what's humane about the humanities?

by C. Stephen Jaeger, Acting Director

A story about the Roman Emperor Trajan, which circulated widely in the Middle Ages and Renaissance, had it that the emperor was about to set out on an important diplomatic mission with a large retinue — soldiers, bureaucrats, animals laden heavy with provisions — when a beggar woman threw herself in front of his horse and complained that her pension had been wrongly taken from her. The emperor replied that he was busy and she would have to wait for his return. The beggar woman: "And if you never return? What is to become of me?" Without a trace of exasperation, the emperor put off his departure until the woman was provided with an imperial command restoring her pension. This story made the emperor into a model of "humanity and kindness" (*humanitas et benignitas*).

No educated person from ancient Rome to Renaissance Europe and beyond would have doubted the appropriateness of describing this combination of compassion, tolerance, modesty and elegance in the emperor with the term *humanitas*. Nor would anyone have doubted that an education in the *studia humanitatis* was the presupposition of "humane" behavior — and that the education called by that name was particularly important for the leader of a country.

The results of the "studies of humanity" were plain to see in the humanistic tradition. The *studia humanitatis* aimed at an educated citizen who spoke well and lived well, combined eloquence with wisdom, and showed it in public life.

In the late 20th century we might well admire this ideal, but it probably is not so obvious that the study of Greek and Roman culture, Dante, Shakespeare, Proust, of poetry and philosophy, is the way to attain it or anything like it. It is also not obvious that the study of those subjects has anything to do with citizenship and government. And yet the term "Humanities" describes a course of study at virtually all American and European colleges and universities: "Sciences humaines," "die Humanwissenschaften," "humane letters," "humanities." It is also attached to Centers, like the Walter Chapin Simpson Center. But students and faculty alike may well wonder whether "humanity" in the generally accepted sense of care, compassion and respect for life isn't better applied to the Humane Society than to the Humane Sciences, where the word has more of an historical than a contemporary reference.

Do the Humanities humanize? The humanizing influence of humane studies becomes evident the more a person or a society moves away from them, and as it sinks first into callousness, then barbarity, the lack of the humanities becomes acute and the extent to which they coincide with the cultivation of humanity becomes evident.

the Clemente Course offers a proven model of how the humanities can transform our lives

The Clemente Course

The Clemente Course offered at the Seattle Mental Health Center, offers "a proven model of how the study of the humanities can transform the lives of people who are generally not encouraged to study great works of literature, history and philosophy — the poor." The course is restricted to adults living at or below the poverty level. Students include reformed drug addicts, ex-convicts, homeless people, and immigrants trying to make a life in a new country.

The program was conceived by Earl Shorris, and first realized in a course offered at the Roberto Clemente Family Guidance Center on New York's Lower East Side. An article by Shorris in *Harper's* magazine in 1997 developed and publicized the concept. His idea was that literature, philosophy, art, and history, the humanistic subjects generally, inspire self-reflection that can transform the lives of poor people with greater force and impact than the well-to-do who have grown up in abundance and a shared culture. The reading of Plato, Aristotle, Marcus Aurelius, William Blake, Thomas Jefferson and Shakespeare (all obligatory reading for the course) helps to break through the poverty cycle and restore an outcast group to citizenship.

There are now four Clemente Courses in New York, a fifth begun this year in New Jersey, and a sixth in Seattle, which is run by the Washington Commission for the Humanities. The Simpson Center for the Humanities is a founding sponsor of the program in Seattle.

I visited a two-hour class on moral philosophy on a foul evening in late January. I barely made it through rain and cold, but 13 of the 17 students did. They evidently wanted the course badly to make the trek in this storm.

There was a certain irony in the location: humanities and mental health? Psychiatric care and humanistic learning? The visit persuaded me at least that there is healing, curing value in the offerings, and that the course administers a form of "mental health," at least mental order, to its students.

The students had a common thread in their self-narratives: their lives are chaos.

Robert is a former carpenter.* He is basically homeless, but currently lives in a room for $25 per month. He has spent time in work camps, a jail alternative. He is HIV positive.

Marcia was conceived while her parents were in prison. She grew up on the street in the University district. She's kicking an alcohol addiction and trying to care for a father dying of cancer. She was recently in a barroom fight and had a black eye to show it. She realized in the Clemente course that she had to give up drinking, and is now drying out. She talks of a war going on inside her, says the "underworld within" is always pulling at her.

John is manic-depressive. He can't hold a job. He suffered abuse in his youth.

Valery is a refugee from Cambodia. She raised a family in the US, and now wants to study because she's always felt less intelligent than the family she served, and certainly less free to pursue learning.

Margaret has left her husband, who beat her regularly.

Lyall Bush teaches the course on literature and interviews all students seeking admission. He knows their lives and their motives for study well. They want order in their lives, discipline, and self-respect. Marcia told him recently that she sat in a café reading Aristotle's *Nichomachean Ethics* and had the clear sense that people **(con't p.8)**

*all names have been changed

spring events

UW Humanities Forums:
April 14
Said Arjomand, SUNY Stony Brook
Universalism and Localism in Iranian Islam
Comparative Islamic Studies Program

May 4
Ian Hacking, University of Toronto
Historical Ontology
Philosophy & Comparative Literature

May 7
Steven Shankman, University of Oregon
The Teaching of World Literature

May 12
Jonathan Lipman, Mount Holyoke
True Benevolent Love:
A Chinese Explanation of the Islamic God
Comparative Islamic Studies

May 26
Richard Gray, Sabine Wilke, Richard Karpen and
Meredith Clausen, University of Washington
Vienna 1900

Seattle Humanities Forums:
April 8 7:00 pm Henry Art Gallery Auditorium
Stolen Years

April 28 7:00 pm Penthouse Theatre
A Question of Mercy

Lectures:
May 3 7:00 pm 110 Kane Hall.
Ian Hacking, University of Toronto
Dreams in Place

May 6
Steven Shankman, University of Oregon
Before and After Philosophy:
Thucydides and Sima Quian

May 13 8:00 pm 220 Kane Hall
Solomon Katz Distinguished Lecturer in the Humanities
Suzanne Pinckey Stetkevych Indiana University
Solomon and Mythic Kingship in the
Arabo-Islamic Tradition

society of fellows

Members of the Society of Fellows in its inaugural year range wide in both departmental affiliation and scholarly interests. Selected competitively, the faculty fellows are released from teaching for one quarter to work on a research project; graduate fellows receive a year-long dissertation fellowship. The Society meets twice each month for lunch throughout the year to discuss the current work of one of the fellows.

Fellows Society 1998-1999
Hellmut Ammerlahn, Germanics
Mastering the Power of Creative Imagination: Goethe and the Challenge of Classicism.

Joy Connolly, Classics
Vile Eloquence: Performance and Identity in Greco-Roman Rhetoric.

Owen Ewald, Classics
The Livian Historiographical Tradition

Barbara Fuchs, English
Mimesis and Empire: America, Islam, and the Construction of European Identities.

Lauren Goodlad, English
Respectable and Rough: Disciplinary Individualism and the New Poor Law; A Critical and Literary History, 1833-1910.

Jeanne Heuving, Liberal Studies, UW-Bothell
Devastating Poetry: Love and Sexuality in HD, Laura (Riding) Jackson, and Edna St. Vincent Millay.

Meg Roland, English
Malory's Morte Darthur: A Theory of the Texts and a Parallel Version of Selected Tales representing the Scribal Manuscript and Printed Folio.

This group includes four Senior Fellows: Robin Stacey, History, Ross Posnock, English, Stephen Jaeger, Germanics, and Eugene Vance, French and Italian.

Fellows Society 1999-2000
Jennifer Bean, Comparative Literature
Bodies in Shock: Gender, Genre, and the Cinema of Modernity.

Anke Biendarra, Germanics
After 1989: Literary Constructions of a New German Identity.

Jeffrey Collins, Art History
Tormented Genius: Creativity, Self-Doubt, and Concealed Self-Representation in Early Modern Art and *Into the Realm of Hypnos: The Mythopoetic Imagination of Giulio Carpioni.*

Christine Goettler, Art History
The Body of the Soul: Imagery of Purgatory from the Middle Ages to the Present

Stephen Hinds, Classics
The Poet in Exile: Ovidian Self-Construction between Rome and the Black Sea.

Susan Lape, Classics
Athenian Democracy and the New Comedy in Early Hellenistic Athens.

Linda Nash, History
Nature, Machines, and Bodies: Transformations and Representations of the California Landscape in the 20th Century.

Paul Taylor, Philosophy
Pragmatism and Race: Philosophy, Reality and Black Identity

Alys Weinbaum, English
Reproducing Race in Trans-Atlantic Modern Thought.

1. Acting Director Stephen Jaeger; 2. Semyon Vilensky signing programs at the *Stolen Years* reception; 3. Bruce Young Director of *Stolen Years*; 4. new Associate Director Margit Dementi; 5. Herbert Ellison, Richard Green and Semyon Vilensky at the


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on center activities

by Margit Dementi, Associate Director

The Center has been buzzing with the energy of a wide variety of exciting enterprises this year, and it is a pleasure to take this opportunity to provide a brief update on our awards, activities, and projects. After receiving substantial support from the University Initiative Fund, the Center disbursed approximately $225,000 in September 1998, funding 27 major projects. Spread across 19 departments in the arts, humanities, and social sciences, awards included 7 fellowships granted to faculty and graduate students for membership in the 1998-99 Society of Fellows and the pursuit of individual research projects. Two collaborative research groups received time-release funds for faculty participants and significant additional project support. The Center also sponsored visiting artists in the Schools of Music and Art. In December, the Center's Executive Board approved an additional $18,000 in funding for 10 projects for the 1999 Winter and Spring quarters. Substantial support for special departmental programs and symposia, as well as visiting lecturers and artists, was also awarded at the Director's discretion this year.

The Center received an overwhelming response to the December call for proposals for 1999-2000. Close to 70 applications from faculty and graduate students in 25 departments and programs requested funding. The Center Board awarded 7 faculty fellowships and 2 graduate fellowships for membership in the 1999-2000 Society of Fellows; support for 2 large collaborative research projects, including 8 time-release fellowships for faculty participants; several individual research projects; and a number of exciting interdisciplinary symposia, such as "Black Identity in Theory and Practice," "Prayer Music and the Stars: Access to the Divine in the Ancient, Classical and Late Antique Near East," "Exploring Word and Image," and "Transforming Public and Academic Cultures: American Ethnic Studies for the Next Millennium." A second round of proposals received funding in April. Grant competitions will continue to be held twice a year in December and April.

With the help of a large number of UW faculty, and in collaboration with a range of arts and humanities organizations, the Center has also generated its own interdisciplinary programs for both academic and public audiences:

- The Center has organized UW Humanities Forums around the visits of Bongasu Kishani, poet and philosopher; Nurrudin Farrah, Somali writer and winner of the Neustadt Prize in Literature; Barbara Kopple, documentary filmmaker and winner of two Academy Awards; as well as a "Big Bang" discussion between members of humanities and physical science departments.

- Outreach events include a panel forum on the subject of "Shakespeare and Love," a recent documentary and panel discussion about the Stalinist purges entitled *Stolen Years*, and an Humanities Forum on Ethical Issues suggested by David Rabes's play *A Question of Mercy*. This summer, the Center will sponsor an undergraduate course and a series of discussion groups in collaboration with the Seattle Art Museum, which will be mounting an exhibit on Impressionism. Taught by **Raymond Jonas** of the History Department, the course, "Paris in the Age of Impressionism," will also feature visiting lecturers in other disciplines. Discussion groups focusing on topics in Art History and Music will be led by **Marek Wieczorek** (Art History) and **George-Juilius Papadopoulos** (Music) at the museum. Please refer to pages 4/5 of this newsletter for more details about these events.

In addition to the many exciting projects and activities sponsored by the Center this year, several new internal projects are underway:

- We are currently at work on the design of the new Center facilities, which involves renovation of the north end of the second floor of the Communications Building. More centrally located on the upper campus, the facility will provide increased space for Center activities — a larger seminar room and a Forum discussion room, as well as offices and expanded workspace for the staff. Several new faculty offices will also be created in the Communications Building as part of the renovation project. The Center space will be suitable for a variety of functions and activities and provide the campus with additional capacity for sophisticated multimedia data presentations.

- The Executive Board has approved the establishment of two new publication series for the Center. One will consist of a series of Occasional Papers, small volumes generally stemming from lectures by distinguished visiting scholars or members of the UW faculty. The other, overseen by an editorial board, will develop book-length editions on topics of interest in the humanities. Both the occasional papers and the larger editions will be published in conjunction with the University of Washington Press. Arrangements with the Press in this collaborative venture will include the establishment of a yearlong graduate internship position with the Press. The intern will gain experience in various aspects of publishing, from editing to marketing and distribution, and will also work on the production of Humanities Center volumes.

- We have been working to expand and improve our website and weekly calendar of events in the humanities, which is available both online and via email. Proposal guidelines and cover sheets are newly available on the web in PDF format. Finally, but not by any means least importantly, the Center has a new graphic presence. Thanks to **Christopher Ozubko** and **Karen Cheng** of the UW School of Art, the Center has a dynamic new logo and professionally designed brochure and newsletter. Please take a moment to admire the wonderful graphic design as you discover more about our activities — look hard at the logo, you may not notice everything right away, but longer contemplation has its reward.

Margit Dementi is Associate Director of the Center for the Humanities. She joined the Center staff in September of 1998. Margit has a Ph.D. in Comparative Literature from Princeton University.

Stolen Years reception; 6. Curriculum Forum Members John Webster, Mary O'Neill, Scott Noegel; 7. Simpson Center Fellow Hellmut Ammerlahn; 8. Gene Vance and Lauren Goodlad at a March Society of Fellows Meeting


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Curriculum Forum

The curriculum forum consists of faculty, junior and senior, who have distinguished themselves as teachers and planners of curriculum. The forum has the potential to make a great impact on curricular thinking in the humanities disciplines. Its purpose is to identify curricular issues, problems and needs, and to make recommendations for change that emerge from serious and sustained discussions.

In the autumn quarter the group was given the charge of developing introductory courses in the humanities. The result is a proposal for two new courses, Humanities 210 and 220, for first and second year students. These new courses offer undergraduates an experience truly different from that available through most traditional department based courses. The first,"Texts in Context," studies a single major work from any medium and develops a broad and full understanding of the work's cultural, intellectual and historical context. This opens a wide range of potential foci, from traditional "great books" to spectacularly innovative and cross-media creations. The designers envision offerings on works as diverse as *Hamlet* or *Faust*, Jacob Lawrence's "Migration Series" or Salman Rushdie's *Satanic Verses*.

The second course, "Themes in Time and Culture," traces a single overarching idea, pursuing its history and development through diverse peoples, cultures, and media. Possible topics are "Virtue and Politics from Plato through the Renaissance and Enlightenment"; "Utopia in American Experience," and "The Idea of the Other in Historical and Cultural Perspective."

The Curriculum Forum solicited proposals for Humanities 210 and 220 courses for 1999-2000. Successful applicants will receive a $500 course development honorarium and logistical support from the Humanities Center.

Žižek on Fantasy in Cyberspace

Slavoj Žižek a Senior Researcher at the Institute for Social Sciences of the University of Ljubljana, has become renowned in academic circles for recourse to examples from popular culture in his examination of complex philosophical, political, and psychoanalytic concepts, and above all, the work of the controversial French Freudian revisionist Jacques Lacan. On November 13, Žižek lectured to a full auditorium in Architecture Hall on the question, "Is It Possible to Traverse the Fantasy in Cyberspace?"

Ranging across topics as seemingly unrelated as Greek tragedy, Japanese tamagocchi dolls, the Bosnian crisis, Mary Kay Letourneau, and the movie *The Mask*, Žižek's lecture focused ultimately on the potential effects of cyberspace and new media on subjectivity and human interaction. He described predominant contemporary theories of cyberspace and then offered an alternative interpretation of his own. Grounding his analysis, as always, in Lacanian theory, Žižek explored ideas about fantasy, authentic acts, and personal agency to make statements about political activism, mechanisms of capitalistic and totalitarian regimes as they influence the psyche, and political ramifications of the interaction between individuals and electronic media.

Citing popular images of "plugged-in adolescents," lost to the realm of virtual reality, Žižek examined one popular theory that articulates a fear that the computer — or more specifically, cyberspace — can swallow the subject. Žižek called this account "the catastrophic cultural negative vision" in which subjects would seem to lose their agency in the face of the new media. Stating firmly that "virtual reality threatens appearance not reality," Žižek rejected this view, and moved on to criticize another common view that cyberspace and the age of new media holds an enormous liberating potential; it opens the domain of shifting multiple identities and interpretive possibilities. Žižek described this theory as a "standard post-modern deconstructionist narrative," in which the "bad old patriarchal order" where the subject has a predetermined role in a fixed framework is overthrown by the new media. The subject gains freedom to construct his or her "self" as an aesthetic oeuvre. A third popular view of cyberspace proposes a continuity of new media with the Oedipal order by interposing a third order agent of mediation which both sustains the subject's

One of the greatest challenges for humanists at UW in the next decades is to realize our intellectual mission not within the halls of academe only, but also in the community around us. The central mission of the Humanities Center outreach program is to share humanistic learning broadly, to extend the teaching mission of the university outside the campus to the community and the polis as a whole, and to urge on scholars a renewed sense of civic responsibility and participation in the public sphere.

In the current year the Center has formed new partnerships with various arts and cultural organizations in Seattle and has mounted a variety of events. We foresee many new alliances and exciting events in the coming year.

Seattle Humanities Forums

Gregory on Kopple

In January, Oscar-winning documentary filmmaker Barbara Kopple visited Seattle For the Seattle Arts and Lectures Series. In conjunction with this visit, UW's **James Gregory** (History), an expert on labor movements in America, led a discussion group in the Henry Gallery auditorium following a showing of Kopple's two films on union strikes, *Harlan County, U.S.A.* and *American Dream*. Gregory's introduction provided important historical context for the two films which, seen together, document the decline of the American labor movement as well as the specific conditions of Kentucky miners in the seventies and workers at the Hormel meatpacking plant in Austin, Minnesota in the mid-eighties. The event was co-sponsored by Seattle Arts and Lectures, 911 Media Arts Center and the Henry Art Gallery.

Shakespeare and Love

On Valentine's Day, three UW Shakespearean scholars gave brief presentations and led a long and spirited discussion on the film *Shakespeare in Love*. A sell-out crowd questioned **John Webster**, **Sara van den Berg** and **Charles Frey** for over two hours on the historical background of the film and its representation of the Elizabethan stage, gender switching on the stage, William Shakespeare and Christopher Marlowe, among other topics. The event was co-sponsored by Seattle Arts & Lectures and the Henry Art Gallery.

Stolen Years

Following a showing on April 8th of *Stolen Years*, a remarkable new documentary about eleven survivors of Stalin's purges, **Herbert Ellison** from the Jackson School of International Studies led a fascinating panel discussion. Panelists included the Jackson

Humanities Forums

The Center sponsors two kinds of Humanities Forums, one on campus for UW faculty, grad students and administrators, the other for the larger Seattle community, meeting in a variety of locations in town and on campus (see Seattle Humanities Forum under Outreach below). UW Forums ordinarily bring together twenty to forty participants to discuss recent publications, research projects of interdisciplinary interest, or topics of current interest in the humanities that reach beyond disciplinary boundaries. The offerings this year were particularly rich:

Nuruddin Farah
On Thursday, November 5, the Center for the Humanities, in conjunction with the African Studies Committee at the University of Washington, hosted a reading by Somali writer Nuruddin Farah, 1998 laureate of the Neustadt International Prize for Literature. The author read from his most recent novel, *Secrets*, his first since returning to Somalia after a twenty-year exile from his homeland for his criticism of African dictatorships.

David Halperin
Halperin, classicist and architect of a language of gay self-presentation, held forth on his book, *Saint Foucault*. The French philosopher Michel Foucault wrote three volumes of a *History of Sexuality* which chronicled the hypertrophy and metastasizing of the subject of sex in the nineteenth and twentieth centuries, an obsession that earlier ages did not share.

Bongasu Kishani
Professor Bongasu Kishani of the University of Yaounde, Cameroon spoke with a group of professors and graduate students from a variety of disciplines on "The Interface of Language and Philosophy in Africa." Professor Kishani, who is a Fulbright Scholar at Dickinson College in Pennsylvania this year, received his doctorate in philosophy from the Sorbonne. Since the 1970s, he has taught and published extensively on issues of philosophy, language, and identity. He has also written a book of poetry, *Konglanjo and other Poems*, served as an assistant editor at the influential French journal *Presence Africaine*, and was the first person to translate the Cameroon National Anthem into an African Language, Lamnso.

Barbara Kopple
Barbara Kopple, an affable, Oscar-winning documentary filmmaker, charmed a Humanities Forum lunch group in the Parrington Common Room. Everyone knew her work well: *Harlan County*, *USA*, and *American Dream* have won Academy Awards. Her most recent work includes a documentary about Mike Tyson and the film *Wild Man Blues* which follows Woody Allen's European tour with a jazz band.

Science Sees the Light: The Big Bang and The Rediscovery of Higher Meaning
"Science Sees the Light: The Big Bang and The Rediscovery of Higher Meaning" is the title of a recent article in *The New Republic*. Commingling topics of interest to both scientists and humanists, the article seemed to offer a good opportunity to bring the "two cultures" into conversation with each other.

desire and simultaneously prevents the subject's fulfillment. This mediation renders the symbolic law more palpable, but preserves a sense of alienation, he argued.

The three readings of the potential of cyberspace technology, Žižek suggested, actually correspond to psychoanalytic theories of psychosis, perversion and hysteria. He offered another possible reading, asserting that the new media and the potential of cyberspace technology can traverse the network of social symbolic and power relations. Far from enslaving us to fantasy, he suggested, cyberspace disturbs and enlarges the subject's fantasy. Cyberspace, as conceived by Žižek, like "real politics," can change the framework of what is possible.

Robert Levin on Mozart

A standing-room-only crowd in Kane Hall 220 gave Robert Levin the longest and loudest ovation this writer has ever heard for an academic lecture. Levin, Professor of Music at Harvard University and Dwight P. Robinson Jr. Professor of the Humanities, presented the year's first lecture in the Solomon Katz distinguished Lecturers in the Humanities series on February 9 on "Mozart: The Compositional Second Thoughts of a Master Improviser." Levin showed himself a master lecturer and erudite showman, lecturing without notes, rushing from the lectern to the piano, creating dramas of alternating notes, phrases and motifs in a music that came to life as much when he spoke about it as when he played it.

A master improviser himself, Levin challenged the idea that texts of Mozart's piano concertos always exist in a single form which sprang complete from the composer's inspired mind. With numerous examples from Mozart's manuscripts projected overhead, he showed that Mozart's notations, far from reflecting a final, definitive form of the composition, register an arduous process of revision with as many deletions, changes, false starts as an undergraduate's hand-written essay. Often the notation represents a kind of short-hand, abbreviated marker of more complex phrasings which nowhere find formulation. And yet editors of Mozart have shown such reverence for the master's notes that they took them for the finished product, and so produced music far more banal than what Mozart, who of course read his own short-hand, had in mind. The manuscript notation, in other words, does not represent Mozart's final thoughts, and yet it regularly appears in the published scores. Levin succeeded both in extracting and vivifying a very human Mozart from his manuscripts, and in making a strong case for a flexible interpretation of traditionally sacrosanct texts.

Martin Jaffee

Written texts of the Torah contain a certain wisdom; according to **Martin Jaffee**, the Torah embodied in a Rabbi who becomes in some sense a living Torah has a much higher value. This was the enspiriting idea of Rabbinic oral tradition in the period of Rabbinic Judaism, ca. 300-600 CE. At that time, the memorization, recitation, and criticism of orally transmitted traditions of law and lore became one of the central intellectual and religious activities. The Torah produced deftly "in the mouth" transformed young Jewish men from mere Jews into "Sages."

Jaffee is the Samuel and Althea Stroum Professor of Jewish Studies in UW's Department of Comparative Religion and chair of the Comparative Religion program. His Katz lecture on February 22 brought to light an aspect of Rabbinic Judaism difficult to study because it is embodied in the men who learned and taught. The traditions of oral transmission are by their nature not formulated. Like a stage performance, they die with each performer, and with the superseding of oral by written tradition, they passed from memory. Professor Jaffe revived the memory of a form of study based on discipleship and a devotion to the Torah enshrined in a teacher, a devotion that gradually transformed the learner into an embodiment of authoritative religious wisdom (Torah). He pointed to the advent of "Torah in the mouth" in third-century efforts to suppress entirely the study of Rabbinic tradition from written texts.

Martin Jaffee is a distinguished researcher in the field of classical Rabbinic Judaism, who has attempted in an extensive body of publications to interpret the patterns of Rabbinic culture in light of paradigms drawn from the historical and phenomenological study of religions.

School's **Vladimir Raskin**, Semyon Vilensky, one of the survivors featured in the film and the founder of the Vozvrashchenie ("Homecoming") organization in Moscow, as well as Jennifer Law Young, Bruce Young, and Vladimir Klimenko, the producer, director and script writer of *Stolen Years*. filmed in locations across the former Soviet Union, including the forbidding Kolyma region in the Russian Far East, the documentary traced the lives of victims from the early years of "the Terror" to the present. The event was co-sponsored by the Center for Civil Society International (CCSI) in collaboration with the Jackson School of International Studies, 9-1-1 Media Arts Center, KCTS, The Henry Art Gallery and the Henry M. Jackson Foundation.

A Question of Mercy
On April 28th in the Penthouse Theatre, the cast of the Intiman Theatre production of *A Question of Mercy* performed a scene of David Rabe's powerful play about dying from AIDS and the difficult emotional and ethical issues of physician-assisted suicide. A distinguished panel led by **Albert Jonsen**, Chair of UW Department of Medical History and Ethics, discussed issues raised by the play from a variety of perspectives. Panelists include **Patricia Kuszler**, of the UW Law School, **William Talbott**, from the Department of Philosophy, **James Green**, from Anthropology, **Dr. Anthony Back**, from Oncology, and Victor Pappas, director of the Intiman production. The event was co-sponsored by the Intiman Theatre.

A variety of offerings are being developed in collaboration with the Seattle community:

Seattle Art Museum: Impressionism

Paris in the Age of Impressionism
The Seattle Art Museum is mounting a major exhibit on Impressionist art this summer. In connection with this exhibit, the Humanities Center, History Department, School of Art and University Extension will collaborate in a variety of offerings. **Ray Jonas** (History) will offer a course entitled "Paris in the Age of Impressionism," a survey of the history, art, architecture, and literature of Paris in the nineteenth and early twentieth century. The course will examine the urban dimensions of the Impressionist movement via the city's architecture and monuments (Eiffel Tower, Opéra, Sacré-Coeur), its social geography (working class, bourgeois, bohemian), its cultural scene (salons, cafés, concerts, museums), and its place in the artistic and literary imagination. **Meredith Clausen** (Art and Architecture) and **Marek Wieczorek** (Art History) will be guest lecturers. The course (Humanities 200) is open to SAM subscribers, the general public, and UW students. It meets on Thursday evenings at the Art Museum, June 24 to July 15 for all participants. A Tuesday evening section held on the UW campus is restricted to UW and extension students taking the course for credit.

Focused Discussion Groups
"Shaking the Dust off Tradition: Music and its Sister Arts in French Impressionism" will look at the Impressionism of French avant-garde composers as a phenomenon closely related to impressionist art and literature. It will be conducted by **George-Julius Papadopoulos** (Music) and will meet in the SAM Board Room on June, 13, 20 and 27.

"Eye to Eye with the Impressionists" will meet in the Impressionist exhibit at SAM and will attempt nothing less than to see impressionist art through the eyes of contemporary viewers, both the shocked and the enthusiastic. It will be conducted by **Marek Wieczoreck** (Art History), meeting at the museum on June 12, 19, and 26.

For more information, call the Humanities Center at 206-543-3920, the Seattle Art Museum, or (to enroll for credit in Hum. 200) UW Extension at 1-800-543-2320.

Seattle Public Library

Beginning in Fall 1999, UW scholars will lead discussion groups at the Seattle Public Library in a new series called "Favorite Books." Dickens, Dostoevsky, Proust, Joyce, Hurston and Rushdie are some of the authors so far recommended.

Seattle's Three Cultures: A One-Day Colloquium

This colloquium will bring together Seattle civic leaders, the heads of arts and culture organizations, and UW faculty and administration to plan collaborative efforts and form partnerships. An excerpt from the mission statement of the colloquium explains its conception: "Three cultures lead parallel existences in Seattle, like neighbors who greet each other, visit occasionally, and help out in need, but who have not yet discovered all the benefits of close interaction: the city government, the arts and cultural organizations, and the University of Washington. The Center for the Humanities and the Washington Commission for the Humanities are jointly sponsoring a colloquium to explore a closer cooperation and collaboration among the three cultures than has been achieved previously. The ideal result of such a meeting is to shape a creative coalition out of the three strands, or at least lay the foundations for such an alliance. The character of the city can be enriched and deepened by direct and active engagement of humanists in civic life and conversely of citizens in the life and intellectual world of the university."

Comparative Islamic Studies

Approximately 30 faculty members in more than a dozen units on the UW campus actively engage in the study of Islamic cultures. As a result, Comparative Islamic Studies is currently one of the best represented non-departmental programs on the UW campus. A highly successful international workshop during March of 1998 on "Integrating Islamic Studies into Liberal Arts Curricula" dramatized the high interest in Islamic studies, allowed common interests to coalesce into a variety of offerings moving toward a curricular program, and effectively established the group as the center of a national and international discussion.

The primary forces driving this dynamic program are three members of the Department of Near Eastern Languages and Cultures, **Brannon Wheeler**, **Ahmad Karimi-Hakkak**, and **Ilse Cirtautas**, as well as **Deborah Wheeler** from the Jackson School. A grant from the Simpson Center for collaborative research, Humanities Forum meetings, and curriculum development allowed this interest in Islamic studies to take more forceful institutional shape.

The program has attracted distinguished visitors, including Richard Eaton (Brown and Arizona), Dick Davis (Ohio State), Professors Suzanne and Lloyd Rudolph (University of Chicago), Arthur Buehler (Louisiana State University), Said Arjomand (SUNY Stony Brook), Bruce Lawrence (Duke), and Jonathan Lipman (Mount Holyoke).

On March 16 the Islamicists co-sponsored with Jewish Studies a panel discussion on "Exchange and Interchange in Islamic and Jewish Studies" as part of the annual Western Jewish Studies Association at UW. The event facilitated close collaboration between Islamic Studies and Jewish Studies on campus.

The topic of the spring seminar is "New Technology and Political Change in Islamic Societies."

Court Culture, East and West

In November 1998, the National Taiwan University hosted an interdisciplinary conference bringing together specialists in pre-modern European and Asian cultures to present current work on medieval court culture in Asia and Europe. Imperial, royal, and feudal courts were major forces in the culture of both continents.

The three UW participants were **Eugene Vance**, French and Comp. Lit., **David Knechtges**, Asian Lang. & Lit., and **Stephen Jaeger**, Germanics & Comp. Lit,. all founding members of this international research group supported by the UW Center for the Humanities. The court cultures group now includes colleagues from American, Canadian, European and Taiwanese universities.

The Taiwan meeting was the fourth of a series of conferences devoted to pre-modern court life of Asia and Europe. The first was held at the University of Washington in 1994, followed by one at UCLA and two at National Taiwan University. Two volumes of essays from the conferences are in preparation, the first forthcoming at the National Taiwan University Press, the second now under consideration by the University of Washington Press.

While there is a growing interest in comparative approaches to early European and Asian cultures both at the UW and elsewhere, the initiative of this research group is without precedent. The comparison of courts from very diverse cultures raises difficult questions of methodology and pits scholars cautious about broad comparisons against others who argue a certain consistency in the underlying structures and aesthetics of court life.

The members of this research group tend to underscore the fundamental diversity of types of courts in the east and west, while profiting from spirited exchanges on individual common points.

Textual Studies

Textual Studies is an interdisciplinary program for graduate students now completing its second year as an active degree track at UW. Founded by **Raimonda Modiano** and **Miceal Vaughan** (both in the Department of English), it was formally inaugurated during Autumn Quarter 1997 with an international conference, "Voice, Text and Hypertext at the Millennium." The program focuses on the production and presentation of texts from oral, scribal, printed and electronic media.

Paul Remley (English) began the core sequence in Winter 1998 with a seminar on "Oral and Scribal." Covering topics ranging from Linear B and the Nag Hammadi texts to first-century Gandahari birchbark rolls and commentaries on the Hebrew Bible; from the finnish oral epic Kalevala and Old English Poetry to late-medieval English vernacular poetry and the letters of Leonardo Bruni, this seminar provided a model of the historical breadth of the textual studies curriculum.

During Spring 1998, **Raimonda Modiano** presented a quarter long intensive introduction to the complex field of textual theory and practice aimed at challenging the widely held assumption that this is a domain separate from literary theory and criticism.

William Streitberger (English) took Printed Texts as the subject of his Winter, 1999 seminar. It gave students a practical introduction to hand- and machine-press printing and followed the development of printing in the Western world from Gutenberg to the present.

This Spring **Miceal Vaughan** is offering the fourth core seminar on "Hypertext and Textual Studies," considering the capabilities of computer and network technology and their application to the creation, reproduction, and study of literary texts.

Vienna 1900

The two decades from about 1890 to 1918 were culturally some of the richest in the history of this imperial city. From the confluence of artistic, humanistic, and scientific genius in this period fundamental intellectual and artistic trends emerged. These trends have shaped the thought and culture of the modern Western world; the "modernist" movement, strongly present in turn-of-the-century Vienna ultimately remapped the landscape of Western literature and art.

Richard Gray (Germanics) developed the course, "Vienna 1900,"as a broadly interdisciplinary study of Vienna at this unique crux of its history and culture. He is working this year with **Meredith Clausen** (Architectural History), **Richard Karpen** (Music), and **Sabine Wilke** (Germanics), in a collaborative research group funded by the Center for the Humanities. The aim of the group is to create an interdisciplinary web site on "Vienna 1900" that will complement the "Vienna" course and establish an interactive electronic framework for the study of Vienna at the turn of the century.

Graduate and undergraduate students from various departments also participate. In winter quarter Gray and Karpen conducted a humanities research seminar with the title "Vienna 1900: Music and Mind." The seminar explored the intersections of musical theory, especially Arnold Schönberg's twelve-tone system, and philosophical thought. In spring quarter Clausen and Wilke are offering a humanities research seminar on "fin de Siècle Vienna," which studies some of the progressive developments in architecture and urbanism that shaped the identity of Vienna as a city and formed the setting for much of the revolution in culture that unfolded there.

collaborative research programs

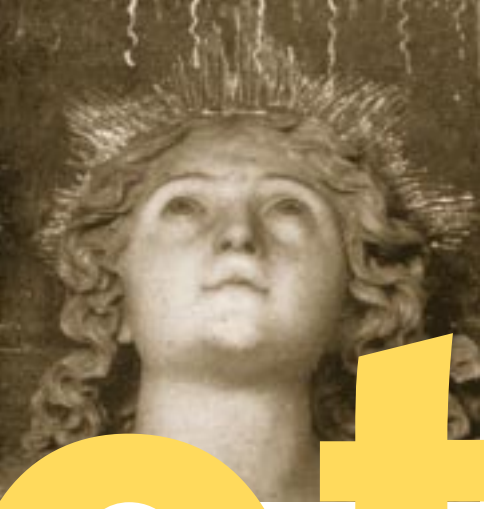

Fig. 1 "A Blessed Soul"
Milan Ambrosiana, Lombard Art
Early 17th Century

Spotlight on faculty research

Mikkel Borch-Jacobsen, Comparative Literature
Dismantling Freudian Psychology

Mikkel Borch-Jacobsen of the UW Department of Comparative Literature has mounted a trenchant and effective attack on various aspects of Freudian psychology in the past few years. Its effectiveness was evident in a lawsuit that came before the Supreme Court of Georgia in September of 1998. An amicus brief filed in the case of Kahout v. Charter Peachford Behavioral Health System cites an article by Borch-Jacobsen entitled "Sybil: The Making of a Disease" that appeared in *The New York Review of Books* in April 1997. Kahout v. Charter Peachford was a malpractice suit filed by a mental patient against psychologists and doctors who had persuaded her that as a child she had been sexually abused by her family during satanic rituals and that she suffered from multiple personality disorder (MPD) as a result. The patient claimed that the doctors forced her through therapy to believe that she had "dozens of altered personalities." Although the plaintiff's case was overturned by a statute of limitations law, the "disease" of multiple personality disorder and the access to it by the recovery of repressed memory, were unmasked as unscientific.

Borch-Jacobsen's research, cited in the brief, exposed one of the major studies of the phenomenon as a hoax. "The Making of a Disease: An Interview with Dr. Herbert Spiegel," probes the beginnings of a popular and influential book, *Sybil*, by flora Rheta Schreiber (1973). The interview reveals how "Multiple Personality Disorder" was created and shaped as a consumer product, a book agreed upon by a patient, two analysts, and their publisher. To the objection of psychiatrist Herbert Spiegel, invited to participate in "making" the disease, that the diagnosis was wrong, the book's author replied, "But if we don't call it multiple personality, we don't have a book! The publishers want it to be that, otherwise it won't sell."

Borch-Jacobsen has referred to psychoanalysis as a "theoretical fiction," and (quoting a contemporary of Freud) a "scientific fairy tale." He has become a major force in unravelling the fiction and disenchanting the tale. In his recent book, *Remembering Anna O.: A Century of Mystification* (1996), Borch-Jacobsen argues that the founding case of psychoanalysis, Josef Breuer's supposed cure of Bertha Pappenheim ("Anna O."), was, in effect, a therapeutic fiasco and a tendentious reconstruction of events on the part of Breuer and Freud. This argument has not endeared him to those committed to Freudianism in theory and psychoanalytic practice; in France, in particular, he has been accused of a narrow positivism. In an interview with Todd Dufresne (in CAN, July 1998) he responded to his French critics, claiming that they are the ones who hang uncritically on "facts," such as Anna O.'s supposed "cure" or Freud's "discovery" of Oedipal fantasies after the abandonment of the "seduction theory." Borch-Jacobsen is quite happy describing these "facts" as mere effects of Freud's theoretical expectations and narrative constructions. History, he says, is for him a way of studying the "production" of facts in psychology and psychiatry, not an uncritical capitulation to positivism as his critics contend.

His current project is a book on Freud's theory of seduction. At the same time, he is editing previously unpublished articles and letters by Freud's patient, the "Wolf Man," and (in collaboration with Sonu Shamdasani, of the Welcome Institute for the History of Medicine) a collection of interviews with scholars currently engaged in writing the history of Freud. He is also working with Freud historian Peter J. Swales on a T.V. documentary about "Sybil," who has recently been identified.

Jennifer Bean, Comparative Literature
Superheroines of the Silent Screen

Jennifer Bean locates the beginnings of her current work on silent film action-adventure and mystery-suspense dramas in a serendipitous find in the Library of Congress. She came across an unlisted "short subject" from 1915, wound it through the projection carrel, and watched in astonishment as a title card announcing *The Girl Detective* opened onto a scene of intrepid female physical daring: a young woman finds herself trapped in a compromising position with a group of male thugs and throws a few hefty punches before jumping through an adjacent skylight and plunging to safety three floors below.

The Girl Detective is one of many action-packed genre films starring female "stunt queens." The titles of the early serials alone are telling: *The Exploits of Elaine*, *The Daughter of Daring*, *The Adventures of Kathlyn*, *The Perils of our Girl Reporters*, *The Hazards of Helen*, and *The Active Life of Dolly of the Dailies*. Based on her archival finds, Bean argues that the star system developed not around Jean Harlow and Greta Garbo-type seductive and mysterious women — stereotypes playing to the male gaze and male sexual fantasies — but rather around female dare-devils and "stunt-queens," who exemplified what Bean calls "a nerve-based virility zealously admired by the first cult of filmdom's fans."

Why should the early film industry have cultivated the image of a female star who is both petite and delicate and at the same time heroic? Bean argues that the film industry played to a consciousness suffering a forced refashioning through a newly technologized and urbanized America. Dangers overcome fed an imagination powerfully threatened by a "Modernity" that seemed uncontrolled. The workers in Eisenstein's *Strike* are caught like flies in huge webs of pipes, wheels and gears; machinery "ate" Charlie Chaplin in *Modern Times* and devoured—with the maw of a Babylonian demon—crowds of factory workers in Fritz Lang's *Metropolis*. But in America's pre-war days in the second decade of the twentieth century, wiry and shrewd heroines leapt across speeding trains unharmed, sprang from skyscrapers with ease, and projected a vision of strength and courage adequate to thwart the metal and concrete world threatening to pierce, mutilate, and crush their bodies.

Bean's theories regarding the beginnings of the "star system" and her revision of early film discourse upset standard feminist readings that equate mainstream cinema with patriarchal strategies of oppression. She expects the book on which she is currently working (*Bodies in Shock: Gender, Genre and the Cinema of Modernity, 1912-1924*) to further revise current histories of American cinema and expand the models around which feminist theories of gendered spectatorship have been built.

In the early years, Bean explains, cinema was an emergent technology that changed people's sense of time and space. Early silent film was not an infantile form of expression seeking to replicate literary and theatrical traditions, but rather a crucible in which an "aesthetics of modernity" was brewed. The depiction of experiences of space and time that could not be represented in any earlier visual medium created the possibility of staging dramas of the evils of modernity bested by human ingenuity.

Bean's work on early action films focuses on this genre as a quintessential vision of a new world. Cinema is a space where viewers can release the tensions produced by a society in rapid change. This release is achieved, Bean notes, in early silent film just as in today's blockbuster action films, through different processes (or "shocks") meant to provoke physical responses (the "thrills and chills") in the audience. For Bean, shock is a paradigm for cinematic perception. And in these films, the physiological impact on the viewer's body grew in proportion as the body on the screen was slight, non-masculine, female. The seemingly frail woman was, according to Bean, the protagonist who best roused anxiety and whose close-calls and skin-of-the-teeth escapes most gratified the impulse toward invulnerability.

Christine Goettler, Art History
Visible Souls in the Late Middle Ages and the Reformation

Christine Goettler is at work on a book entitled *The Body of the Soul: The Imagery of Purgatory from the Middle Ages to the Present Day*. The title suggests the broad range of Goettler's interest: from medieval altarpieces to the movies. The medieval spiritual tradition, which produced such rich and extravagant art in the late Middle Ages, had to give the soul material form to make it visible, and that act of the imagination is the main object of Goettler's current study.

Images of souls in purgatory, Goettler argues, had to arouse compassion. Visions of agony prompted the living to pray and weep, give alms, and perform other charitable acts so as to redeem the souls of suffering friends and relatives. According to Goettler, this made the spectators active participants in the liberation of souls. Images of purgatory thus served as the catalyst that helped alert the living to their duty toward the dead.

The Lutheran Reformation had particular effects on the display of religious imagery in Catholic churches: images of purgatory, for instance, tended to be located near the altar of the sanctuary as part of an altarpiece, partly because of the idea that the mass sung and performed there had a particular efficacy in releasing suffering souls from purgatory, partly also to assert the Catholic church's control over the spiritual world.

Looking through some of the images of medieval altarpieces in Goettler's research collection, it is not difficult to be captivated by the mournful and tormented gaze of the souls suffering in purgatory. The painting, "Madonna del latte" (1408), shows the Virgin Mary towering tall and serene over mountain peaks, cradling the Christ child in one hand. Her milk flows like beams of light from her breasts, nourishing the souls in purgatory who emerge in flames from holes in ground below her.

Fig. 2 "A Damned Soul"
Milan Ambrosiana, Lombard Art,
Early 17th Century

Painting was not the only medium for representing purgatory. One series of images in her collection shows three small wax sculptures of human faces, representing Heaven (Figure 1), Hell (Figure 2), and Purgatory (Figure 3). She explains that the wax medium was no coincidence. The softness of wax was seen as a realization of the human soul — pliable, changing, changeable, perishable. This choice of medium suited to subject is an example of what Goettler describes as "the material culture of immateriality," a phrase which describes the conception of her topic in general.

Fig. 3
"A Soul in Purgatory"
Milan Ambrosiana, Lombard Art
Early 17th Century

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poems

HOW I USED TO WISH
by Richard Kenney

How I used to wish
watching out across the wet road bed's
black glide— the usual:
shell-shore of the first world
willed back in a blink,
ling cod, then, thickening the ocean like
Life with Time:
No time, by God!
good night now licking
eyelids up in some immense sleep-swimming
immemorial armored fish,
fusion mirrored there on that flat nerve,
novas and so forth, symmetries,
this smattering of energies,
G-force veering to the simple
solipsism of the born stars: Sol
mating with himself himself in that fresh
electric swamp where further fetchlights
limn away all wavery and settling,
long before nylon stockings ever
were or lunatic desire
seared us, just void,
volts and amps and the blue hiss-
isn't it? and then that's this.

QUA QUA QUA
by Heather McHugh

Philosophical duck, it takes
some fine conjunctive paste to put
this nothing back together, gluing glue to glue —

a fine conjunction, and a weakness too
inside the nature of the noun. O duck, it doesn't
bother you. You live in a dive, you daub the lawn,

you dabble bodily aloft: more wakes
awake, where sheerness shares
its force. The hot air moves

you up, and then
the cool removes. There's no
such thing as things, and as for as:

it's just an alias, a form of time,
a self of other, something between thinking
and a thought (one minds his mom,

one brains his brother). You seem
so calm, o Cain of the corpus callosum,
o fondler of pondlife's fallopian gore,

knowing nowheres the way we don't
dare to, your web-message
subjectless (nothing a person could

pray or pry predicates from). From a log
to a logos and back, you go flinging
the thing that you are - and you sing

as you dare - on a current
of nerve. On a wing
and a wing.

This poem will appear next fall in Heather McHugh's new poetry collection, *The Father of the Predicaments.*

What's Humane about the Humanities? *continued from page 1*

admired her for what she was reading. It was one of the few moments in the past years when she had a sense of self-respect. Study seems to offer a way out of chaos and self contempt. One of the applicants asked Lyall, "If I do well in this class, does it mean I'm not a failure?"

Liz Lyell, who teaches philosophy at local junior colleges, introduces the class by reviewing the previous week's discussion of Plato's *Apology*, the trial and death of Socrates. She begins with the question, "What does Socrates mean to you?" Gayle, with shining eyes and great enthusiasm, answers, "I'll never be able to forget Socrates. He'll be with me in my daily life forever." At the end of the class Gayle tells me how important Stoicism is to her. We chat about the meditations of Marcus Aurelius and she again claims "order" as the profit. Her life seems to her "composed" after studying ancient philosophy, at least the possibility of a composed life seems within reach to her. It didn't before.

John objects. The others are overrating Socrates, he says: "I'm being sold a package how swell Socrates was, and I'm not buying it."

Robert jumps into the discussion to defend Socrates: "Socrates paid with his life to defend his beliefs. I wanted to cry at the end of the *Apology*. He's my hero now."

Liz moves on to ethics in general. "What is moral? Who decides what is right and wrong?" she asks. "How do you know right from wrong? What's the word 'ethical' mean?"

The reading material for this class was Buddhist writings, the "four noble truths" of Buddha. Liz tells the story of his life, his abandonment of a life of wealth and privilege, his discovery of poverty, sickness, suffering. His conversion to philosophy driven by the wish to understand and alleviate suffering.

The first noble truth: "Life is suffering."

"Is it?" Liz asks. "Is life suffering?"

"Not always" someone answers. "There's joy in it too."

Second Noble Truth: "Craving is the source of all suffering."

"What is craving; why does it cause suffering?"

Third Noble Truth: "To be truly human, you must end craving." Being truly human leads you to being ethically human. Craving prevents this.

In the discussion of craving, a Cambodian woman says that America is "messy." There's no order, no hierarchy. She's talking about the relations of parents to children. Buddhism gives order.

Can reflective, critical thought "cure" the chaos and end the "war" within people like Marcia? Every student I spoke to hoped so and some of them experienced it.

The human being *in extremis* saved by humanistic learning; it makes a good story. It presupposes a condition of the mind in which it is intact and capable of critical and creative thought, but starkly deprived, stripped of a kind of nurturing that can be medicine for the soul. These are the circumstances in which the human being relates to the teacher as the patient to the psychiatrist, where humanistic learning is the cure, at least the nourishment for the soul and the teacher becomes the true "psyche-ater," physician of the soul. The testing ground and staging ground of this romance is the prison.

Jailhouse Romance

It is a story our culture retells regularly. Its plot: a convict discovers reading and experiences a kind of humanistic epiphany, a conversion experience, in which he finds, not religion, but humane studies — or both at the same time. *The Autobiography of Malcolm X* is humanities romance at its fullest: a man who had grown up as a small time hoodlum begins reading in prison, discovers his intelligence; it gives him a new vision, mission, and he becomes a great religious leader and social reformer.

Tom Wolfe resolves the plot of his new novel, *A Man in Full,* by having one of the main characters, imprisoned for assault, discover the writings of the Stoic Epictetus. From these he learns an almost miraculous strength and self-confidence, a miracle which he transmits to the bankrupt but charismatic real-estate-developer-hero of the novel. Epictetus rescues them both from ruin and renders them truly human. But Wolfe betrays the idea by turning them into traveling evangelists for a Jupiter cult with only two adherents, fringe characters with a touch of fanaticism. Their reading in the Stoics did not reintegrate them into society, did not make citizens out of them, but sprung them loose from the mainstream.

But are these fictions anything other than romance? Mike Tyson's publicity manager tried to construct a jailhouse romance around his client's recent prison sentence for rape, claiming he was doing serious reading in prison and had seen the light, but it clearly did not end in an educated citizen. And mindful of the fiasco of Norman Mailer obtaining a pardon for a jail-produced "original genius" named Jack Abbot, only to have the hardened convict shoot down a waiter in cold blood over a trivial dispute, one might wonder whether the jail-house humanities romance is anything real.

Humanizing People and Institutions

A reminder of the post-war humanizing influence of humanities scholarship surfaced recently when the city fathers of Berlin tried to save money by abolishing humanistic disciplines at the Technical University of Berlin. A loud outcry followed and rescued the Humanities at this distinguished center of scientific teaching and research, whose present constitution originated in the post-war rethinking of the German educational system.

The Technical University in its earlier incarnation (Berliner Technische Hochschule) had been a major force in developing the Nazi war machine. Its administration had connived with the government to remove Jewish scientists and had encountered no resistance from the faculty and students in doing so. The budget-cutters of 50 years later were reminded that the re-formers of the Technical University wrote humanistic disciplines into its constitution in 1946-7 with good reason: they felt that the one-sidedly technological orientation, both of the "Hochschule" itself and of the education of German scientists and engineers more broadly, had been a de-humanizing influence that contributed to the will and ability of Germans to make war, or at least to their passivity in accepting it.

The TU still requires its scientists to have read Plato, Goethe, and Shakespeare out of a conviction that aesthetic and moral judgement come through a study of their writings and sets a hedge on bombs and concentration camps, and that their abolition could be construed as a step toward "renazification."

The best ending for this soliloquy on the humanities is a passage in Martha Nussbaum's book, *Cultivating Humanity: A Classical Defense of Reform in Liberal Education* (Harvard University Press, 1997). It resonates clearly with the popular opinion which maintained the Humanities at the TU. She ends the book, "It would be catastrophic to become a nation of technically competent people who have lost the ability to think critically, to examine themselves, and to respect the humanity and diversity of others."