

just for him. It contained lots of vegetables—and cheese. “It was a huge moment for me,” he says. “I knew I could say, ‘I’m vegan, I won’t eat that,’ or I could eat a little and then encourage everyone else to try some, too. So that’s what I did, and everyone there agreed that it was delicious even without the meat.” To Schlimm—who wants everyone to start “thinking a little vegan”—it was a victory because, until that night, most of the hunter types he was dining with had never tried a meatless meal.

Through a series of fortunate events, Schlimm once ended up sitting beside Jonathan Safran Foer on Ellen DeGeneres’s television talk show. By then, thanks to Foer and that “unloved” Thanksgiving turkey, Schlimm was a changed man. At one point, he looked into the camera and spoke what he believes will be the most perfect sentence of his life: “No living being, human or animal, should ever go through this life unloved.”



Visit harvardmag.com/extras for vegan holiday party recipes.

“Absolutely Beautiful”

The geometer-sculptor

MORTON C. BRADLEY JR. ’33, G ’40, had family ties, extending back to great-grandfather Theophilus Wylie, to Indiana University. But the campus community where he spent nearly all of his life was Cambridge, not Bloomington. The Harvard where he was educated had since the 1870s featured pioneering studies in experimental psychology and the physiology of perception (stemming from William James and Hugo Münsterberg) and the fine arts (Charles Eliot Norton), and in ensuing decades the flowering of logic in philosophy (in the persons of Josiah Royce and the towering figures, then still in the *other* Cambridge, of Alfred North Whitehead and

Bertrand Russell). The strands of formalist aesthetics, of the Bauhaus at Harvard, of music and mathematics and still other influ-



Firebird, 1971: Morton Bradley's first successful sculpture



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ences, are teased out in the essay, “Morton Bradley: An American Formalist,” by Lynn Gamwell, who is also responsible for the volume *Color and Form: The Geometric Sculptures of Morton C. Bradley Jr.* (Indiana University Art Museum/Indiana University Press, \$30).

Bradley (1912-2004) bequeathed his suspended geometric sculptures and associated studies to IU—hence the origins of this publication. He for years worked in the Fogg Art Museum’s conservation department, and published a manual for conservators, *The Treatment of Pictures* (1950), that is still in use. Bradley began making lithograph prints of geometric forms in 1948, and progressively developed his own system of colors. In the 1960s, he applied them to three-dimensional works, exacting in their geometry and use of color principles, initially in solid planes

Lochness, 1980



MICHAEL CAVANAGH AND KEVIN MONTAGUE

and then in open wire structures.

Gamwell places the work in the context of the Swiss Constructivists, French Optical art, and American algorithmic art developed by Ellsworth Kelly and Sol LeWitt. Bradley’s sculpture, she says, “embodies the mathematical structure of nature and the beauty of pure mathematics. As such, his work presents us with a classical ideal that is as appealing today as when Plato wrote in the fourth century B.C.: ‘I do not mean by beauty of form such beauty as that of animals or pictures...but

straight lines and circles, and the plain and solid figures that are formed out of them by turning lathes and rules and measures of angles; for these I affirm to be not only relatively beautiful like other things, but they are eternally and absolutely beautiful.’”

Or as Harvard’s Eric Heller, Lawrence professor of chemistry and professor of physics (see “Quantum Art,” January-February 2001, page 36), notes in a foreword, “Mathematicians ‘see’ patterns of numbers and geometric forms in the mind’s eye. One mathematical object is elegant and beautiful, while another might be an



MICHAEL CAVANAGH AND KEVIN MONTAGUE

Papillon, 2001

ugly, brute-force proof. Scientists like myself study mathematical patterns that are embodied in the natural world, and these structures also have aesthetic qualities, such as the symmetrical pattern of flowing electrons or the dynamism of an ocean wave.” Calling Bradley a “pioneer in visualizing mathematical patterns,” Heller writes, “This beautiful book is a tribute to an artist who made mathematical patterns visible, and, in looking at his colorful, symmetrical sculptures, we better appreciate abstract ideas.”



Visit harvardmag.com/extras to view additional images of Bradley’s sculpture.

Chapter & Verse

Correspondence on not-so-famous lost words

Jack Holt seeks the source of “The most difficult part of attaining perfection is finding something to do for an encore” (regularly credited online to “Author unknown”).

Arnold Rosenberg hopes for leads to the origin of the aphorism “You like because of; you love in spite of.” Pointers are welcome.

Programming day (September-October). A tip from E.J. Barnes led (courtesy of Google and Wikipedia) to the identifica-

tion of “Profession,” by Isaac Asimov. Published in the July 1957 issue of *Astounding Science Fiction*, it was subsequently reprinted in the author’s 1959 collection *Nine Tomorrows: Tales of the Near Future*. Barrie Greene was first to provide a link to one of the many online copies of the text.

“red Coke can in the snow” (July-August). Dorrie Bell noted, from Ngaio Marsh’s *Clutch of Constables* (1969): “I remember that on a walk...I looked into a dell and saw, deep down, an astonishing spot of scarlet. I thought: ‘Ah! A su-

perb fungus secretly devouring the earth and the air?...I went down to look more closely at it and found that it was a discarded fish-tin with a red label. Was it the less beautiful for my discovery?” Bell added, “I therefore infer that the trope of the red beautiful-trash item was common in the period and not just to be found in the Beat poets of San Francisco.”

Send inquiries and answers to “Chapter and Verse,” *Harvard Magazine*, 7 Ware Street, Cambridge 02138, or via e-mail to chapterandverse@harvardmag.com.