



WESLEYAN UNIVERSITY

WASCH CENTER FOR RETIRED FACULTY

Newsletter Vol. 7, No. 1

Fall 2015

Jerry Wensinger: “Not Your Average Scholar”

By Paula Paige and Peter Frenzel

On a warm afternoon in July we drove down to Higganum to talk with Arthur S. Wensinger (more familiarly called Jerry) at his Candlewood Farm. Surrounded by books, magazines, and newspapers, Jerry Wensinger, the Marcus L. Taft Professor of German Language and Literature Emeritus, was ensconced in the keeping room of his old farmhouse, which he bought in 1966. As Jerry said more than once during the afternoon, he loves “things,” objects you can pick up in your hands, not abstractions, a passion that has determined the course of his scholarly career at Wesleyan. The kitchen of his ca. 1730 farmhouse was crowded with things: commemorative medals, baskets (many Native American ones of considerable rarity), folk art paintings, prints, hinges, do-dads and other relics of times gone by.

We began by talking about his early years in Grosse Pointe, Michigan, where he was raised in an upper-middle-class family. His father was an executive of the J. L. Hudson Company Department Store in downtown Detroit. Jerry is of German ancestry on his father’s side. His grandfather invented, among other oddities, the whip-socket for horse-drawn carriages. On his mother’s side he is a Connecticut Yankee, descended from Henry Stevens, a 17-century settler in Stonington. His memory is that he grew up in a household full of women, though his father, he realized later, loved him in his own severe way.

The years in the Grosse Pointe public schools were marked by what he called “lousy grades,”



*Jerry Wensinger, April 1993. Photo by Bill Burkhart.
Courtesy of Special Collections & Archives.*

but family contacts allowed him to enroll at the Phillips Academy in Andover, Massachusetts, where he found a more congenial intellectual and social climate. This was, he recalled, his “escape” to Andover. Asked about whether he enjoyed his time

Continued on page 2.

Jerry Wensinger continued from page 1.

there, he said without much enthusiasm, “I liked it okay.” Some of it, though, he liked more than okay, especially the art and music.

Andover students were expected to go on to Yale. Jerry duly applied and was admitted. (He was also accepted by Dartmouth, Williams, and Amherst.) He arrived one rainy morning in New Haven and took an immediate dislike to both the city and to Yale. “I didn’t like the smell of it,” he admitted. The campus was in the middle of a grimy city; it was crowded, and it was marked by oppressive architecture. Jerry, practical man that he was, did just the right thing: he wrote the Dartmouth admissions office and was told that he could be immediately admitted. He took the first train up to Hanover, where he matriculated and found himself happy in the woods and rolling hills of New Hampshire. As he said, “I fancied myself a mountaineer; I was a Romantic at heart.”

At Dartmouth he harvested the manifold rewards of a rigorous liberal-arts education. He majored in German, minored in Biology with a special interest in botany. This continues today in his annual harvest of fruits and vegetables at Candlewood Farm.

He also took courses in art and architectural history and has said more than once that he would have liked to be an art historian or an architect. From his earliest years, he seemed to have developed an acute eye for art and architectural forms as well as a keen sensitivity to “things.” His arrangements of buildings at Candlewood Farm offer an arresting display of his sense of architectural placement, though part of the credit must go to his long-time partner Dick Wood, who was until the time of his death in 1988 Archivist and Assistant to the Curator of the Davison Art Center.

We asked him, why German? Why did he opt for German as a major? No one in his household spoke the language and there was no sense of a

German heritage in the family and, in fact, there was no Germany when his forefathers arrived on these shores. But his love of words, and especially the sounds of the German language, must have played a major role. While at Dartmouth he studied the great German and Austrian lyric poets, Stefan George, Trakl, Hofmannsthal, and Rilke, who first instilled in him the love of words and of things (*Dinge*). And, of course, he read Kafka and Mann.

Jerry was graduated Phi Beta Kappa from Dartmouth in 1948. His grades must have been getting better since he was ranked second in his class in his senior year. He had also been president of the German Club and vice president of the Outing Club. His interest in things scholarly was now at a high level. As he said, “I kept my nose in the books.” He continued to study German literature, especially German lyric poetry. “It always came back to German,” he said. “What I am trying to say is: one moves forward in uncertain slips and starts. Some call it luck; others call it fate. But it depends on whom you know, where you are (you know, location, location, location!). Something happens

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wherever you are and sometimes that carries you into little back alleys and onto major boulevards that you wouldn’t otherwise have taken. I followed this small thing having to do with German.”

Shortly after graduation he embarked for Germany to participate in the Experiment in International Living, an exchange program based in Putney, Vermont. Its purpose was to promote world peace by offering homestays and work opportunities throughout the world. Jerry was sent as a member of the first post-war group to Germany and assigned to a work detail that was rebuilding a dormitory at the University of Munich. The workers were students—half of them American, half German. This was 1948, when the cityscape was dominated by piles of rubble. From this group he made a number of life-long friends, one of whom, Hans Seebauer, he visited this past

Continued on page 3.

Jerry Wensinger continued from page 2.

summer at his home in Cologne.

When his work was over at the end of the summer, he felt the urge to remain in Germany. He signed on with a film production crew making what was called at the time a *Trümmer-Film* (“rubble film”), that is, one dealing with World War II in Germany and its aftermath. The strikingly handsome Bill Sinnigen, a friend from the dormitory rebuilding project, had been engaged for a major role and had helped Jerry hire on as an extra. He was also the translator for what would become the English version of the film. The director and lead was Fritz Kortner, a noted actor and director who had fled the country with the coming of the Nazi regime and was now back in Germany. Jerry was astonished by his skill and professionalism.

On his return to the United States in 1949, he enrolled as a graduate student at the University of Michigan, which had one of the most distinguished German departments in the country. During this time he received a Dartmouth-Reynolds Foundation grant to study at the University of Munich. Two years later, he was awarded a Fulbright Fellowship for study at the University of Innsbruck that allowed him periodic visits to the American Academy in Rome. It was here—together with other trips to Italian and Greek sites and cities—that his interest in things Mediterranean was aroused. He was especially affected by Capri and was to return to the island on many later occasions. In Rome he was able to study at first hand both the remains of classical antiquity as well as the history of Italian art, especially that of the Renaissance. This is what Jerry calls his “Mediterraneanization.”

All this time he was continuing his doctoral work at Michigan. His Ph.D. dissertation was about the language of gesture in the plays of the dramatist Heinrich von Kleist. In 1955, before he had finished his thesis, Jerry was contacted by three Wesleyan faculty members about a job at Wesleyan. He was also courted by Trinity and the University of California at Irvine. Though he had hardly heard of Wesleyan, he was impressed by its faculty as well as its location, “though NOT the Washington Street strip mall!” Shortly thereafter Wesleyan offered him a job. He accepted.

Jerry decided early on that what German Studies needed was not another purely literary scholar but a literary translator, who could illuminate various areas of German culture—poetry, theater, art, and

Continued on page 8.

FALL 2015 LECTURE SERIES WASCH CENTER FOR RETIRED FACULTY

*All presentations are in the Butterfield Room
at the Wasch Center.*

Wednesday, September 9th, 4:15pm

MIKE WHALEN

“The Future of Wesleyan Athletics”

Wednesday, September 23rd, 4:15pm

DIONE LONGLEY

“Heroes for all Time: Connecticut’s Civil
War Soldiers Tell Their Stories”

Wednesday, September 30th, 4:15pm

CHRISTINA CROSBY

“Reading from “A Body, Undone: Living on
After Great Pain””

Monday, October 5th, 4:15pm

SONYA SULTAN

“Environmental Response in Plants: A Biol-
ogy Talk in Three Big Questions”

Wednesday, October 21st, 4:15pm

ROB ROSENTHAL

“Pete Seeger and the Politics of Participa-
tion”

Wednesday, November 4th, 4:15pm

RICK ELPHICK

“The Messy Reality of Social Engineering:
How Extreme Racial Segregation Came to
a South African Town.”

Wednesday, November 18th, 4:15pm

INDIRA KARAMCHETI

“What’s in a Name?”

Wednesday, December 2nd, 4:15pm

LAURIE NUSSDORFER

“Baroque Rome: City of Men”

Wednesday, December 16th, 5-7pm

ANNUAL HOLIDAY PARTY

News & Notes

from retired members of the faculty

The Wasch Center Newsletter welcomes short, first-person descriptions (ca. 175 words or fewer) of retired faculty members' research, scholarly writing, or other activities of note. The deadline for the next issue is December 1, 2015.

JUDITH BROWN

I am delighted to announce that I just accepted an appointment as the Dean of Arts & Humanities at Minerva University whose headquarters are in San Francisco. This is a new institution whose innovative approach to a global liberal arts education has caught the attention of many in academe as well as among the general public. The reasons are its creative use of the latest developments in digital technologies and in the cognitive sciences, its enhanced focus on the educational aspects of the college experience, and its ability to offer a high quality college education to outstanding students at a lower cost. Minerva's innovations have a transformative potential for higher education at large. To learn more about Minerva, you can view the recent segment on it that was aired in the PBS Newshour: <http://www.pbs.org/newshour/bb/virtual-seminars-lower-tuition-minerva-schools-offers-online-alternative-college> or you can go to Minerva's home page at <https://www.minerva.kgi.edu>. I have been privileged to be a part of several great universities, among them Stanford, Rice, and Wesleyan, and I now look forward to being a part of Minerva as it tackles some of the great challenges that face higher education in our times.



to shelters, housing programs, social work agencies, even courts and probation offices -- agencies that help and sometimes thwart the hard lives of people on the streets. After all these years in various formal institutions, working on the disorganized margins is just the sort of thing I want to do these last years of life.

As for scholarly work, *Globalization: Introduction to the End of the Known World*, previously mentioned, was published in 2015 (Routledge/Paradigm). I have developed a new collection of published essays currently titled *Silence and Noise in Social Research* -- likely to be out in 2016. Meanwhile *Unknown Dead*, my ethnography of the Dead is coming along, mostly recently with a satisfying lead chapter "Father is Gone." The ethics book with Sam Han ('06) is stalled in large part because we are both busy with other projects. It will happen.

For the Oxford University Press *Bibliographic Encyclopedia*, I published two 5,000 word essays -- one on Charlotte Perkins Gilman, the other on Immanuel Wallerstein. "1950 and the Crisis of the American Interior" (originally presented to the Yale Senior Fellows Seminar) will be published in *Fast Capitalism*. Other short writings include: "Slouching Toward Inequality" for *Social Equality: Its Virtues and Pathologies*—the 2015 annual review of Zeppelin University in Constanz, Germany (forthcoming with Springer); "Silence: The Zero Signifier of Psychoanalytic Discourse" for *Psychoanalytic Discourse*—a new international journal of psychoanalytic theory; "The Unconsummated Marriage of Sociology and Psychoanalysis" -- a review essay for *The Journal of Modern Psychoanalysis*.

In June, 2015, I served as external reviewer for the Culture and Memory Program at Trinity College, Dublin. In July, 2015, at Porto Alegre, I gave the keynote address to the Brazilian Sociological Society -- "Sociology's Past and the Global Future." The latter led to an invitation to teach social theory in the fall of 2016 at the University of Brasilia. Also in 2016 I will present a seminar at the University of Trento, Italy (postponed from 2015) on "Local Spaces in Global TimeSpace."

Continued on page 5.



CHARLES LEMERT

This year I reverted to the career of my youth by accepting a position as Pastoral Associate for the Homeless at Trinity Episcopal Church on the Green in New Haven. To a surprising extent, the title "the Reverend Dr. Charles C. Lemert" (odd though it sounds after more than four decades) opens doors

At Wesleyan's 2015 Commencement weekend, I was very happy to join in the 55th Reunion of the Class of 1960, of which I am an honorary member. Also, it was wonderful to renew relations with long time Wesleyan friends and colleagues when I spoke at the Wasch Center in March on the perfectly strange subject, "The Geometry of Individualism".

Otherwise, Anna is now 17 and finishing her junior year at Hebron Academy, Noah ('95) continues to teach math at the Odyssey Charter School in Manchester, and Geri is thriving in her still new firm, Writer's House in New York City.

KARL E. SCHEIBE

Over the past year, I have attended three professional meetings and have presented papers at each of them. The first was a Congress on the Dialogical Self, at The Hague. The paper was "On a Hard Distinction between Self and Identity." The second was a meeting of the International Congress of Applied Psychology, in Paris. The paper was "Paradoxes of Wellbeing." And the third was a meeting of the Association of Retirement Organizations in Higher Education, in Minneapolis. The paper was "Paradoxes of Wellbeing applied to Retired Professors."

In July of this year, before this newsletter is published, I will have presented a paper on "Reflections on the Drama of Shame and Guilt" at the Congress of the Interamerican Society of Psychology in Lima, Peru. I am completing my third and final two-year term as Treasurer and member of the Board of Directors of that organization.

In addition, I have carried on the work of Director of the Wasch Center for Retired Faculty (as well as the Wesleyan Institute for Lifelong Learning), in what

I hope and expect to be my final term. I also have a modest private practice as a clinical psychologist. A new role this year was to serve as the faculty mentor to the varsity squash teams at Wesleyan. I continue to play squash—and to run, swim, and bicycle—if less quickly



JAN WILLIS

From Portland to Puerto Rico, Willis Turns the Buddhist Wheel

I've been keeping busy this spring, though not staying put. Beginning in mid-April, I spent two weeks in Portland OR where I taught at Maitripa College (one of three Buddhist-inspired universities in the US), leading courses on Buddhist Philosophy as a temporary replacement for Yangsi Rinpoche (one of my teacher's teachers). Rinpoche was in Malaysia at the time. My time at Maitripa was lovely, teaching graduate students in the MA and M.Div. programs there.

The Portland trip was followed-up almost immediately by two weeks in Puerto Rico, where I delivered five lectures on rNam-thar (Tibetan Buddhist "lives of the tantric saints" who are called "siddhas," "fully accomplished, enlightened ones") at the Ganden Shedrub Ling Buddhist Center in San Juan. The rather rigorous week-long schedule of lectures was balanced by joyful meetings with Puerto Rican Buddhists and was followed by a week of relaxation at a glorious apartment at the northeastern beach at Rio Grande. A photo from Ganden Shedrub Ling is attached.

From May 20th-June 18th I will be traveling in Thailand and, once back in the States, I'll lead a weekend retreat for Western Tibetan Buddhist Nuns at Sravasti Abbey in the mountains outside Spokane, WA. All this comes before teaching "Buddhism and Women" during the fall semester at Agnes Scott College in Decatur, GA. (where I moved last August). Life is generally good in spite of the appalling lack of racial equality and justice throughout much of the country. I wrote a short piece on this subject that appeared on Lionsroar.com and in the March 2015 issue of Shambhala Sun called "We Cry Out for Justice." (The graphic chosen for the piece showed the Buddha holding a sign that reads, "BlackLivesMatter.")



WESLEYAN'S ORAL HISTORY PROJECT

In the spring of 2011 the Wasch Center, in collaboration with the office of Special Collections and Archives, established an oral history project for Wesleyan. The objective is to develop a set of recorded and transcribed interviews with senior members of the Wesleyan community in order that these might comprise a permanent part of our history. The interviews are meant to be personal reflections of the course of entire careers at Wesleyan. Transcriptions of the interviews are to be available in the Wesleyan archives and will be accessible as well through the WESCHOLARS website.

In the first year of the program five interviews were conducted by students who were selected and trained for this job. An additional set of seven interviews have now been done by Nancy Smith, former editor of the Wesleyan alumnae/i magazine, now retired, and Leith Johnson, University Archivist. All of these interviews have been transcribed and are in the process of final editing. Those interviewed include Bill Barber, Dick Beul, Bill Firshein, Tony Connor, Stew Gillmor, Gertrude Hughes, Jerome Long, Donald Meyer, Dick Miller, Richard Ohmann, Pete Pringle, Joe Reed, Kit Reed, Robert Rosenbaum, Yoshiko Samuel, Richard Slotkin, and Jerry Wensinger. The objective of the oral history program is to collect the memories and perceptions of people with the greatest amount of lived experience at Wesleyan, and along the way to honor those members of the community who have made enduring contributions to our collegial life.

—Karl E. Scheibe
Director, Wasch Center for Retired Faculty

WASCH CENTER ENDOWMENT

Over the ten years of our existence, the Wasch Center has received a number of gifts from retired faculty members, alumni, and others. We are building an endowment that we hope might eventually allow the funding of professional travel and research expenses for retired faculty members, including the maintenance of computers. If you are considering either a bequest to Wesleyan or an annual gift, you might designate such gifts, in full or in part, to be credited to the Wasch Center. One-time contributions, in any amount, are of course always welcome. If you have questions about this, you can contact Karl Scheibe (ext. 2273) at the Wasch Center or Mark Davis (ext. 3660), who is Director of Planned Giving for University Relations.



FALL 2015 FILM

All showings are in the Butterfield Room at 3 pm.

Tuesday, September 8th, 3:00pm

BIGGER THAN LIFE (1956) directed by Nicholas Ray. James Mason, Barbara Rush

Tuesday, October 6th, 3:00pm

THE PRODUCERS (1968) written and directed by Mel Brooks, Zero Mostel, Gene Wilder

Tuesday, November 3rd, 3:00pm

BORN YESTERDAY (1950) directed by George Cukor. Judy Holliday, William Holden, Broderick Crawford

Tuesday, December 1st, 3:00pm

HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING (1967) directed by David Swift. Robert Morse and Michele Lee



CELEBRATION!

The Wasch Center for Retired Faculty is planning an event to commemorate the Tenth Anniversary of the opening of the Center in 2005. It will take place in the Butterfield Room on Saturday, November 7, from 3:30 to 5:00pm. The program will consist of brief remarks by four or five people and include some visual material descriptive of our history, programs, and activities. Refreshments will be served. University Relations will co-host the event with us.



Jerry Wensinger continued from page 3.

architecture—that have been closed to non-speakers of the language. Accordingly, he has been involved in a variety of projects, from a translation and commentary on the letters and journals of the Expressionist painter Paula Modersohn-Becker, to an anthology of Bauhaus Theater. With Dick Wood, besides four collaborative books, he translated *Marlene Dietrich: Portraits* and, with William Coley, an edition and translation of the Lichtenberg commentary on *Hogarth on High Life*, a lavish volume published by Wesleyan University Press. In all, he has published more than 15 books. We observed that most of his publications seemed linked by an interest in the visual and dramatic arts. He agreed, reiterating his regret that he hadn't specialized in the history of architecture.

But the art of translation as a basis for getting tenure carried with it a risk.

Normally, tenure in the humanities was awarded for strictly scholarly work, articles and books. Jerry appears to be the first faculty member to achieve promotion based on his translations. As he said about his work and the more than fifteen published books, "I am not your average scholar."

At Wesleyan, Jerry taught mostly German courses, on Mann, Kafka and others. He was also part of the newly formed College of Letters. In 1959 he was, along with Carl Viggiani and George Creeger, senior tutor to the Class of 1963, the second COL class.

Jerry was instrumental in reviving the tradition of student-directed plays. The first, Schnitzler's *Anatol*, was produced in 1977 and the tradition of student-directed plays continued for many years, first under the supervision of Jerry, and later of Annemarie Arnold. Jerry also, in the 1970s, introduced his Seminar in Literary Translation, a popular course utilizing dramatic, narrative, and poetic texts.

One of his favorite teaching experiences remains the old Freshman Humanities 1-2 (then upgraded to 101-102). Administrators frequently taught these courses. He reminisced with pleasure about the old Wesleyan of the 50s and 60s, with its small classes that met six days a week (on Saturdays until noon). It was a small college with a small administration. Professors taught three or four classes each semester.

But changes were afoot, some very positive, in Jerry's view. In the Sixties, with the sale of American Educational Publications to Xerox, Wesleyan found itself the richest small college in the United States in terms of its endowment per student. The Wesleyan University Press was founded and Jerry later served on its board. In 1968 distribution requirements were dropped, a development about which Jerry remains ambivalent. Foreign language and literature departments were the most affected: with the abolition of the language requirement, they had to hustle to come up with literature courses in translation, in order to sustain their enrollments.

The faculty was becoming less homogeneous. When Jerry arrived in the 1955, the faculty was all male and mostly WASP. He found this environment "a bit too easy, too controlled." By the end of the decade, however, things had changed. The first full-time woman faculty

Continued on page 11.

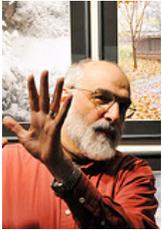


Jerry Wensinger, 1956

RETIRED FACULTY MEMBERS HONORED

The Wasch Center honored thirteen faculty members who retired in the past two years as part of the Reunion and Commencement Weekend. They were welcomed to emeritus status and to full privileges of the Wasch Center by Karl Scheibe, the Center's director.

Here are their names and positions held at Wesleyan at the time of their retirement.



JONATHAN W. BEST
Professor of Art History

ANTHONY DELANO BRAXTON
Professor of Music

RON CAMERON
Professor of Religion

JOHN F. CARR III
Professor of Theater

J. JAMES DONADY
Professor of Biology

RICHARD ELPHICK
Professor of History

BRIAN C. FAY
William Griffin Professor of Philosophy

GALE LACKEY
Adjunct Professor of Physical Education

LAURIE NUSSDORFER
William Armstrong Professor of History
and Professor of Letters

VERA SCHWARCZ
Mansfield Freeman Professor of East Asian
Studies

ANN M. WIGHTMAN
Professor of History

LESLIE A WEINBERG
Artist in Residence

GEORGE PETERSON
Fisk Professor of Natural Science
and Professor of Chemistry



The Wesleyan Institute for Lifelong Learning Fall 2015

The Wesleyan Institute for Lifelong Learning (WILL) is offering six regular courses, one full-day program at the Griswold Museum in Old Lyme, and one 12-day study tour in the U.K. The offerings are listed below together with their times and dates. For more complete descriptions of the courses, the program, the study tour, as well as costs and enrollment information, please visit www.wesleyan.edu/will or call the Wasch Center at 860/685-2273.

CONNECTICUT IMPRESSIONISM AT THE FLORENCE GRISWOLD MUSEUM

A full-day program of lectures and curator-led tours of the Florence Griswold Museum in Old Lyme
Saturday, November 14, 9am-4pm: \$125

THE MYSTERY NOVEL: A CAPTIVATING READ

Andrew De Rocco

Five Thursdays, September 24, October 1, 8, 15, 22 | 7-8:30 pm: \$110

Wasch Center Butterfield Room

WAKA, HAIKU, AND TANKA

Yoshiko Y. Samuel

Three Tuesdays, October 13, 20, 27 | 4:30-6pm: \$70

Wasch Center Butterfield Room

NOTES FROM THE FIELD:

A WRITERS' WORKSHOP

Sari Rosenblatt

Six Wednesdays, October 7, 14, 21, 28, November 4, 11 | 6:30-8:30pm: \$125

Allbritton Center 114

Limited to 8 students

PICASSO AND TRUTH

Rhea Higgins

Three Tuesdays, November 10, 17, 24 | 4:30-6 pm: \$70

Wasch Center Butterfly Room

PASSING BY THE DRAGON:

FOUR STORIES BY FLANNERY O'CONNOR

Howard Einsohn

Four Thursdays, October 29, November 5, 12, 19 | 4:30-6pm: \$90

Wasch Center Butterfield Room

THE SCIENCE AND ART OF MEDITATION

William Arsenio

Four Mondays: October 12, 19, 26, November 2 | 6-7:30 pm: \$90

Wasch Center Butterfield Room



Jerry Wensinger continued from page 8.

member, Geraldine Murphy, was hired and soon appointed full professor.

And then, in the early 1970s, came the metamorphosis: the first women students arrived! Jerry's first reaction was astonishment, but he soon realized that the new arrivals had a "civilizing" effect on the male students, so that they no longer had to rush off to nearby women's colleges on their all-too-short weekends.

Physically, he liked the old campus and its buildings, such as Downey House, before "they tore the intestines out of it." He doesn't like the overhaul of the art library, and deplores the lack of good modern architecture on campus. He much dislikes the Zelnick Pavilion, which he calls "that Greyhound Bus Station in the middle of Brownstone Row." But he has come to like the Center for the Arts. "I like quirky places, I like things that have aged, because students should be exposed to architectural history and to the artistry found in slow decay."

As for the Wesleyan of today, which he refers to as "Wesleyan Incorporated," he acknowledges the obligation of the President to raise money, but doesn't like the widening gap between the administration and the faculty. He is skeptical about the digitalization of the campus, and its effects on libraries and students. "I believe that

people will always have books which need loving homes. You cannot make a nice warm life around a Kindle." And he finds the effect of "information technology" on students a bit chilling: from his former office in Fisk, he has observed them leaving class and immediately becoming absorbed in their cellphones. They no longer look at the German

bulletin board on which he has for many years posted newspaper articles. Jerry thinks they're no longer interested in paper. And they're not as physically present on campus as students used to be, which he attributes to their preoccupation with electronics. The whole thing makes him think of Kafka.

After sixty years at Wesleyan, Professor Wensinger is not yet

resting on his laurels. Together with the British scholar Michael Allan, he has been editing the letters of Norman Douglas, the celebrated Scottish-Austrian writer of the 20s and 30s best known for his novel *South Wind*, set on a mythical Capri. He is now is at work completing the eighth volume.

He took us out to his study in a freestanding building next to the buttery, where we admired one of the handsome books of the Norman-Douglas letters. His pleasure in holding the bound volume in his hands was tangible. Another "thing" for his collection! ■

"I believe that people will always have books which need loving homes. You cannot make a nice warm life around a Kindle."



STUDY TOUR OF BRITISH THEATRE

To commemorate the 400th anniversary of Shakespeare's death in 1616, the Wasch Center and the WILL program, under the faculty leadership of Gay Smith, are hosting a twelve-day study tour of Stratford Upon Avon, Oxford, and London. The itinerary will provide an opportunity for an in-depth study of British Theatre and Shakespeare that includes a variety of experiences, from behind the scenes to attending performances.

March 27 – April 7 The estimated cost is \$4,500

SIGN UP EARLY and join us for a wine and cheese reception and orientation with the tour leader, Gay Smith, on **Friday, October 30 at 4 pm** at the Wasch Center. A final version of the program will be distributed by October.

NEW DIRECTOR SOUGHT FOR WASCH CENTER

Karl Scheibe has served as Director of the Wasch Center since its founding in 2005. He has announced his intention not to continue in this position after the completion of his current term in June, 2016.

The Office of Academic Affairs has the responsibility of making an appointment to fill this position. The person appointed should ideally be a retired Wesleyan faculty member who lives locally.

Suggestions of people who could be candidates for this position might be forwarded to Joyce Jacobson, Interim Vice-President for Academic Affairs.



Karl Scheibe, Director of the Wasch Center since 2005



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