

Yale Talk: Conversations with Peter Salovey

Episode 31: A New Home for the Humanities

Guest: Kathryn (Katie) Lofton, FAS Dean of Humanities, Lex Hixon Professor of Religious Studies and American Studies and Professor of History

Publish Date: October 25, 2022

FULL TRANSCRIPT

Peter Salovey: Hello, everyone. I'm Peter Salovey and welcome to Yale Talk. For centuries, the humanities have been at the heart of a liberal education. And now, with the renovation of 320 York Street, I'm so pleased that they are at the heart of Yale's campus. The newly refurbished Humanities Quadrangle represents a major statement about the place of the humanities at Yale, our historic pre-eminence, and our future. More than housing fifteen FAS departments and programs in the humanities, the building catalyzes connections among them. And more than bridging departments, it enables students and scholars to go beyond traditional academic boundaries. To learn more about this renovation and what it means for humanities teaching and scholarship at Yale, I've invited Katie Lofton to join me today. Katie is the Dean of Humanities for the Faculty of Arts and Sciences. She's the Lex Hixon Professor of Religious Studies and American Studies, History, and Divinity. And her visionary leadership helped strengthen Yale's historic pre-eminence in the humanities, in part through this very project. Katie, I am delighted that you are here today, and thank you for joining me.

Katie Lofton: Thank you so much for having me on this great topic.

Peter Salovey: Let's start with this space physically: 320 York Street. It's the old Hall of Graduate Studies. I understand it took 630,000 labor hours to renovate, 30 months of a project with a lot of people on it. And it's a transformation. HGS became HQ. There's 300 offices, 28 classrooms, 24 meeting spaces. And I think most importantly, it brings together departments that were fragmented in a way, in multiple spaces, often separated from nearest intellectual neighbors by bricks and mortar. And now we have a single hub for scholarship and student learning. You tell us about this project and what it incorporates.

Katie Lofton: It was so incredible. I started this job in fall 2019 and I took it on from Amy Hungerford, who had been working for several years with then Provost Ben Polak and Dean Mary Miller, to really reconceive how to organize the departments and programs of the Humanities, which are diffused across campus. And many are not in Humanities Quadrangle. But a strong two thirds of them have moved into there. And before then, could not be in easy conversation without significant mobility and trying to find common space. And there was so much excitement to convert, particularly this building which had such a historic relationship to graduate education. And on the world stage, Yale is especially famous for training the teachers of the humanities. We have extraordinary doctoral programs in the humanities, and this building, formerly called the Hall of Graduate Studies, housed doctoral students who worked in the sciences and social sciences. But the departments that were there and the community that

understood it as theirs was really humanistic in its inclination. And that's partially because of the building's really curious mix of medieval and modern design that any humanist who enters it just can't stop talking about all the strange design features that suggest the moment of its building.

Peter Salovey: The materials in that building are unbelievable.

Katie Lofton: Incredible. The amount of stonework. They started planning this project right before the Great Depression. And then the Great Depression happened, and there is some archival evidence that there was just a desire to employ every available person they could in the design and conceptions that you see stonework that doesn't need to be there but is a surprise at every turn. Animals and minerals and designs of machines that don't exist.

Peter Salovey: And even the heads of some of the craftsmen, right?

Katie Lofton: Exactly. Not heads of famous figures of the historic or literary past, but heads of those persons who designed the building are carved into the entryway. So the whole building feels like an expression about making and interpreting materials. So it has a very beautiful metaphorical quality. In addition to just being stunning. You're constantly crossing through different passageways that evoke medieval cross paths, and you feel you are yourself both a learner and a contemplative thinker in that space that I think people immediately feel the marvel of it. Also, the intense chaos of a not precise quadrangle that is beautifully, awkwardly imitating a medieval, cathedral so it doesn't have the normal box shape that makes navigating a building easy and not making renovating it easy.

Peter Salovey: When I was dean of the graduate school, I had my office in that building. And so I did enjoy the beautiful courtyard, the glass panels, and its amazing features in that building. During the time I was there, I remember we revealed the common room ceiling, which people had never paid attention to and is one of the most beautiful ceilings in all of Yale University.

Katie Lofton: This is a crazy room right in the far northeastern corner of the building. There is a space as a kind of two-story quality and the floor to ceiling windows with all of that stained glass that Sterling Memorial Library has and others do, with this kind of mixed symbols from natural science, engineering, and mythology, and chivalry. But then you look up at the ceiling and there's beam work, and in all of the slats in between, there is this very strange mixed imagery. You have history of the world, you have Zodiac, you have images, icons from other universities that were important to Yale in 1929. It's a mixed vision, but it includes images from Don Quixote. Images of people getting vaccines. It's a really mixed-art masterpiece right on the ceiling of this building that students walk in and don't notice many times. And then they look up and see the history of the world done in a curious way in 1930.

Peter Salovey: I always think of it as the history of intellectual thought from the beginning of times. So let's think of a specific example. So in days gone by, if you were a historian, let's say, of France, your office would have been on York Street probably. But if you were a French

literature professor, your office would have been down on Wall Street next to what used to be Naples Pizza. And for our listeners of a certain vintage, what used to be George and Harry's. But now that French literature professor and that historian of France, they are in the same quadrangle.

Katie Lofton: They're in the same although they're one floor away from each other. And anyone who's ever been through a move knows it is one of the harder things for human beings to do. And we always say death, divorce, moving: hard things for human beings to do. This was 250 people moving from across campus to a single building. Everyone was moving into it because even those who had previously resided it moved out for the renovation. So we're getting a very beautiful mixed crew from all these different departments, and we're trying to do it in a way that doesn't uproot them. But these are faculty and staff who have gathered archival material and books in their offices. So we're wrenching them from a place that they felt cozy and had lots of intense history of meeting with students. I have to say, there was a lot of nervousness about the move.

Peter Salovey: I was going to ask about that.

Katie Lofton: I work in the history of religion, so I was extremely aware there was a lot of spiritual and pastoral work alongside the vast amount of logistics. And then we also had staff who have such important pillar-like roles in departments as centers for students asking questions about their major, all of them nervous about: 'Will this space give me what I have now?' 'Will I still feel that personal touch with students?' 'Will I still imagine that I can get my thinking work done?' 'Will the building be quiet enough?' 'Will it be social enough?' Every question was being posed. We move in, and right away the phenomenal intellectual meaning of being able to connect easily with your colleagues electrified early days that were still COVID controlled. We were managing a lot of COVID protocol atop the insane list of logistics of moving 250 people into a 100-year-old building. But what was stunning about it was from the very first day, people running into each other and realizing, 'I get to see you a lot more now.' And intellectual life is quiet, it's contemplative, it's also conversational and interactive. And this building allows both to phenomenal degree. So French studies is so thrillingly expanded now because it gets to be shared in a building where they can have meetings among the faculty who are in departments as far flung as religious studies, near Eastern languages and civilizations, comparative literature, French, and history can easily convene and talk about common problems. We're also discovering new circuitry of conversational space. For example, we're launching a Persian studies initiative, one of the most significant civilizations for Central Asia, that Yale has gathered phenomenal scholarly leadership in. But Persian studies is not a department. It's a gathering of people who have interest in that. And now they'll be able to organize themselves, not only in their conversation among faculty, but also, we hope, a doctoral subfield.

Peter Salovey: A great example. And, you know, it is true, before we do any kind of move, everybody is nervous. My home department, psychology, is about to move next summer and everybody is nervous. But then if you make the logistics easy, if the first impression of the new

space is powerfully positive, and if you get to live in that space just for a little while, all of a sudden, the past is forgotten. There isn't a lot of nostalgia. And I think people enjoy being in these new spaces.

Katie Lofton: I think I was so struck and surprised by that fact, Peter. I admit for myself, it at first came to me just as a wall of logistics. And I had a historic, charmed relationship to it. I taught in that building many times. But I experienced it as pretty broken down. And as you recall, it didn't have proper HVAC. So every room you were in was either overheated or under heated. It was a very complicated and noisy building as it related to all of its systems.

Peter Salovey: I always remember the room called 211, I think, where in the dead of winter, the steam would be just be pumped out of radiators while all the windows were open.

Katie Lofton: That's right.

Peter Salovey: You couldn't regulate the temperature in the room.

Katie Lofton: And this is a beautiful building. Now, the Flynn Family meeting room 276, on the second floor, right across from these beautifully chivalric stained glass. And it's the building that historically is where the history department faculty meets. That space is now renovated to be not only importantly quiet, but also everything about it has been made more open. The windows were all altered so that we could have energy safe building. And now I hear back from faculty there's actual pleasure in being in conversation and debate because space does matter, aesthetics matter. And one of the things that I found so moving about this whole project, after getting over the wave of logistics, was the decision not to knock down a building, to build up a new space, which in many ways is easier. Renovating and working with the past is much harder than just knocking it down and starting again. But because we did this gorgeous renovating with the amazing architect, and we have this phenomenal tango with the tradition that the building carries forward. We now get to be inheritors of this Gothic-Deco oddity that is, from every angle, a kind of spectacular sightline for thought.

Peter Salovey: That's fantastic. And we should mention there are new facilities in this building created in spaces that were essentially dirt at one time, right? So there's a lot of excavation in the courtyard and under the courtyard. Maybe you could tell us a little bit about what's down there?

Katie Lofton: So many children of workers in this community have come and saw this amazing dig that happened. So there is this really old massive neo-Gothic imitative building. And what our designers did is they dug forty feet below surface to create a state-of-the-art screening room, which can host eighty-eight students, and then a lecture hall that can house 198 students. This is now in the lower level. And if you go down to that lower level, it doesn't feel like you're underground because there's this phenomenal skylight that goes up to the quadrangle. So it feels like there's sunlight 365 days a year that's phenomenal. It also creates the opportunity to host in the building large lecture classes, which is, as you know, one of the great struggles on our

beautiful old campus is that we don't have enough lecture hall space. And we have a lot of lectures to give, host, and be teaching to our students. And now we have two additional spaces in the building. It immediately, as a result, starting with fall of last year, is a very crowded building because it affords now 27 classroom spaces, including these two very big large ones in the lower level.

Peter Salovey: And it has become a significant classroom building, in addition to it being offices for faculty and the space for graduate students. But it seems to be used night and day.

Katie Lofton: That's right. In the tower, which is now named for David Swenson, and is incredible sightline. If you ever get to visit campus going up in this tower: phenomenal 360-degree views of New Haven. And that's entirely devoted to graduate student study space to go up there at any time is to see students working on the forefront of knowledge.

Peter Salovey: And humanities graduate students, historically, didn't always have dedicated space at all. Unlike graduate students in the laboratory sciences.

Katie Lofton: This building now gives space to doctoral students for their study, and studying together, and studying independently. That was not available previously in the distribution of department and programs. What we've also been struck by, though, the building really was imagined for our faculty, graduate students and staff in these 15 doctoral programs in the humanities, but our beautiful Yale college undergrads, they cannot get enough of this building. They love using the lounge spaces, which there is a large number of lounges across the building, and it's got classroom spaces that during COVID, when students were trying to find places to safely co-study, allowed their social distancing. So one of the things that was kind of a benefit of COVID is that it allowed students to really get to know this building. As we sequestered the campus to only be four students, they discovered this building. And I hear all the time from students who are in classes of mine, don't know that I'm doing this job, and I ask them what they did last night. They're like, 'Oh, well, I was at a study party at HQ,' and I end up hearing how late-night they're debating the material for days in a classroom. For me, that is just a nerdy delight to hear about.

Peter Salovey: And that's great. Let me give you a quotation from James Gamble Rogers. I think most of our listeners know that James Campbell Rogers designed many of our collegiate Gothic buildings on campus, including HGS, and he said, "this building's design reflects deep historical consciousness of what it takes to create privacy in togetherness." Is that an idea that factored into the renovation?

Katie Lofton: Absolutely. I think one of the reasons we retained this building, rather than knock it down and do something over as other campuses sometimes did, to build large humanity centers anew, was because the actual baseline design for a Gothic structure is perfect for scholarly life. It has a consciousness of common space, but creates these individual office spaces, some of which have previously used as dorm rooms, now most of which are being used as faculty and staff

offices. But when you're in those offices, the building feels incredibly quiet. And that's partially just the incredible building work that was done in the late twenties and early thirties. The stonework, that's the baseline of the whole building. But really quickly, you can find yourself in common spaces that create endless opportunity for conversation, and then you can return quickly to this space of privacy and contemplation. That movement back and forth does imitate the monastery after which all modern university buildings were designed.

Peter Salovey: That's what that's what I notice when I go over there, that the hallways are bustling, the common rooms is bustling, the classrooms, many classrooms are filled. But if you go into somebody's office and close the door, it's quiet. The woodwork creates that feeling of coziness. It's really quite lovely. So when you hear from individual faculty members about their experience in the new Humanities Quadrangle, what do they say to you?

Katie Lofton: The number one thing they say is how it improves the social life of the mind, how it increases intersections between departments and programs. We're doing right now a lot of hiring at Yale in all divisions of the Faculty of Arts and Sciences. But we're doing a ton in the humanities. And because of the way the building is structured, we've actually done a lot of innovative hiring for this year. We're looking towards doing, for example, a search that will yield someone in Korean studies and in media studies--that pretty significant intersection. Anyone out there who's a fan of K-Pop will know that we're in a time of international entertainments that derive a lot from Seoul. Now that has a much longer history, as our brilliant colleague Aaron Gerow has thought about for some time, there's a bigger spectrum of how the intersection of East Asia and media development. Well that search is really facilitated by the fact that film and media studies and East Asian language and literatures are now right next door to each other. That was not true before. They were in completely different buildings. And yet there's a massive intellectual overlap between the two of them, and their graduate students benefit so much from being nearby each other. So the number one thing people say is it's just so cool to regularly run into people who are at the top of their game thinking at the edge of their own book manuscript, and to run into that and have a conversation and think about another one to come. I think the second thing is just the physical beauty of the building. We all feel extremely honored and humbled by the work of teaching graduate and undergraduate students on this campus. But this particular background really does feel like what you thought about when you thought about what collegiate life looks like. It's these archways, the stained glass. When you look outside of the windows, you're seeing Swensen Tower and it's pointing up to the sky and feeling as if you're actually participating and thinking at the edge of knowledge.

Peter Salovey: You know, it's so interesting because you can take a building with great bones, but because it's essentially worn out, the beautiful architectural features, the inspiring architectural features don't reveal themselves. I remember in the old days walking through HGS and being sort of put off by all the yellow glazed brick and thinking, gosh, this seems like a subway station, you know, with all of this glazed yellow brick. That yellow brick is still there.

Katie Lofton: Still there, still there.

Peter Salovey: But somehow now it plays off of new woodwork. Now it plays off of restored windows and window medallions. Now, the archways that frame that yellow brick are more obvious. It's so interesting how features that used to not necessarily be appealing suddenly become appealing when the context changes.

Katie Lofton: Absolutely. I was walking around with the person who oversaw the construction project, Bryan D'Orlando, and he pointed out that the interior of this building very much has like old public high school or old hospital tiling on the wall. And it was somewhat gloomy looking. Now, because of the lighting, because the addition of all these window transoms to every doorway so you get light from the windows coming inside every office, it's just the whole thing has the quality now of a church blended with a great American public high school. That simultaneity of the very idea of a public secular high school and then this Gothic churchly space is what makes it feel both democratic and sacred inside this building.

Peter Salovey: So we've talked a bit about graduate students now having dedicated space across humanities departments in the tower, and we've talked a lot about co-locating departments near each other to facilitate collaboration, both in teaching and in scholarship. All of this strikes me, by the way, as very consistent with the theme of *One Yale* or *A More Unified Yale*, which many have heard me articulate for any number of years. But I wanted to ask about all of this personally for you. You are in multiple departments and schools. You are a scholar of religion in American history. You write about capitalism, you write about popular culture, you write about secular society. How does this work for you?

Katie Lofton: Honestly, it's so great. I began this project really frustrated as anyone who's taken a job and thought, 'Oh, this would be fun,' and here's what I think it is. And then you discover a massive pile in the office you've moved into of tiny logistical details. So I began it with a lot of ambivalence just about the personal labor, and I have been completely transfixed by the process. The split appointments that I have--so I'm primarily divided between religious studies and American studies, but I also work in history and in gender studies on campus. Yale famously has more jointly appointed faculty in the humanities than any other Ivy League, which for us indicates the importance of interdisciplinarity as one of the key features of humanistic practice. So I'm a historian of religions. That means I need to develop expertise in the method of history, but also in the history of religions themselves and their technicalities. The building now allows us to unite all of those disciplines in really avid conversation. It also just means all my meetings are in one beautiful building, but each space feels very different, so it doesn't feel as if I'm moving one floor to the other. It feels like I'm moving to a radically different space. I taught a lecture class last spring and had the privilege of being able to both teach in the building but also host office hours in the building, meet with my teaching fellows right after class in the hallway, continue conversations with students in a classroom that was available next door to the classroom we had, host screenings in the building. So it unifies our pedagogy in such an incredible way that the best example is being directed studies, which I'll teach in the spring, and we host the lectures now for directed studies in the lower level of the building. And the vast

majority of sections, including my own, are then taught also in the building. So I can go from the lecture to the section where I'm talking about the material discussed and then have individual office hours. So it really unifies my intellectual life in an incredibly scenic space.

Peter Salovey: That's great. And that's replicated many times over with our very deep and distinguished humanities faculty. I think it's important to note that while people hear about the investments we're making in the sciences, both on Science Hill and at the medical school, and they hear about the increase in the size, for example, of the School of Engineering and Applied Science in the lower Hillhouse area. We are still, and will continue to be in the future, the preeminent American university for the study of the humanities and arts. So our students, no matter how much of a science-oriented kid they might be, come to Yale because they also have a passion for literature or history or philosophy, but something in humanities discipline that excites them and that's never going to change. Comment a little bit about Yale's approach to the humanities and historical and contemporary commitment.

Katie Lofton: It's one of the things that I find myself talking about the most. As a humanities faculty member, I'm just thrilled at all the growth and development in the sciences at Yale. It's to the benefit of our intellectual future and to the work of the humanities. One of the things that so notable as a historian is just how humanistic education isn't just tied to the history of Yale. Yale is tied to designing the history of the humanities. It has such a foundational role in developing the history of theology, literary criticism, historical method. Those three things have a very powerful home at Yale University and have since 1701. So those are trajectories of thought: thinking about the past relevant to the present, thinking about the highest values and how we organize those in society. All of those are things that Yale's played a signal role in and continues to do so. One of the great pleasures of being a dean of the humanities is the ability to recruit a lot of amazing faculty here. And I get to have the extraordinary pleasure of talking to people who, when they find out they get an offer to teach at this university, does feel like a climax of their ability to participate and work in the formation of knowledge. Not because we're done thinking about anything, not because we've solved the problems, but because we have the resources here in our libraries and collections to work at an extremely high level of interpretive possibility. So this building does feel like a political commitment by the institution to stand behind the forms of reading, writing, and interpretation that I do believe makes a free society possible.

Peter Salovey: Yeah, and it's not just symbolic, of course. It's actually providing the facility where it happens. And I think it's a statement and an important one. Maybe we could finish on that note. So one of the things I talk about a lot in my travels as president is that no matter what students are going to do in life, and no matter what their major might be, it's their humanities classes that inculcate a way of both appreciating the complexity of human and other problems, and being critical thinkers about the solutions to those problems, and that humanities scholarship models a certain approach that starts with the idea that this isn't so straightforward. This is going to require some deep thought. You're going to have to work at this. And I think that is a great message and discipline for students to learn. Even students who are in fields like my own where parsimony is valued, right?

Katie Lofton: Yeah.

Peter Salovey: And we all learn Occam's razor for simple solutions to complex questions. And it's the combination of those two ways of thinking that I think creates the leaders that Yale hopes to continue to educate.

Katie Lofton: I couldn't appreciate you saying that more. You know, the caricature, of course, is that the humanities professor is the person who, at the end of any given question says, 'Well, it's kind of complicated, and yes and no,' and makes everything messier and harder before it gets clearer. You fall in love with that practice if you're a scholar. But I think there's many people listening who are just as interested in complexity and messiness because they see that in their own lives. There is not a straight through-line between what that problem is and that solution can be. There is a lot of messiness in dealing with human beings. And one of the reasons I am such a devoted practitioner of the humanities is that it doesn't just describe complexity. It also offers ways of managing, understanding and moving forward with complexity and solving the most significant problems that we're facing as a society. So I experience every single day the student desire to fall into a really complicated place and to pull back out through interpretation, through conversation, through refinement. And those practices of visioning and revisioning are what the humanities do. And what I'm so proud to say we get the practice here at an extremely high and very intense level of excellence.

Peter Salovey: It's true. And of course every humanities major learns this. But I also love the fact that every math major, every biology major, every psychology major, every political science major also learns to think this way.

Katie Lofton: I'm teaching English 114 this fall, which is the course that the most number of freshmen take. It's our composition class offered through the English department. And I have not a single future humanities member in the fourteen students. All of them are ardently thrillingly involved in the topic of my classes, thinking about celebrity and how celebrity narratives affect our political life. And these students are chomping at the bit for really intense discussions about how we understand what presidential power looks like, what we think it's possible to change the electorate's mind. And when I meet with them in office hours and I say, 'Well, how does this class fit in' They're like, 'this is where I'm really thinking, this is where I'm really, like pushing myself.' And I feel thrilled at the idea that we can practice that here in classes that are not necessarily the ones that they're going to devote the rest of their life to doing the work in that class. It's that this is the place where they're remembering intensity is something worth doing. It builds the mind and it builds your own grit to face the many vicissitudes of everyday adult life. And I find with our students, they have the wisdom to know how essential the liberal arts are to individual human survival.

Peter Salovey: So unbelievably well said. I really appreciate that. Katie, let's end on the following note: let's go back to your role as Dean of the Humanities in the Faculty of Arts and

Sciences, and think about maybe the most important task for you as a dean, which is figuring out the areas of study where Yale needs to build, and recruiting fabulous faculty in those areas, and then making sure they stay at Yale. I'm interested in as we look toward the future, the areas where we know we want to build. And you mentioned one of them: Persian studies great example, a kind of a multidisciplinary study of ancient Persia and contemporary Iran. And what are some of the other areas that you're focused on?

Katie Lofton: My big commitment right now as dean is, I spent the first couple of years of my leadership really building out the infrastructure and institutional support for Black studies, gender studies and ethnic studies, which I am proud to say I think we now have communities that lead the world in the practice of those areas. For the next several years, I really want to home in on two very different arenas. One is focusing us on Asia and Central Asia and Africa. Those are spaces where we have historic leadership. But I want to see us having a lot more faculty working across those regions in multiple methods. Secondly, and kind of on the opposite end, and focusing more on method, an area that students are relentlessly interested in is creative writing and creative nonfiction. That's a space where we could host scores more classes and fill them up with Yale College students who want to learn how to be creative writers. And the English department is thinking very hard about how to continue to build out literary criticism and the history of criticism that it has, such as founding and central role, and while also serving the avid student interests in being writers.

Peter Salovey: There's no doubt about it. And we have some great, great teachers of writers at this university. I hear from students all the time.

Katie Lofton: We're so fortunate to have had a history of Nobel Prize winning Pulitzer Prize winning writers who are also devoted teachers. That combination is not always true in professions where just because you can do it doesn't mean you always can teach it.

Peter Salovey: These are fantastic writers who teach our students every day in the classroom.

Katie Lofton: Teach our students and challenge our students and want them to think about their own practice of writers as being one where you reach for your limits. And I just think that's so thrilling to have people truly at the top of their practice believe that part of giving back is pressing students to their excellence.

Peter Salovey: That's a great note to end on, because I think all of us love Yale. All of us were attracted to Yale as faculty members, not just because of the area of scholarship or research that compels us to make progress in our fields. But because of Yale's commitment to the educational process right alongside it.

Katie Lofton: I found that the last years of recruiting faculty, amazing faculty, to this institution, the number one sale of this institution is the students you get to teach. If you're a teaching the

sharpest students you as a teacher are growing in every classroom experience, which is absolutely true for me.

Peter Salovey: That's great. And that was true for me in the classroom. And it was true in my lab, too. Hardly a paper I wrote back in the days when I was doing that sort of thing didn't include a student co-author. Sometimes the student was the lead author and I was their helper, and I loved getting work done that way. Katie, it is always a pleasure to speak with you. Thank you for joining me today. As you've noted, the new Humanities Quadrangle opens at a time when the study of humanities is needed more than ever. These are disciplines that ask us to consider fundamental questions about who we are as individuals and who we are as a society. They're critical for developing the habits of mind that help us, no matter what our field or future profession, and they enrich our lives by exposing us to new ways of thinking and imagining ourselves and the world. So I'm very excited to see how 320 York Street, that is the Humanities Quadrangle, and the extraordinary faculty, students and scholars who populate it, will continue to strengthen the humanities at Yale and advance our mission of improving the world for this and future generations.

To friends and members of the community, thank you for joining me for Yale Talk. And until our next conversation, best wishes and take care.

The theme music, *Butterflies and Bees* is composed by Yale professor of music and director of university bands Thomas C. Duffy and is performed by the Yale Concert Band.