Despite intense competition for water around the globe, international cooperation is surprisingly strong—but it could work even better by applying powerful lessons learned from a study of spiritual transformation.

This is the premise driving Aaron Wolf’s current research project, “Spiritual Transformation and Lessons for Environmental Negotiations, or, Conflict, Cooperation, and Kabbalah.” Wolf is a Research Fellow and an OSU geographer with wide experience in negotiation, particularly in international water resource issues. He has acted as consultant to the U.S. Department of State, the U.S. Agency for International Development, and the World Bank, as well as various governments, and has been involved in developing strategies for resolving water aspects of the Arab-Israeli conflict.

Wolf’s books include *Hydropolitics: Along the Jordan River: The Impact of Scarce Water Resources on the Arab-Israeli Conflict*; and, as co-author, *Core and Periphery: A Comprehensive Approach to Middle Eastern Water, and Transboundary Freshwater Dispute Resolution: Theory, Practice, and Annotated References*.

Wolf’s Center research project will result not only in the usual academic publication but in practical training tools for global mediation as well. “In general, the point of this research is ‘simply’ to add to the toolbox accessible for managing environmental conflicts,” he wrote in his project summary.

To this end, he is exploring the relationship between political conflict and cooperation, and approaches and techniques from the realm of spiritual transformation, specifically as they might be applied in international negotiations over rivers. The particular focus is on the “points at which parties move from thinking of themselves as representing countries, to perceiving more broadly the needs of all stakeholders within a basin. These are critical junctures, where movement from ‘rights-based’ to ‘needs-based’ to ‘interest-based’ to ‘equity-based’ negotiations suddenly becomes possible. “

Those involved often can identify the precise moment when their thinking alters dramatically—the “aha!” moment—where emphasis shifts from individuals thinking only in terms of...
In August, 1555, after the death of Juana, third child of Isabelle and Ferdinand, the doors of the tower at Tordesillas are flung open, and the personal effects of “the Mad Queen” of Spain are hauled out by the guards: furniture, moth-eaten royal nightgowns, the bed and its hangings, and finally, her beloved organ. As they leave the tower, the guards fail to notice a small figure crouched in a corner, cradling a stringed instrument. Nor do they see, among the small band of court musicians also leaving the tower, a 13-year-old girl with a beautiful voice, and unknown parentage.

“The musician crouched in the corner with his oud, an Arabic lute, is a fictional creation I want to bring into the fascinating history of ‘Juana La Loca,’” Marjorie Sandor wrote about the novella that is her Center project, and that is to open with the scene described above.

Sandor is a Research Fellow and faculty member in the Department of English at OSU. Two previous Center fellowships contributed to the writing of Portrait of My Mother, Who Posed Nude in Wartime, which won the 2004 National Jewish Book Award in fiction, and The Night Gardener, which won the 2000 Oregon Book Award for Literary Nonfiction.

The novella will carry her into new territory, said Sandor, both in narrative technique and historical/cultural knowledge. Juana was heir to the throne of Spain, and in her mid-twenties, following the death of her husband, was considered mad. She was sequestered by her family at Tordesillas for the rest of her forty-seven years.

“In my fictional arabesque on this historical moment, I’m imagining a secret musical love-affair between the queen, a controversial historical figure, and one of her court musicians, a hidden Jew left behind as a small child when his family flees the Inquisition. In a series of dreamlike fragments, the narration will move back and forth between the musician’s present life in the wake of Juana’s death, and the story of his upbringing at court, from the moment the young adolescent princess discovers him—baby-in-the-bulrushes-like—and brings him home as a sort of pet, all the way up into her secluded life at Tordesillas.”

The project is inspired by music, and Sandor hopes to give it “the same structure and haunting, elegiac quality as the ballads and romances that gave me the idea.” The ballads came from an album of Sephardic music created by a Canadian group, La Nef. In the liner notes for Music for Joan the Mad, the group says that they, in turn, were inspired by the controversial Juana La Loca, variously thought to have been mentally unstable, and actually sane, but manipulated by political forces seeking to suppress rebellion.

“La Nef highlights Juana’s own musical and compositional gifts, and mentions that her own organ exists at the museum in the tower at Tordesillas. This I take as my starting point, for the setting and culture of the novella.”

In giving the role of narrator to a Jew hidden within the Spanish court of the Inquisition period, Sandor means to explore the ways creativity and art might sneak subversively through repressive cultures, working as a “masking” form capable of crossing borders and creating quiet change.

“I want to consider how the rich traditions of Arabic, Jewish and Christian music might blend and blur, allowing forbidden musical forms to find a hidden path into the future. This must happen, of course, between characters, and why not sneak a childlike Jewish folk musician into the world of a royal figure who has herself been discounted and exiled?

“Is there a way to think about how a musical tradition and a culture might survive annihilation and secretly seed itself within the very culture that seeks to destroy it, even creating the music of the next generation? And there might be a love story here, too, between two people whose talents and creative work must, for very different reasons, remain obscure.”

And there might be a
love story here, too,
between two people
whose talents and
creative work must, for
very different reasons,
remain obscure.
**William Carlos Williams: ‘No ideas but in things’**

If the gap between creature and organism is too wide, the creature dies. The words are John Dewey’s, and distill his argument that all life is inextricable from its environment, a premise that also is fundamental to Neil Browne’s current research project.

“Further, human perception of this integral relationship can spark the onset of aesthetic experience,” Browne wrote in summarizing his essay in progress, “John Dewey, William Carlos Williams, Denise Levertov and the Ecology of the Everyday.” Browne is a Research Fellow and faculty member in the Department of English at OSU’s Cascades Campus. His book, *The World in Which We Occur: John Dewey, Pragmatist Ecology, and American Ecological Writing of the Twentieth Century*, was published this fall by the University of Alabama Press.

The book, according to one commentator, provides “the first sophisticated theoretical grounding for the field of ecocriticism, and more particularly will help to rescue the genre of nature writing from charges of sentimentality and naiveté.”

The current essay, said Browne, “will extend the work I have done on the relationship between Dewey’s philosophy and environmental thought and art. While the book investigates work, primarily nature writing, that is often explicitly about the natural environment and ecological issues and questions, I plant to extend my inquiry to encompass American poetry and its complex relation to the environment.”

“Environment” is a key word in the discussion. Browne is shifting the focus from consideration of nature as it has come to be understood in the United States—as a place either rural in character or void of human influence—to nature as it is manifest in urban areas and everyday life.

Williams, a pediatrician, wrote in his autobiography, “That is the poet’s business. Not to talk in vague categories but to write particularly, as a physician works, upon a patient, upon the thing before him, in the particular to discover the universal.” Dewey said the same thing in different words: “The local is the only universal, upon that all art builds.”

In Browne’s view, “Dewey and Williams help us to understand ourselves as inextricably involved in the ecology of everyday life, in what Dewey calls an ‘existential matrix.’ In fact, for Dewey, all art seems to originate in this existential matrix of the everyday... I argue that to come back into awareness of all that is around us—even of the aesthetic

---

**Neil Browne**

potential in the sidewalks, buildings, and parks of our cities and towns—can lead to a profound understanding of the ecology of our everyday lives, of our intricate involvement in the physical world.”

Among the young poets that Williams encouraged was Denise Levertov. In the second part of his essay, Browne will investigate “not only the ways in which Levertov, too, embraces an ecological poetics but also the ways her poetry reflects a change in the culture during and

---

**After Bob Kinsley**

Right as we came around to this little bay the dog snuffled, pawed, and sounded his hound’s bellow at a beaver house. Out in the lake nine beaver surfaced, circled and dove. The dog ran off, but I stood fixed and watched their oily brown heads alert cutting the calm water, wakes inscribing V’s and C-scrolls on the surface.

---

In late Autumn, awash in my own strategies, I walk the lake shore by this pine shaded shallow bay—it’s cold and the water works toward solid, leaves and needles held just still by young panes of scrim ice, crystals immanent in ray shower seams and joints.

---

Neil Browne

Reprinted from the *High Desert Journal*

Fall 2007, Issue 6
Four hundred years after the *Red Dragon* and the *Hector* left Britain for India, the journals kept by captains and others onboard remain little known and mostly unpublished. Buried in those journals is a wonderful bit of literary history: the first performance of a Shakespeare play outside Europe occurred on one of the ships.

The trip was the third voyage of London’s East India Company, and was remarkable for a number of reasons. It was England’s first to reach India. Its rich returns consolidated the fortunes of the nascent corporation. And, if the surviving transcripts of General William Keeling’s journal are genuine, as most scholars have inferred, his crew staged *Hamlet* and *Richard II* on the outbound journey.

“Keeling’s men, doubling as an amateur troupe of traveling players, happened to initiate the global export of the canon that eventually became a major tool in the cultural work of colonization,” said Richmond Barbour, a Research Fellow and associate professor of English at OSU. He is the author of *Before Orientalism: London’s Theatre of the East, 1576-1626* (Cambridge UP, 2003).

Five detailed journals of the voyage of the *Red Dragon* and the *Hector* are preserved in the British Library. Two of the journals, by the ships’ captains, have been published, though in editions heavily expurgated by an “imperial enthusiast.” The remaining three, said Barbour, are more thorough in important ways and far more frank about the conflicts and traumas of the expedition.

In his Center research project, “The Third Voyage: The East India Company Journals, 1607-10,” Barbour intends to include the diaries, Company minutes and correspondence, notes, and an extensive introduction to “illuminate this critical expedition as never before.” The Third Voyage stage productions raise important questions about communal dynamics at sea, and the relations between theaters and ships, recreation and labor, cultural artifacts and material history.”

Barbour examined the journals while researching a different project at the British Library. “I became convinced that publishing them rather than transcribing them for personal use would do a service to other scholars and make for a compelling book. These journals are far richer in details and often more revealing about the impasses, breakdowns, and human costs of the journey than the texts available in print.”

In 1600, England was a tiny, marginal power attempting, boldly yet belatedly, to state a seaborne claim to the immensely lucrative trading networks in the East that more robust European rivals presumed theirs.

“The journals survive because the London merchants urgently needed information about routes, peoples, and markets there. While they illuminate the circumstances of Shakespeare’s production by an amateur troupe of traveling players, the documents disclose a comprehensive spectacle of disciplined resolve, blundering, confusion, tragic loss, resourceful adaptation, and in London, irresistible profits.”

As London’s increasing traffic with the exotic “East” excited the imagination of poets and playwrights, the economic and cultural contradictions of this expedition elaborated those of a nation poised to turn an insular mythos of exceptionalism into a motive for imperial striving, what another scholar has described as “this British transition from marginality to global power.”

“The Third Voyage marks a pivotal advance in the transition, and Shakespeare’s inclusion offers some leverage on the question of how the English came to think, and act, big.” Further, the inclusion of Shakespeare “frames the voyage as an intriguing test of the cultural materialist premise that art and literature do not merely reflect, they also help to produce, history.”

The documents disclose a comprehensive spectacle of disciplined resolve, blundering, confusion, tragic loss, resourceful adaptation, and in London, irresistible profits.
From the journal of Anthony Marlowe, chief merchant aboard the *Hector*

Socotra, 17 May 1608

In the Morninge the Generall went ashore in good manner with his noyse of trumpettes, drume and ffiffe. He found the kinge lanching his frigott. He entertayned our Generall very kindlye, and they bothe in Chayres sate together under the date trees till the frigott was lanched. He desyred that our men ashore might helpe, wch the Generall gave leave to. The king bestowed uppoun them a good Beeffe, and in the meane tyme, till the frigott was lanched, the kinge gave our Generall Caffa and sherbett. Dynner being prepared for our Generall and all his company, the kinge and our Generall went bothe toward his house, the kinges drums, pipes and voyses, and the Generalls Trumpettes, Drume and ffiffe, soundinge and playing all the waye before them till they came into the kinges house. Theare he entertayned our Generall with all rightes and kindnesse he could, and all us merchants and others whoe attended on the Generall did also dyne with the kinge, and had plenty of rice and ffleshe, Caffa and sherbett, all served in in decent manner. The kinge at his meate and manner of eatinge is verye grosse, although wth them accordstomable... This daye at nyne dinner a letter came to the Generall from our Captyane abord the *Hector*, that Mr Clarke was dead. Of wch newes our Generall and all wee were verye sorrye. The kinge seemed verye sorrye also, and did remember him and where he satt yesterday at Dynner. The Generall demanded of the Kinge to Burrye the Boodye ashore, and that no wronge should be done to yt in his absence. The Kinge presently granted the Generall his Demannd, and told him they were not a people that would abuse the bodye of the deade, and that he might burrye him where he pleased.

18 May

In the morning our Captyane caused the bodye to be Coffyned sent it in the Longe boate to the shore, theare to stage till the grave were redyhe. About 8 a Clocke our Captyane with our Master and all us merchants in bothe shippes went in the pinnesses ashore, to doe our ffellowe Mr Clarke our last service. His bodye beinge carryed by 4 men, first marched before him 60 shot out of both shippes, wth the mouthes of theyre peeces Carried Downward, then in like manner followed all us merchants. Then followed a noyse of Trumpeters dolefully soundinge, and last before the bodye our Captyane and Master. In this manner his bodye was carryed from the sea syde to the grave. In the tyme of his buryall, one peece of great ordynance was given him out of the *Hector*, and after he was entered, we gave him 2 volleys of smale shot. And after we had thus commytted the bodye of our brother to the earth, and commandment given for no more shootinge, presently beffell another sorrowfull and grievous accident, Viz. Richard Sere, an unworthy gunneris mate of our shipp, havinge beene spoken to by some of his fellows not to hold his pece so dangerouslye, and unsoldyer like, as he did after he had geven ffyer to yt, and would not off, rejected theyre advice and held yt under his arme, the mouth backward amongst all our men. [It] did presently take ffyer under his arme, and having a bullet in yt, shott a younge man of the Dragones Company through the Body about the waste, the bullet ascendinge uppward, and did after hitt one of our Coxones goinge in the arme nere the shoulder, where yt rested. The poore youth fell presently downe, and called uppon god verye comfortably. They were both presently carried abord our pinnesse and sent abord the *Dragon*, whereas both surgeoones did theyre best for theyre recoverye. The younge manes was founde deadly, and in the after noone [he] dyed. The other had his bullet cut out of his arme, and is very likely by goddes fflavor to be cured. This matter was no smale greefe to our Captyane and us present, to see a poore Innocent youth come to so untymelye a death.
The “collective thumbprint of monks” and the back sides of embroideries inspired by yarn work by the insane are paired in an unusual show at the Center by Portland artist Jenny Richardson-Greene. Included are large photographs of cutting boards from Zen monasteries and the scarred bottoms of antique stove-top irons, as well as a series of small yarn pieces. “These three bodies of work span a twelve-year period, yet each examines marks of the unconscious hand, whether it be individual or collective,” Richardson-Greene wrote in her artist’s statement. “The scarred surfaces of the cutting boards documented in large photographs become a collective thumbprint of the monks as they use cooking as a vehicle for spiritual growth.

“These utilitarian surfaces become sacred objects reflecting the complexity and simplicity of such practice. Similarly, the irons become a monument to an anonymous individual or group, as the surfaces are heated, worn, scratched, and preserved through time. As they change ownership, they become elevated to the status of ‘antique,’ then rented as props to evoke nostalgia.”

In the most recent work, “the backsides of embroideries are present, showing the hand that labors rather than the image, the process rather than the goal. These works were inspired by Dubuffet’s collection of embroidery from insane artists labeled ‘Art Brut’ that had a direct and beautiful quality with little concern for knots and cross stitches. I was interested in the connection and similarity of form with the side of the stitching that is intended to be hidden.”

Richardson-Greene earned arts degrees at the San Francisco Art Institute and Mills College, and a welding certificate from San Diego City College. Before moving to Oregon, she taught at various schools, including the Pratt Institute, Queens College, Long Island University, and the College of Visual Arts in St. Paul, MN. The exhibit will be open through December and may be seen weekdays, 9 a.m. to 4 p.m. at 811 S.W. Jefferson Ave., Corvallis, OR. For information, call 541-737-4250.
Fall brought two guests to the Center, Julian Meldon D’Arcy and Robert Nye. D’Arcy, from the University of Iceland, spent the fall of 2004 at the Center on a Fulbright Fellowship and returned for the month of November to continue work on the same project. Nye, OSU professor emeritus of history and Horning Professor of the Humanities, was an Honorary Fellow at the Center for the term.

An Icelandic literary scholar, D’Arcy came to the Center in 2004 to work on a book outside his usual field, ‘Suicidally Beautiful: A Study of College Football in Twentieth Century Fiction. He said at the time that he was drawn to the subject through a “shocking” conversion from soccer and rugby fan to football and baseball fan during an earlier stay in the United States.

“Within the critical tradition of football fiction and sport literature in general, college football fiction has been consistently underrated or ignored. My preliminary research suggests that college football fiction has not only reflected changing social attitudes in America more realistically and critically than in, for example, baseball literature, but also that it has more intellectual and aesthetic potential than has hitherto been appreciated.”

Among the serious themes in football literature are “stoicism and grace under pressure, modern angst and fear of failure, gender roles and identity, race, ethnicity, and desegregation. Yet very few of these issues have been dealt with in criticism of the football fiction of the last thirty years.”

Before retiring from OSU in June 2007, Nye taught European intellectual history and the history of sexuality. His research interests are in the history of the social sciences, medicine and society, and sexuality, particularly in France. He has edited a reader titled Sexuality for Oxford University Press that considers sexual theory and behavior in historical perspective from ancient Greece to the present. He is working on a comparative history of the professions as instances of masculine culture, with a special emphasis on medicine. A longer-term project is a complete history of French sexuality since World War I.

In a first for the Center, Nye was offered the position of Honorary Fellow for fall term, which included the usual office and support services available to all Research Fellows, though without a stipend. In October, Nye gave the Center’s opening lecture, “Sex is Gender.” His books include: Gustave LeBon and the Crisis of Mass Democracy in the Third Republic (1975); The Anti-Democratic Origins of Elite Theory: Pareto, Mosca, Michels (1977); Crime, Madness and Politics in Modern France: The Medical Concept of National Decline (1984); Masculinity and Male Codes of Honor in Modern France.

Applications for visiting fellowships must be postmarked by Monday, December 10, 2007, those for OSU fellowships by Monday, January 21, 2008. Awards to both Visiting Fellows and OSU Fellows for 2008-09 will be for one or two terms, though all Fellows may keep their offices for the full academic year. Visiting Fellows will receive a stipend, and OSU Fellows will be released from teaching. All Fellows receive an office in Autzen House equipped with a computer and are provided with general support services. For their part, fellows are asked to contribute to intellectual life at OSU by giving presentations on their research projects in the form of lectures and working papers.

For application forms and more information, check the Center’s website: http://osu.orst.edu/dept/humanities/. You may also write to: Fellowship Program, Center for the Humanities, Oregon State University, 811 S.W. Jefferson Avenue, Corvallis, OR, 97333-4506, or call 541-737-2450.
following the Vietnam War, and following the national coming to consciousness of the environmental crisis during the 1960s.

In her collection of environmentally focused poems, *The Life Around Us*, Levertov wrote, “In these few decades of the twentieth century it has become ever clearer to all thinking people that although we humans are part of nature ourselves, we have become, in multifarious ways, an increasingly destructive element within it, shaking and breaking the ‘great web’—perhaps irremediably.”

One of Browne’s important research resources is the lively correspondence between Williams and Levertov. “Together, Dewey, Williams, and Levertov can help us better understand the philosophy, poetics, and ecology of our own lives in towns, subdivisions, and cities.”

In her collection of environmentally focused poems, *The Life Around Us*, Levertov wrote, “In these few decades of the twentieth century it has become ever clearer to all thinking people that although we humans are part of nature ourselves, we have become, in multifarious ways, an increasingly destructive element within it, shaking and breaking the ‘great web’. . .

Denise Levertov

---

**Spiritual transformation** cont. from page 1

their own agenda to also understanding the needs of others. “Traditional conflict resolution models define these moments in rational terms—‘People come to agreement when it is in their interest to agree.’ Even overlooking the tautological nature of this argument, ‘rationality’ often does not hold sway if the conflict involves even a modicum of real emotion.”

To really understand the process of transformation and the settings most conducive to it, said Wolf, it is well to look outside the field of conflict resolution as defined in modern, academic terms, and turn instead to the spiritual realm. “Every spiritual tradition in the world, after all, is devoted to precisely this process of transformation, to aid individuals in moving from a focus on their own immediate wants and desires, to addressing more their obligations to society, humanity, and to the divine.”

Water management is, by definition, conflict management. “Water, unlike other scarce, consumable resources is used to fuel all facets of society, from biologies to economies to aesthetics and spiritual practice. Moreover, it fluctuates wildly in space and time, its management is usually fragmented, and it is often subject to vague, arcane, and/or contradictory legal principles.”

The striking thing, said Wolf, is the level of cooperation that is achieved. While press reports of international issues often focus on conflict, what has been more encouraging is that, throughout the world, water also induces cooperation, even in particularly hostile basins, and even as disputes rage over other issues. Nonetheless, it may take years or even decades to reach agreement, during which time political tensions may be exacerbated, ecosystems go unprotected, and water may be managed inefficiently, at best. His hope is that a spiritual-based approach could speed up resolution. “Despite research that finds repeatedly and empirically that water-related cooperation overwhelms conflict over the last fifty years, prevailing theories fail to explain this phenomenon. . .

Why do countries that share a basin cooperate on water, even when they will not cooperate over other issues? By any quantitative measure, water should be the most conflictive of resources, not an elixir that drives enemies to craft functioning and resilient institutional arrangements.”

Others who have looked at the phenomenon offer economic, environmental and strategic rationales in explanation, but Wolf finds these inadequate. “Prevailing wisdom in both the science and policy of water resources seems not to provide the foundation to be able to answer this clearly ethical question. Perhaps some part of the answer lies not in the world of rationality, but rather in the spiritual, ethical and moral dimensions of water conflict resolution.”
Fall & Winter Calendar

FALL TERM
Art Exhibit—October through December
Photographs and Fiber Pieces by Jenny Richardson-Greene

Unless otherwise noted, all lectures begin at 4 p.m. at Autzen House

OCTOBER
8 Sex Is Gender. Guest lecture by Robert Nye, Professor Emeritus, Department of History, OSU. Reception to follow.


NOVEMBER
5 Spiritual Transformation and Lessons for Environmental Negotiations, or Conflict, Cooperation, and Kabbalah. Lecture by Aaron Wolf, Center Research Fellow, Department of Geography, OSU.

12 Shakespeare at Sea: The Third Voyage of the London East India Company. Lecture by Richmond Barbour, Center Research Fellow, Department of English, OSU.

26 John Dewey, William Carlos Williams, Denise Levertov and the Ecology of the Everyday. Lecture by Neil Browne, Center Research Fellow, Department of English, Cascades Campus, OSU.

WINTER TERM
Art Exhibit—January through March
Paintings by Eric Petersen

JANUARY
17 Guest lecture by David Childs, composer, Department of Music, Blair School of Music, Vanderbilt University. TBA. 7 p.m. Autzen House

28 Lecture by Stephanie Ross, Center Research Fellow, Department of Philosophy, TBA. University of Missouri.

FEBRUARY
4 Possessed to Write: A New Biography of Marianne Moore. Lecture by Linda Leavell, Center Research Fellow, Department of English, Oklahoma State University.

11 Talking Shop: Craft, Consumption, and American Literature. Lecture by Peter Betjemann, Center Research Fellow, Department of English, OSU.

MARCH
3 Environmental Justice in China: Problems and Prospects. Lecture by Bryan Tilt, Center Research Fellow, Department of Anthropology, OSU.
During Peter J. Copek’s sixteen years as the founding director of the Center, he regularly made Center money available to support cultural events on campus. In addition to conferences, music festivals, and film series, the Center supported many special and unusual lectures and programs, including visits to OSU by Gore Vidal, the San Francisco Mime Troupe, and venerable South African township jazz singer and film star Dolly Rathebe. The level of support for such events has always depended on the state of the Center’s finances from year to year. After Peter died suddenly in June, 2001, there was much discussion of how best to keep his name alive so that his impact on OSU intellectual life would not be forgotten. What resulted is the Peter J. Copek Fund, intended to provide more regular and stable support for the same kinds of cultural events that he supported through the Center. In spring of 2003, the campaign to raise money for this fund began with a letter to former Research Fellows. The campaign has turned to a general appeal to Center friends and supporters, plus all those who not only value Peter’s work on behalf of the university but would like to see strong, ongoing support for campus cultural events.

PLEASE JOIN US IN SUPPORTING THE PETER J. COPEK FUND
Send this form along with contribution to the Peter J. Copek Fund, Center for the Humanities, 811 S.W. Jefferson Ave., Corvallis, OR, 97333-4506

Donor Information:
Name__________________________
Address__________________________
City/State/Zip_____________________

Gifts made in response to this solicitation are tax deductible to the amount permitted by law, depending on individual donor tax situations. To have contributions deducted directly from OSU paycheck, please inquire in the Center office

Amount $__________________________
Payment Method:
___A check payable to OSU Foundation is enclosed

Paying by credit/debit card:
___Discover  ___Mastercard

Acct. #__________________________
Expiration date_____/_____

Gifts made in response to this solicitation are tax deductible to the amount permitted by law, depending on individual donor tax situations. To have contributions deducted directly from OSU paycheck, please inquire in the Center office.
In October, OSU launched its first ever comprehensive campaign to raise money for the university—$625 million is the target. Supporters already have committed $350 million. This is a reminder to all friends of the humanities that money donated toward the campaign goal can be specified for the Center.

The Center’s initial effort during the 1980s to raise a founding endowment, led by former Director Peter J. Copek and OSU President Emeritus John Byrne, was highly successful, and included the first ever matching grant from the National Endowment for the Humanities to a land grant university. During the 1990’s, several grants from the Autzen Foundation made it possible to buy the building that houses the Center, now called Autzen House. Supporters continue to donate to build up the endowment, which provides most of the Center’s income.

The Center is now in its twenty-first year of awarding residential research fellowships, and during this period has directly supported work by 180 humanities scholars, leading to the publication of dozens of books and many more articles, book chapters and essays. Because the Center uses only earnings on the endowment, all contributions result in long-term benefits to the fellowship program and other humanities activities, not only at the Center but at OSU as a whole given the Center’s generous support for conferences, lecture series and other events throughout the College of Liberal Arts.

Thank you, Friends, for your support for OSU and for the Center for the Humanities.

---

**Center Program Advisory Board 2007-08**

<table>
<thead>
<tr>
<th>Name</th>
<th>Department</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>James Blumenthal</td>
<td>Philosophy</td>
<td></td>
</tr>
<tr>
<td>Vreneli Farber</td>
<td>Foreign Languages and Literatures</td>
<td></td>
</tr>
<tr>
<td>Gary Ferngren</td>
<td>History</td>
<td></td>
</tr>
<tr>
<td>Hua-yu Li, Chair</td>
<td>Political Science</td>
<td></td>
</tr>
<tr>
<td>William Husband</td>
<td>History</td>
<td></td>
</tr>
<tr>
<td>Lisa Sarasohn</td>
<td>History</td>
<td></td>
</tr>
<tr>
<td>Keith Scribner</td>
<td>English</td>
<td></td>
</tr>
<tr>
<td>Robert Schwartz</td>
<td>English</td>
<td></td>
</tr>
<tr>
<td>Ex-officio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>David Robinson</td>
<td>Center Director</td>
<td></td>
</tr>
<tr>
<td>Wendy Madar</td>
<td>Associate Director</td>
<td></td>
</tr>
</tbody>
</table>
The Center was established in 1984 as an outgrowth of the Humanities Development Program, which had been creating innovative interdisciplinary courses since 1977. The Center continues to offer a certificate program in Twentieth Century Studies, but its focus has broadened to a concern for improving the quality of humanities research as well as teaching at OSU. This is accomplished through the awarding of resident research fellowships to both OSU and visiting scholars, as well as by sponsoring conferences, seminars, lecture series, art exhibits and other events. The Center occupies Autzen House, 811 S.W. Jefferson Avenue.

David Robinson    Wendy Madar    Sara Ash    Alison Ruch
Director    Associate Director    Office Coordinator    Office Assistant