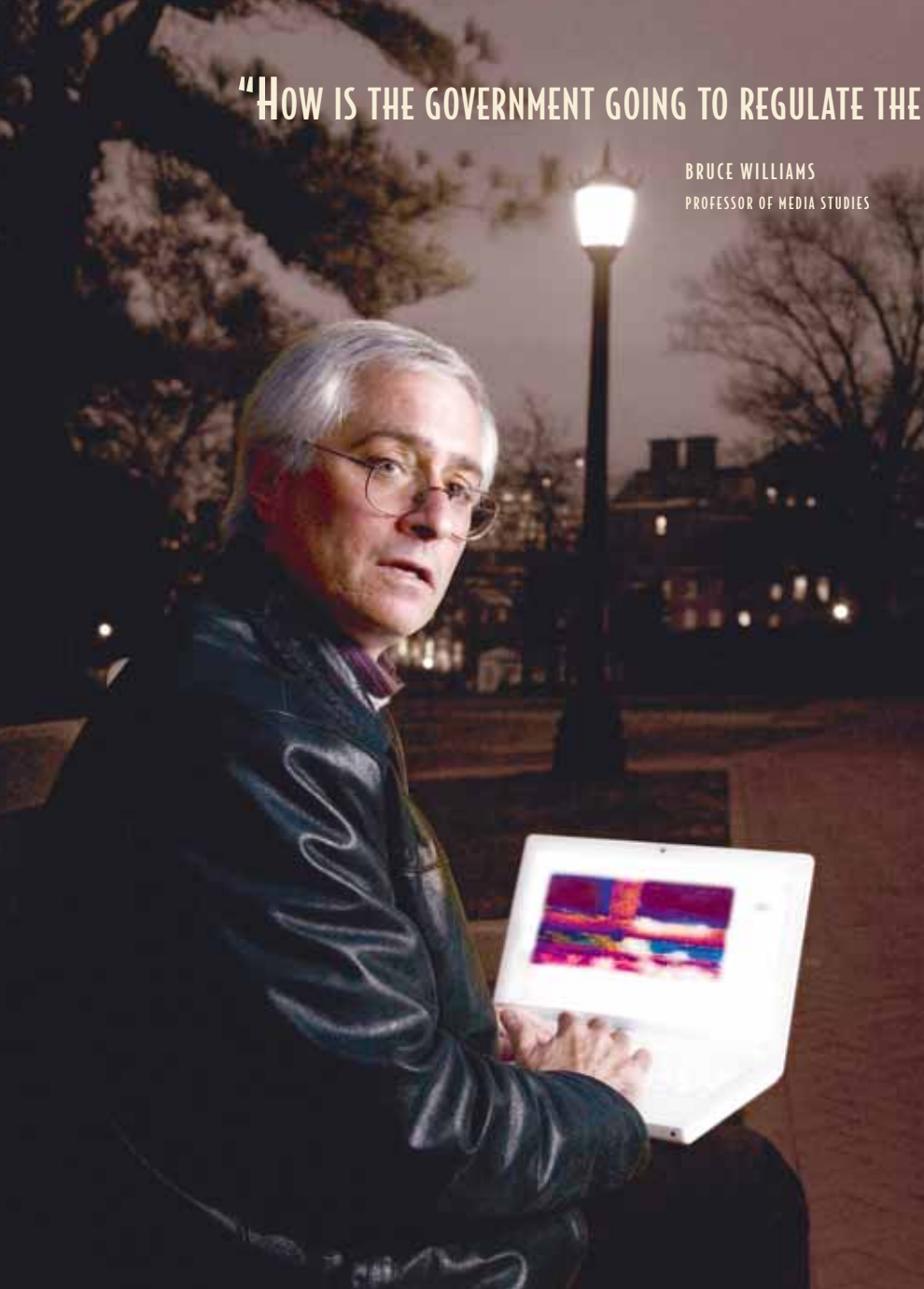
The dangers of information harvesting were recently illustrated for the entire world in the high-profile case involving Yahoo and its dealings in China. Search information that Yahoo provided to the Chinese government was crucial to the jailing and alleged torture of a writer convicted by the Chinese government of inciting subversion through pro-democracy Internet writings. During a contentious November congressional hearing, chief executive Jerry Yang announced that Yahoo would pay a cash settlement to the families of journalist Shi Tao (jailed for engaging in pro-democracy efforts deemed subversive) and online dissident Wang Xiaoning, both serving 10-year sentences. The gesture did little to quell fears exposed by the case and positioned the issue on legislators’ radar screens for the foreseeable future.

The increased focus is much needed, says Media Studies Professor Bruce Williams. “Now you have technology that is more and more sophisticated, and they are going to sell my eyeballs to different companies — and there are some cool things about that. I go to Amazon and they suggest books or products I might like, and often I do.



# "HOW IS THE GOVERNMENT GOING TO REGULATE THE NEW MEDIA ENVIRONMENT?"

BRUCE WILLIAMS  
PROFESSOR OF MEDIA STUDIES



## PRIVACY REDEFINED

There are plenty of search-engine privacy issues that hit much closer to home as well. In January, the University began migrating its virginia.edu e-mail accounts to Google's Gmail or Microsoft's Microsoft Live platforms (by user preference). According to U.Va. Information Technology & Communication officials, the move allows the University to provide users with these platforms' added functionality while maintaining a U.Va.-branded account well beyond their time at the University. In addition, the switch frees up a significant amount of I.T.C. brain power and expertise to focus on high-performance computing issues related more directly to core academic missions rather than e-mail care and feeding. The University has negotiated with both providers to prohibit ad-targeting to users who are students.

This does not stop Google or Microsoft from harvesting students' information. "The companies are scanning those e-mails and have on their servers all that information should it ever get subpoenaed," says Evans. "They have access to it all, and now, because we are in the early stages of this, the impact of collecting this information over someone's lifetime is hard to even imagine."

The concern is real yet inevitable in today's world, according to U.Va.

Vice President and Chief Information Officer James Hilton. "Privacy issues are significant and, I think, much larger than this particular move [privatizing University e-mail]. Your bank is monitoring what you are doing, your grocery store is monitoring what you are doing, your gas station is monitoring what you are doing. We live in an age where people and companies are collecting a lot of information about individuals, so questions about privacy exist at the legislative level, where I think privacy issues and efforts should be focused."

Hilton's advice to University e-mail users? Read the fine print. "People ought to read their user agreements. That is one of the reasons we wanted to offer a choice between Microsoft and Google — because at any one moment, either of these companies is likely to be considered the company with the most promise or the most feared."

"But when they take the next step and sell that information to advertisers, I become a little more alarmed. And I become really alarmed when the interests of a commercial corporation become involved with the interests of the national security state. Now the same technologies developed by the same companies to target ads at me are the same ones that allow the government to know where I've been on the Internet."

The problem gets thornier when you add globalization to the mix. "If you go on any search engine and type in 'Tiananmen Square,' I will get one list back. When I go to an Internet café in Beijing and do the same thing, I get a very different list. Certain sites are just blocked, the algorithms the engines use are different and the targeting technology that sends ads to me gets used by the Chinese government to block sites and do data mining on e-mails."

## IN CORPORATE GATEKEEPERS WE TRUST

In addition to personal privacy issues, an increasing number of media watchers are concerned with search-engine companies' changing role in the media marketplace. Williams tackles the topic in an upcoming book, *And the Walls Came Tumbling Down: The Eroding Boundaries Between News and Entertainment and What They Mean for Mediated Politics in the 21st Century*, co-authored with Michael Delli Carpini, dean of the University of Pennsylvania's Annenberg School for Communication.

Today's seemingly endless array of information outlets is both liberating and cause for serious concern, says Williams, who compares the current environment with the "golden age of broadcasting" 20 years ago when approximately 80 percent of all active TV sets tuned into one of three nightly news broadcasts. "In my most optimistic moments, one of the features of the system we have today is that at your fingertips, assuming you are on the right side of the digital divide, you can get more information from more diverse sources about more topics than at any other time in history. But at the same time, I think one of the features of the old system was that we knew who the gatekeepers were. The question of who is standing at the gates today is much less clear, and, insofar as a corporation like Google is at the gate, they have a vital but not recognizable enough role as gatekeepers in the same way that professional journalists do."

A main element Williams sees lacking today is accountability. "Back in the 'golden age,' broadcasters understood themselves to be gatekeepers due in part to the way regulations were written going back to the 1930s about the public service obligation of the broadcast industry. We had a limited number of gates, there was a lot of consensus about who was standing at those gates and the training they had, and the public service obligation was at least in part what drove them. There was a quid pro quo there. How do we understand the public service obligation Google has?"

The question becomes "How is the government going to regulate the new media environment?" Williams says, pointing out that since the advent of television, radio and even the telegraph, governments have struggled with issues of regulation, including patents, copyrights and the rights to transmit information through a pipeline.

"I think technologies have certain potentials, but those potentials are not inevitable, and whether one wins out over another is dependent on the policy decision that governments make. Are they going to continue to allow the communication monopolies to take over [broadcast] frequencies ... turning over of the public airwaves to private corporations?"

Issues inherent in the current information environment now regularly extend far beyond search-engine companies. Comcast was recently embroiled in a controversy when the Associated Press reported that it was surreptitiously reducing bandwidth available to large-file sharers.

It's an example of the increasingly politicized notion of "Net Neutrality," which in its simplest form represents the desire to treat all bundles of information communicated through the Internet equally (and has invoked discussion regarding the role of private companies as bandwidth gatekeepers).

Verizon Wireless recently took the issue beyond the Internet proper when it initially refused to send text messages from NARAL Pro-Choice America to NARAL members who had requested the program, citing the carrier's policy giving it discretion over "controversial or unsavory" content.

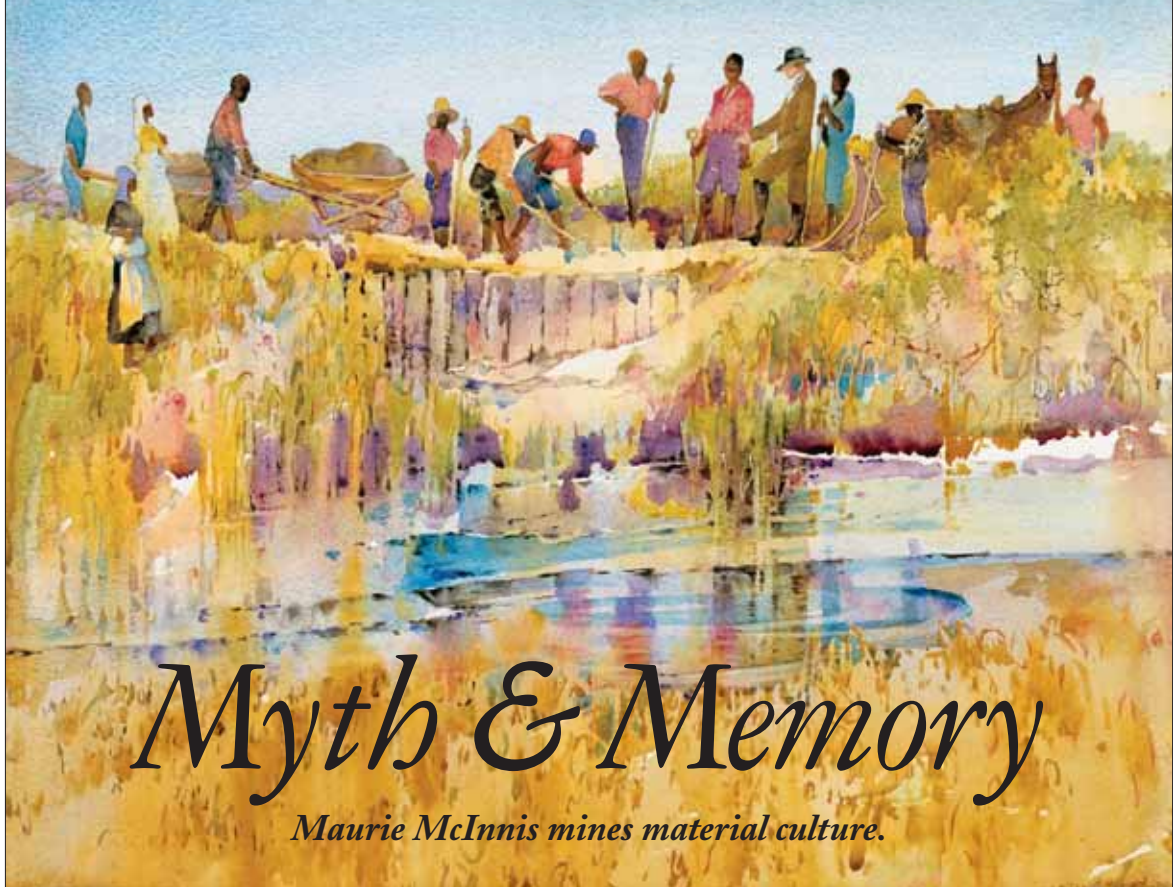
"Information flows to us through pipes," Williams says, whether through telephone lines, the U.S. Postal Service or the Internet. "The question becomes who has the right to control what information flows through these pipes? We have a certain amount of confidence that the idea of Net Neutrality extends to our mail and to voice conversations, but what is a text message? Is it more like a voice conversation or more like an e-mail?"

That Verizon very quickly backed off when *The New York Times* and other media outlets reported its stance was a "huge victory for media reformers," says Williams.

How these questions are being answered today, in small and large ways, every single day, will determine how we receive information in the future. "In 50 years," says Williams, "when people try to understand how the media environment they are living in came to be, they are going to look back at the decisions being made right now." ●







COURTESY OF GIBBES MUSEUM OF ART

# Myth & Memory

*Maurie McInnis mines material culture.*

BY JANE FORD

Objects and ideas inform both history and contemporary thought and are the basis of the study of material culture. For Maurie McInnis, associate professor of American art and material culture and director of American Studies, understanding the antebellum South in the 19th century encompasses understanding art and objects from the perspective of politics with a capital “P” as well as with a lower-case “p” — class politics, social structures and hierarchies.

McInnis spent the last four years applying that understanding to creating *Landscape of Slavery: The Plantation in American Art*, an exhibition on view through April 20 at the University of Virginia Art Museum. The exhibition focuses on themes of race, slavery and the plantation from the 19th century to today.

McInnis, as consulting curator, was involved in all aspects of planning for the exhibit, working with Angela D. Mack, the curator of the traveling show that originated at the Gibbes Museum of Art in Charleston, S.C.

“The exhibit is an exhibition about ideas rather than an art history exhibit that traces the development of an artist or a stylistic movement,” McInnis says. The more than 80 artworks in the show portray the landscape of the cultural constructs of memory through the works of artists from the 19th century to the present.

Race, slavery and the plantation do not have a fixed meaning through time, she explained. Working on the exhibit and the companion catalog, McInnis says she was struck by “how much cultural currency the word ‘plantation’ has.”

The mythology of the South as a place of gentility and refinement is still held by many today, McInnis says. She cited as an example the naming of residential communities with such designations as “Plantation Lake,” which is prevalent from the Carolinas to Florida.

For African Americans, however, the meaning revolves around an imbalance of power. “The two are fundamentally different ideas of what ‘plantation’ means. The reality is that beauty and brutality lived beside each other,” McInnis says.

The span of time the exhibit covers reflects these divergent views. “The artifacts explore widely varying ideas of what ‘plantation’ meant then and today.”

The themes of protest, politics, nostalgia and identity run through the artists’ works, which represent a wide variety of viewpoints within these topics. These same ideas are addressed in the catalog, which includes essays by six authors. McInnis’ own essay focuses on the antebellum paintings of George Washington’s Mount Vernon and the ways they were implicated in both anti-slavery and pro-slavery politics.

To help clarify the ideas for both the exhibit and catalog, McInnis began by using her research to develop courses. That research — coupled with insight from students in her classes, “The ‘Old South’ in Myth and

To see more images from the exhibition, visit “Online Extras” at [magazine.clas.virginia.edu](http://magazine.clas.virginia.edu).



Memory” and “Arts and Cultures of the Slave South,” which she co-teaches with Assistant Professor of Architectural History Louis Nelson — proved invaluable for defining questions about culture and American constructions about race.

“These courses helped me test initial ideas and define and redefine concepts,” McInnis says. The class work, which introduces undergraduate students to primary- and secondary-source research techniques, using primarily documents, now will benefit tremendously from the works in *Landscape of Slavery: The Plantation in American Art*.

“With the *Landscape of Slavery* show, we can now add objects,” McInnis says. The power of experiencing actual objects as primary research sources to understand the past in an interdisciplinary way provides a huge advantage over seeing a PowerPoint image of the object, she says.

The exhibit includes works by a slave potter named Dave, who worked in Edgefield, S.C., in the 1840s and 1850s. He decorated the large storage vessels he made with poetry and signed them. “His poetry was sometimes funny, spiritual, ironic or obliquely political,” McInnis says. Both the poetry and signing the pots are acts of political protest, since it was unlawful for slaves to read. “Dave is important. His work is an excellent example of an African-American artisan, of which the South was filled, but many are anonymous to us,” McInnis added. His work was

integral to the economic foundation of the South and at the same time reveals much about slave life.

Contemporary artist Juan Logan also deals with issues of slavery. His “Foundations,” a sculptural installation, is composed of a series of iron, bricklike structures symbolizing the part African Americans played in building the South. “They not only provided the economic foundation, but also literally built it,” McInnis says, adding that Logan is engaged in an “ongoing conversation and dialogue with the past.”



THE CHARLESTON MUSEUM,  
CHARLESTON, SOUTH CAROLINA

**Dave “The Potter” Drake, alkaline-glazed stoneware jar (1840), inscribed, “Dave belongs to Mr. Miles! Where the oven bakes—the pot biles/31st July, 1840”**



**ABOVE: Thomas Coram, *View of Mulberry, House and Street* (c. 1800), oil on paper, Gibbes Museum of Art. PREVIOUS PAGE: Alice Ravenel Huger Smith, *Mending a Break in a Rice Field*, from the series, *A Carolina Rice Plantation of the Fifties* (c. 1935), watercolor on paper.**

Both artists show that what is at the heart of understanding the 19th century in the antebellum South is the understanding of race and slavery, she says. Over time we construct “narratives to serve contemporary concerns and change surrounding these topics. Memories and ideas are not fixed, but changing.”

McInnis will explore these shifting constructs of memory in her upcoming book, *Remembering the Revolu-*

*tion: Pictures, Politics and Memory*. Her interest in the divergent ways in which the North and South remember the American Revolution, especially with the approach of the Civil War, grew directly out of her research for the exhibition. Perceptions of iconic images and representations — such as Emanuel Leutze’s 1851 painting of “Washington Crossing the Delaware” — have changed over time, in terms of how both the image and the event itself are viewed. That change helps us understand how contemporary cultural politics shaped the evolution of our key American myths, McInnis says. ●

### **Maurie McInnis (Art History ’88)**

**Associate Professor, American Art and Material Culture Director, American Studies**

Maurie McInnis’ research has focused on the cultural history of American art in the colonial and antebellum South, particularly on the material culture of Charleston, S.C. Her publications in this field include *In Pursuit of Refinement: Charlestonians Abroad, 1740–1860* (University of South Carolina Press for the Gibbes Museum of Art exhibition, 1999) and *The Politics of Taste in Antebellum Charleston* (University of North Carolina Press, 2005). *The Politics of Taste* has received such diverse honors as the South Carolina Historical Society’s George C. Rogers Jr. Award for the best book of South Carolina history, the Society of Architectural Historians’ Spiro Kostof Book Award for a work related to architectural history that has made the greatest contribution to understanding of historical development and change, and the Pioneer America Society’s Fred B. Kniffen Book Award for the best book on material culture in North America. Her current book project, *Remembering the Revolution: Pictures, Politics and Memory*, explores the shifting meanings of the American Revolution in the 19th century and the cultural constructions of memory.



## Knit One, Help Two

**W**hen Julia Duncan (Politics, History '09) arrived at the University of Virginia in fall 2005, she knew she did not want to leave community service — or her knitting needles — behind. The following spring, she founded a chapter of Warm Up America! on campus, and the group has been meeting on Sunday evenings ever since, knitting and crocheting for those in need.

"It's very rewarding to have a skill where you can produce something for yourself or that someone else can use," says the Menlo Park, Calif., native.

Wisconsin-based Warm Up America! was founded to bring together volunteers to make afghan blankets, clothing and accessories for those in need. The U.Va. chapter has about 40 members and includes needlework veterans and newbies who have been taught by the group. They create 7-inch-by-9-inch patches and assemble them into afghans, which they donate to Charlottesville's Shelter for Help in Emergency, a provider of temporary housing and other services for victims of domestic abuse.

Their service has brought members close to the community in other ways as well, says Duncan. A story in the Charlottesville *Daily Progress* garnered yarn donations from a local store, financial help and additional volunteers. The U.Va. chapter also sponsored a talk about how artists have used

knitting by Sabrina Gschwandtner, author of *KnitKnit: Profiles and Projects from Knitting's New Wave*.

"There's a whole knitting community," says Duncan. "Giving back is how my parents raised me, and I think people have an easier time staying engaged when it's social."

By Sally Bourrie

**For more on Warm Up America! U.Va. chapter, visit our "Online Extras" at [magazine.clas.virginia.edu](http://magazine.clas.virginia.edu).**

Third-year Julia Duncan has combined service and social connections through Warm Up America! "There's a re-emergence of knitting culture in this generation," she says.



## Bridging the Divide

*"Dean of Iranian foreign policy studies" remains on the world stage.*

**I**n a world where we all search for something, Ruhi Ramazani searches for understanding. The beloved professor emeritus of government and foreign affairs has consistently urged American analysts and policymakers to look beyond simplistic interpretations of Iran's actions to reach a more nuanced understanding of Iran's culture, religion, government and people.

Officially retired from the University of Virginia in 1994, Ramazani has hardly slowed down. He organized an international conference in Prague exploring separation of church and state and is editing the conference papers. He serves as an outside reader on doctoral committees, he reviews books, and he continues to share his expertise through books, articles and opinion pieces.

Decades ago, the media dubbed him "dean of Iranian foreign policy studies in the United States" for his books, now classics, *The Foreign Policy of Iran, 1500–1941: A Developing Nation in World Affairs* (1966) — the first study of Iran's foreign policy in any language — and its sequel, *Iran's Foreign Policy, 1941–1975: A Study of Foreign Policy in Modernizing Nations* (1975).

At that time, international relations studies focused on the great powers, but Ramazani considered the smaller countries as players, not just as pawns of larger countries. He continues to emphasize the importance of history when interpreting current events and the factors that influence a government's actions.

Born in 1928, Rouhoullah "Ruhi" K. Ramazani grew up in a

prosperous, middle-class Muslim family in Iran's capital, Tehran. But life changed dramatically when he was 15 — his mother died in his arms of heart disease; his father sought solace in alcohol, and Ramazani assumed responsibility for his two sisters.

At that time, after World War II, Iran grew unstable as commu-

**"One of Ruhi's great hopes has been that he could personally help bridge the divide between the country of his birth, Iran, and the country where he has lived for most of his adult life, the United States."**

WILLIAM B. QUANDT

EDWARD R. STETTINIUS, JR.,

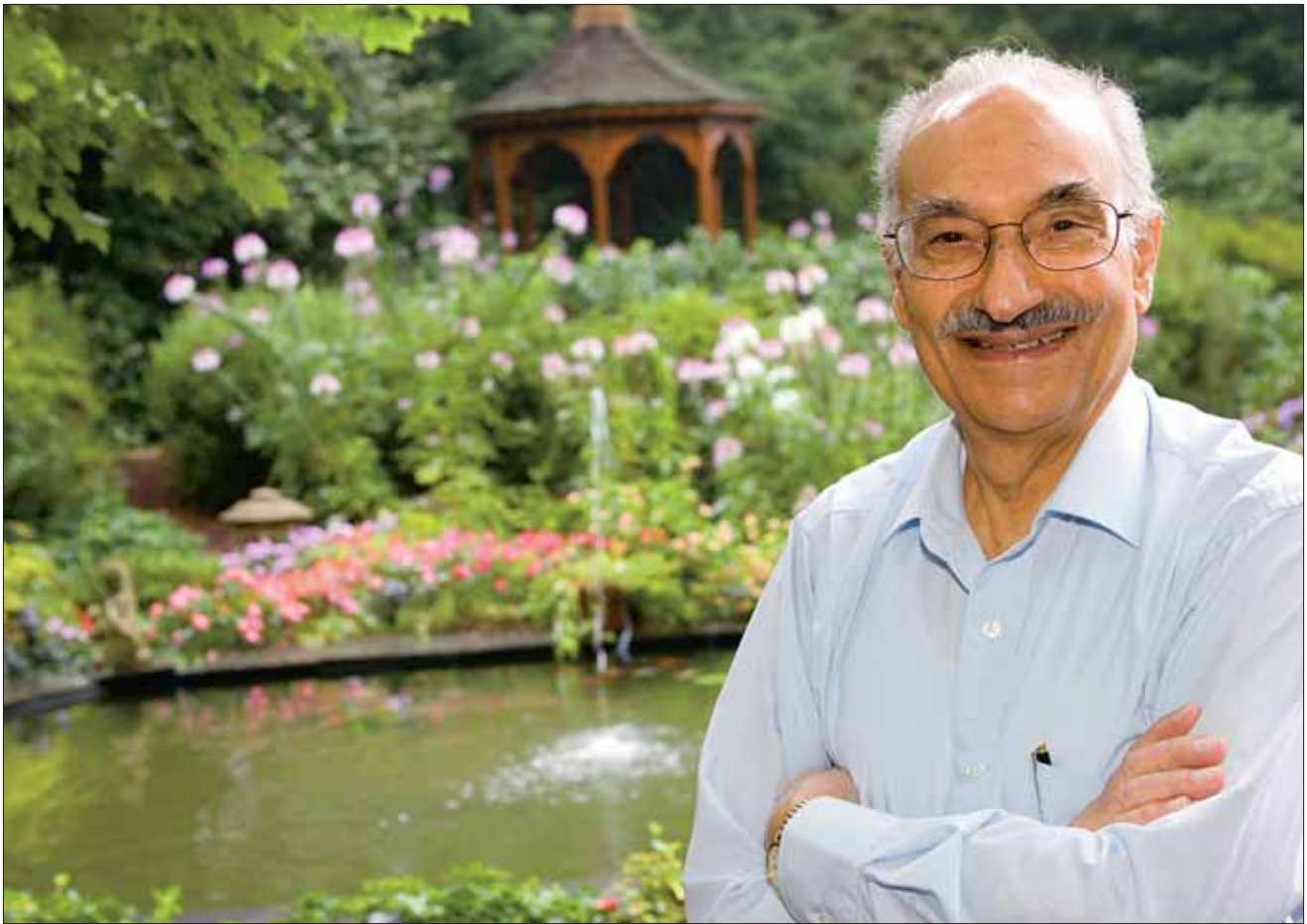
PROFESSOR OF GOVERNMENT

AND FOREIGN AFFAIRS

nists, nationalists, socialists and Islamists fought for the country's hearts and minds. The Communist Party hired people to intimidate students associated with other groups. One day, as Ramazani sat in class at the University of Tehran, thugs rushed in and stabbed a classmate to death.

"I heard my name as part of the turmoil," he says, "so I called out my own name as I ran through the hallways: 'Get Ramazani!'" He realized he needed to leave Iran.





**Professor Emeritus of Government and Foreign Affairs R.K. Ramazani remains a sought-after voice on Iranian issues. Here, at his home nestled in the Blue Ridge Mountains, which he and his wife (a talented gardener) are leaving to the University.**

By then, Ramazani was “infatuated” with the U.S. Supreme Court and comparative law. In 1952, with \$300 in savings, he and his wife, Nesta, sailed for the United States and enrolled at the University of Georgia.

The newlyweds paid \$10 monthly rent for a WWII surplus trailer with neither shower nor bath, subsisting on Wonder Bread, bananas and beans heated in the can. He studied nearly round-the-clock — and received the constitutional law exam’s only A+. Because Georgia did not offer a doctorate in law, his professors recommended U.Va., where he received a DuPont Fellowship.

In 1953, Ramazani taught the first course on the Middle East at the University of Virginia, joining its faculty a year later. In 1954, he became the first person to receive a doctorate in the science of jurisprudence in international relations and international law from the U.Va. School of Law.

Ramazani loves teaching. “I take a lot of pride and joy in my students who have gone on to be successful,” he says, estimating he’s taught about 8,000 students, including one young woman who knew nothing about the Middle East when she arrived in his classroom. “Now,” he says, “Rita Ragsdale is the U.S. ambassador to Djibouti.

And Nat Howell, another student, was the U.S. ambassador to Kuwait during the first Persian Gulf War.”

“He’s had a significant impact on the field of government and diplomacy through his students,” says Professor of Politics James D. Savage.

U.Va. has recognized Ramazani’s many contributions with a chair in his name, election to two endowed chairs, a Distinguished Professor Award and a Thomas Jefferson Award. He also has received a Fulbright Award, a Social Science Research Council Award, and awards from the Middle East Institute, the American Association of Middle Eastern Studies and the Center for Iranian Research and Analysis, along with many honors for his writing.

“Ramazani helped build the University into a nationally ranked institution,” says Larry J. Sabato, University Professor and director of the Center for Politics.

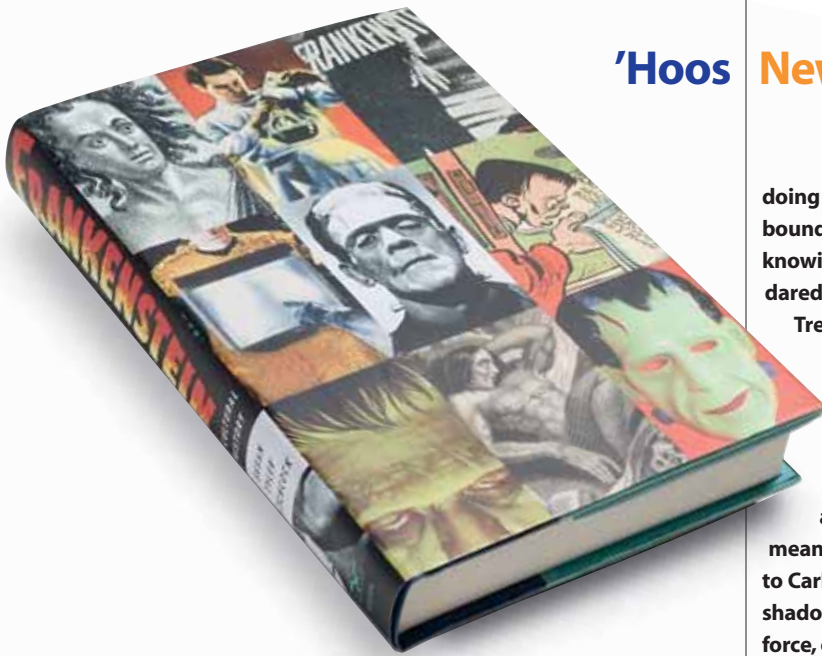
“There was almost nothing in the international field that he didn’t either run or have a hand in running.”

“One of Ruhi’s great hopes has been that he could personally help bridge the divide between the country of his birth, Iran, and the country where he has lived for most of his adult life, the United States,” says William B. Quandt, the Edward R. Stettinius, Jr., Professor of Government and Foreign Affairs and Middle East expert. “It remains to be seen whether Ruhi’s hope for reconciliation between the two countries he knows best will take place, but if and when it does, he will have played an important role behind the scenes.”

*By Charlotte Crystal*

**For an in-depth profile of Ruhi Ramazani, visit our “Online Extras” at [magazine.clas.virginia.edu](http://magazine.clas.virginia.edu).**





## The Shadow Knows ...

It started decades ago, one Halloween at the University of Virginia. ...

Susan Tyler Hitchcock (PhD English '78) wore a "lurid green mask" to teach Mary Shelley's *Frankenstein*. An especially lively discussion sparked, and Hitchcock herself was hooked. She had discovered more than another Romantic writer — her dissertation was about Shelley's husband, poet Percy Bysshe Shelley — she had found a myth. More than two decades later, in the story of the scientist who fashioned a living creature from corpses, Hitchcock has birthed her own creation, a meaty (pun intended), lively and intellectual examination of why an early 19th-century Gothic romance still resonates.

In *Frankenstein: A Cultural History* (W.W. Norton & Company, 2007), Hitchcock examines how Shelley's *Frankenstein*, or *The Modern Prometheus* retained its popularity from its first edition in

1818 through dozens of stage adaptations in Europe and the United States and even became the subject of a 1910 film by Thomas Edison — one of Hitchcock's favorites — long before Boris Karloff's 1931 green-headed, bolted characterization of the monster became standard.

Hitchcock's *Frankenstein* returns her to her academic roots. "If you take my writing career to have begun in 1978, when I got my Ph.D., it did come full circle in 2005 with the publication of *Mad Mary Lamb*," she says. "I returned to literary history and to the Romantic period that so fascinated me as a graduate student."

Shelley's *Frankenstein* has been called the first myth of modern times, says Hitchcock, weaving two contradictory mythological threads. Some myths celebrate the courage to push beyond normal limits and perform the impossible — classic myths of the hero, such

as Odysseus or Beowulf — while others caution against such risks, implying that by

doing so, humans overstep boundaries created by the all-knowing gods. Adam and Eve dared to eat the fruit of the

Tree of Knowledge of Good and Evil, and for that humankind has been punished ever since.

Frankenstein's monster comes from an equally deep well of meaning, says Hitchcock, akin to Carl Jung's archetype of the shadow: the primitive life force, our ideal and rational self's dark underbelly. In orderly society it may be quiet, but in times of chaos or social change, it reveals itself. Interestingly, as Hitchcock's book hit the shelves, Broadway was hosting two *Frankenstein*-based shows.

Hitchcock's ties to the University are multifaceted and nearly continuous. After receiving her doctorate, she chose to write for the general public rather than pursue an academic career. "Instead of a job, I got a book contract," she says. *Gather Ye Wild Things* appeared in 1980.

For many years, "the majority of my writing was for and about the University," she says. She served as founding editor and writer for *Of Arts & Sciences*, the alumni newsletter from which

this magazine developed. She wrote or edited articles and newsletters for the Alumni Association; the law, nursing, engineering, education and commerce schools; the Career Planning, Development and News offices; and the Health System. She also authored the popular *The University of Virginia: A Pictorial History* (University of Virginia Press, 1999 and 2005).

At the same time, Hitchcock taught in the engineering school's Humanities Division (now Science and Technology Studies), where the fateful intersection with *Frankenstein* occurred in her course, "Man and Machine: Images of Technology in Literature."

Beginning with *Mad Mary Lamb* in 2005, she says, "My career allowed me to write about what I knew and loved and studied as a student. The *Frankenstein* book continues that trend — and I am beginning work on my next book, which will be about John Milton and *Paradise Lost* — which I reread for the sake of writing the *Frankenstein* book and found newly fascinating, not only the poem itself but also the family setting within which it was written."



To read an excerpt from *Frankenstein*, visit "Online Extras" at [magazine.clas.virginia.edu](http://magazine.clas.virginia.edu).

## New Media? It's Status Quo.

BY KARIN WITTENBORG, UNIVERSITY LIBRARIAN

If you relish change, being a librarian is one of the best jobs in the world these days.

These are times of infinite possibilities. The best research libraries are intellectual crossroads where intersections among faculty and students, tradition and innovation, people and resources, and the university and the world produce exciting results. These are heady times indeed.

Libraries are all about discovery, creating new knowledge and archiving materials to keep them safe in perpetuity. I am amused by the expression “new media.” Libraries are in business for the long haul, and we’ve already run through a lot of media.

In the U.Va. Library, our oldest “new media” are Babylonian clay tablets (c. 2350 B.C.). We have scrolls on animal skin, manuscripts on vellum and later on paper, old books, mass-produced paperbacks, photographs, films, recordings on magnetic tapes, eight-tracks, CDs, DVDs and resources that are entirely digital. All of these were new media at one time.

Books, for example, appeared in the mid-15th century when Gutenberg invented movable type. For centuries, you could only get to books if you were very rich or had access to a library. Books were so expensive to produce that they were chained to the shelves. Only the advent of mass publishing made books widely accessible at a reasonable price.

I believe that a library’s role is to help create knowledge and make it available as broadly as possible. Today digital technologies are opening the doors wide — copyright permitting — to a vast world of information and knowledge accessible to anyone who has an Internet connection.

Thanks to the Google Books Project, the Open Content Alliance, the Million Book Project and other efforts we’re involved in, millions of books in the public domain are free to anyone with computer access, anywhere, anytime. And snippets of copyrighted books are included in search results so that people can discover what’s out there on that topic and see where to buy or borrow it.

This is truly the democratization of information, and the best part is that, generally, these texts are interactive. You can search through texts in ways that would not be possible in a printed form. In the old tradition of libraries, scholars are using “new media” to ask new questions and create new knowledge. I love that.

New technologies and new formats have not replaced print, and I don’t believe that they will. They have simply



CADE MARTIN

**“I believe that a library’s role is to help create knowledge and make it available as broadly as possible.”**

added a new level of richness we have not had before. Now, in addition to text, we can have sound, images, moving images, visualizations, simulations, blogs, podcasts, social networks and a host of other possibilities. All can intersect to create new knowledge, and I’m delighted that the U.Va. Library can be one of the crossroads where that happens.

This morning I saw the “international media wall” that the Office of the Provost has made possible in Alderman Library. The intent was to “bring the world onto Grounds.”

Seeing the silent feed of television being broadcast from Asia, the Middle East and Eastern Europe — just a few of the more than 50 stations that will be feeding the satellite dish on Alderman’s roof from around the world — made my wait in line to get coffee at Alderman Café that much more interesting. ●



To learn more about the U.Va. Library’s partnership in the Google Library Books Project and to explore the library’s digital collections, find links in our “Online Extras” at [magazine.clas.virginia.edu](http://magazine.clas.virginia.edu).





GARTH ANDERSON

A cross-section of Beta Bridge paint layers. Last fall, a sheet of paint about 4 feet high, 10 feet long and 3 inches thick — and weighing approximately 1,000 pounds — peeled away from the oft-painted University of Virginia landmark. For the full story and more photos, visit “Online Extras” at [magazine.clas.virginia.edu](http://magazine.clas.virginia.edu).

**IN THIS ISSUE:**

**Personal privacy and the public interest**

**Exhibition showcases plantations and slavery**

**Susan Tyler Hitchcock surveys *Frankenstein***