

TABLEAU



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THE NEWSLETTER *for the* DIVISION *of the* HUMANITIES

at THE UNIVERSITY *of* CHICAGO

DEAR ALUMNI AND FRIENDS,

Autumn has returned anew. Excitement and possibility are alive everywhere on campus, particularly in the faces of new students who will quickly join the networks of discussion and debate in this community of scholars. The fall quarter is not only a time to look ahead: it is also a time to reflect on what has passed. In this issue of *Tableau*, we honor and thank those who enacted their commitment to the Division last year with their generous contributions. I am also pleased to report on the five new



talents that join our faculty ranks this year as well as on the recent publications of my remarkably productive colleagues. On a sadder note, we continue to grieve for the untimely loss of three members of our community: graduate student Peter Gonzalez and faculty members Michael Camille and Norman Cutler.

I feel certain you will agree that these are exciting moments for the Division, as major humanistic currents begin to assume greater substantiality and force. Your support has helped importantly and continually to do so. In gratefully acknowledging your interest and your help, I look forward to keeping you informed on vital developments in the Division.

With warm thanks and cordial greetings,

Janel Mueller
JANEL MUELLER

The last issue of *Tableau* reported on the vibrancy of the creative and performing arts on campus and our plans to incorporate this vitality more centrally into the life of the Division. I am delighted to be able to report to you some significant progress in the area. Over the summer, the President and Provost formally approved funding for a programming and planning study, co-chaired by Associate Provost Mary Harvey (Ph.D. '87) and me, whose objective, under the auspices of a committee, is to program and prepare for a proposed Center for the Creative and Performing Arts. This study will be important in advancing our vision of a thriving Center in and around the current site of Midway Studios.

As we begin preparatory efforts for this Center on campus, another Center, the University of Chicago's Paris Center, three

thousand miles away, is moving to completion in a timely fashion. In the Spring issue of *Tableau*, we will provide you with more detailed information on this exciting project which is envisioned not only as a stimulating intellectual environment for our College and graduate students from the Humanities and Social Sciences but also as a University of Chicago outpost for our friends and alumni in Europe.

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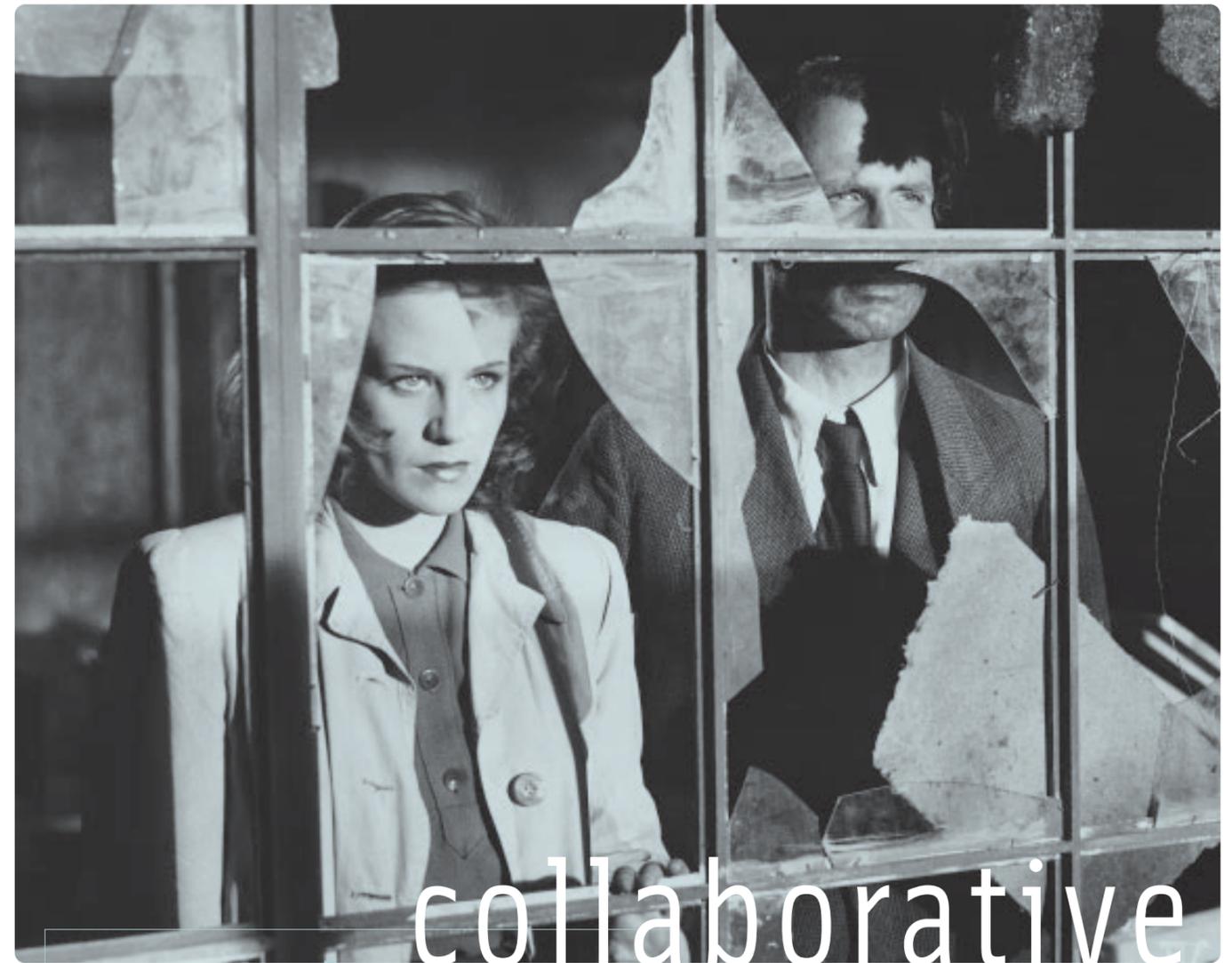
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collaborative ventures

THE DEPARTMENT OF GERMANIC STUDIES

IT IS OFTEN ASSUMED that the philosopher writing in his office has more interaction with his philosophical colleague hundreds of miles away than with the anthropologist who is at work in her office across the quad. This belief about academic exchange runs counter to the special enthusiasm attached to interdisciplinary endeavors. Interdisciplinary work does not occur in a vacuum or, even, in the energetic mind of a single author. While one could say this about scholarly work generally, interdisciplinary work is especially nurtured by collaborating minds that converge from different vantage points. >>>



BY WILLIAM ORCHARD

The University of Chicago has a distinguished history of sustaining such collaborations. At an early phase, graduate students are inducted into interdisciplinary conversations through their participation in workshops. On a larger scale, collaborations between researchers and other campus institutions provide our scholarly work greater visibility by opening it to larger publics. This fall, graduate students and faculty in the Department of Germanic Studies have joined efforts with three campus organizations to produce a volume of contemporary German-language writing, a series of post-war German films, and an exhibit of German art. The happy simultaneity of these projects provides a fitting occasion to highlight some of the recent developments in Germanic Studies, a department whose collaborative ventures are one key to its vitality.

An exciting recent development that has served to foster collaboration is David Wellbery's appointment to the new Leroy T. and Margaret Deffenbaugh Carlson University Professorship. University Professorships are the highest distinction offered to faculty new to the University and are bestowed upon internationally notable scholars. Upon arrival, Wellbery also assumed the directorship of the newly-formed **Center for Interdisciplinary**

James Conant, Michael Forster, John Hauge-land, Charles Larmore, Jonathan Lear, and the newly-arrived Michael Kremer. In its inaugural year, the Center sponsored several colloquia and workshops on such topics as eighteenth-century literature, the practice of narrative, the work of philosopher Franz Rosenzweig, and the poetics of Paul Celan. The Center has also provided both support and momentum for the three autumn projects that occasioned this article.



York and Chicago last spring have helped bring the edition to the attention of Germanicists on both sides of the Atlantic. Praising the panoramic survey of German-language letters that the issue brings into focus, the *Frankfurter Allgemeine Zeitung* declared that "now, for the first time, interested readers have the opportunity to get to know the diversity of contemporary German literature."

A ten-week series to be screened at Doc Films, the nation's oldest student film society, also aims to present a more complex view of German culture, focusing on the post-war period from 1946 to 1979. Programmed by Germanic Studies graduate student James Cantarella, "**Post-War German Cinema and Identity**" begins with Wolfgang Staudte's *The Murderers Are Among Us* (1946), the first film produced in Germany after World War II. The series consists of films from both East and West Germany and includes works by such established talents as Alexander Kluge and R. W. Fassbinder as well as less familiar works from the GDR that were virtually inaccessible before German reunification. The East German films, made available by the Deutsche Film-Aktiengesellschaft (DEFA) Film Library at the University of Massachusetts, afford an opportunity to view everyday life behind the Iron

"The Center [for Interdisciplinary Research in German Literature and Culture] is poised to become a major focal point of intellectual culture pertaining to things German not only at the University of Chicago but in the city of Chicago, more generally."

Research in German Literature and Culture.

As Eric Santner, Chair of the Department of Germanic Studies, and Harriet and Ulrich E. Meyer Professor of Modern European Jewish History, notes, "The Center is poised to become a major focal point of intellectual culture pertaining to things German not only at the University of Chicago but in the city of Chicago, more generally." Santner serves on the Center's advisory board with Robert Pippin, Raymond W. and Martha Hilpert Gruner Distinguished Service Professor in the Committee on Social Thought and the Department of Philosophy. The inclusion of Pippin, a philosopher, on the advisory board signals one of the defining features of Germanic Studies at the University of Chicago: its insistence in seeing the connectedness of German literary and philosophic texts. In this emphasis, our already strong faculty in Germanic Studies is enhanced by the expertise in German philosophy demonstrated by several members in the Philosophy Department—including Daniel Brudney,

The first of the autumn activities highlighting Germanic Studies is the *Chicago Review's* special double issue on "**New Writing in German.**" Edited by graduate students Anna Gisbertz, Bill Martin, and Eirik Steinhoff (AM '99), "New Writing in German" focuses on the upsurge in German-language literary production that has occurred since 1989. As the editors explain in their introduction, the end of the Cold War, political developments in Switzerland and Austria, Berlin's cultural revitalization, and the globalization of publishing have combined to quicken the pulse of the German cultural scene. The 354-page issue presents the work of over 50 German-language poets and fiction writers in English translation, many of them for the first time. The collection includes poets Ulrike Draesner, Durs Grünbein, Gerhard Falkner, and Friederike Mayröcker and prose writers Jenny Erpenbeck, Judith Hermann, Ingo Schulze, and Feridun Zaimoglu. Advance preview readings to overflow audiences at the Goethe Institut in New

Curtain as depicted by the state-run film company, while the series as a whole documents a nation's attempts, after a massive collapse of its sense of identity, to emphasize the importance of belonging to a place and to refashion its self-image. The film series is supported by the Goethe Institut and the Smart Museum of Art.

The Smart Museum will host an exhibition this autumn that engages the same concerns as the film series, though over a much longer period of two centuries. Curated by Reinhold Heller, Professor in the Departments of Art History and Germanic Studies, the exhibit, "**Confronting Identities in German Art: Myths, Reactions, Reflections.**" will feature painting, works on paper, sculpture, books, and posters ranging from mid-nineteenth-century prints to the abstract painting and collages of renowned contemporary artist Anselm Kiefer. Among the many artists represented in the exhibit are Max Beckmann, George Grosz, Max Pechstein, and Joseph

Beuys. Supported by a generous grant from the Andrew W. Mellon Foundation, the exhibition will engage several critical themes, including the relation of myth to German identity, the place of war and urban tumult in a shifting national consciousness, and the question of how, in a contemporary context, a German art might look.

Heller's work on the exhibition will be augmented by a course on resistance to abstraction in contemporary German art taught by Nina Zimmer, a German art historian and the autumn quarter Bosch Visiting Professor. (Zimmer's class is doubly timely given the Art Institute's current glorious retrospective of the work of German painter Gerhard Richter.) Funded by the Robert Bosch Foundation and supported with matching funds from the Humanities Division and the Office of the Provost, the **Bosch Fellows Program** permits the Department of Germanic Studies to invite three visiting professors each year, each for a ten-week quarter. The Bosch Visiting Professors are recruited from Germany, Switzerland, and Austria and teach two courses in Germanic Studies: one graduate and one undergraduate. Each course is taught in the Fellow's specialty and in the German language. The Bosch Visiting Professors supplement intellec-

ship are located in departments other than Germanic Studies, but that fact is indicative of the far reach and truly interdisciplinary nature of Germanic Studies on campus.

Testament to this interdisciplinary depth is the number of faculty from diverse departments who have been awarded important fellowships and visiting appointments at premier German institutions. Among those receiving notice in the past academic year is Joel Snyder, Professor in the Department of



Testament to this interdisciplinary depth is the number of faculty from diverse departments who have been awarded important fellowships and visiting appointments at premier German institutions.

tual life by enhancing student knowledge of the methodologies used by German scholars, exposing students to the rapidly changing professional vocabulary used in Germanic Studies, and providing students and faculty with an expanded intellectual network.

The last-mentioned aspect of the program already appears to be producing strong results. Last year, philosopher Gary Smith, the Executive Director of the **American Academy in Berlin**, was one of the year's three Bosch Fellows. The American Academy in Berlin, like the Bosch Fellows Program, aims to bring together scholars and creative artists from the United States and Germany. University of Chicago faculty members are becoming familiar figures at the American Academy. W. J. T. Mitchell, Gaylord Donnelley Distinguished Service Professor of English and Art History, recently spent a term as a Berlin Fellow and, this year, Thomas Christensen, Professor in the Department of Music, will follow suit. It may come as a surprise that the two holders of this fellow-

Art History, who was a Visiting Scholar at the Max Planck Institute for the History of Science in Berlin and participated in an interdisciplinary research group on "The Common Languages of Art." Berthold Hoeckner, Associate Professor in the Department of Music, was awarded an Alexander von Humboldt Foundation Research Fellowship, a highly prestigious award for which one must be nominated before one's fortieth birthday. Under the auspices of the German Academic Exchange Service (DAAD) and the Brandenburg Gate Foundation, Barbara Stafford, William B. Odgen Distinguished Service Professor in the Department of Art History, was appointed the Rudolf Arnheim Professor in the Berliner Kuenstlerprogramm in Spring 2002.

Closer to home, another upcoming event highlights the interdisciplinary range of Germanic Studies, bringing Germanicists together with the Center for Middle Eastern Studies. After World War II, the West German government invited immigrants to work in its

industries and to help rebuild the nation. Beginning in the early 1960s, Turkish immigrants responded in significant numbers to this call for "**guest workers.**" In 1973, the recruitment of immigrant workers ended. It was assumed that guest workers would eventually return to their country of origin, after giving their best years to German industry. However, many of the original guest workers now have grandchildren who have been educated in Germany, speak fluent German, and work for German companies. In a one-day spring colloquium co-organized by Hakan Özoglu, Ayasli Lecturer in Turkish Language in the Department of Near Eastern Languages and Civilizations, and Germanic Studies graduate student Darren Ilett (AM '01), an international array of scholars will consider the social and political aspects of the situation as well as its cultural effects.

In addition to the fall film series and art exhibit, which will run through the end of the year, alumni and friends of the Humanities Division can also hear more about the research and activities of the Department of Germanic Studies at the 23rd Annual

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GERHARD FALKNER

shavings of light
planed out of the metal railing
classic swarf form
with red-shot
painfully
sawn ridge
beneath it
spattered syllables
tossed into the shadow
spoken into ash

the winter fly
launches from the back
of your hand
like an interceptor craft

Trans. by Andrew Duncan

Humanities Open House

(see page 8). Samuel Jaffe will provide a history of Germanic humanistic opposition to totalitarianism from the annals of the Department of Germanic Studies; Andreas Gailus will examine representations of sibling incest in eighteenth-century German literature; Reinhold Heller will lead a tour of the "Confronting Identities" exhibit at the Smart Museum; Peter Jansen will speak on the limits of translation; Herman Sinaiko will guide us through the introduction to Nietzsche's *The Birth of Tragedy*; and Jerrold Sadock will explore the surprising similarities and differences between ebonics and Goethe's Yiddish.

Above left: Christian Schäd, *Portrait of Baronessa Vera Wassilko*, 1926, Private Collection, Chicago.

Above right: Conrad Felixmüller, *In the Studio, Depressed*, 1917, Smart Museum, Marcia and Granvil Specks Collection.



acquired

{ NEW HUMANITIES FACULTY }

talents

ANASTASIA GIANNAKIDOU (Ph.D. University of Groningen, 1997), Assistant Professor of Linguistics, has spent the last year at Chicago as a Visiting Assistant Professor teaching undergraduate and graduate courses in semantics, tense and aspect, and pragmatics. Her dissertation, *The Landscape of Polarity Items*, examines the affective contexts of polarity items (expressions which are grammatical only in sentences exemplifying a particular semantic characteristic). She has continued her investigation of polarity items in a book, *Polarity Sensitivity as (Non)Veridical Dependency* (John Benjamins, 1998) and in a recent article in *Linguistics and Philosophy*. Her interests include pragmatics, the philosophy of language, semantics, the syntax-semantics interface, and Greek linguistics. Giannakidou was a Fellow of the Dutch Academy of Science at the University of Groningen and a Grotius Postdoctoral Fellow at the Institute for Logic, Language, and Computation at the University of Amsterdam. She has also taught at the University of Cyprus.

DANIELA HRISTOVA (Ph.D. University of Chicago, 2002), Assistant Professor of Slavic Languages and Literatures, recently completed her dissertation, *Grammatical Function and Syntactic Structure: The Participles in the Kievan Chronicle*. Her interests include the history and structure of east and west Slavic languages, Russian syntax and discourse grammar, and language pedagogy and technology. She has taught at the University of Sofia (Bulgaria) and won awards and grants from the Harvard University Ukrainian Research Institute. Hristova is also the founder and co-director of Obštstvo Aleko, a non-profit organization dedicated to publishing American authors in Bulgaria, and Bulgarian authors in the United States.

MICHAEL KREMER (Ph.D. University of Pittsburgh, 1986), Professor of Philosophy, comes to Chicago from the University of Notre Dame, where he has taught since 1986. His primary interests are in logic, the philosophy of language, and analytic philosophy. He has published widely on logic, Frege, and Wittgenstein, about whom Kremer is completing a monograph under the working title *Wittgenstein's Tractatus: Nonsense, Logic, Ethics and Life*. He is a former associate editor and present member of the editorial board of the *Notre Dame Journal of Formal Logic*.



TAHERA QUTBUDDIN (Ph.D. Harvard University, 1999), Assistant Professor of Arabic in the Department of Near Eastern Languages and Civilizations, comes to Chicago from the University of Utah, where she held the rank of Assistant Professor in the Department of Languages and Literature. Prior to her appointment at Utah, Qutbuddin was a Visiting Assistant Professor in the Department of Near Eastern Languages and Civilizations at Yale University. Her interests include classical Arabic language and literature, Fatimid and Islamic studies, and Islamic law. Her dissertation, *Al-Mu'ayyad fī al-Dīn al-Shīrāzī: Founder of a New Tradition of Fatimid Da'wa Poetry*, argues that the eleventh-century Persian Fatimid chief missionary al-Mu'ayyad inaugurated a new tradition of *da'wa* poetry that altered the course of Fatimid letters. Qutbuddin also serves on the editorial board of the *Harvard Middle Eastern and Islamic Review*.

VALERIE RITTER (Ph.D. University of Washington, 2001), Assistant Professor of Hindi in the Department of South Asian Languages and Civilizations, comes to Chicago from the University of Virginia, where she held the position of Assistant Professor in the Department of Asian and Middle Eastern Languages and Civilizations. Her interests include poetic meters in Indic languages, medieval devotional and courtly poetry in Braj Bhasa, Hindi prose literature of the Dwivedi era (1893–1919), and the history of social service organizations in North India (1890–1930). Her dissertation, *Useful Absences and the Nature of the Modern: Hariauidh (1865–1947)*, *His Priyapravas (1914)*, and *Hindi Poetry*, examines the linguistic and canonical agenda of the poet Hariauidh as expressed in *Priyapravas*, the first epic-length poem written in modern Hindi.



recent work BY HUMANITIES FACULTY

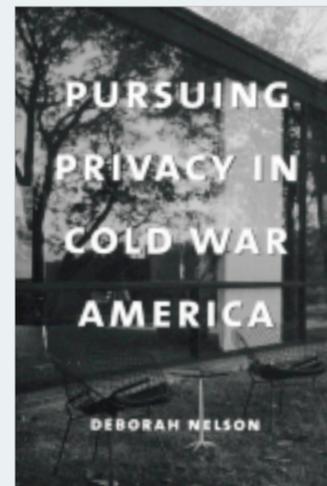
DEBORAH NELSON

Pursuing Privacy in Cold War America

(New York: Columbia UP, 2002).

Is privacy dead? Deborah Nelson, Assistant Professor in the Department of English, examines the anxiety that this now-familiar question produced in postwar America as it surfaced repeatedly across a wide social, cultural and political spectrum. Her focal points are confessional poetry and the doctrine of constitutional privacy, bodies of discourse which both emerged during the late 1950s as broad cultural changes aroused panic about privacy, including McCarthyism, suburban expansion, the popularity of psychoanalysis, the rise of television, and the arrival of the computer database. Reading the

work of such poets as Robert Lowell, Anne Sexton, W.D. Snodgrass and Sylvia Plath alongside such landmark decisions as *Griswold v. Connecticut* and *Roe v. Wade*, Nelson conducts a rhetorical analysis of privacy as a concept central to postwar America's self-definition and the contradictions inherent in Cold War ideology. Nelson argues that the move toward confession in American poetry and the desire to secure privacy as a constitutional right were not, however, simply manifestations of anxiety about "the death of privacy." The declarations of the Supreme Court and the revelations of confessional poetry redefined the nature of privacy itself, creating language which allowed Americans to imagine themselves as citizens whose privacy could be obtained or conserved through acts of public disclosure. —SG



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Bevington, David, ed. *The Necessary Shakespeare* (Longman, 2001).

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Camille, Michael. *Image on the Edge: The Margins of Medieval Art* (Reaktion Books, 2001).

Chakrabarty, Dipesh. *Habitations of Modernity: Essays in the Wake of Subaltern Studies* (U of Chicago P, 2002).

Christensen, Thomas, ed. *The Cambridge History of Western Music Theory* (Cambridge UP, 2002).

Davidson, Arnold I. *The Emergence of Sexuality: Historical Epistemology and the Formation of Concepts* (Harvard UP, 2002).

Forster, Michael N., ed. *Herder: Philosophical Writings* (Cambridge Texts in the History of Philosophy) (Cambridge UP, 2002).

Hall, Jonathan. *Hellenicity: Between Ethnicity and Culture* (U of Chicago P, 2002).

Hoekner, Berthold. *Programming the Absolute: Nineteenth-Century German Music and the Hermeneutics of the Moment* (Princeton UP, 2002).

Huttenlocher, Janelle and Nora S. Newcombe. *Making Space: The Development of Spatial Representation and Reasoning* (MIT P, 2000).

Inden, Ronald B. *Imagining India* (Indiana UP, 2001).

Kapstein, Matthew T. *The Tibetan Assimilation of Buddhism: Conversion, Contestation, and Memory* (Oxford UP, 2002).

Lear, Jonathan. *Happiness, Death, and the Remainder of Life* (Harvard UP, 2001).

Makdisi, Saree. *William Blake and the Impossible History of the 1790s* (U of Chicago P, 2002).

Nelson, Deborah. *Pursuing Privacy in Cold War America* (Columbia UP, 2002).

Povinelli, Elizabeth. *The Cunning of Recognition: Indigenous Alterities and the Making of Australian Multiculturalism* (Duke UP, 2002).

Richards, Robert J. *The Romantic Conception of Life: Science and Philosophy in the Age of Goethe* (U of Chicago P, 2002).

Robertson, Anne Walters. *Guillaume de Machaut and Reims: Context and Meaning in His Musical Works* (Cambridge UP, 2002).

Rothfield, Lawrence, ed. *Unsettling Sensation: Arts-Policy Lessons from the Brooklyn Museum Art Controversy* (Rutgers UP, 2001).

Scodel, Joshua. *Excess and the Mean in Early Modern English Literature* (Princeton UP, 2002).

Stafford, Barbara and Frances Terpak. *Devices of Wonder: From the World in a Box to an Image on a Screen* (Getty Center, 2001).



Stern, Richard G. *What Is What Was* (U of Chicago P, 2002).

Stern, Richard G. *Pacific Tremors* (Triquarterly, 1999).

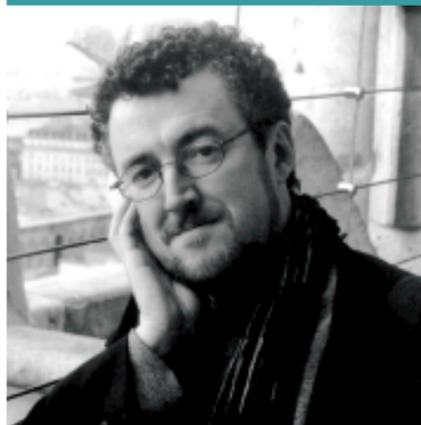
Tsivian, Yuri. *Ivan the Terrible: BFI Film Classics* (BFI, 2002).

IT SHOULD NOT HAPPEN THIS WAY. A scholar's life should not close in the summer of his career, when the early labors of research are beginning to flower in both publications and classroom. When this loss is incurred in the course of term, the life of the Division is unsettled. Grief is compounded by the knowledge of mortality's random hand. We learn that, as the poet Donne notes, any man's death diminishes us. But these were not just any men. This spring,

i n m e m o r i a m

MICHAEL CAMILLE

1958 - 2002



An art historian whose eye, intellect and humor helped open the Middle Ages to new perspectives, Michael Camille died on April 29, 2002 of a brain tumor. He was 44.

Trained at Cambridge in the traditional discipline of medieval art history, Camille studied medieval image-making from playful marginal illuminations to the carvings of grand cathedrals. From these details he learned that the neat separation of "high" and "low" culture, of word and image, are modern artifacts. He was recognized by his colleagues for his ability to use art to illuminate both medieval and modern life, something he achieved repeatedly in the course of an abundantly productive career at the University of Chicago.

Linda Seidel, Hanna Holborn Gray Professor and Chair of the Department of Art History, explained Camille's ability to engage people: "[His work was] never merely intellectual; there was always this spontaneous emotional connection. He would always find something in his subject to recognize, and then make it familiar to everybody else."

Born March 6, 1958 in Yorkshire, England, Camille attended Peterhouse College, Cambridge, graduating with first-class honors in Art History and English in 1980. Camille went on to earn an M.A. in 1982 and a Ph.D. in Art History at

Cambridge in 1985, after which he joined the faculty of the University of Chicago. His first book was *The Gothic Idol: Ideology and Image-Making in Medieval Art* (1989). His next volume, *Image on the Edge: The Margins of Medieval Art* (1992) communicated one of Camille's essential insights: that "the art of the Middle Ages was not a somber expression of social unity and transcendent order. Rather, it was rooted in the conflicted life of the body with all its somatic as well as spiritual possibilities." Camille's other books include: *Glorious Visions: Gothic Art* (1996), *Master of Death: The Lifeless Art of Pierre Remiet, Illustrator* (1996), *The Medieval Art of Love* (1997), and *Mirror in Parchment: The Luttrell Psalter and the Making of Medieval England* (1998).

Camille was the recipient of numerous accolades, including a 1988 Fellowship from the Getty Foundation, a National Endowment for the Humanities Fellowship at the Wissenschaftskolleg in Berlin, and a 2000–2001 Guggenheim Fellowship. He sat on the Board of the University of Chicago Press from 1993 to 1997, helped found the Lesbian and Gay Studies project at the University, and served on the task force on undergraduate education.

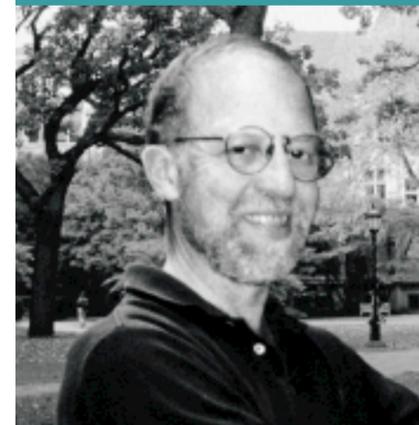
He is survived by his parents, his sister Michelle, and his companion of 16 years, Stuart Michaels. —SLS

"HIS WORK WAS NEVER merely intellectual; there was always this spontaneous emotional connection. He would always find something in his subject to recognize, and then make it familiar to everybody else."

the Division mourned the passing of two of its bright talents, Michael Camille and Norman Cutler. Both were scholars saluted by their colleagues for their energetic minds, admired by students for their commitment and passion to teaching, and respected by all for their kindness and integrity. Below we pay brief tribute to each of these esteemed friends. For information on the memorial funds that have been established for both, please contact *Tableau*.

NORMAN CUTLER

1949 - 2002



Norman Cutler, a scholar of Tamil poetry and religion who was as much respected for his dedication to teaching as for his mastery of South Indian literature, died February 26, 2002. He was 53.

According to Wendy Doniger, the Mircea Eliade Professor in the Divinity School, South Asian Languages and Civilizations, and the College, Cutler "broke out of the old Orientalist view of old India being good and new India being bad and uninteresting. Along with A. K. Ramanujan and Edward Dimock, Norman had the idea that there was great literature in vernacular languages. They also showed that Tamil was not only a contemporary language but a classical language as well, and expanded people's narrow ideas of what classical India was." Doniger emphasized Cutler's genuine commitment to teaching: "He cared for students more than anyone I've ever known."

Born May 10, 1949, in Silver Spring, Maryland, Cutler earned his bachelor's degree at the University of Michigan and, aided by support from the American Institute of Indian Studies and a National Defense Foreign Language Fellowship, earned his master's degree at the University of Washington. He did his doctoral work at Chicago, where he spent the rest of his career.

Cutler's major work in Tamil, opening up an India that does not speak Hindi and looks back to

nearly 2,000 years of tradition outside of Sanskrit, resulted in *Songs of Experience: The Poetics of Tamil Devotion* (1987). Ronald Inden, Professor of History and of South Asian Languages and Civilizations, said that "very little of that literature had been made available to a non-Tamil audience until [Cutler] came along. He was really almost alone in bringing this very rich body of devotional literature to the academic world's attention."

Translation and language teaching, the most concrete ways of making a foreign culture available to people, were central to Cutler's work. With Paula Richman of Oberlin College, he edited *A Gift of Tamil* (1992), a collection of literature that conveys the beauty, sense of humor, and piety of Tamil civilization. His translations were praised by his colleagues as poetic and clear models of accuracy.

As Sheldon Pollock, the George V. Bobrinsky Professor in South Asian Languages and Civilizations, noted, Cutler's work on literature was complemented by his later work on the great commentarial traditions of Tamil. Cutler's essay on these traditions, "Three Moments in the Genealogy of Tamil Literary Culture," will appear later this year in *Literary Cultures in History: Reconstructions from South Asia*, a collection edited by Pollock. —SLS

"VERY LITTLE OF THAT LITERATURE had been made available.... [Cutler] was really almost alone in bringing this very rich body of devotional literature to the academic world's attention."

THE BATTLE FOR

hearts and minds

AUTUMN IS AN ATTENUATING SEASON. Crisp, green leaves turn into distinctive reds, yellows, and browns before falling from tree limbs and covering the surrounding earth. The warm breezes of late summer transform into cooler gusts that usher winter on its way. Night's encroachment on afternoon proceeds at increasingly earlier hours. Yet, wrapped in this encompassing feeling of decline is one of promise. As Percy Bysshe Shelley notes: "there is a harmony in / autumn, and a lustre in its sky, / Which through the summer is not heard or seen / As if it could not be, as if it had not been!" Such harmonic optimism infuses college campuses in the fall as students, new and old, arrive on campus with the energy of the familiar squirrels that dash from tree to tree. Autumn in our gothic Quadrangles pulsates with possibility: thoughts of books yet to be read, dreams of arguments yet to be made, and the deep confidence that something fresh and previously unknown will be encountered.



ORTHODOX MODERNISM: MAKING SENSE OF RUSSIAN RELIGIOUS PHILOSOPHY

ROBERT BIRD
Assistant Professor of Russian Literature
in the Department of Slavic Languages
and Literatures

The most famous Russian philosophers, outside of Marxism, form a tradition of religious thought that has had an ambivalent relationship with both mainstream secular culture and mainstream Russian orthodoxy. Robert Bird will examine the work of Vladimir Solovyov, one of the most systematic of all Russian philosophers, and Nikolai Berdyaev, a religious existentialist. He will consider why such thinkers as Solovyov and Berdyaev do not fit neatly into the standard accounts of Russian culture and how we can approach them today.

THE 23RD ANNUAL HUMANITIES OPEN HOUSE

SATURDAY, OCTOBER 26, 2002

FOR THE LAST TWENTY-THREE YEARS on the final Saturday of October, the Humanities Division has invited alumni, friends, students, parents, and neighbors to take part in this vitality by attending the annual Humanities Open House, a day-long series of over forty lectures, performances, exhibits, and tours.

Humanities Open House was founded in 1980 by Edward ("Ned") Rosenheim, David B. and Clara E. Stern Professor Emeritus in the Department of English, and then Dean Karl Weintraub, Thomas E. Donnelley Distinguished Service Professor Emeritus in History. The idea was simple: open the doors of the Division to the public and share with them the work done here by the faculty. Open House has also provided alumni the opportunity to return to campus and hear presentations by familiar figures such as Rosenheim, Gwin Kolb, and David Bevington as well as by newer faculty members.

HERE, WE PREVIEW THREE OF THE OVER forty presentations that will occur at this year's Humanities Open House. Other presentations include: Dean Janel Mueller speaking on the prayers—personal and public—composed by Queen Elizabeth I of England; Franke Institute Director James K. Chandler on the films of John Sayles and Haskell Wexler; Linguistics Professor Michael Silverstein on genetics and language; Philosophy Professor Ted Cohen on humor in the humanities; Michael Murrin of the Department of Comparative Literature on Rudyard Kipling's *Kim* and the Silk Road; Philosophy Professor Martha Nussbaum on compassion and the limits of patriotism; readings by award-winning writers

Full descriptions of the Humanities
Open House presentations and registration
information are available online at
<http://humanities.uchicago.edu/openhouse>
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MILES OF CLAY: INFORMATION MANAGEMENT IN THE ANCIENT NEAR EAST

THEO VAN DEN HOUT

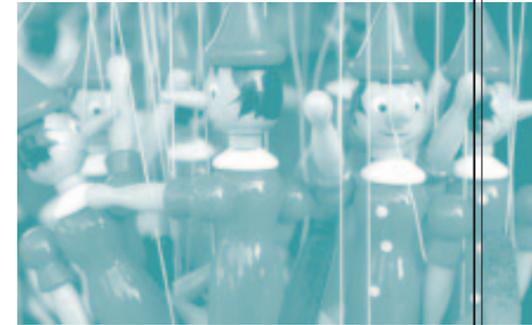
Professor of Hittite and Anatolian Languages
in the Department of Near Eastern Languages
and Civilizations

World powers of the Ancient Near East had formidable bureaucracies, amassing and processing huge amounts of clay tablets and other documents. What do we know about their systems of information management? How did the ancient archivist or librarian find his way through them? What did they keep and for how long? What did they throw out and when? Are the collections we have archives or are they libraries? In what ways were the tablets sorted? Such and other questions will be discussed by Theo van den Hout in this lecture, which emphasizes the Hittite Empire in Ancient Anatolia/Turkey (c. 1650–1180 BC).

Achy Obejas and Karen Volkman; tours of the Oriental Institute, Smart Museum, and Robie House; and a performance by the Motet Choir in the grand nave of Rockefeller Chapel.

Each year, Humanities Open House is anchored by a keynote address. This year's keynote, "Plato on the Battle for Hearts and Minds," will be delivered by Jonathan Lear, the John U. Nef Professor in the Department of Philosophy, the Committee on Social Thought, and in the College. Trained as both a philosopher and a psychoanalyst, Lear has been instrumental in recuperating Freud's reputation as a philosopher. His books include *Love and Its Place in Nature: A Philosophical Interpretation of Freudian Psychoanalysis* (1990); *Open Minded: Working Out the Logic of the Soul* (1998); and *Happiness, Death, and the Remainder of Life* (2000). In his keynote address, Lear will consider how Plato's interests in the role myths play in structuring the psyche are relevant to our contemporary concerns about the developing outlooks of today's children.

Alumni from around the country are cordially invited to come back to campus for this celebratory day.



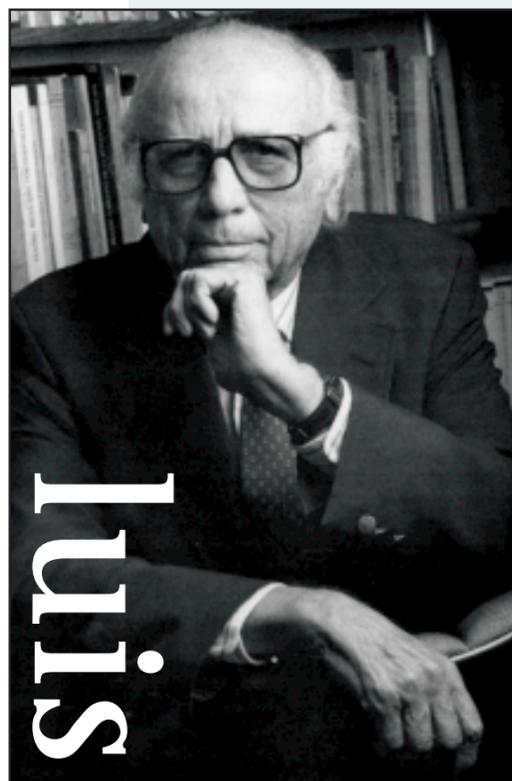
THE PERSISTENT PUPPET: PINOCCHIO'S HEIRS IN CONTEMPORARY FICTION AND FILM

REBECCA WEST

Professor of Italian in the Department
of Romance Languages and Literatures;
Director, Center for Gender Studies

Carlo Lorenzini (pen name Collodi) created the puppet who longed to be a boy more than a century ago, yet Pinocchio has lived on in both popular culture and in literary and filmic versions of the tale. One of the most read books in the world, *The Adventures of Pinocchio* was originally written in serial form for an Italian children's magazine, and Collodi killed off the puppet in what he thought was the last episode—until, that is, he was urged by his editor to continue the already very popular story. Why is this story so enduring? How have writers and filmmakers reworked the original tale? What can we expect from Roberto Benigni's forthcoming version for the screen? Is Pinocchio Italy's most genuine national emblem? Lastly, what does this tale say to us today about questions of identity, class, and gender?

THOSE WHO KNOW LUIS LEAL (AM '41, Ph.D. '50) will invariably prefix "Don" to his name, a form of honorable address that feels more than a little anachronistic in today's academic climate. Yet, the formal and reverential mode of address seems entirely fitting for a man who, in a long and distinguished career, pioneered two fields of literary study, wrote over thirty books and 250 articles, and continues, in his nineties, to teach two courses per year. Two recent books—Mario T. García's *Luis Leal: An*



Luis Leal

ONE LIFE, TWO CULTURES

Auto/ Biography (University of Texas Press, 2000) and Victor Fuentes's *Don Luis Leal: una vida y dos culturas* (Bilingual Press, 1998)—examine Leal's life and work.

Born in Linares in Northern Mexico, Leal came to the United States to pursue his post-secondary education, earning a bachelor's degree at Northwestern University before enrolling in the graduate program in Romance Languages and Literatures at the University of Chicago. Like many in the United States before the rise of the Latin American "boom" writers, the University of Chicago's Spanish program was focused on peninsular literature, especially the literature of Spain's Golden Age. Leal, born on the eve of the Mexican Revolution of 1910, remained committed to the investigation of Mexican literature, completing a master's thesis on Amado Nervo, the Mexican *modernista* poet. Leal's disserta-

tion considered the origins of the Mexican *cuento* (short story) through an examination of the fictional elements in chronicles written by Spaniards after the conquest of the Aztec empire.

Leal taught at Chicago for three years before accepting a tenured position at the University of Mississippi at Oxford. After a short stay in Mississippi, he moved to Emory University and then finally settled at the University of Illinois at Urbana-Champaign, where he spent over seventeen years. At UIUC, he continued his researches into the Mexican short story and turned his eye to the novel of the Mexican Revolution, authoring important monographs on two of its principal writers, Manuel Azuela and Juan Rulfo. He also began writing about many of the Latin American boom writers who were coming into

prominence in the 1960s, figures like Jorge Luis Borges, Carlos Fuentes, Gabriel García Márquez, and Octavio Paz (some of whom are Leal's acquaintances).

Leal turned 68 in 1976 and was forced to comply with the University of Illinois's mandatory retirement policy. Retirement has been far from leisurely for Leal. In his later years at UIUC, he presented one of the first papers on Mexican-American literature and became, with the folklorist Américo Paredes of the University of Texas, one of the architects of the field now known as Chicano Studies. When he retired, Leal moved to the University of California at Santa Barbara and accepted an appointment as a Research Fellow at their Center for Chicano Studies. Although he has held visiting professorships at such schools as UCLA and Stanford, he has maintained his strong affiliation with UCSB where he continues to teach two courses per year in the Department of Chicano Studies. The University of California established the Luis Leal Endowed Chair in Chicano Studies in his honor in 1995, the only such endowed chair in the United States.

Luis Leal's work in the field of Mexican and Chicano literature has been recognized by a number of organizations. Mexico honored him with induction into the Orden Mexicana del Aguila Azteca, the highest award it can bestow on a foreigner. Other recipients of the Aguila Azteca award include farm activist César Chávez, historian Hugh Thomas, and playwright Luis Valdez. Leal received the National Humanities Medal from President Clinton in 1997 in the company of three others with strong University of Chicago connections: University Trustee Richard Franke; Divinity School Professor Martin Marty (Ph.D. '56); and oral historian Studs Terkel (Ph.B. '32, JD '34). Leal's papers are archived in the Special Collections of Stanford University's Green Library.



WHAT MATTERS TO ME & WHY

I didn't find Shakespeare. He found me. As an undergraduate I studied English history and literature, and loved the whole panorama of it: the distillation of so much cultural, social, intellectual, and political history of a great nation into its literary manifestations. I loved too the ways in which music, the visual and plastic arts, the history of science, of philosophy, of religion, all coalesced into a grand architectural pattern of medieval, Renaissance, Baroque, Age of Enlightenment, Romanticism, all of it with such astonishing coherence

Elizabethan dramas changed my whole life. The course was about theatre. I found out something about myself that I still don't fully understand: that I am happier working on drama than on any other genre. I don't direct plays, I would be no good as an actor and have no interest in that. At the same time, my interest in plays is as performances in the theater. When I came to Chicago I became friends with Nick Rudall and was with him at the birth of Court Theatre in the early 1970s. That theater, and Nick's inspired direction, have been my continuing education in the theater of Western Civilization, from

Instead, I wrote a dissertation on the drama before Shakespeare, got a job teaching in the Renaissance, taught all parts of that field from intellectual prose to lyric and epic poetry and fiction, and then inherited a Shakespeare course from a professor who retired from the faculty at the University of Virginia. This is when I really learned what to love and why. I learned this from teaching Shakespeare to graduates and undergraduates. I was also privileged to be asked to edit his works. From such immersion in his texts I discovered what it is that I have come to care about most: his incredibly rich humanity, his involvement

David Bevington

"As my friend and colleague Joe Williams said to me, at a cocktail party, 'Can you imagine anything nicer than teaching Shakespeare and actually being paid for it?' It's hard work, but somebody's got to do the job."



that one could listen to a musical composition, for example, and know that it just had to be Baroque or early classical; that the Sublime was newly rediscovered in the late eighteenth century; and so on. I am sure my grasp of this was jejune and oversimplified, but I stood in awe of the comprehensive nature of the history of civilization. I did not, however, take any courses in Shakespeare. He seemed to me better than the instruction in him that was available at the time, and so I preferred to read him on my own—as I did also with Fielding, Dickens, Yeats, Forster, Faulkner. One does not have to take a course to savor the greatness of such writers.

I am fascinated to learn, from reading a similar piece in an earlier issue of *Tableau*, that Philip Gossett never took a course in which Italian opera was highlighted. Is this how we discover what matters to us most, on our own? When I had served three years in the U. S. Navy and then went to graduate school, I had an idea I might want to study the Victorian period. Instead, I got to know Alfred Harbage, who had come to Harvard while I was away on military service. During my MA year, the course I took with him in the staging of

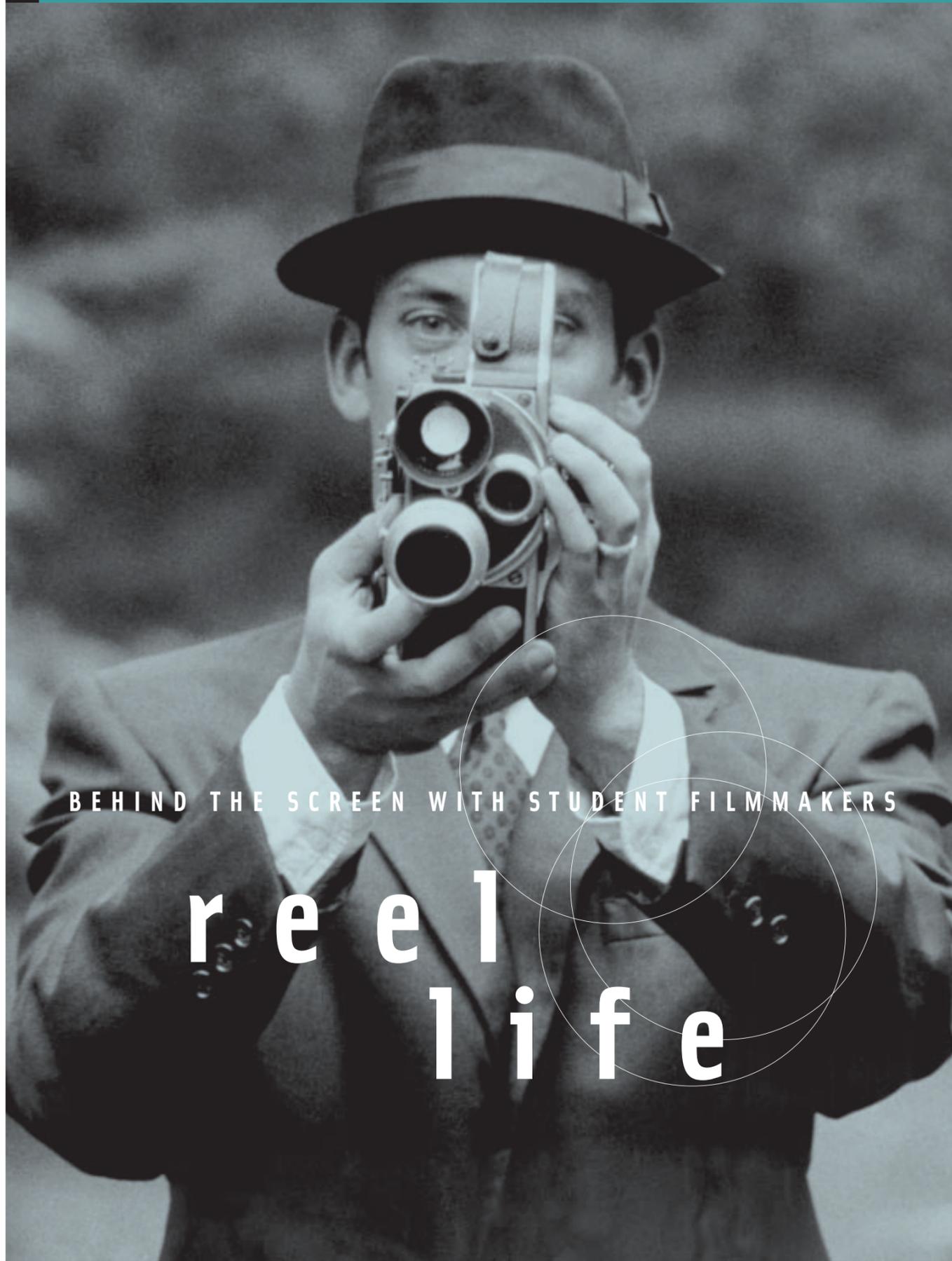
Aeschylus down to Tom Stoppard. Nick and I teach a course in the history and theory of this drama that gives me daily opportunity to talk with a friend and colleague who understands theater inside out, so that the play texts, no longer simply literary, are part of a living theatrical experience. I also have taught Greek Thought and Literature for over thirty years in a great humanities core course at the University of Chicago, where I have had the yearly experience of teaching Aeschylus, Sophocles, Euripides, and Aristophanes, along with Homer, Thucydides, and Herodotus.

These classical texts, and the whole of western drama, are materials that for the most part I have never studied as a student in a class; nor did I take a course in Shakespeare during my graduate years

David Bevington is the Phyllis Fay Horton Distinguished Service Professor in the Humanities. The Renaissance Society of America recently honored Bevington with its Paul Oskar Kristeller Lifetime Achievement Award, marking the first time that award was presented to a scholar in English literature

in every human experience from falling in love to jealousy, skepticism, disillusionment, and eventually to ageing and retirement, all portrayed with his incomparable wealth of images and his insight into the human condition.

As my friend and colleague Joe Williams said to me, at a cocktail party, "Can you imagine anything nicer than teaching Shakespeare and actually being paid for it?" It's hard work, but somebody's got to do the job.



BEHIND THE SCREEN WITH STUDENT FILMMAKERS

reel life

A CAMERA SURVEYS THE MIDWAY PLAISANCE, yielding a run of images of the expanses of grass before arching up and catching a glimpse of the buildings that line its northern border. The soaring, dizzying images appear in *Glider*, a film made by attaching a Super-8 camera to a gigantic kite that was then flown over the Midway. Inspired by its director's researches into late nineteenth-century aerial photography, the film both delights the eye and asks the viewer to think about how perspective and point-of-view exert control over motion pictures. For the director, Cinema and Media Studies (CMS) graduate student Kaveh Askari, making the film heightened his understanding of the archives he has consulted: "Whenever you look at a movie, you also have to look at the processes that brought it into being."

Askari is part of a growing community of filmmaker-scholars at the University who seek continuity between filmmaking and film studies.

The Committee on Cinema and Media Studies has quickly emerged as one of the nation's leading programs for the academic study of film, but the Committee thus far differs from other film departments in not offering courses in film production. Tom Gunning, Edwin and Lindy Bergman Professor in the Department of Art History and in the Committee on Cinema and Media Studies, believes that experiencing the process of filmmaking is integral to serious intellectual engagement with the media. "I hope," says Gunning, "that we can establish more infrastructure for making art."

The recent appointments of video artists Helen Mirra and Alison Ruttan to the Committee on the Visual Arts represent a step forward in providing students with more opportunities to learn the technical aspects of filmmaking.

Many students, like Askari, come to the graduate program in Cinema and Media Studies with prior filmmaking experience. The demands of graduate school, however, can make it difficult to pursue creative and academic endeavors simultaneously. Kenneth Eisenstein made films before matriculating in the CMS doctoral program three years ago and confesses that "I haven't touched a camera since I came to the U of C." He does believe, however, that programming film series at Doc Films, the nation's longest continuously-running student film society, has provided him with a creative outlet.

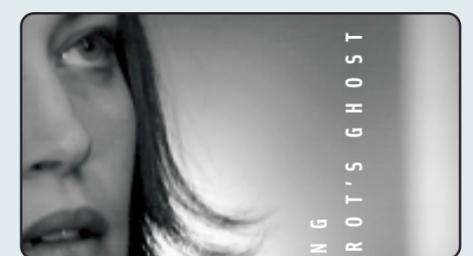
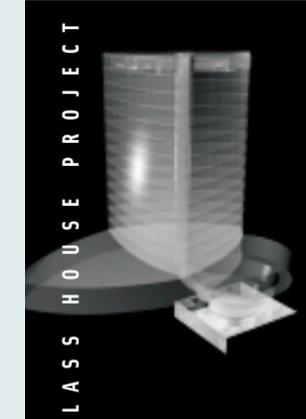
Another student organization, Fire Escape, provides students, in the words of its president Jeff Sousa, the opportunity to "make movies from the ashes of our analysis." Fire Escape screens student films each Tuesday following Doc's regular feature presentation. The projects often signal a thoughtful engagement with film analysis and film history. CMS concentrator Sean T. Daily's *Fugue*, for instance, alludes to the style and imagery of film essayist Chris Marker's science fiction classic, *La Jetée*.

Two recent Fire Escape projects were awarded grants from UChicagoArts, the newly-created funding arm of the University's Arts Planning Council. Undergraduates Star Mishkel-

Eneva and Kristiva Nikolova received a grant to complete "The Glass House Project," a DVD realization of Russian director Sergei Eisenstein's idea to make a film in an all-glass apartment building. Douglas Baird, Harry Bigelow Distinguished Service Professor in the Law School and chairman of the Arts Planning Council, remarks that there were "several people on the committee who know a lot about film, and their response was 'I wish I thought of that.'" The Arts Planning Council also funded a feature-length film project called *Haunting Pierrot's Ghost* directed by Nima Bassiri (AB '01). A collaboration between Fire Escape and University Theater, *Haunting Pierrot's Ghost* is a father-son drama set in the enigmatic realm of mime.

While UChicagoArts has provided students with funds to launch their film projects, the Film Studies Center, an autonomous affiliate of the Committee on Cinema and Media Studies, provides budding directors with expertise by hosting lectures and presentations by established filmmakers. Yet, as Gunning notes, "We have an important need to expand the possibility of documentary production and to bring filmmakers here to visit for a quarter to teach historical or theoretical courses—not just practical ones." This initiative is being actively explored.

BY TERRI FRANCIS
PH.D. STUDENT, ENGLISH



2002-2003 cultural events

2002-2003



In formally stunning 6 ft. x 8 ft. photographs, Julie Moos depicts farmers who plant seeds developed by Monsanto, the agricultural corporation best known for its genetically-engineered products. The *Monsanto Portraits* (above) are currently on display at the Renaissance Society. Later this year, Swiss video artist Emmanuelle Antille (right) will exhibit her gothic narratives of despair and longing set in the family context.

The Renaissance Society
2002-2003 EXHIBITIONS

SEPTEMBER 22 - NOVEMBER 3

Julie Moos:
Monsanto Portraits

JANUARY 12 - FEBRUARY 23

Amar Kanwar:
Of Poems and Prophecies

MARCH 9 - APRIL 20

Emmanuelle Antille:
Angels Camp

MAY 4 - JUNE 22

Joëlle Tuerlinckx

Franke Institute for the Humanities
2002-2003 CONFERENCES

NOVEMBER 8 - 10

Religion-Philosophy-Poetry:
Rethinking Early Greek
Hexametrical Texts

FEBRUARY 2003

**The Fantastic, the Monstrous,
and the Marvelous in
Italian Culture**

WINTER 2003

Ground Storeys:
The Politics of Cultural
Stratigraphy



SPRING 2003

**Germany and Turkish
Guest Workers**

APRIL 4 - 6

Seneca and the Self

Further information on these events may be obtained by contacting *Tableau* at tableau@uchicago.edu.

Court Theatre
2002-2003 SEASON

SEPTEMBER 5 - OCTOBER 6

Phèdre by Racine

OCTOBER 24 - NOVEMBER 24

Scapin by Molière

NOVEMBER 21 - DECEMBER 22

James Joyce's The Dead
adapted by Richard Nelson

MARCH 28 - JUNE 1

Romance Cycle: Parts 1 and 2
by William Shakespeare

The David and Alfred Smart Museum of Art
EXHIBITIONS 2002-2003

SEPTEMBER 14 - DECEMBER 15

The Virtuous Image:
Korean Painting and Calligraphy
from the Late Choson Dynasty

OCTOBER 3 - JANUARY 5

**Confronting Identities
in German Art:**
Myths, Reactions, Reflections

OCTOBER 22 - MARCH 16

Sacred Fragments:
Magic, Mystery, and Religion
in the Ancient World

DECEMBER 21 - MARCH 23

Reflections of Beauty:
Late Nineteenth-Century
Japanese Prints

JANUARY 23 - APRIL 6

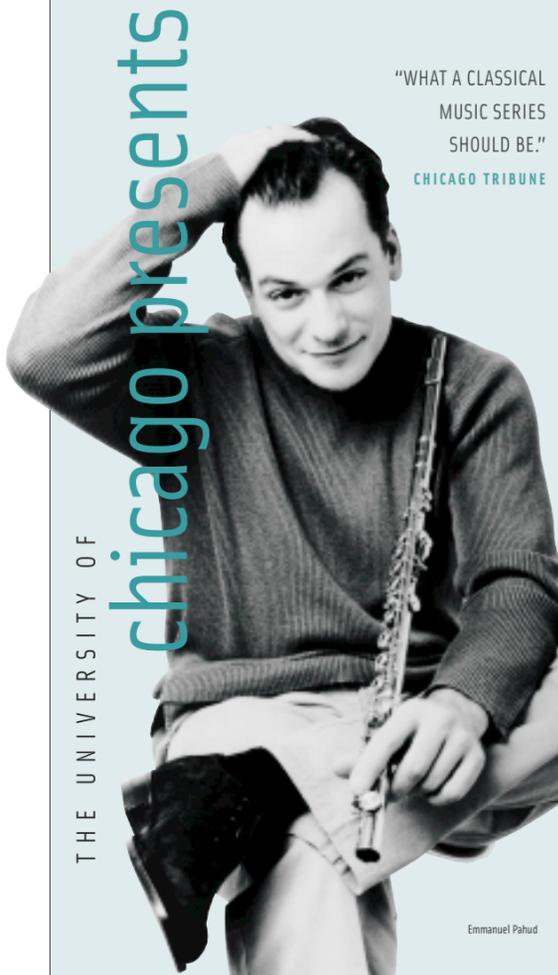
Symbol and Substance:
The Elaine Ehrenkranz Collection of
Japanese Lacquer Boxes

APRIL 1 - OCTOBER 5

The Painted Text:
Picturing Narrative in
European Art

APRIL 24 - JUNE 22

Dawoud Bey:
The Chicago Project



"WHAT A CLASSICAL
MUSIC SERIES
SHOULD BE."
CHICAGO TRIBUNE

THE UNIVERSITY OF

chicago presents

chamber music series

Friday / 11 Oct 2002 / 8pm
Guarneri String Quartet

Friday / 1 Nov 2002 / 8pm
Pieter Wispelwey, cello
Dejan Lazic, piano

Friday / 22 Nov 2002 / 8pm
Prazak Quartet

Friday / 31 Jan 2003 / 8pm
Zehetmair Quartet

Friday / 14 Feb 2003 / 8pm
Emmanuel Pahud, flute
Helene Grimaud, piano

Friday / 11 Apr 2003 / 8pm
Susan Graham, mezzo-soprano
Malcolm Martineau, piano

**howard mayer brown international
early music series**

Thursday / 17 Oct 2002 / 8pm
Venice Baroque Orchestra
Andrea Marcon, music director
Giuliano Carmignola, baroque violin

Tuesday / 5 Nov 2002 / 8pm
Boston Camerata
Joel Cohen, director
Camerata Mediterranea
Joel Cohen, director
Andalusian Orchestra of Fez
Mohammed Briouel, director

Friday / 24 Jan 2003 / 8pm
Andreas Scholl, countertenor
Markus Markl, harpsichord

Friday / 2 May 2003 / 8pm
Rockefeller Memorial Chapel
The Tallis Scholars
Peter Phillips, director

**contemporary chamber
players**

ccp concerts

Sunday / 19 Jan 2003 / 5pm
Sunday / 16 Feb 2003 / 5pm
Sunday / 27 Apr 2003 / 5pm

**annual young
composers concerts**

Friday / 16 May 2003 / 7:30pm
Friday / 23 May 2003 / 7:30pm

**artists-in-residence series
pacific quartet**

Friday / 4 Oct 2002 / 8pm
Friday / 10 Jan 2003 / 8pm
with Wu Han, piano
Friday / 21 Feb 2003 / 8pm

special events

Tuesday / 5 Nov 2002 / 8pm
**Cultural Connections:
Annual World Music Concert**
In collaboration with the Early Music Series

Tuesday / 22 Apr 2003 / 7:30pm
Regents Park Discovery Concert
Cantus

Unless otherwise noted,
all events take place in Mandel Hall.



**2002 regents park
conversation in opera**

Thursday / 7 Nov 2002 / 6:30 pm

**hojotoho! singing
wagner and strauss:**

A Conversation with
Soprano Deborah Voigt

Deborah Voigt in
conversation with
Professor Philip Gossett

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