



TOWNSEND

CENTER FOR THE HUMANITIES UC BERKELEY

November/
December 2007



UPCOMING EVENTS

- 3 **Exhibition: The Contagious Middle Ages**
TOWNSEND CENTER
- 14 **Robert Lepage: Performing Past and Present**
TOWNSEND CENTER
- 17 **Azar Nafisi: The Republic of the Imagination**
TOWNSEND CENTER

TOWNSEND NEWSLETTER

The Doreen B. Townsend Center for the Humanities
at the University of California, Berkeley

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NOVEMBER/DECEMBER 2007

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The Contagious Middle Ages Comes to Berkeley

Randolph Starn, Professor Emeritus and Townsend Center Director 1996 – 2000



During a stay at the Collegium Budapest nearly a year ago, friends told me that I had to see an exhibition at the Open Society Archives' gallery in its beautifully restored building on Arany utca. The "Contagious Middle Ages" was not about plague, pox, and Dark Age hygiene. The contagion was now: infectious in the benign sense of enthusiasm for things medieval sweeping over East Central Europe since 1989, but virulent too in outbreaks of national, ethnic, and religious belligerence that Europe was supposed to have outgrown.

From north to south, from Estonia to Bulgaria, the epidemic of medieval allusions was poignant, zany, pompous, menacing, or all of those together. It ranged from innocent nostalgia and a surge of relief in the wake of Communism to nationalist demagogues, revanchists, and skinheads, with "medieval" rock music and creative anachronists in between. Scholarly medievalists have looked on with mingled surprise and alarm. The organizers of the Budapest exhibit chose as an icon for the appropriation of the past by the present the Czech artist David Cerny's 1999 mock monument of Prince (and Saint) Wenceslas riding into the future on a topsy-turvy dead horse.

Real and imagined historical pedigrees have been notoriously contentious in East Central Europe, starting with the name itself. "East" insinuates "oriental" otherness, "Central" a Europe of empires with a suspect Germanic tinge. Either way, the region is a tilting ground for issues of historical identity and legitimacy. This is not to say that cultural differences are primordial there, always ready to sprout from the ashes of the latest attempt to suppress them. It is not news by now (if it ever really was) that national revivals in the region have entailed more than a fair share of wishful thinking and, at their brutal extreme, "ethnic cleansing," the Orwellian term that came into international usage from the region. Professors and poets had told the folk they were folkish

before they knew it. Even the Soviets and their satellites contributed with their official codification of nationalities and ethnic identities; falsifying history became a new tradition. But brittle nationalisms also remind us that nations and traditions get made or made up in the exuberant experiments and multimedia happenings documented at the Open Society Archives.

It is not so surprising that a medieval imaginary would come into view when iron curtains were lifted. Ever since the Renaissance, the idea of Middle Ages has been a whipping post for a long line of modernizers with their brave new worlds; when the Communist system collapsed, as a grim caricature of failed modernity, the Middle Ages took on a familiar role as alter ego and lost horizon. The golden ages and glory days in the region were medieval before their modern comeuppance in fragmentation and foreign conquest. Since the 19th century, national revivals were in large part medieval revivals (and inventions) that conveniently embraced the political spectrum from Left (the “progressive” Middle Ages of cities, constitutions, universities, etc.) or Right (the Age of Faith).

In a conference leading up to the Budapest exhibit, a prominent American medievalist observed that the Middle Ages were definitely back—and that this was not necessarily a good thing. By then, however, it was too late to have much confidence that the wet blankets

of scholarship could dampen the enthusiasm. Since the early 1980s, scholars calling for a self-conscious (and often self-important) New Medievalism had re-examined the ideological agendas, contexts, and complicities of medieval studies, not just coincidentally but in its constitution as an academic field. Together with this came the dismantling of conventional narratives—medieval unity, harmony, hierarchy, the “medieval synthesis.” As the Middle Ages were, so to say, “re-medievalized,” the darkness of the Dark Ages that haunted the Romantic imagination returned; telltale bodies, rituals, relics, magic, persecution became hot topics. A pop New Medievalism paralleled the academic one. In a postmodern jumble chronicled by Umberto Eco in his *Travels in Hyperreality* (Eng. ed., 1986), Monty Python and

Indiana Jones could discover Camelot, *Star Wars* recycle Charlemagne, knights become cowboys or sports stars,



theme parks look like architectural restorations, Abu Ghraib parody museums of medieval torture. Not for the first time, demotic history left the academic kind in the dust.

The OSA exhibit tried to catch up. It assembled a vast array of texts, images, and sounds from the lush undergrowth of “regime change” in the “New Europe,” as our politicians and pundits like to call a region that is actually obsessed by the past. To invert John Reed’s unfortunate quip about the Bolshevik revolution, we have seen the future, and it may be the past. For students of history, the exhibit raises serious questions about how to respond to the willful appropriation of history without knee-jerk assertions of authority or stowing away on a ship of fools. For all of us it is a case study in the frantic global quest for historical vindication that confronts us in so many forms and with such insistent urgency at the beginning of the new millennium.

Hundreds of items were on display in Budapest in three or four times more space than the Townsend Center could offer. But I thought a sample could and should be brought to Berkeley, in particular to the Townsend celebrating its 20th anniversary as an interdisciplinary crossroads and forum for research, teaching, and public outreach. So much the better that the exhibit would fit in with the Center’s current series, the *Forum on the Humanities and the Public World*. The Hungarian

organizers were enthusiastic; soundings on campus produced a host of willing co-sponsors. The Berkeley version will necessarily be selective, but it will include texts, photographs, graphics, and films to highlight the main themes of the original show:

- **Medieval Heritage as a Battleground**
- **Anniversaries Remembered and Invented in State, Church, Community**
- **Sanctification New and Old: Saints, Relics, Cults**
- **The Middle Ages as Spectacle: Film, Rock Opera, Medieval Disneylands**
- **Experiencing the Middle Ages from Food and Martial Arts to Experimental Archeology**
- **Looking for Ancestors: Rituals, Cult Sites, and Theorists of Neo-Paganism**

The exhibition opens at the Center on Wednesday, November 7 at 4 p.m. with a panel discussion featuring the organizers of the exhibit. **Gábor Klaniczay** (Central European University and Collegium Budapest), **Péter Tóth** (Laczkó Dezsó Museum, Veszprém), and **Péter Erdősi** (Ferenczy Museum, Szentendre) will be joined on the panel by **Steven Justice** (English, Committee on Medieval Studies), **Geoffrey Koziol** (History), and **Alexei Yurchak** (Anthropology).

A film of the Hungarian Rock Opera sensation ***Stephen the King*** (with English subtitles) will be shown and discussed at the Center on Thursday, November 8 at 7 p.m. Our Hungarian visitors will be participating over the following two weeks in seminars and lectures in campus departments. The exhibit will remain at the

Center until the end of January. A series on recent East-Central European films inspired by medieval themes, *The Medieval Remake: The Middle Ages in Recent Cinema from East Central Europe*, will begin in January at the Pacific Film Archive.

The exhibition and related events are co-sponsored by the Graduate Division, the Division of Arts and Humanities, the Division of Social Sciences, the Committee on Medieval Studies, the Consortium for the Arts, the Institute of European Studies, the Institute for Slavic, East European, and Eurasian Studies, the Department of History, and the Helen Fawcett Chair in History.

The Open Society Archives

The Contagious Middle Ages is, so far as we know, the first direct collaboration on the Berkeley campus with the Open Society Archives (OSA) at the Central European University in Budapest. The OSA belongs to the network of institutions and initiatives funded by philanthropist-investor George Soros, initially to promote the transition from Communism in Eastern Europe and since the 1980s

to support democratic governance, human rights, and economic, legal, and social reform in more than 60 countries. An ever-expanding archive, the OSA has amassed materials in all media on the post-World War II period, mainly the Cold War and the history of the former Communist countries of Eastern Europe. As a research, conference, and exhibition center, it is active in sponsoring many dynamic projects of which the Center is pleased to share a part. The OSA has organized film series on human rights documentaries and propaganda films of the 20th century; it has produced and hosted exhibitions and publications on the Gulag, the Hungarian Revolution of 1956, Samizdat literature, the Chernobyl catastrophe, the vicissitudes of the Roma people, and the war in Vietnam among other subjects. The OSA has ongoing training programs for archivists, researchers, and teachers. For the full range of its activities, see its website: osa.ceu.hu. Katalin Dobó, senior OSA librarian, will be in Berkeley to assist with installation of the Townsend exhibit. Special thanks for facilitating this collaboration to István Rév, director of the OSA and to its administrative and financial director Katalin Gádoros.



Photo credits: *Saintly Prince Wenceslas*

Rides Again by David Cerny, sculpture,

1999. Translation of the Holy Crown to the

Hungarian Parliament (2000); St. Stephen on the

Hungarian 10,000 forint bank note (since 1989);

Protobulgarians; Polish Medieval Supermarket.

Courtesy the Open Society Archives.

The Form of Value in Global Traditions

Charles Briggs, Director, UC Berkeley Folklore Archives, and Professor of Anthropology



At the same time that scholars have questioned the totalizing opposition between “the global” and “the local,” a great deal of academic research of late has focused on tensions between vast movements of people, capital, culture, germs, goods, and forms of violence across space and the distinct, often unpredictable ways that wide-spread phenomena inhabit particular places.

Scholars now tend to focus on what channels, limits, and sometimes blocks processes that were formerly over-generalized as “globalization.” George Yudice suggests that cultural forms have been thoroughly commodified, converted into goods that are exchanged globally. He argues that attempts to challenge social, economic, and political subordination undertaken by social movements and impoverished communities now often take the form of efforts to shape how “their” cultural forms are commodified and gain part of the income derived from their capitalization. In the face of the restructurings of

value initiated by the World Trade Organization, the World Intellectual Property Organization, free trade agreements, and transnational corporations, intellectual property rights become a key locus of efforts by the powerful to monopolize the extraction of value and for the poorer and less powerful producers of cultural forms to lay claim to their own creative products. How forms proliferate and travel and how value is created and controlled are both shifting rapidly in the 21st century.

Since the late 17th century, projecting a new evolutionary period or phase always seems to involve new recourse to the trope of the demise of tradition. Anthony Giddens thus defines “reflexive modernity” negatively as “post-traditional,” reiterating the familiar construction of tradition as being oral, ritualistic, the social glue of the premodern world, and the antithesis of individualism — “modernity,” he writes, “destroys tradition.” As has been true for three centuries, however, new epistemologies, technologies, and dispersions of people and culture are resulting in new sites and practices of traditionalization. Indeed, the post-9/11 climate of fear and insecurity has augmented postmodern feelings of fragmentation and dislocation, thereby promoting new nostalgias — and thus emerging regimes of traditional value. Nestor García Canclini suggests that producing new modernities involves creating new traditionalities; the nation-state continues to be one locus of this process, but sites of creativity and contestation now extend far

beyond national borders and are shaped by institutions, elites, and social movements whose scope is global, at the same time that they occupy niches generated by the fragmentation of nation-state projects.

These processes have created fascinating new dynamics in the relationship between form and value. Technological/aesthetic transformations in the music industry, for example, blur lines between production and reproduction, as practices of sampling and mixing decontextualize “traditional” cultural forms vis-à-vis connections with particular artists and places in the process of exploiting and transforming their formal properties. One sort of example is provided by the way that musical group Deep Forest appropriated a field recording of a Solomon Islands song and converted it into a global hit that generated huge revenues—but not for either performer Afunakwa or ethnomusicologist Hugo Zemp, as Steven Feld has documented. On the other hand, changes in the way that music is recorded, reproduced, and distributed enable artists without access to corporate production and marketing outlets to make their own CDs and sell them via street peddlers, thereby creating “new” modes of production and consumption for “old” cultural forms. At the same time that UNESCO’s Convention Concerning the Protection of the World Cultural and Natural Heritage provides a regime for traditionalizing cultural forms on a global stage—as executed by nation-states—internal refugees in Colombia are creating individual archives of “traditional” forms on their laptops, recording musical forms from the regions they were forced to flee, as ethnomusicologist Ana María Ochoa suggests. New modes of producing and reproducing forms in generating value are tied not just to

efforts to “preserve” what are considered to be “traditional values” and extract revenue but to strategies for constructing nation-states, national elites, transnational corporations, and international organizations as ethical and humane.

A new coalition of leading scholars from Asia, Europe, Latin America, and the United States has formed into order to forge new perspectives on these issues—and simultaneously to transform the field of folkloristics, the study of folklore. Much scholarship is framed by the notion that severing cultural forms deemed to be traditional from specific places and performers is somehow novel and possibly nefarious; having tracked the dislocation and travel of cultural forms for over a century, folklorists can offer vital critiques of the limited historical and analytical visions that often inform such discussions. At the same time, although following cultural forms and regimes of value around the globe is important, it is also crucial to gain detailed knowledge of what Anna Tsing refers to as the “friction” that is generated by local and national economies, political schema for regulating culture, social relations, and scholarly traditions. The dominance of academic institutions in the United States and Europe tends to provide a Eurocentric filter that stifles potential contributions by scholars from other regions, rendering them as “data” that must be analyzed using models produced in the North. The group will thus work on different manifestations of these transnational processes, examining the particularities of how they come to form “global assemblages” in specific places that are shaped by specific sets of interlocking and competing epistemologies. At the same time that this coalition

will draw on the strengths of folkloristic and other perspectives on relations between form and value as lodged in processes of traditionalization, it will create a collective and globally visible locus for imbuing the discipline with new intellectual and institutional strength and help challenge its Eurocentric base.

This effort grew out of a gathering of scholars from around the world that was held in my living room in Berkeley. The goals were ambitious. Like other fields that emerged and were “disciplined” in the 19th century, folkloristics sought to find both a distinct object and set of methods, as well as to create a textual canon, professional societies, and institutional niches in academies and state institutions in order to constitute itself as autonomous and authoritative. Nevertheless, a focus on “boundary work,” on policing the boundaries that seem to distinguish folklore from other types of cultural forms and folkloristics from other disciplines, ceased being a viable intellectual or institutional strategy in recent decades. Moreover, folkloristics was specifically established as a Eurocentric enterprise—and a European academic practice modeled on European cultural forms that was then exported across the world. Similarly, 19th century subjects and objects are unlikely to provide much traction in attempting to document, analyze, and theorize 21st century transformations of form and value. As a result, the participants launched a collective enterprise that centers on re-theorizing this area of study by undertaking collaborative ethnographic and documentary research, theoretical explorations, and pedagogical projects, all tied together by information technologies and periodic meetings. Many of the members met in Quebec City on October 19 at the

American Folklore Society meeting, and a second meeting of the entire group is planned for 2008.

Since this re-theorization of folkloristics and its relationship to broader academic perspectives and contemporary social life lies at the heart of the Berkeley Folklore Program, which I direct, the Form and Value in Global Traditions project seems to provide Berkeley with a remarkable opportunity to collaborate with a diverse set of scholars in forging new perspectives and producing new bodies of research and theory. I was thus willing to accept the group’s request that Berkeley play a key role in launching the project, providing logistics and seeking sources of funding for collaborative activities. I look forward to working with Berkeley faculty and campus units such as the Townsend Center in linking these discussions to conversations that are taking place on campus.

CALENDAR OF EVENTS

November 2

Quanzhen Daoism in Modern Chinese Society and Culture

Conference

CENTER FOR CHINESE STUDIES



see facing page

THURSDAY, NOVEMBER 1

CS 2007 Summer Human Rights Fellows Conference

HUMAN RIGHTS CENTER

1pm | Maude Fife Room, 315 Wheeler Hall

The Human Rights Fellows of 2007 will present the results of their fieldwork, which took them to ten different countries around the world.

For details, visit: hrcenter.berkeley.edu.

L Lunch Poems

ENGLISH

Amiri Baraka

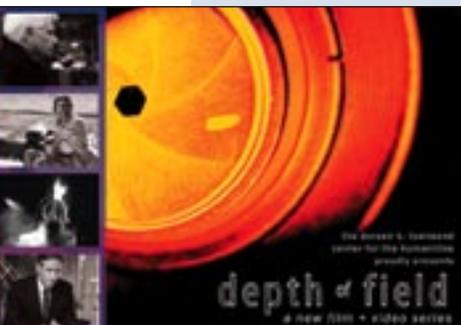
12:10pm | Morrison Library, Doe Library

A poet icon and revolutionary political activist, Amiri Baraka is renowned as the founder of the Black Arts Movement in Harlem. His poetry has been controversial for its frank statements about American politics and culture.

The series is co-sponsored by the Townsend Center, Mrs. William Main, the Library, the Morrison Library Fund, the dean's office of the College of Letters and Science, and Poets & Writers, Inc.

For details, visit: lunchpoems.berkeley.edu.

HIGHLIGHTS



November 19 / December 10

Depth of Field

Film and Video Series

TOWNSEND CENTER

see pp.15 and 17

EVENT KEY

- C** CONCERTS
- E** EXHIBITIONS
- P** PERFORMANCES AND FILMS
- CS** CONFERENCES AND SYMPOSIA
- L** LECTURES, COLLOQUIA AND READINGS

L Political Instability and the Challenges of Nation Building in East Timor

CENTER FOR SOUTHEAST ASIA STUDIES

Michael Leach, Deakin University
12:30pm | IEAS Conference Room, 2223
Fulton Street, 6th Floor

CS Reclaiming and Reframing the Dialogue on Race and Racism

**CENTER FOR SOCIAL JUSTICE/BOALT HALL
SCHOOL OF LAW**

2 – 6pm | Goldberg Room/Booth
Auditorium, Boalt Hall

A symposium questioning the social and legal assumptions about racial discrimination.

For details, visit: law.berkeley.edu/centers/csj.

L Fanon’s Critical Race Theory: Existential Phenomenology and the Human Sciences

CENTER FOR RACE AND GENDER

Nelson Maldonado-Torres (Ethnic Studies) and Dilan Mahendran (School of Information)

4pm | 691 Barrows Hall

L Cuba after Fidel: Defying Expectations Abroad, Managing Them at Home

CUBA WORKING GROUP, CENTER FOR LATIN AMERICAN STUDIES

Julie Sweig, Latin America Studies Council on Foreign Relations
4pm | Townsend Center, 220 Stephens Hall

L Hamlet and Segismundo: A Performance for Four Voices SPANISH AND PORTUGUESE

Giannina Braschi, author and artist
4pm | 5225 Dwinelle Hall

Giannina Braschi is a Puerto Rican poet, novelist, and performance artist living in New York. Her new work, *Hamlet and Segismundo*, is a series of dramatic dialogues about the crisis of democracy after September 11.

Co-sponsored by the Townsend Center.

L The Conceit of Self-Loathing

CENTER FOR BUDDHIST STUDIES

Maria Heim, Amherst College
5pm | IEAS Conference Room, 2223 Fulton
Street, 6th Floor

C University Chamber Chorus

MUSIC / BERKELEY ART MUSEUM

A Concert for All Saint’s Day
6pm | Gallery B, Berkeley Art Museum | Free

L From Saddam to Moqtada: A Writer’s Odyssey Through Wartime Iraq

HUMAN RIGHTS CENTER/CENTER FOR MIDDLE EASTERN STUDIES

Peter Maass, author and Regent’s Lecturer
5pm | 112 Wurster Auditorium

L Political Cartoons in Egypt: Political Cartoons as a Source of Information in a Globalized World

INTERNATIONAL HOUSE

Artists Hassan Fedawy, Rahab Said, and Tamer Youssef

6pm | Ida and Robert Sproul Rooms,
International House

L From Jim Crow to Guantanamo: Prisons, Democracy and Empire

Mario Savio Memorial Lecture

**GOLDMAN SCHOOL OF PUBLIC POLICY /
SCHOOL OF JOURNALISM**

Angela Davis, History of Consciousness and Feminist Studies, UC Santa Cruz
7pm | Student Union, Pauley Ballroom

L The Molela Potters of Rajasthan: As the Earth Speaks to the Potter

HEARST MUSEUM OF ANTHROPOLOGY

Shivi Singh Legha, Society for Art and Cultural Heritage of India
7pm | Gallery, Hearst Museum, Kroeber Hall

FRIDAY, NOVEMBER 2

CS Quanzhen Daoism in Modern Chinese Society and Culture

CENTER FOR CHINESE STUDIES

9am – 7pm | Toll Room, Alumni House

Quanzhen Daoism, an influential and distinct Chinese religious institution in both late imperial and modern China, has long attracted scholarly and public interest. Recently, scholars have begun to focus on Quanzhen Daoism’s influences on modern Chinese society and culture, producing a rich body of new research and writings focused on both the tradition and transformation of Quanzhen Daoism in modern Chinese society and culture.

PANEL 1: Quanzhen Identities

PANEL 2: Quanzhen Material Culture, Production and Transmission

There will not be a formal reading of papers at the conference. Papers are available at: ieas.berkeley.edu/events/2007.11.02.html.

Co-sponsored by the Townsend Center, the Institute of East Asian Studies, Groupe Sociétés, Religions, Laïcités, the Department of East Asian Languages and Cultures, the Center for Buddhist Studies, the Center for the Study of Religion and Culture, the Graduate Theological Union, the Department of History, and the Berkeley China Initiative.

The conference continues on November 3.

SATURDAY, NOVEMBER 3

CS Quanzhen Daoism in Modern Chinese Society and Culture

CENTER FOR CHINESE STUDIES

9:30am – 6pm | Toll Room, Alumni House

PANEL 3: Quanzhen Daoism, Local Society, and Religious Culture

PANEL 4: Quanzhen Daoism, the State, Secularization, and Modernity

SUNDAY, NOVEMBER 4

E Thangka Painting Demonstration
BERKELEY ART MUSEUM

Rinzing Gyaltzen Yongewa, artist
1:30pm | Bancroft Lobby, Berkeley Art Museum

C University Wind Ensemble
MUSIC

3pm | Hertz Hall
Program: Works by Loretta K. Notareschi, Christopher Rouse, Vittorio Giannini, Josh Puckett, and Michael Gandolfi
For tickets, call 510/642-9988 or visit: tickets.berkeley.edu.

MONDAY, NOVEMBER 5

L Treating the Unequal Unequally: The Entrenched Regime of Special Treatment Citizenship in Brazil
CENTER FOR LATIN AMERICAN STUDIES

James Holston, Anthropology
12:10pm | Center for Latin American Studies, 2334 Bowditch Street

L And I was Both Tongues
The Art, Technology and Culture Colloquium
BERKELEY CENTER FOR NEW MEDIA

Yael Kanarek, artist, NY
7:30pm | 160 Kroeber Hall

L The Truth-Telling School of Herodotus: A Personal Odyssey
18th Annual W. Kendrick Pritchett Lecture
CLASSICS

Paul Cartledge, University of Cambridge
8pm | Alumni House

EVENT KEY

C	CONCERTS
E	EXHIBITIONS
P	PERFORMANCES AND FILMS
CS	CONFERENCES AND SYMPOSIA
L	LECTURES, COLLOQUIA AND READINGS

TUESDAY, NOVEMBER 6

L Economization of Life
GENDER AND WOMEN'S STUDIES

Michelle Murphy, History and Women & Gender Studies, University of Toronto
4pm | 3335 Dwinelle Hall

L Veronese's Supermen
HISTORY OF ART

T.J. Clark, History of Art
5:15pm | 308J Doe Library

WEDNESDAY, NOVEMBER 7

L The Triadic Theory of Decision Making: How the Orbital Frontal Cortex Makes Us Social
BERKELEY SOCIAL ONTOLOGY GROUP

Jennifer Hudin, Philosophy
Noon | Dennes Room, 234 Moses Hall

L Measures and Value
The Speculative Lunch Series
TOWNSEND CENTER FOR THE HUMANITIES

Noon | Townsend Center, 220 Stephens Hall



Many of the ideas that underlie our modern societies were developed in open conversation and discussion. It is in that tradition that the Townsend Center hosts this lunchtime forum with the goal of bringing colleagues together in a free exchange of ideas on a series of broadly defined topics.

The series is open to faculty and graduate students at UC Berkeley. An R.S.V.P. to townsend_center@ls.berkeley.edu is required.

C 55th Annual Noon Concert Series
MUSIC

Program: Gamelan Ensembles
12:15pm | Hertz Hall

L In the Shadow of Armies: From Iraq to Bosnia: The Tactics and Perils of Reporting on War Crimes
HUMAN RIGHTS CENTER/SCHOOL OF JOURNALISM

Peter Maass, author and Regent's Lecturer
4pm | North Gate Hall

L E The Contagious Middle Ages in Post-Communist East Central Europe
TOWNSEND CENTER FOR THE HUMANITIES

4pm | Townsend Center, 220 Stephens Hall



The Contagious Middle Ages is an exhibition, lectures, and films focused on the explosion of interest in real and imagined pasts, especially medieval pasts, since 1989, from Estonia in the north to Bulgaria in the south.

Nationalism, religious revival, political agendas, myth-making, spectacle all play a part—exuberant, poignant or pompous, at times constructive, too-often destructive, but certainly revealing for our understanding of the region and of similar phenomena elsewhere in the 21st century.

On November 7, the Center will hold an opening reception and panel discussion with the exhibition organizers and Berkeley faculty: **Péter Erdősi** (Ferenczy Museum), **Gábor Klaniczay** (Central European University and Collegium Budapest), **Péter Tóth** (Laczkó Dezső Museum), **Steven Justice** (English, Committee on Medieval Studies), **Geoffrey Koziol** (History), and **Alexei Yurchak** (Anthropology).

In January, the Pacific Film Archive will run a related film series, *The Medieval Remake: The Middle Ages in Recent Cinema from East Central Europe*.

Organized by Randolph Starn and Gábor Klaniczay in collaboration with the Open Society Archive of the Central European University. Co-sponsored by the Graduate Division, the Arts and Humanities Division, the Social Sciences Division, the Committee on Medieval Studies, the Consortium for the Arts, the Institute of European Studies, the Institute for Slavic, East European, and Eurasian Studies, the Department of History, and the Helen Fawcett Chair in History.

L Forged in the Baroque: Physics and History

Charles M. and Martha Hitchcock Lectures

GRADUATE DIVISION

John Heilbron, History Emeritus

4:10pm | Chevron Auditorium, International House

THURSDAY, NOVEMBER 8

E Caligraphy Workshop

INSTITUTE OF EAST ASIAN STUDIES

Artist **Lampo Leong**

4pm | Lipman Room, Barrows Hall

Registration at ieas.berkeley.edu/events/2007.11.08.html is required.

L Fractured in Modernity: Physics and History

Charles M. and Martha Hitchcock Lectures

GRADUATE DIVISION

John Heilbron, History Emeritus

4:10pm | Chevron Auditorium, International House

L Of Cities of the Far West: The Essence of Fez

CENTER FOR MIDDLE EASTERN STUDIES

Said Ennahid, Archaeology, Al Akhawayn University

5pm | Sultan Room, 340 Stephens Hall

L Poetry Reading

BERKELEY POETRY REVIEW READING SERIES

Kristen Alina Sbrogna

7pm | Morrison Library, Doe Library

P Diya

Ethnographic Film Night

HEARST MUSEUM OF ANTHROPOLOGY

7pm | Hearst Museum, Kroeber Hall

P Stephen the King

TOWNSEND CENTER FOR THE HUMANITIES

7pm | Townsend Center, 220 Stephens Hall

Film screening and discussion of *Stephen the King*, a Hungarian rock opera, presented in conjunction with the exhibition, *The Contagious Middle Ages*. (Hungarian with English subtitles.)

FRIDAY, NOVEMBER 9

L Marcia Siegel on Twyla Tharp

THEATER, DANCE, AND PERFORMANCE STUDIES

Journalist and author **Marcia Siegel**

4pm | The Faculty Club

Presented in association with *Focus on Twyla Tharp*, a series of productions hosted by Cal Performances.

P Wintertime

THEATER, DANCE, AND PERFORMANCE STUDIES

8pm | Durham Studio Theater, Dwinelle Hall

Three couples converge on a picturesque cabin in the snow to enjoy a weekend of erotic antics. But their interlocking lives—and the interruptions of some uninvited guests—insure that the scorching action they encounter isn't exclusively of the Kama Sutra sort.

Wintertime is a romantic comedy from playwright Charles Mee which runs November 9 – 11 at 8pm, and 16 – 18 at 2pm.

For tickets, visit: theater.berkeley.edu.

SATURDAY, NOVEMBER 10

L P Keep 'em Flying!: Films of the U.S. Army Air Forces FMPU

PACIFIC FILM ARCHIVE

2pm | Pacific Film Archive Theater



Over Veterans' Day weekend, the Pacific Film Archive celebrates the extensive corpus of World War II work, largely unseen since that time, produced by the U.S. Army Air Forces First Motion Picture Unit (FMPU).

On November 10, scholars **Thomas Doherty** and **Robert Eberwein**, filmmaker **Gregory Orr**, and series curator **Doug Cunningham** will discuss issues of masculinity and identity raised by the films of the FMPU and other World War II-era films.

For details on the films, show times, and tickets, visit: bampfa.berkeley.edu.

Co-sponsored by the Townsend Center and the National Archives and Records Administration.

SUNDAY, NOVEMBER 11

L Asian Adoption/Asian American Identity

BERKELEY ART MUSEUM

3pm | Berkeley Art Museum Theater

Panelist and performers: **Sara Dorow** (Sociology, University of Alberta), **Rebecca Hurd** (Ethnic Studies), **Derald Wing Sue** (Psychology, Columbia University), **Lee Herrick** (English, Fresno City College), **Jared Rehberg** (musician), **Deann Borshay Liem** (filmmaker), and **Catherine Ceniza Choy** (Ethnic Studies).

TUESDAY, NOVEMBER 13

L Knowing What We Mean

GENDER AND WOMEN'S STUDIES

Robyn Wiegman, Women's Studies and Literature, Duke University

4pm | 3335 Dwinelle Hall

L Intelligence and Counter-terrorism

INSTITUTE OF INTERNATIONAL STUDIES

Ram Sidi, Israeli counter-terrorism agent

4pm | Toll Room, Alumni House

WEDNESDAY, NOVEMBER 14

L Arts, Neighborhoods, and Social Practice

THEATER, DANCE, AND PERFORMANCE STUDIES

Nina Billone and **Beth Hoffmann** (Theater, Dance and Performance Studies)

11am | 30 Dwinelle Hall

L Intentionality, Collectivity and Action

BERKELEY SOCIAL ONTOLOGY GROUP

Axel Seeman, Philosophy, Bentley College

Noon | Dennes Room, 234 Moses Hall

C 55th Annual Noon Concert Series

MUSIC

Program: *Oh Give Thanks! - A Prelude to Thanksgiving*

12:15pm | Hertz Hall

L What We See

Howison Lectures in Philosophy

GRADUATE DIVISION

Fred Dretske, Philosophy Emeritus, Stanford University

4:10pm | Toll Room, Alumni House

L Memory's Future: Articulating the Past in New South African Narrative

ENGLISH

Vilashini Cooppan, Literature, UC Santa Cruz

5pm | Maude Fife Room, 315 Wheeler Hall

L Being Chinese and Modern: Three Unlikely Case Studies

HISTORY OF ART

Sarah Fraser, History of Art, Northwestern University

5:15pm | 308J Doe Library

L Performing Past and Present

Forum on the Humanities and the Public World

TOWNSEND CENTER FOR THE HUMANITIES

Robert Lepage

7pm | Berkeley Art Museum



Internationally-acclaimed director of stage and film **Robert Lepage** will join Professor **Anthony J. Cascardi** in a conversation on performance, culture, and new directions for traditional art forms.

Drawing inspiration from contemporary life, Lepage has influenced a generation of practitioners with work that engages controversial topics such as language, sexuality, and the act of creation itself. His

dynamic and original approach constantly pushes the boundaries of theatrical performance, incorporating diverse and emerging media and technologies. Lepage will be mounting a new interpretation of Stravinski's *The Rake's Progress* at the San Francisco Opera this fall as well as his acclaimed *The Andersen Project* at Cal Performances this spring. His visit is presented by the *Forum on the Humanities and the Public World* in association with Cal Performances and the Arts Research Center.

For more information about the series, visit: townsendcenter.berkeley.edu/publicworld.shtml.

C Annual Concerto Competition

MUSIC

Music students compete for an opportunity to perform with the University Symphony

8pm | Hertz Hall | Free

THURSDAY, NOVEMBER 15

L Driven Out: The Forgotten Wars Against Chinese Americans

BANCROFT LIBRARY

Jean Pfaelzer, English, University of Delaware

12:10pm | Lewis Latimer Room, Faculty Club

L Contemporary Frontiers in Sexuality and Reproduction

BEATRICE BAIN RESEARCH GROUP

Orit Avishai Ben-Tovim, **Michele Pridmore-Brown**, **Elly Teman** (visiting scholars), and **Barrie Thorne** (Gender and Women's Studies)

4pm | 3335 Dwinelle Hall

L Gender and Race in Spanish Language Poetry

CENTER FOR RACE AND GENDER

Sarah Moody (Spanish and Portuguese) and **Mercy Romero** (Ethnic Studies)

4pm | 691 Barrows Hall

EVENT KEY

- C** CONCERTS
- E** EXHIBITIONS
- P** PERFORMANCES AND FILMS
- CS** CONFERENCES AND SYMPOSIA
- L** LECTURES, COLLOQUIA AND READINGS

L Poetry Reading

SPANISH AND PORTUGUESE

Mercedes Roffe

4pm | 5225 Dwinelle Hall

Argentine poet Mercedes Roffe is the director of Pen Press and a translator into Spanish of many contemporary North American poets, among them Anne Waldman, Jerome Rothenberg, and Adrienne Rich. She was the recipient of a Guggenheim Fellowship for poetry in 2001. Her most recent book is *La ópera fantasma*. Co-sponsored by the Townsend Center.

L Roots and Branches: Transformations of Mobility Identity and the Sacred in Europe and the Middle East

CENTER FOR MIDDLE EASTERN STUDIES

Galit Hasan-Rokem, The Hebrew University of Jerusalem

5pm | Sultan Room, 340 Stephens Hall

L Imperial Dispositions of Disregard: Beyond Ignorance and Bad Faith

CENTER FOR RACE AND GENDER

Ann Laura Stoler, Anthropology and Historical Studies, New School for Social Research

5pm | Bancroft Hotel

L A Chinoiserie Out of the Old West

BERKELEY ART MUSEUM

Performance by Patty Chang

6pm | Berkeley Art Museum Galleries

L Rajasthani Music

HEART MUSEUM OF ANTHROPOLOGY

Shalini Ayyagari, Ethnomusicology

7pm | Hearst Museum, Kroeber Hall

L The Origins of Prejudice

Seminars for Scholars: Psychoanalysis and War

ENGLISH / SAN FRANCISCO CENTER FOR PSYCHOANALYSIS

Dr. Ricardo Winkel

7:30pm | Survey Research Center, 2538 Channing Way

FRIDAY, NOVEMBER 16

L Violence Over the Land: Indians and Empires in the Early American West

VICE CHANCELLOR FOR EQUITY AND INCLUSION

Ned Blackhawk, University of Wisconsin, Madison

Noon | 554 Barrows Hall

L How European is Europe?

INSTITUTE OF EUROPEAN STUDIES

Jan Nederveen Pieterse, Sociology, University of Illinois

3pm | 201 Moses Hall

L Cold Man, Money Man, Big Man Too

Ernest Bloch Lectures

MUSIC

Martha Feldman, University of Chicago

4:30pm | 125 Morrison Hall

SATURDAY, NOVEMBER 17

C University Chorus

MUSIC

Program: *Requiem Mass in D minor* by Mozart

8pm | Hertz Hall

For tickets, call 510/642-9988 or visit: tickets.berkeley.edu.

SUNDAY, NOVEMBER 18

L Excavations at Tudjoi

NEAR EASTERN STUDIES

Carol Redmount, Near Eastern Studies

2:30pm | 20 Barrows Hall

L Jorge Liderman's 50th Birthday Celebration

CAL PERFORMANCES

A free pre-performance lecture and reception with composer Jorge Liderman

1pm | Women's Faculty Club

For more information visit: calperfs.berkeley.edu.

L E Microscale, Macroscale, and Beyond: Large-Scale Implications of Small-Scale Experiments

BERKELEY ART MUSEUM

Artist's talk by Tomas Saraceno

3:30pm | Gallery 1, Berkeley Art Museum

MONDAY, NOVEMBER 19

P Bill Viola: Eye of the Heart

Depth of Field Film and Video Series

TOWNSEND CENTER FOR THE HUMANITIES

7pm | Townsend Center, 220 Stephens Hall



A pioneer of video art in the 1970s, Bill Viola has spent three decades creating evocative motion-picture and sound installations. Director Mark Kidell followed Bill Viola for over two-and-a-half years and accompanied him to places of particular personal significance. The film offers a unique perspective on the artist's work and his sources of inspiration. (74 min.)

TUESDAY, NOVEMBER 27

L Freedom of Speech in a Globalized World: The Netherlands after the Murders of Pim Fortuyn and Theo van Gogh

BERKELEY CENTER FOR GLOBALIZATION AND INFORMATION TECHNOLOGY

Jeroen Dewulf, German

Noon | 119 Moses Hall

L **Iconicity and Advertising: Shanghai Mukden Tianjin and the Modern Commodity Girl**

GENDER AND WOMEN'S STUDIES

Tani Barlow, History and Women's Studies, University of Washington
4pm | 3335 Dwinelle Hall

L **Anything But Love: Martha Nussbaum and New Ethical Theories of the Novel**

CONSORTIUM ON THE NOVEL

Dorothy Hale, English
5:30pm | Townsend Center, 220 Stephens Hall

WEDNESDAY, NOVEMBER 28

C **55th Annual Noon Concert Series**
MUSIC

New music by graduate composers
12:15pm | Hertz Hall

L **Subaltern Modernisms: The Transnational Poetics of Banality and Boredom**

ENGLISH

Saikat Majumdar, English, Stanford University
4pm | Maude Fife Room, 315 Wheeler Hall

L **One or Many Images? Deleuze on Thought and Materiality in Descartes and Spinoza**

FRENCH

Daniel Selcer, Philosophy, Duquesne University
5pm | 4229 Dwinelle Hall
Co-sponsored by the Townsend Center.

EVENT KEY

- C** CONCERTS
- E** EXHIBITIONS
- P** PERFORMANCES AND FILMS
- CS** CONFERENCES AND SYMPOSIA
- L** LECTURES, COLLOQUIA AND READINGS

THURSDAY, NOVEMBER 29

L **Stranger Bedfellows: Sodomy, Sex, and Politics in Siam**

CENTER FOR SOUTHEAST ASIA STUDIES

Tamara Loos, Cornell University
12:30pm | IEAS Conference Room, 2223 Fulton Street, 6th Floor

L **The Uninterrupted Ocean: Leibniz and the Encyclopedic Imagination**

FRENCH/EARLY MODERN STUDIES GROUP

Daniel Selcer, Philosophy, Duquesne University
3pm | Performance Studies Conference Room, 211 Dwinelle Annex
Co-sponsored by the Townsend Center.

L **Toleration and Politics**

GALA Seminar

KADISH CENTER FOR MORALITY, LAW, AND POLICY

Daniel Markovits, Yale Law School
4pm | 336 North Addition

L **A Strange Buddha for Strange Buddhists: The Silk Road and the Sogdians**

CENTER FOR BUDDHIST STUDIES

Etienne de la Vaissière, École Pratique des Hautes Études
5pm | Great Hall, Bancroft Hotel

L **Gray Cities: The New Geopolitics of Invisibility**

CENTER FOR MIDDLE EASTERN STUDIES

Oren Yiftachel, Geography, Ben Gurion University
5pm | Sultan Room, 340 Stephens Hall

P **Neither Her Nor There**

THEATER, DANCE, AND PERFORMANCE STUDIES

8pm | 7 Zellerbach Hall
An exploration of gender issues through dance and spoken word, conceived and directed by Yve Laris Cohen.

The performance runs Nov. 29 at 8pm; Nov. 30 at 8pm; and Dec. 1 at 2 and 8pm. Tickets, at the door only, are \$5.

FRIDAY, NOVEMBER 30

L **Turning Things Around: Daughters and Their Natal Families in Qing China**

CENTER FOR CHINESE STUDIES

Maram Epstein (East Asian Languages and Literatures, University of Oregon) and **Sophie Volpp** (East Asian Languages and Cultures)
4pm | IEAS Conference Room, 2223 Fulton Street, 6th Floor

L **Decolonial Feminism**

ETHNIC STUDIES

Maria Lugones, philosopher
3pm | Townsend Center, 220 Stephens Hall

SATURDAY, DECEMBER 1

C **P** **Javanese Shadow Play and Gamelan Sari Raras**

MUSIC

7pm | Hertz Hall
For tickets, call 510/642-9988 or visit: tickets.berkeley.edu.

MONDAY, DECEMBER 3

P **The Year My Parents Went on Vacation**

CENTER FOR LATIN AMERICAN STUDIES

5pm | Pacific Film Archive Theater
A soccer-obsessed boy is left with his grandfather on the eve of Brazil's 1970 World Cup victory. (Portuguese with English subtitles.)

L **If Lost Then Found**

The Art, Technology and Culture Colloquium
BERKELEY CENTER FOR NEW MEDIA

Kristin Lucas, artist, SF
7:30pm | 160 Kroeber Hall

TUESDAY, DECEMBER 4

L **Arcadia**

HISTORY OF ART

Malcolm Bull, Oxford University
5:15pm | 308J Doe Library

WEDNESDAY, DECEMBER 5

C 55th Annual Noon Concert Series
MUSIC

Holiday Choral Music, performed by
University Chamber Chorus
12:15pm | Hertz Hall

P Fall Choreography Workshop
THEATER, DANCE, AND PERFORMANCE STUDIES

6pm | Bancroft Studio, 2401 Bancroft Way

L The Republic of the Imagination
Forum on the Humanities and the Public World
TOWNSEND CENTER FOR THE HUMANITIES

Azar Nafisi
8pm | Zellerbach Hall



At this special appearance, Azar Nafisi will explore her belief in (and advocacy of) the Republic of the Imagination: “a country worth building, a state with a future, a place where we can truly know freedom.”

Azar Nafisi is best known as the author of *Reading Lolita in Tehran: A Memoir in Books*, an inspired blend of reminiscences and literary criticism that electrified readers with a compassionate and often harrowing portrait of the Islamic Revolution in Iran and how it affected one university professor and her students.

Nafisi is the director of the SAIS Dialogue Project at the Foreign Policy Institute of Johns Hopkins University’s School of Advanced International Studies, where she is also professor of aesthetics, culture,

and literature, and teaches courses on the relation between culture and politics.

This event is presented by the *Forum on the Humanities and the Public World* in association with Cal Performances.

For more information about the series, visit: townsendcenter.berkeley.edu/publicworld.shtml.

THURSDAY, DECEMBER 6

L Lunch Poems
ENGLISH

Monica de la Torre
12:10pm | Morrison Library, Doe Library

Mexican poet Monica de la Torre explores both the boundaries and the permeability of imposed identity, combining a playful use of form and dry humor with a hint of hopefulness. *Talk Shows*, her first book in English, was published in 2007.

The series is co-sponsored by the Townsend Center, Mrs. William Main, the Library, the Morrison Library Fund, the dean’s office of the College of Letters and Science, and Poets & Writers, Inc.

For details, visit: lunchpoems.berkeley.edu.

L Intraracial Conflict on the College Campus

CENTER FOR RACE AND GENDER

Sandra Smith and Jennifer Jones
(Sociology)

4pm | 691 Barrows Hall

L The Question of the Subject in War Times: A Lacanian View

Seminar for Scholars: Psychoanalysis and War

ENGLISH / SAN FRANCISCO CENTER FOR PSYCHOANALYSIS

Noa Farchi, The Hebrew University of Jerusalem

7:30pm | Survey Research Center, 2538 Channing Way

Co-sponsored by the Townsend Center.

FRIDAY, DECEMBER 7

L The Thrill Trills On
Ernest Bloch Lectures

MUSIC
Martha Feldman, University of Chicago
4:30pm | 125 Morrison Hall

C University Symphony Orchestra
MUSIC

Works by Bruckner and Strauss
8pm | Hertz Hall

The performance repeats on December 8. For tickets, call 510/642-9988 or visit: tickets.berkeley.edu.

MONDAY, DECEMBER 10

P Jon Stewart: On Humor and an Informed Public

Depth of Field Film and Video Series

TOWNSEND CENTER FOR THE HUMANITIES
5pm | Townsend Center, 220 Stephens Hall



Bill Moyers talks with comedian Jon Stewart, host of Comedy Central’s *The Daily Show with Jon Stewart*, about how faking the news can reveal more of the truth than all of the Sunday morning talk shows put together. In 2001, *The Daily Show* received the prestigious Peabody Award for its “Indecision 2000” campaign coverage and again in 2005 for “Indecision 2004.” Stewart is the author of *America (The Book): A Citizen’s Guide to Democracy Inaction*. (55 min.)

About The Townsend Center



Established in 1987 with a generous bequest from the estate of Doreen B. Townsend, the core mission of the Center is to strengthen and support the role of the humanities at UC Berkeley. The Center offers opportunities for advanced research and creative teaching initiatives and sponsors a wide range of programs designed for members of the academic community and for the general public. Building on a history of strong alliances with scholars in the social sciences and in the arts, the Center concentrates on the topics and methods that make the humanities vital and unique in the contemporary world.

TOWNSEND CENTER PROGRAMS

PROJECT ON DISCIPLINARY INNOVATION.

Provides grants to faculty for the creation of new undergraduate curricular and research clusters connecting courses across existing departments and disciplines. Deadline: October 26, 2007.

G.R.O.U.P. (GEBALLE RESEARCH OPPORTUNITIES FOR UNDERGRADUATES PROGRAM).

Provides grants to undergraduates and ladder faculty for the development of interdisciplinary undergraduate courses, summer research apprenticeships, and research teams on four themes: humanities and the environment; humanities and human rights; humanities and new media; humanities and biotechnology, health, and medicine. Deadline: November 16, 2007.

DISCOVERY FELLOWSHIPS (BY DEPARTMENT NOMINATION).

Bring together students from a variety of disciplines at the early stages of their graduate careers and provide \$5,000 in summer stipends for each of their first three summers of graduate study. Deadline: February 1, 2008.

TOWNSEND FELLOWSHIPS.

Fellowships to support research of assistant professors and individual graduate students. Recipients receive a full-year fellowship of \$18,000 (for graduate students) or 50% course relief (for assistant professors), and meet weekly with the tenured Senior Fellows of the Townsend Center. Deadline: November 16, 2007.

INITIATIVE FELLOWSHIPS FOR ASSOCIATE PROFESSORS.

Bring together associate professors in humanities fields with a research counterpart from another discipline. Fellows receive course relief to devote a semester to a research project of their choosing, working closely with their counterpart. Deadline: March 7, 2008.

STRATEGIC WORKING GROUPS.

Convene ladder faculty to create interdisciplinary curricular innovations in new intellectual areas, with the goal of producing long-term programmatic innovations in the humanities at Berkeley. Departments receive replacement costs. Deadlines: November 16, 2007 for proposals; March 7, 2008 for individual participation.

DEPARTMENTAL RESIDENCIES.

Allow departments to support individual visitors who can enrich academic programs but who may not necessarily be academics by providing a \$12,000 stipend and travel expenses for a one-month stay. The Residencies are funded from the Avenali endowment. Deadline: November 16, 2007.

CONFERENCE AND LECTURE GRANTS.

Support conferences or other larger-budget activities taking place at UC Berkeley. Deadlines: September 14, 2007, February 22, 2008, and May 2, 2008.

WORKING GROUP GRANTS.

Support small groups of faculty and graduate students from various fields and departments working on shared projects. Deadline: May 2, 2008.

COR RESEARCH BRIDGING GRANTS.

Provides a \$5,000 supplement to the regular COR Bridging Grant for tenured humanities faculty undertaking research projects in new directions with curricular implications. Deadline: Consult COR.

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 Page 15: *The Crossing* by Bill Viola, 1996, courtesy the artist.
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TOWNSEND CENTER WEBSITE

<http://townsendcenter.berkeley.edu>

The Center’s website provides a variety of information to students, faculty, and members of the general public, including fellowship and grant program application information and deadlines; calendar of on-campus humanities events; lists of national and international humanities research competitions; working group schedules and contact information; information about special events, initiatives, and visitors; a history of the Center; profiles of our current and past Fellows; and publications of the Center available free by download.

TOWNSEND CENTER NEWSLETTER

The Townsend Center Humanities Newsletter is published six times a year. The Newsletter represents the diverse and coordinated activities of humanities faculty and affiliated scholars as UC Berkeley. *Friends of the Townsend Center* may receive the Newsletter for a yearly donation of \$15.00. Please send a check made out to “UC Regents” to:

Aileen Paterson
 The Townsend Center Newsletter
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UC Berkeley faculty, students and staff interested in receiving the Newsletter free of charge should send an email to: townsend_center@ls.berkeley.edu with Newsletter in the subject line.

Copy deadline for the **February 2008** Newsletter is January 3, 2008. To submit an event, visit: events.berkeley.edu.



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HG-09

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COMING IN SPRING 2008

Bruce Ackerman

Sterling Professor of Law and Political Science at Yale University

Hilton Als

Theater and arts critic for *The New Yorker*

Leon Fleisher

Pianist and conductor and Andrew W. Mellon Chair at the Peabody Conservatory of Music

Greil Marcus

Author, music journalist and cultural critic
Una's Lecturer, 2007 – 2008

Elaine Pagels

Harrington Spear Paine Professor of Religion at Princeton University
Avenali Chair in the Humanities, 2007 – 2008

