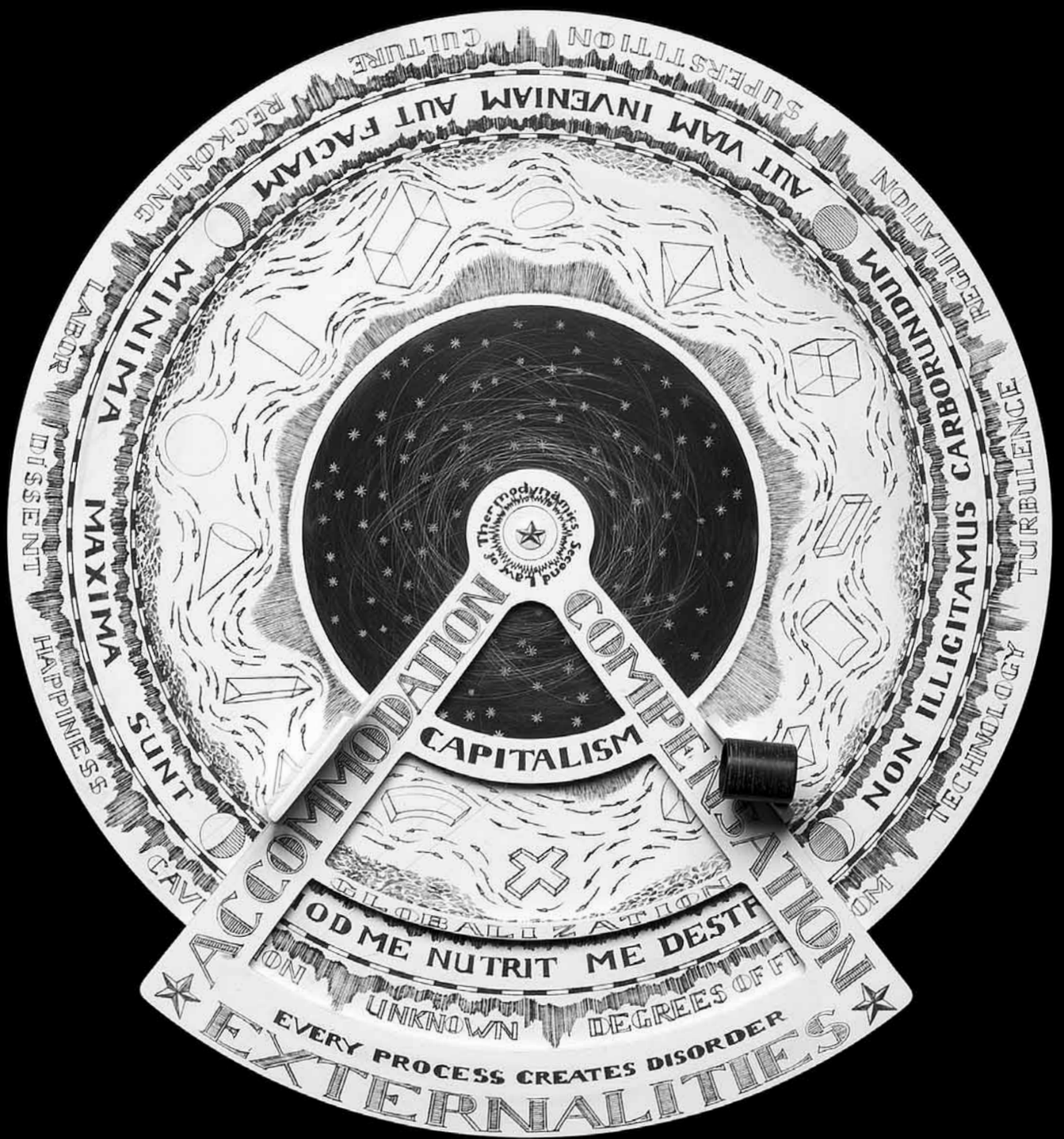
TABLEAU

THE DIVISION OF THE HUMANITIES AT THE UNIVERSITY OF CHICAGO

WINTER 2008



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Interpreting and recording the Persepolis Fortification Archive tablets is one of many projects that University of Chicago Professor Matthew W. Stolper has been pursuing over the past twenty-odd years that he has served as their steward, and he had been proceeding at an intermittent pace. Today, patience is not an option. Stolper may be the last at the University of Chicago to steward and clear these opaque windows into the Empire of Cyrus the Great, Darius, and Xerxes. The remainder of his yield is imperiled by a lawsuit that could result either in their transfer into the hands of private buyers and sellers or their return to Iran. SEE PAGE 10

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Tableau, Winter 2008, Volume 9, Number 2— *Tableau* is published biannually with Division of the Humanities funds for our alumni and friends. Editor: Stefanie Rothman White; To Contact *Tableau*: The University of Chicago, Division of the Humanities, 1115 East 58th Street, Chicago, Illinois 60637, tableau@uchicago.edu.

dear alumni & friends

I AM PLEASED AND HONORED TO ADDRESS YOU for the first time from the pages of *Tableau*. The past few months have been exhilarating, assuming my new role as Dean of the Division of the Humanities and setting the groundwork for collaborations with colleagues and individuals who support the Division.

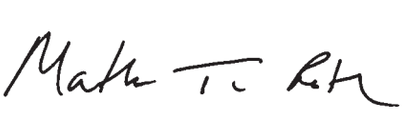
While I knew before coming to the position that the Division was comprised of internationally renowned departments and individual faculty members, I have been impressed by the commitment to the Humanities and the advancement of our academic endeavors that I find throughout the University community. I am most grateful to President Robert J. Zimmer and Provost Thomas F. Rosenbaum for their belief in and commitment to the value of humanistic inquiry and its essential role in the institution.

I have had the good fortune to inherit a dedicated staff from former Dean Danielle Allen. The support from our alumni is also tremendous. I have had the pleasure of forging relationships with new friends whose generosity will further our efforts to enhance cross-disciplinary collaboration, push intellectual boundaries, and set global research agendas. Please see the article about Karla Scherer in this issue for an example of how our mission is supported by our friends.

Managing and enhancing the available resources to help the Division realize its potential will be my primary responsibility in the coming months and years. I have been entrusted with the task of supporting the faculty and graduate students who are the foundation of this unparalleled institution. It is in this rich environment, that fosters initiatives in research and teaching, that I have been fortunate to achieve my own personal academic goals through the past 28 years. Most recently I sent to press the final volume of the *Chicago Assyrian Dictionary*, of which I have been Editor in Charge since 1996. A project such as this could not have been accomplished anywhere other than the University of Chicago. This is a truly unique setting, where risk-taking is encouraged and where academic initiatives that stand on their own intellectual merit are prized. I intend to ensure that other scholars have these same opportunities well into the future.

I am reminded on a daily basis how outstanding are our faculty and students. Recognizing and celebrating their achievements is a goal of mine, and here throughout the pages of *Tableau* are examples of what some of the highest caliber thinkers, writers, and researchers today are doing to inspire new generations of scholarship. Thank you for joining me in supporting them and helping the Division progress to a proud future. ■

Sincerely yours,



Martha T. Roth
Dean of the Division of the Humanities

here & now

EXHIBITIONS

Journey to 19th-Century Japan

By Elizabeth Begley, MA 2007

A scroll depicts Shandao, a seventh-century Chinese Buddhist monk, later reconceptualized as an incarnation of the Amida Buddha, standing on a cloud as it transports him from China to Japan. Brilliant in his gold and platinum robe and a golden halo around his head, Shandao pronounces the three syllables forming the name of the Amida Buddha. The Shandao print is just one of a collection of images, photographs, statues, maps, and talismans in "Objects of Inquiry: The Buckley Collection of Japanese Art" on view at the Smart Museum of Art this fall.

Edmund Buckley traveled and taught in Japan from 1886 to 1892 and compiled the collection while researching religious practice for his dissertation. After returning to the United States, the newborn University of Chicago admitted Buckley as he pursued a PhD in the history of religion, a field that hardly existed before that time. Buckley sought to understand the "science of religion" by finding continuity among diverse world religions throughout history.

"Buckley was not unique in looking to other societies as exemplars of 'the primitive' in an analysis of world religious and civilizational hierarchies," said James Ketelaar, professor of History and East Asian Languages and Civilizations, who co-curated the exhibition. "So in this regard, his work is illustrative and, given the quality of his collection and the range of materials, we can even say exemplary, of nineteenth-century scholastic method and content."

Buckley's return to Chicago from Japan coincided with the Chicago World's Fair in 1893 and the Parliament of the World's Religions, a global symposium on the various religions of the late nineteenth century. Buckley immersed himself in the study of religion, was granted a PhD in 1895 and served as adjunct professor in the Department of Comparative Religions. He wrote several articles and treatises on Japanese religions and religious customs, all designed to educate a Western public about an Eastern way of life.

The collection was originally exhibited on campus in 1894 in one of the first systematic displays of Japanese religious objects in the West.

The current exhibit, on display through December 16, 2007, is the culmination of last spring's "Objects of Japanese Art" seminar taught by Ketelaar and Hans Thomsen, chair of the East Asia Department, Institute of Art History, University of Zurich (formerly University of Chicago assistant professor of Art History). The objects in the show were selected and researched by the students in the seminar, with assistance from Richard Born, senior curator of the Smart Museum. The exhibition allows the Buckley Collection to return to its roots as a teaching collection on Japan, and also to function as a bridge between museum exhibitions of the past and the present. As research and restoration continue, the objects will provide a richer picture not only of Japan more than one hundred years ago, but also of Buckley himself, who, through his notes and journal, will offer a glimpse into the history of Western scholars in Japan, and of the University of Chicago's beginnings as an institution.

"This collection gives glimpses into the vibrant nature of some aspects of worship practices found in Japan," Ketelaar said. "Buckley (was able to) catch the flavor of the time quite well. These few objects reveal pieces of this world to us even here in Hyde Park." ■

Above: The scroll depicting "Honen's Vision of Shandao" is the centerpiece of the current exhibition of the Buckley Collection, which also includes prints, religious objects, and other artifacts collected in Japan at the end of the nineteenth century.

PHOTO: JOHN WALDEN

VISITING ARTISTS

Urban Sonic with an Intellectual Twist

By Monica Westin, graduate student, Master of Arts Program in the Humanities

When Daniel Bernard Roumain and DJ Scientific take the Mandel Hall stage on February 1, their instruments—the violin and a few LP turntables—will "sing, battle, and rhyme together, honoring not only the first and second Viennese schools of Europe, but the Bronx and Old School Hip-Hop, and the waves of commercial music inventions that flowed from that magical place and time," as Roumain puts it. Roumain, also known as DBR, and DJ Scientific will perform "etudes4violin&electronix" or "Sonata for Violin and Turntables," a groundbreaking fusion and conversation about the history and traditions of both classical and hip-hop culture.

DBR, a Haitian-American composer, performer, and DJ, as well as a violinist, is known for his inspired hybridization of classical music with modern references. DJ Scientific, a.k.a. Elan Vytal, combines precisely engineered hip-hop beats and scratched rhythms with classical and world-music sounds, both live and sampled, creating a uniquely contemporary yet accessible urban sonic experience.

Following the performance, DBR will converse in a more traditional manner with Bakari Kitwana, scholar-in-residence at the University's Center for the Study of Race, Politics, and Culture.

Kitwana, an author and activist, is a pioneer in the intellectual inquiry into hip-hop and youth culture.

DBR's visit is part of Artspeaks, the University's

program of short residencies by distinguished artists. The University of Chicago Presents is hosting the performance.

Artspeaks was created four years ago, "to stimulate the interplay of theory and practice that is at the heart of the arts at the University," said Mary Harvey, associate provost and chair of the Arts Council, the organizing entity of Artspeaks. "Through their public presentation and, especially, their informal interactions with our students, the guest artists contribute in a significant way to the critical conversations about the interrelationship of arts and ideas that characterize our campus." Each residency is organized and presented in collaboration with University of Chicago departments, centers, and arts organizations and includes sessions with students as well as public events.

Also on the Artspeaks' docket this season is theater and opera director Peter Sellars on January 10 and conceptual artist Hans Haacke on February 12.

For more information on Artspeaks please visit http://arts.uchicago.edu/artspeaks.html; for Chicago Presents information, please visit http://chicagopresents.uchicago.edu. ■

CONFERENCE

Reconfiguring Multiculturalism and Jewish Literature

By Jane Charney, graduate student, the Committee on International Relations

For Jan Schwarz, America is not simply a multicultural country. It's also multilingual—with more than 300 languages spoken here daily. Schwarz, senior lecturer in Yiddish in the Department of Germanic Studies and the College, was inspired by *The Multilingual Anthology of American Literature*, compiled by Werner Sollors of Harvard University, to look at the multiplicity of languages spoken and written within the American Jewish community.

The "Multilingual Jewish Literature and Multicultural America" conference, held in early November, explored American Jewish literary tradition in English, Hebrew, Yiddish, Russian and Ladino (a hybrid of Hebrew and Spanish spoken by Sephardic Jews). The conference was sponsored by the University of Chicago—including the Franke Institute of the Humanities, Committee on Jewish Studies, and the Department of Germanic Studies—as well as DePaul University and the Spertus Institute of Jewish Studies.

In the academic sense, the conference's significance is the opportunity it gives scholars from various fields for interdisciplinary research and exchange, Schwarz said. But a much more valuable outcome of the conference is an attempt to define what it means to be an American in a multicultural and multilingual setting.

"This country has always been a haven for refugees. It's a country of immigrants," Schwarz

Continued >

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Today, Yiddish is experiencing a revival among both academics and people seeking to reconnect with their heritage.

said. "But there is also tremendous pressure to assimilate and Americanize, and the English language has been that ticket to success for becoming part of American society. Language is the price paid willingly by many different groups."

In the Jewish context, the loss of Yiddish in the post-World War II period has been central to the way the Jewish community in the United States has defined itself, Schwarz said. When Jewish immigrants arrived in America at the turn of the twentieth century, Yiddish defined their entire experience. Fifty years ago, immediately after the Holocaust, Jews understood their place in the world only partly through Yiddish. Today, Yiddish is experiencing a revival among both academics and people seeking to reconnect with their heritage. "The conference is meant to highlight what was lost in American Jewish culture and to retrieve those connections," Schwarz said. "Recognizing the multiplicity of linguistic expressions can only make Jewish life more multifaceted and enriched."

Schwarz and co-organizer Eric Selinger, associate professor of English at DePaul University, hope to publish a volume of essays by the conference's participants.

"The ultimate goal is to reconfigure the entire debate about multiculturalism in terms of language because language is the key to understanding multiculturalism," Schwarz said. "America is both multicultural and multilingual. That ought to be reflected in the scholarship." ■

DEPARTMENT NEWS

A Nexus for Linguistics

By Stefanie Rothman White, Director of Communications, Division of the Humanities

The laboratory of the oldest linguistics department in the United States is undergoing a significant renewal. This fall, a complete renovation of the Language Laboratories and Archives (LLA) was completed, helping the facility keep pace with the state-of-the-art research conducted by University of Chicago faculty.

The reconfigured laboratories will be named the Karen Landahl Center for Linguistics Research in memory of Karen Landahl, professor in the Department of Linguistics (1985–2003), academic director of the Language Laboratories and Archives (1986–2003), and associate dean for Computing and Language Technologies, who died in 2003. The Landahl Center will be located in the lower level of the University's Social Science Research Building, a historic hub of interdisciplinary activity constructed in 1926.

"Karen is remembered for her dedication to language teaching, learning, and documentation," said Martha T. Roth, Dean of the Division of the Humanities. "She was a rigorous researcher, and a mentor to a generation of young scholars who are making their own contributions at numerous academic institutions throughout the world."

When it was founded in 1926 by Clarence E. Parmenter, professor in the Departments of Linguistics and Romance Languages and Literatures, the University Language Laboratory was one of the first built in the United States for the study of language. At the time, it featured a phonetics chamber equipped with x-ray photography, airflow measurements, and oscillograms of speech. It was in this pioneering laboratory that Parmenter made important advances in our understanding of the articulatory points in the vocal tract thus making possible his major contribution to phonetics: the first scientific description of the distinct articulatory postures of vowels—the way we use our mouths to communicate with one another.

The new Landahl Center continues the University's tradition of using innovative technologies for linguistic research as well as the development of new teaching methodologies. It also incorporates the tradition of interdisciplinary collaboration. "I'm anticipating synergy," said Jason Riggle, assistant professor, Department of Linguistics, "similar to the intellectual stimulation of the "24/7" dot.com start-up world."

The 4,500 sq. ft. center will house four labs focused on phonology, semantics, computational linguistics, and anthropological linguistic research, respectively. Each lab contains work stations for graduate students, and specialized facilities such as a sound booth and an elicitation room will support experimentation of various kinds. A new conference room and student lounge will encourage collaboration and conversation, and walls throughout the center are equipped to be written on, so new formulations can be illustrated on the spot.

A dedication and celebration of the Karen Landahl Center for Linguistics Research is scheduled to take place during spring quarter; for additional information please visit http://humanities.uchicago.edu. ■

The Speculum includes maps and prints depicting tourist attractions and historic monuments in fourteenth-century Rome. Made for pilgrims, tourists, antiquarians, and scholars, these prints served as substitute for an actual experience of Renaissance Rome and its attractions.

EXHIBITIONS

The Virtual Tourist

Printing and Collecting the *Speculum Romanae Magnificentiae*

By Kristine Hess, PhD candidate in Art History

The Virtual Tourist in Renaissance Rome: Printing and Collecting the *Speculum Romanae Magnificentiae* is currently on view in the Special Collections Research Center of the Regenstein Library. The exhibition showcases Chicago's collection of over 994 prints of major monuments and antiquities from Renaissance Rome, along with contemporary printed material such as guidebooks and antiquarian treatises. The core of *Speculum* images was published by Antonio Lafreri, a native Frenchman working in Rome during the sixteenth century. Lafreri also published the titlepage for the *Speculum Romanae Magnificentiae* or "Mirror of Roman Magnificence" in the mid-1570s. Tourists and other collectors bought these prints individually, making their own selections among the available views of Rome, its monuments, and antiquities. Lafreri's title page served as a starting point for unique and often sizeable collections that might be further expanded by generations of collectors. Chicago's *Speculum*, reaching its final form in the nineteenth century, is one of the largest in existence.

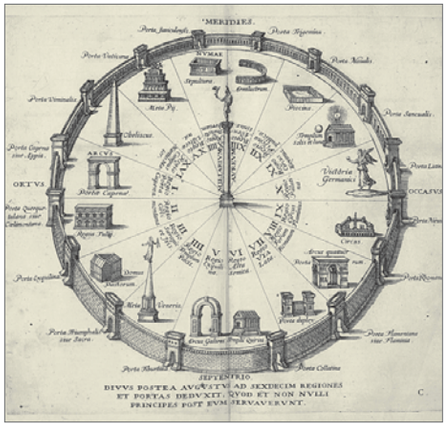
The Virtual Tourist was curated by Rebecca Zorach, associate professor of Art History and the College, along with Art History graduate students Ingrid Greenfield, Kristine Hess, Iva Olah, Ann Patnaude, and Rainbow Porthé. The exhibition features such diverse themes as the history of print collecting; Lafreri's models, competitors, and imitators; Renaissance tourism; the picturesque in landscape; the codification of classical form; city planning; and religious pilgrimage. It will remain on view until February 11, 2008, accompanied by a published catalogue and scholarly symposium hosted by the University.

The range of possible subjects reflects the multiplicity of interests at play within early modern print culture and particularly in Renaissance Rome. Reconstructions of antique circus arenas or Roman sacrificial processions were intended to recover the city's pagan past, while renderings of modern urban projects asserted Rome's contemporary identity, especially as connected to the Roman Catholic papacy. Pope Sixtus V's efforts to widen the main streets between pilgrimage basilicas and to mark the sacred topography of the city by means of its ancient obelisks is an example of one such project.

Engravers and publishers worked hard to keep up with changing architectural projects and ecclesiastical patrons. Their audience included pilgrims, tourists, antiquarians and scholars, some of whom may never have reached Rome in person. The prints conveyed images and texts that could substitute for an actual experience of Renaissance Rome and its monuments.

The graduate students who helped develop the exhibition themes spent much of last year examining these items, and relating them to guidebooks, architectural treatises, and any other publication on Rome or Renaissance antiquarianism that they could find. For some students, work on the exhibition related directly to their field of study: Olah, who is interested in Renaissance print culture, used one of the *Speculum* prints as the basis for a seminar paper; for Patnaude, the research was a change of pace from Greek art and archaeology. "I particularly enjoyed thinking and learning about the Renaissance interpretation of antiquity; it made me realize just how prevalent Renaissance ideas are in current classical scholarship," she said. "In this sense, the project was a useful historiographic exercise and has enriched my own approach to antiquity."

The exhibition opened in conjunction with the launching of a digital online collection, http://speculum.lib.uchicago.edu. The Virtual Tourist is aptly named, for just as the Renaissance viewer whose interest in Rome was facilitated by the ready circulation of the then-new technology of prints, today's scholars and researchers will also gain access to these views of Roman antiquities through the Special Collections website. Individuals can search the *Speculum* with various interests in mind, creating distinctive itineraries and expanding research possibilities for each of the printed images. In this way, visitors will be able to create their own virtual tour. ■



Above: *Map of Rome.* Etching, 1597. Theodor de Bry, etcher and publisher. Left: *Augustan Rome.* Engraving after Mario Fabio Calvo in Jean Jacques Boissard, *Romanae Vrbis Topographiae & Antiquitatum*, 1627.

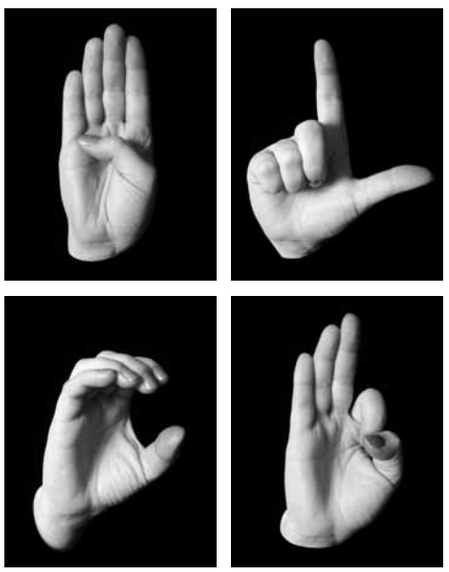
here & now

PROGRAMS

Visual Signs:
Technology in the Classroom

By Joanne M. Berens, MFA 1993

The Provost's Program for Academic Information Technology provides grants to improve academic research and teaching at the University with new technology. Steven Clancy, academic director of the Center for the Study of Languages, received nearly $34,000 for instruction aids in American Sign Language (ASL). Clancy, as principal investigator, sought seed money for three innovations: to videotape a range of signers in the Chicago area, to digitize rare videotapes, and to enable videoconferencing between students and their teacher.



Drucilla Ronchen, lecturer in the Humanities Collegiate Division, explained through an ASL interpreter that, as with spoken languages, signed languages vary by users. There are regional accents, as well as differences based on such social factors as age, gender, culture, and personality. She described the need to broaden students' exposure to a range of signers as a means of increasing their understanding, skills, and confidence. Luckily, many speakers in Chicago's vibrant and active deaf community have agreed to participate in video interviews. Begun this past summer and due to be completed in spring 2008, the digital interviews will join the language center's growing library of ASL materials, which now includes a complete digitized set of Ronchen's personal collection of rare and aging VHS tapes.

Ronchen enthusiastically described how videoconferencing would help her communicate with students outside the classroom. (Her popular ASL classes are routinely in the top ten or fifteen language courses in terms of enrollments.) With the purchase of twelve laptops equipped with webcams that students borrow from the language center, Ronchen can hold remote office hours and conferences. The timing of the grant dovetailed neatly with technological advances in live video streaming: Quicker transmission speeds can track rapid signing gestures accurately and clearly. Further, as Clancy explained, Ronchen will also soon be able to pull up examples from the catalog library and illustrate specific points during conference calls. ■

Seed money was provided for three innovations: to videotape a range of signers in the Chicago area, to digitize rare videotapes, and to enable videoconferencing between students and their teacher.

THEATRE

The Crown & The Fury

By Monica Westin, graduate student, Master of Arts Program in the Humanities

JoAnne Akalaitis's production of *Thyestes* at the Court Theater assaulted its audience with a man tricked into eating his own children, a world in which the gods have disappeared, seemingly for good, and a tyrant whose perversity and lust for revenge knows no bounds. Perhaps Akalaitis's greatest achievement is that the audience laughed as it squirmed, reacted audibly to moments of horror, and couldn't look away from the striking set and costumes that were ancient and postmodern at once.

The stakes of revenge in Caryll Churchill's translation of Seneca's play are so high that, in a recent lecture, David Levin, co-director of the Master of Arts Program in the Humanities (MAPH) program, compared Atreus' excessive, desperate search for revenge to Jacques Lacan's concept of "Das Ding," which stands in for a desire so vast and formless as to be outside of symbolization and language. Thyestes, his brother's victim, presents an image of stoicism threatened by madness and violence, perhaps a voice speaking for Seneca in the face of his former pupil Nero's tyrannical persecutions, which would end for Seneca in a suicide that Nero demanded.

Akalaitis, who knows her Brecht, managed to sustain an ideal Brechtian alienation-effect throughout the play, and in bolder moments, such as wafting the smell of cooked meat into the theater as Thyestes,

unknowing, eats his children, the production bordered on the theater of cruelty of Artaud, who famously in one production made audiences physically sick. I certainly heard audible shudders as well as uncomfortable laughter throughout the grotesque, throbbing last minutes of the play, when Atreus' arrogance and brutality reached a fever pitch and we in the audience sat in dread of Thyestes' terrible realization.

Akalaitis's postmodern production featured two movie screens playing a montage of bits of the play's backstory and moments in the plot unseen onstage. The set beautifully mimicked a house that materialized the infamous "House of Atreus," its roof a sort of permeable membrane between the hell of Tantalus, the grandfather of Atreus and Thyestes who brought about the family curse (itself a grisly tale), and the earthly world of his descendants. Props and costumes seemed both ancient and modern at once, sometimes playfully, sometimes poignantly—I remember particularly the emphatically and literally chilling moment in which Atreus presents his brother with the remains of his children, stored in a handy, portable Coleman cooler—in a constant effort to remind the audience of implicit comparisons between the Rome of Seneca and the contemporary western world. And while the production does coincide with a new University of Chicago Press publication of *The Complete Works of Lucius Annaeus Seneca*, for anyone paying attention to the news, *Thyestes*, at heart, a terrifying story about paranoia and excess, doesn't seem untimely in other ways. ■

Thyestes *by Lucius Annaeus Seneca, translation by Caryl Churchill, and directed by JoAnne Akalaitis (AM 1960) opened Court Theatre's 2007 season, performances ran through October 21, 2007.*

Court photography © Michael Brosilow

COMMUNITY PROGRAMMING

Climate of Concern

Science and the Arts Respond to a Changing Environment

By Theaster Gates, Jr., Coordinator of Arts Programming, Division of the Humanities

What would you imagine that Chicago-based artist Dan Peterman, the African-American dance ensemble Deeply Rooted, and University of Chicago geophysicist David Archer have in common? They were all participants in this year's Chicago Humanities Festival (CHF), an annual set of programs at venues across the city that this year, for the first time, developed programming in Hyde Park in collaboration with a group of local organizations. Poets, playwrights, musicians, artists, and scholars converged to explore a common theme, "The Climate of Concern," and to challenge audiences with a question: How do we, as a community of fellow humans, come to envision—with lucidity, vigor, and hope—our responsibilities toward each other, our progeny, and the planet?

CHF has always been a friend to the University of Chicago. Indeed, an early version of the festival is Humanities Day, a twenty-eight-year-old annual event at the University. In 1989 University Trustee Richard Franke, then-chair of the Illinois Humanities Council, was inspired by the program and decided to introduce it city-wide in the form of the Chicago Humanities Festival.

Kenyan environmental activist and 2004 Nobel Peace Prize recipient Wangari Maathai kicked off the 2007 Chicago Humanities Festival with a standing-room-only lecture at Rockefeller Memorial Chapel, on September 23. Maathai detailed her experiences as the first woman PhD in Africa, as a legislator, and as the founder of the Green Belt Movement, a group whose volunteers plant trees to reclaim Kenya's endangered ecosystem.

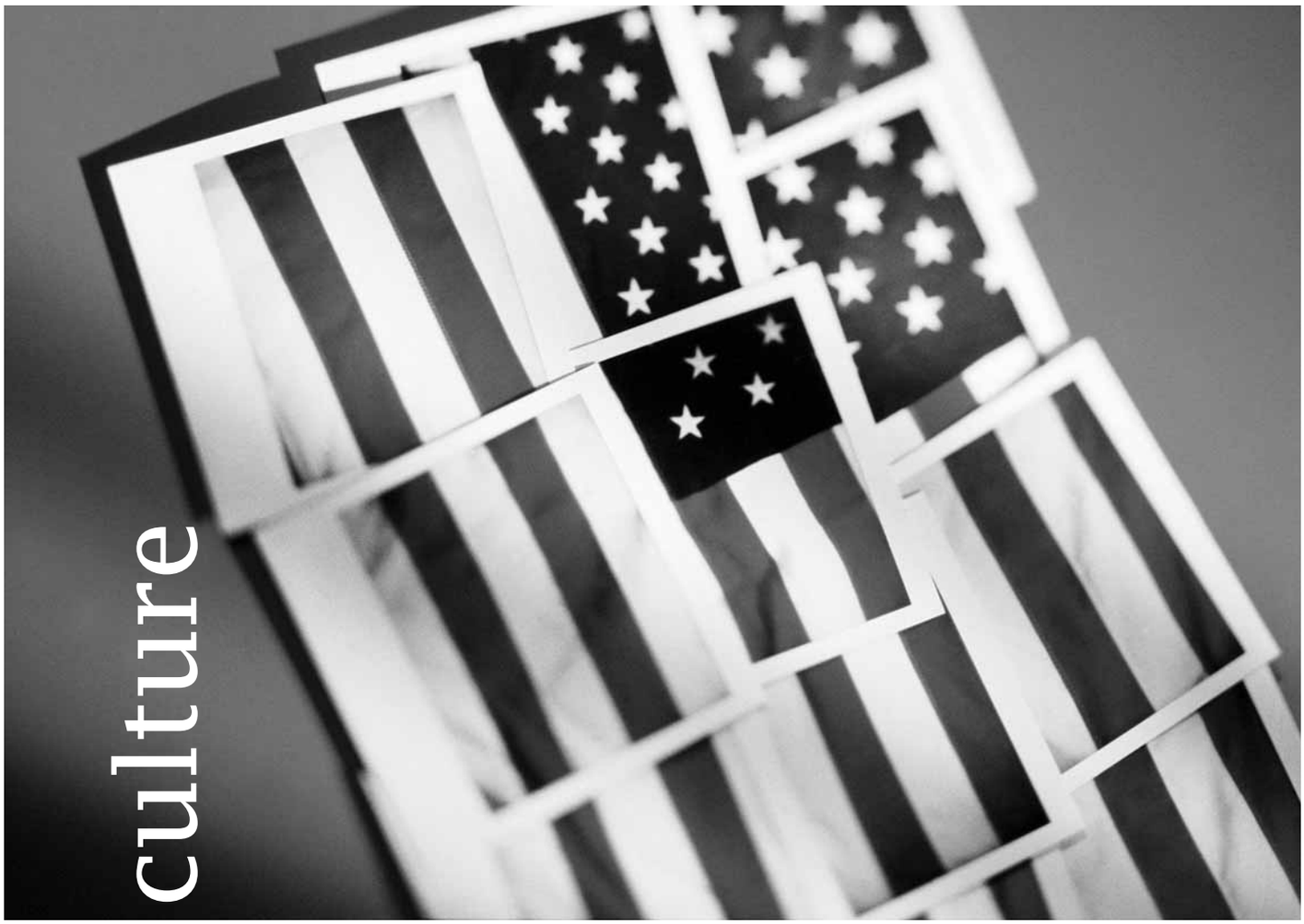
Experimental Station, Little Black Pearl Art & Design Center, and the Hyde Park Art Center hosted Climate of Concern programming on October 28. Panel discussions featured University of Chicago faculty from departments including visual arts, philosophy, ecology and evolution, and others. Programming also included film screenings, workshops, and performances.

Above: Kenyan environmental activist and 2004 Nobel Peace Prize recipient Wangari Maathai addresses the audience at the Hyde Park kickoff of this year's Chicago Humanities Festival.

Below: Humanities Festival Vice Chairman Karla Scherer, Maathai, Willard G. Fraumann, chairman, Chicago Humanities Festival Board of Directors, and University President Robert J. Zimmer.

Images © Brian Lee Photography. Courtesy of the Chicago Humanities Festival

"Integrated programming was the culmination of extensive partnering on campus and beyond," said David M. Thompson, associate dean for planning and programs in the Humanities Division. "It has been wonderful to watch what began as a lunch discussion with the CHF in 2004 grow into a set of lively conversations involving people and groups across our community. We look forward to deepening our collaborations in the future." ■



the convergence of american culture

KARLA SCHERER, an alumna of the Master of Arts Program in the Humanities, has given the Humanities Division more than $5 million—one of the largest single contributions to the Division ever—which will establish a research center for the study of American culture. Prior to the opening ceremony of the Karla Scherer Center for the Study of American Culture on November 12, we asked Scherer about the roots of her affinity for the humanities, and what inspired her particular interest in American culture and her support of the University of Chicago.

Q What led you to enroll in the University's Master of Arts Program in the Humanities?

A I went to Wellesley for a year and then transferred to the University of Michigan and graduated in 1957, a year ahead of schedule, with a degree in English literature. I began to realize as I matured that accelerating my education had not ultimately been a wise choice. There were a lot of interesting courses in various departments that I had been unable to take because of scheduling constraints inherent to a fast track. Increasingly, graduate school became an appealing option. A friend, Carroll Joynes, told me that a program existed at the University of Chicago where he works [as executive director of the Cultural Policy Center]. As a result, I enrolled in the Master of Arts Program in the Humanities (MAPH) when I was 62 and graduated in 1999. I did it in a year and a half instead of the customary one year so that I could continue working professionally.

My thesis topic was "Women's Evolving Role: American Painting and Sculpture, 1763 to 1912." Artists, after all, do not work in a vacuum, and what happens around them is reflected in their art. Women subjects are certainly no exception, and their work frequently gives the observer a

"The overarching goal for the center is to redefine and support innovative paradigms of scholarly work on the culture of the United States…"

rich insight into a country's cultural history. My experience at the University of Chicago, and especially with my thesis advisor, Dr. Judith Barter, was the first time I had ever studied anything from a broad cultural perspective. In the 1950s, we studied in a very focused and linear fashion. If you took a history of art course, the lecturer would concentrate on technical aspects such as light treatment, brush strokes, and visual perspective. Very little was said at that time about what was actually happening in the world when the art was made or why the artist had picked a particular subject and treated it in a distinctive manner.

Q What motivated you to support MAPH?

A In 1989 I led a proxy contest for control of a publicly-traded New York Stock Exchange company, the R.P. Scherer Corporation, which my father founded in 1933. Proxy contests are notoriously difficult to win, and I believe that I'm the only woman who has ever been successful. As a result of the experience, I witnessed how frequently women were patronized, marginalized, or even ignored in corporate America. After sale through a controlled auction, I took a portion of my hard-won proceeds and decided to start a foundation that would assist women, through education in the fields of economics and finance, to reach positions of power in corporate America. This was the Karla Scherer Foundation's mission until I completed my AM at the University of Chicago and realized that humanities would foster the kind of thinking that, ultimately, could serve the scholars I support to greater advantage.

Q What was it about the study of American culture in particular that attracted you?

A It went straight back to my thesis and a new way of looking at the world across previously predefined disciplines. This is an exciting way to study, and the University of Chicago has long been known for its collaborative style. Concurrently, I had been curious about the fact that although the University has 77 centers across the campus, there was not a single center that focused on this country.

Q What is your goal for the Karla Scherer Center for the Study of American Culture?

A The overarching goal as I envision it for the center is to redefine and support innovative paradigms of scholarly work on the culture of the United States and methodologies that would include and encourage studying who and what we are and have been across every imaginable disciplinary border. Open the subject up, turn it upside down, look and look hard at seemingly disparate parts of our history. ■

The Karla Scherer Center for the Study of American Culture

The Karla Scherer Center for the Study of American Culture will be the nexus for dozens of Chicago scholars studying a variety of aspects of American culture — ranging from American painting of the 18th century, the great American novels of the 19th century, and the linguistic origins of Native American dialects to the history of hip-hop music.

THE CENTER ALSO WILL SERVE as a point of convergence for Americanists at other Chicago-area and Midwestern universities and at Chicago cultural institutions. A longtime board member and current vice chairman of the Chicago Humanities Festival Board, Scherer envisions the center partnering with other Chicago cultural institutions, such as the Art Institute of Chicago and the Newberry Library, to showcase the study of American culture to a much broader audience through events such as public conferences and symposia.

In addition to increasing financial support for faculty and graduate student research, spurring faculty collaborations, and creating a central home for the University's scholars of American culture, the Scherer gift will endow a professorship, the Karla Scherer Professor of American Culture.

The University elected not to create a major or program in American studies, but rather to create a center because of a firm belief in the multidisciplinary approach, said Eric Slauter, assistant professor in English Language and Literature and one of the co-directors of the Scherer Center. "Studying American culture," he said, "extends far beyond the established relationships between literary and historical studies that form the core of most programs in American studies. For example, right now, at Chicago, you'll find faculty and students studying aspects of American culture in very different ways in far-flung departments, divisions, and schools across the University: in Anthropology, Art History, Cinema and Media Studies, the Divinity School, Economics, English Language and Literature, the Graduate School of Business, History, the Law School, Linguistics, Music, Romance Languages, Philosophy, Psychology, Political Science, Public Policy, Social Thought, Sociology, Visual Arts — and no doubt elsewhere."

The creation of the center is, in large part, a response to the growing desire among faculty in the Humanities and Social Sciences Divisions. It will serve an important coordinating role across the disciplines.

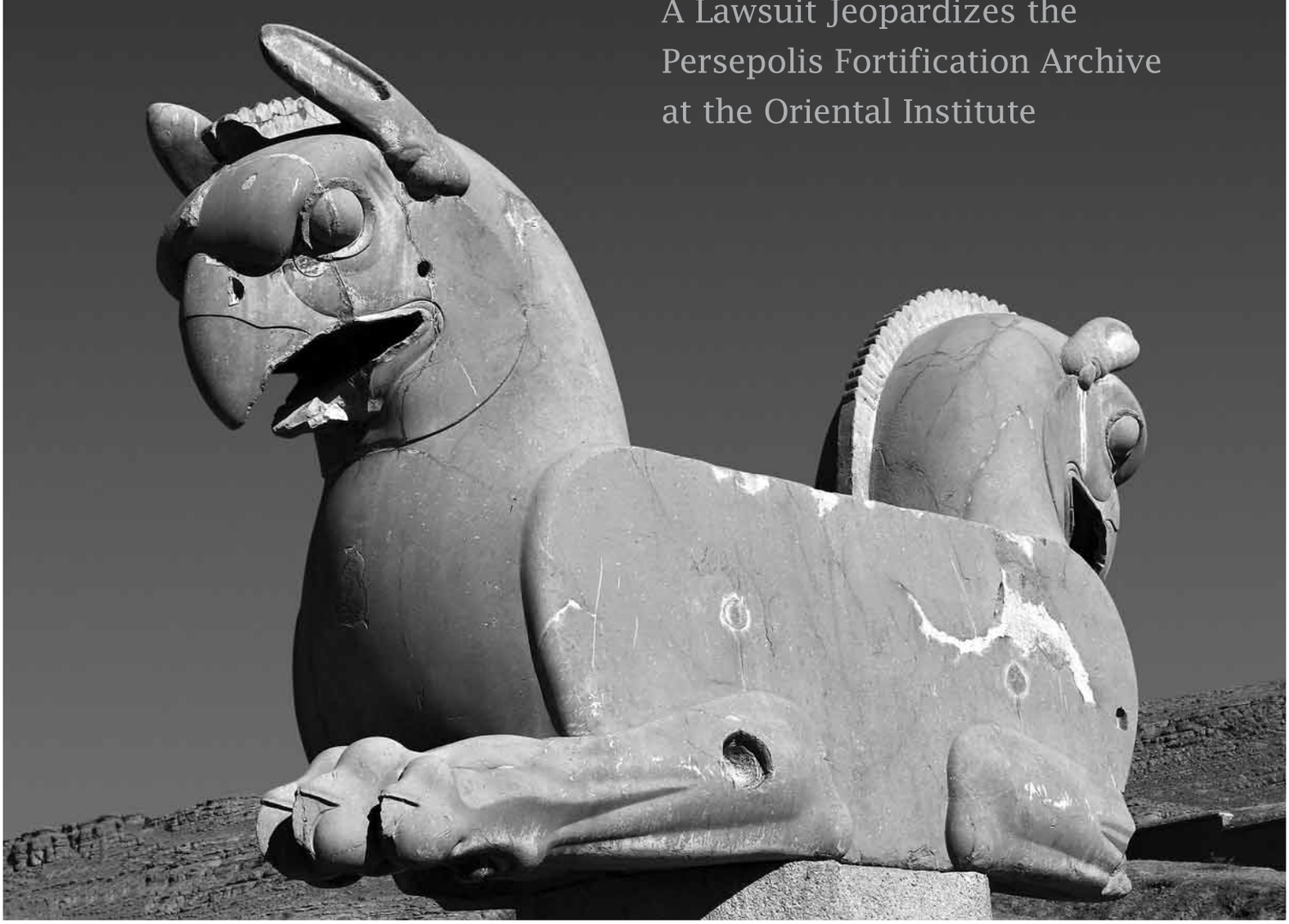
The Scherer Center was formally opened during a reception on Monday, November 12 at its offices in Classics Hall.

Three directors — James Chandler, the Barbara E. and Richard J. Franke Distinguished Service Professor in English Language and Literature; Clark Gilpin, the Margaret E. Burton Distinguished Service Professor in the Divinity School; and Slauter — will manage the center in its first three years of operation.

Among the first of the center's goals is to begin planning an agenda of conferences and symposia. The center also will build a website to showcase Americanist research at Chicago and plan a fellowship program for graduate and post-doctoral students. In the near future, Scherer also hopes the center will forge a relationship with publishing houses, to publish important research in American culture. ■

# of ancient empires and modern litigation

A Lawsuit Jeopardizes the Persepolis Fortification Archive at the Oriental Institute



BY DANIEL PARISI, DIRECTOR OF GRANTS AND FELLOWSHIPS, DIVISION OF THE HUMANITIES

THE PERSEPOLIS FORTIFICATION ARCHIVE

"Persians wrote Persian in Persia—would you believe that this couldn't be said with any certainty until the tablets had revealed it?" This is one of the latest revelations of the Persepolis Fortification Archive (PFA) Project, which is headed by Matthew W. Stolper, John A. Wilson professor of Assyriology at the Oriental Institute (OI) and the Department of Near Eastern Languages and Civilizations.

Stolper explained that it was confirmed by the discovery that one of the estimated 30,000 clay tablets of the Archive is written in Old Persian, proof that the written language was used for practical recording and not only for royal display.

Insights such as this have been transforming our understanding of the Achaemenid Persians since the tablets were discovered in southwestern Iran at Persepolis, the chief imperial residence of the Achaemenid Persian kings, in 1933 by a team of archeologists from the Oriental Institute. The tablets, which the OI has had on loan ever since they were discovered, are administrative documents dating from c. 500 BC and bearing texts primarily in the ancient languages of Elamite and Aramaic, as well as impressions of seals. Nothing like them had ever been found before at an Achaemenid site, and nothing comparable in size and scope has been found since.

Interpreting and recording the tablets is one of many projects that Stolper has been pursuing over the past twenty-odd years that he has served as their steward, and he had been proceeding at an intermittent pace. Today,

patience is not an option. Stolper may be the last at the University of Chicago to steward and clear these opaque windows into the Empire of Cyrus the Great, Darius, and Xerxes. The remainder of his yield is imperiled by a lawsuit that could result either in their transfer into the hands of private buyers and sellers or their return to Iran. Each outcome likely would render them off-limits to Western scholarship for the foreseeable future. › › ›

In response to the crisis, Stolper is leading an expedited effort to record as much information as the tablets can possibly share. His efforts, which may be the last at the OI, are preceded by those of many determined scholars who have dedicated their scholarly lives to revealing the view of the Empire that was captured and preserved inadvertently by the tablets, which had once been dismissed as banal administrative documents but have since proved to be nothing less than revolutionary.

Above: About 30,000 tablets were unearthed at Persepolis. Most of them deal with day-to-day distribution of food and supplies, and contain invaluable information for the study of Achaemenid Persians. Below: The Oriental Institute began excavations at the site in 1933.

> "They are like the bones of a prehistoric creature. The tens of thousands of pieces of the Archive were once articulated elements of a single organism…"

At its height, the Achaemenid Persian Empire ruled a continent, from India and Central Asia to Egypt and Macedonia. Darius I and his successors built Persepolis from about 520 BC onward to be the chief imperial residence of the royal family. It was destroyed after 320 BC as a result of its conquest by Alexander the Great and the wars among his successors. Ever since European travelers began in the 1600s to visit Persepolis, the massive standing ruins on the great stone terrace at the site have been renowned in the West as the most spectacular remains of the Persian Empire.

Yet Persepolis itself remained unexcavated until archaeologists from the OI began work there in 1931. In 1933, preparing to build a ramp for truck access to the terrace, the OI team cleared the remains of a bastion in the mud-brick fortification wall. In the process they discovered clay tablets in two chambers of the fortifications (hence the name of the Archive). Within a few months the excavator, Ernst Herzfeld, could report on the stunning size and complexity of the find, which was without parallel in the exploration of the Achaemenid past; they had unearthed as many as 30,000 tablets and fragments, most with cuneiform texts in Elamite language, some with Aramaic texts, at least one and perhaps more with texts of other kinds, and impressions of thousands of seals.

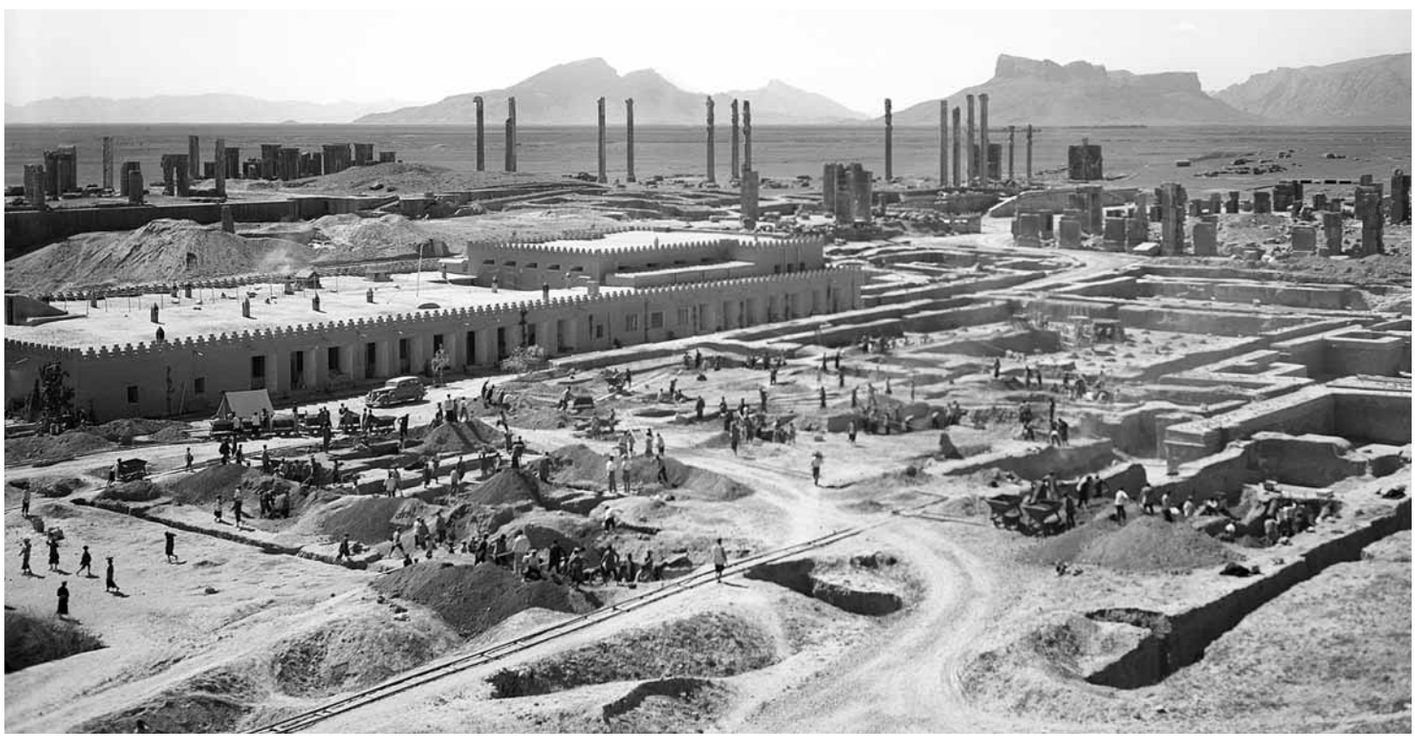
In more than fifty years of earlier exploration, only one tablet of this kind had been found, and almost nothing about it could be understood. Making sense of the find would require painstaking work, so in 1936 the tablets were sent to Chicago on loan for study and publication.

THE WORK

The discovery of the Fortification tablets was widely publicized. Here at last was a view of the Persian Empire derived not from the records of its subjects, such as the Babylonians or Egyptians, or its adversaries, such as Herodotus, Xenophon, and other Greek authors, but from the vantage of its rulers in their homeland. The Empire whose intricate connections and conflicts with Greece gave rise to the very concepts of the East and the West would now tell its side of the story.

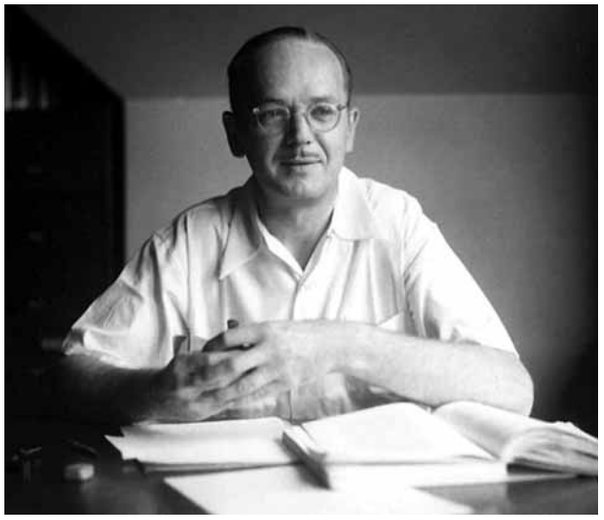
These lofty hopes were soon dampened, as the tablets were found to be mundane administrative records. They deal not with the words and deeds of kings and commanders but with outlays of grain and flour, wine and beer, livestock and fruit. And most of the texts are in Elamite, an indigenous language written in Iran for almost 2,000 years before the Achaemenid Empire was founded. It was poorly understood and studied by only a few scholars who often disagreed bitterly.

Moreover, there were no comparable Elamite texts. It was to take years of fundamental work to



make these sources tractable. To complicate matters further, the team of young scholars that set to work on the Fortification tablets shrank considerably owing to World War II. The vicissitudes of postwar academic life would leave only a few individuals working on them in isolation thereafter.

Foremost among them was Richard T. Hallock (1906–1980), who returned to the OI from wartime naval service and spent the rest of his life working on the Elamite Fortification texts. "His work was meticulous and economical," says Stolper. "He wrote on the backs of old manuscripts and department meeting announcements. He didn't publish much, and what he did publish were terse statements that concealed the years of effort behind his hard-won conclusions. His colleagues at Chicago didn't see or hear much from him. They thought he was a plodder, the kind of thinker who preferred to look at how ants moved in the dirt rather than how the stars moved across the sky."



In 1969, Hallock published a magisterial edition of over 2,000 Elamite Fortification texts with a detailed introduction, a list of identifiable seals, a sketch of Achaemenid Elamite grammar, and a complete glossary of all known Achaemenid Elamite texts. This work launched the renaissance and transformation of Achaemenid studies in the 1970s.

The seal impressions on the Elamite tablets published by Hallock are the objects of a close study initiated by Margaret Root in 1978 and coming to fruition with Garrison & Root 2001, the first volume of a three-part, definitive publication of the impressions of more than 1,100 seals.

The laborious work of Hallock and Root, as well as other scholars who have published on the tablets, has transformed the study of the Achaemenid Persians. The tablets have proved to be an unexpectedly rich source of information on languages, art, society, institutions, interconnections, history, and culture, with far-reaching implications in many fields.

THE INSIGHT

The PFA was an administrative repository in which the royal clerks and supervisors recorded the storage and outlay of stocks of food. Most of the Elamite documents that record single transactions were written in about 150 villages and about a dozen district centers in the region around Persepolis and then brought into Persepolis itself. Once there, these records were compiled in larger secondary records. After that, the primary records were to be discarded, and the secondary records were held for fifteen or more years. Therefore, most of the dated primary records come from the later years of the PFA, and most of the dated secondary records are from the earlier years. This is not only a structured set of data from a structured organization — it is a flow of data with a timeline.

As Stolper describes the collection, "They are like the bones of a prehistoric creature. The tens of thousands of pieces of the Archive were once articulated elements of a single organism, an information system that served a single administrative institution. We have a snapshot of a life span interrupted, a rare and invaluable archaeological discovery."

The tablets are made of clay and were formed by hand. Cuneiform texts and seals were impressed when the tablet surfaces were leather-hard, and the texts and impressions became permanent when the clay dried. Aramaic texts were sometimes incised in the leather-hard surfaces, but more often they were penned or brushed in ink on dry tablets. Tablets with primary records are mostly small enough to fit easily into the palm of a hand and usually were formed around knotted strings that are still preserved inside the tablets. Often they were made hastily from poorly cleaned clay. The secondary tablets were made more carefully, and they are mostly larger than the primary records. Many of the smaller primary tablets, and a few of the larger secondary tablets, were found intact or nearly so. Far more of them were broken — first when the building where they were stored collapsed and then during 2,500 years buried in the ruins.

The laborious work of Richard T. Hallock, pictured above, and Margaret Root, as well as other scholars who have published on the tablets, has transformed the study of the Achaemenid Persians.

Hallock's edition of texts drawn from the tablets expanded the quantity of known Elamite by at least tenfold. The Elamite and Aramaic texts are also a treasury of Iranian names, titles, and administrative terminology. The Old Persian language of the Achaemenid royal inscriptions attests only about 400–500 words; the edited Elamite texts already available attest at least twice that amount, making the Fortification texts the largest known source for Old Iranian lexicon preserved in indirect transmission. The fact that some of the Iranian terms are transcribed in differing forms allows recognition of dialect variation. Their dense archival context makes it possible to reinterpret cognate information transcribed in other languages — Babylonian, Egyptian, Aramaic, and Greek. Some of the Iranian terms found in the royal inscriptions with high-register, ideologically charged meaning recur in the administrative texts with low-register, quotidian senses, giving depth to the lexicon and vitality to the remains of these dead idioms. This is a characteristic shared by the PFA as a whole — it reveals the commonplace but complicated realities that lay behind the colorful Greek tales of high life at the Achaemenid courts.

In a similar way, the seal impressions on the tablets provide a new perspective. As the most commonly occurring artifact that carries figural imagery, seals traditionally have been a backbone of the study of the art of the ancient Near East. The glyptic corpus preserved in the PFA is remarkable for the great diversity of motifs, iconography, and carving styles that it preserves. What is more, these images document a critical time in the development of Achaemenid art, when a canon of official court art was created in the reign of Darius I.

Unlike the monumental relief and statuary of the time of Darius, the seal imagery preserves stages of experimentation of this official court art. It also opens an extraordinary portal into the influence of Elamite, Babylonian, and Assyrian arts on the formation of the official Achaemenid court art. The PFA seal corpus teems with implications and data on the social and political contexts of image making and usage.

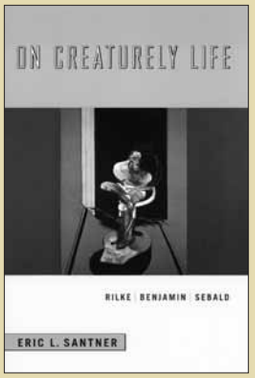
The Elamite documents deal with the storage, transfer, and payment of food meant for people on the government payroll, and they were distributed and accounted for by administrators organized in five main branches: cereals, beer and wine, fruit, livestock and poultry, and workers. Among people who received supplies were ordinary workers, some getting less than subsistence rations; skilled craftsmen, many labeled as foreigners from remote provinces; the administrators, clerks, auditors, and supervisors who operated the system; travelers on official business and hailing from places as remote as India in the East and Anatolia in the West; members of the royal family and inner court circles; and even gods and their religious officiants. This may not be the whole spectrum of Achaemenid imperial society, but it is a far broader spectrum than can be identified in any other data set. The texts provide deep insights into the Empire, mentioning authorizations from the satraps of distant provinces, some of them known from Herodotus and others wholly new to Achaemenid political history.

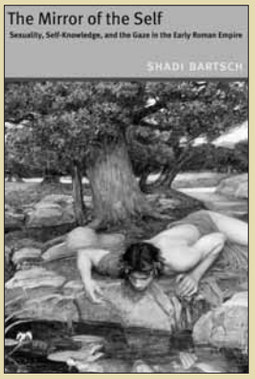
The Persepolis documents have made it impossible to go on thinking of the Achaemenid Persians as rude, barbarian rulers of civilized, literate subjects. The

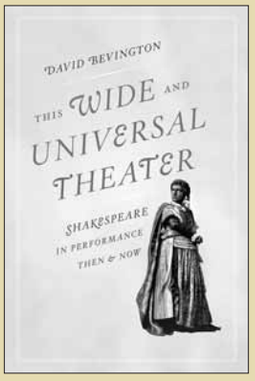
Continued from page 18

curriculum vitae

HUMANITIES FACULTY BOOKS







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Stafford, Barbara, *Echo Objects: The Cognitive Work of Images.* (Chicago: The University of Chicago Press, 2007)

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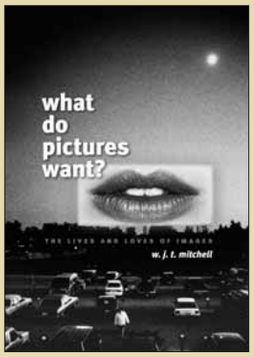

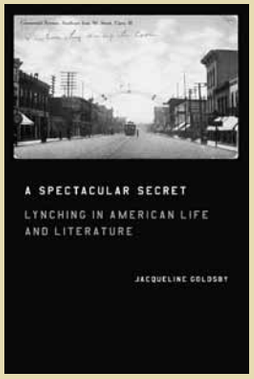

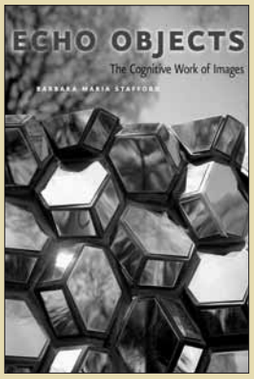

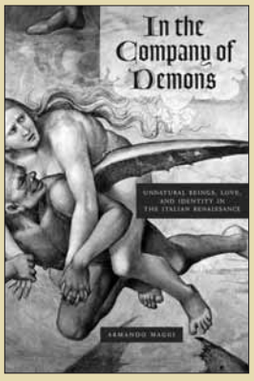

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Cover artwork courtesy of the University of Chicago Press.

NOTED ALUMNI

Charles Simic receives top honors

By Robert P. Baird, doctoral student in the Divinity School and Co-editor, *Chicago Review*

August 2, 2007 was good for Charles Simic. On that day, Simic was named Poet Laureate of the United States by the Library of Congress and also announced as the winner of the $100,000 Wallace Stevens Award from the Academy of American Poets.

Born in Belgrade, Yugoslavia, in 1938, Simic immigrated to the United States at the age of sixteen and settled with his family in Oak Park, Illinois. After high school he attended classes at the University of Chicago (1956–58) while working nights at the *Chicago Sun-Times*. Drafted by the army before he could complete his degree, Simic eventually graduated from New York University in 1966.

Just six years after arriving in the U.S., Simic's first published poems appeared in *Chicago Review*, the literary magazine founded by students at the University in 1946. The poems appeared in the wake of a suppression scandal over excerpts from William S. Burroughs's *Naked Lunch*, the full story of which is told by PhD student and former *Chicago Review* editor Eirik Steinhoff in a recent issue of the journal. (That article and Simic's poems are available at http://humanities.uchicago.edu/review/.)

Simic is nothing if not prolific: he has published twenty-eight books of poetry, fourteen books of translations, and seven books of nonfiction. He taught for many years at the University of New Hampshire, he reviews frequently for the *New York Review of Books*, and he serves as the poetry editor of the *Paris Review*. In 1984, he was awarded a MacArthur Fellowship; a Pulitzer Prize followed in 1990 for *The World Doesn't End*.

Simic's poems are often described as surrealist, but poet-critic Brian Henry argues that "Simic's poems do not conform to any brand of surrealism, French or otherwise. The worlds in his poems might not confirm our own, but they still are fundamentally realistic…. He is ultimately a romantic poet, albeit one who has learned from surrealism the effectiveness of surprising juxtapositions, dream-like imagery, and absurdity." ■

The Division of the Humanities gratefully acknowledges the alumni, friends, and organizations who so generously contributed cash gifts during the 2006–2007 fiscal year (July 1, 2006 through June 30, 2007). While space limitations restrict us to listing cumulative giving of one hundred dollars or more, we extend our sincere thanks to all those who support the work of the Division. We also want to make certain that we acknowledge the generosity of our supporters appropriately. Please accept our apologies for any errors, and do bring them to our attention by contacting the Division's Office of Development, 1115 East 58th Street, Chicago, Illinois 60637, 773-702-9290 or eharkness@uchicago.edu.

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Of Ancient Empires, continued from page 13

Achaemenids were conscious successors to millennia of statecraft and administrative technique. They were supported by meticulously controlled regional institutions, and they kept close communication with regional systems embedded in other societies of the Empire. In this sense, the high expectations of 1933 were finally fulfilled after 1969, when the publication of the first Elamite Fortification texts and a consequent appreciation led to a redirection of Achaemenid studies.

Of course, no single text describes the system with an organizational chart or an information flow chart. Comprehension of the information system and the institution comes from a network of connections among texts, seal impressions, place names, personnel, commodities, work gangs, etc., forming a sort of tension structure that becomes more stable as more points are tied together. This is a large part of what can be expected from the balance of the PFA that remains to be recorded: more data points to bolster existing connections and fill in gaps. Should the integrity of the Archive be compromised by the current crisis, the ability to study these myriad data points as a single thing would be lost.

Consider the Old Persian text that was discovered recently. Because there are no other such documents in Old Persian, interpreting this one depends wholly on comparisons with the Elamite and Aramaic documents with which it was found. "This shows how important it is to keep the Persepolis Fortification texts together, to keep the Archive intact," said Gil Stein, director of the Oriental Institute. "Unexpected discoveries are still being made, and the meaning and reliability of every piece depend on its connections with the whole information system of the entire Fortification Archive."

Jennifer Gregory, graduate student in Ancient Near Eastern History, Near Eastern Languages and Civilizations, photographs tablets.

In size and durability, the Achaemenid Persian Empire had no equal before the creation of the Roman Empire and, like the Roman Empire, it created an arena of political, economic, and cultural connections of an unprecedented scale. As the last thirty years of Achaemenid research have shown, it laid the foundations on which the Hellenistic world spread and rose. This very immensity and diversity have made it difficult for modern scholarly disciplines, focused on its parts, to comprehend the Achaemenid whole. Among Egyptologists or Assyriologists, the Persian Empire has been seen as an episode of conquest and occupation in the late history of the Nile valley and Mesopotamia; among classicists, it has been seen as a barbarian threat to the glory that was Greece; among Biblical historians, it has been seen as an episode of benign restoration between episodes of oppressive conquest. Among all of these, it has been seen as an external force rather than as an inclusive polity.

This outcome is ameliorated by collaboration among specialists from different disciplines, but it is exacerbated by the scarcity of records from the Achaemenid centers themselves. The single most significant remedy

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We offer special thanks to all those whose gifts to the Division of the Humanities honored the memory of individuals during the 2006–2007 year.

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in honor of Danielle Allen

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in honor of David and Peggy Bevington

Gifts from Estates

We are grateful to all those who make a provision for the Division of the Humanities in their wills. During the 2006–2007 year, gifts were received from the estates of the following alumni and friends.

Joan Armstrong
Joseph B. Gittler
W. Leroy Owens
Chester D. Tripp
Angela M. Volan

• Visiting Committees to the Division during 2006–2007

to this is the Persepolis Fortification Archive, so disappointing to the first glances of its discoverers, so rich in its implications, and so heavily drawn upon today by modern scholars of the Middle East and beyond.

THE CRISIS

In 2001, Stolper began to take digital photographs of the Elamite Fortification tablets that had been edited by Hallock to prepare for the online presentation of linked texts and images. In 2004, the OI returned 300 of the tablets that had been photographed and published to the Iranian National Museum in Tehran. The return, partially discharging the responsibilities of the loan of the tablets, received publicity that has precipitated the current crisis.

Victims of a 1997 bombing in Jerusalem brought a suit in federal court against Hamas and the Republic of Iran under federal anti-terrorism statutes. The victims sued the Republic of Iran as the state sponsor of the terrorist act. Hamas and Iran did not appear in court to defend themselves, and so the plaintiffs won a default judgment against them in 2003 for more than $250 million. Shortly after media coverage associated with the OI's return of the 300 tablets to the Iranian National Museum, the plaintiffs sued the University in an action designed to seize the tablets as assets of the Iranian government and have them sold to satisfy the judgment. The University of Chicago has contested this claim, asserting that the tablets are immune from such seizure, a position supported by submissions to the court by the U.S. Department of State. As the issue has far-reaching implications for university research and museum work, the University expects to defend and appeal the case to any extent necessary. In the summer of 2006, the government of Iran also entered the litigation to assert its ownership of the tablets and the immunity of the collection.

If the plaintiffs succeed, the tablets will be seized and then likely be sold and dispersed, the essential integrity of the PFA irreparably destroyed, and its components mostly lost to further research. If the defendants succeed, the Iranian government may well demand the immediate return of the tablets, possibly making them inaccessible for research for the immediate future.

In connection with the current litigation, the OI is required to retain the tablets in place, so Stolper's office in the OI and other space dedicated to the PFA Project will remain the tablets' home until the litigation comes to an end.

THE FUTURE

The tablets remain the subject of research while the legal process continues, and the output of this research may affect the eventual disposition of the tablets. Before the emergency, study of the tablets was carried on by isolated individuals or teams of two or three working separately on different kinds of data. In response to the emergency, the OI has accelerated and enlarged the Project.

The PFA Project team, which includes collaborating editors from several institutions as well as other OI and Chicago personnel, students, and volunteers, is responding to this emergency on two tracks: first, it is recording as many tablets as it can, as quickly as possible and at the highest quality through a combination of electronic and conventional paper media to avoid the delays that ordinarily characterize academic publication; second, it is making the recorded information available to others as quickly and widely as possible. Stolper has received several grants that have enabled his team to accelerate the work in the face of the crisis, and several more grant proposals are pending.

If anything can be said to be reassuring about this ordeal, it is that the tablets are in the best hands in which they could possibly be at this crucial moment. As Humanities Dean and fellow professor of Assyriology Martha T. Roth points out, "Matt Stolper is one of the world's foremost experts in this period; he is the right person in the right place to lead the effort to record and preserve this extraordinary legacy." ■

up and down the scale

Charles Hartshorne and Philosophy at Chicago

by David M. Thompson, PhD 1997

It may not loom large on the calendar of non-scientists, but 2008 is International Polar Year. This series of over two hundred research projects carried out by scientists from sixty countries has been organized by the International Council for Science with the goals of assessing the status of the polar regions and better understanding their relationship to the rest of the planet. There is an urgency to this work, not just because the research results will likely be informative, but also because the sources of data—the polar regions themselves—are changing so rapidly.

If Charles Hartshorne (1897–2000) were still among us, he would be intrigued by such investigations into the state of the planet. As a faculty member in the University of Chicago's Department of Philosophy from 1928 to 1955, Hartshorne represented a mélange of Leibniz, Whitehead, and Plato that he called "theistic naturalism," which regarded the boundaries between God, nature, and humankind as permeable. In books such as *Beyond Humanism: Essays in the New Philosophy of Nature* (1937), Hartshorne argued that any criteria by which we might try to distinguish ourselves or God from the natural world is doomed to failure, because such criteria can always be expressed in terms of some "cosmic variable" that is applicable both all the way down the scale, to the level of molecules and atoms, and all the way up, to the level of the planet and beyond. "It is to be observed," Hartshorne wrote, "that physiology can as yet furnish no reason for denying feeling even to so complex an object as the world-whole" (p. 118). Thomas Nagel famously asked what it is like to be a bat. Hartshorne asked what it is like to be the Earth.

After graduate study at Harvard and two years in Europe studying with Martin Heidegger and Edmund Husserl (with whom he spent New Year's Eve of 1923), Hartshorne arrived at Chicago just in time to settle into what, in his 1990 autobiography *The Darkness and the Light*, he characterized as "considerable (though not extreme) isolation" (p. 219) in a department dominated by the Chicago School of pragmatism. Matters changed in the autumn of 1930, when Hartshorne was still only a third-year assistant professor and Robert Hutchins became Chancellor of the University. Hutchins brought in a trio of philosophers—Richard McKeon, Mortimer Adler, and Scott Buchanan—whose presence Hutchins felt would greatly improve

the quality of the department. George Herbert Mead, then chair of the department, disagreed.

As a result of this legendary conflict, Hartshorne found himself not so much isolated as stuck in a battle zone. He was able to distract himself from the conflicts among administrators, however, because he had more important things to think about. By 1937, he believed that he was standing at the heart of "a philosophical movement which is not idealism or monism or materialism or sheer pluralism or positivism or supernaturalism or atheism, or any of the older isms, but a genuine integration (for the first time) of all the modern motifs, in the sense in which Thomism was an integration of medieval ones" (p. viii). Hartshorne found this integration in part via his involvement with the "X Club," a group of scientists from various departments at the University who gathered monthly to discuss a paper written by a member. In part because of the conversations he was having at club meetings—debating, for instance, whether a termite colony could be regarded as an individual—Hartshorne's thought took an interesting turn. In his quest for an integration of "all the modern motifs," he developed a refined willingness to test the boundaries among all the categories by which life is defined, even the distinction between the living and the lifeless. "Electrons are very lively creatures," he wrote in *Creativity in American Philosophy* (1984).

The supreme example of Hartshorne's enthusiasm for simply turning the tables on thought to see how it looks from the other side is 1973's *Born to Sing: An Interpretation and World Survey of Bird Song*. Here he steps into the shoes of a serious "biomusicologist" who studies "music not just in man but in musical or singing animals generally" (p xi). Hartshorne describes and categorizes ornithological examples in painstaking detail, looking for patterns and analogies to human activity. He notes, for example, that when the Carolina Wren sings, "although each song is usually sung a good many times before another song is introduced, the number of repetitions of the phrase on which the song is based varies about once in five times, being decreased or increased by one, thus: 3334332333334332" (p 38). Through sheer accumulation of information from a world beyond ourselves, Hartshorne generates an empathy for the non-human. Hartshorne's many books display an aesthetic appreciation of thought and experience in the broadest sense of those terms. This perspective enabled him for a long time to experience the debates of his colleagues as a kind of concert, sometimes cacophonous, sometimes intricate in its harmony.

In part to escape academic politics, Hartshorne left the University shortly after Hutchins did, moving to Emory University in 1955 and becoming widely known for his role in the development of process theology. I can only wonder what conclusions Hartshorne would draw from the evidence of global warming's detrimental impact on the planet—evidence that is accumulating daily as a result of undertakings like the International Polar Year. He would have been very curious to know more about how the planet is feeling. ■

David M. Thompson, associate dean for planning and programs, considers aspects of Divisional history in this regular column for *Tableau*.

Above: Portrait of Charles Hartshorne, circa 1928, courtesy of the Center for Process Studies.

happenings

A Selection of Past, Present, and Future Events on Campus and in the Neighborhood

> Look

University of Chicago Department of Visual Arts faculty members **Iñigo Manglano-Ovalle** and **Catherine Sullivan** are among 17 international artists featured in the fourth season of the PBS television series **Art 21: Art in the Twenty-first Century**. An award-winning, in-depth look at today's artists and their works, Art 21 reveals first-hand the complex artistic process, from inception to finished product, behind some of today's most thought-provoking artists.

Manglano-Ovalle appeared in episode 3, "Ecology" (Nov. 11). You can see his work, "La Tormenta / The Storm" on permanent installation at the U.S. Citizenship and Immigration Services Building in Chicago. Sullivan was featured in episode 4, "Paradox" (Nov. 18). Sullivan will have a solo exhibition, New Works, at Metro Pictures Gallery in New York, January 26 through February 23, 2008. PBS will re-broadcast the entire series throughout the year. www.pbs.org/art21.

Photographer **Pance Velkov** explores **Time and the Sacred** in a series of images of religious art in the Republic of Macedonia, where Christianity and Islam have coexisted for more than six centuries. The exhibit, on view through December 24 at **Rockefeller Memorial Chapel**, was co-sponsored by the **Center for East European and Russian/Eurasian Studies** (CEERES).

Looking and Listening in Nineteenth-Century France, curated by Martha Ward, associate professor of Art History at the University of Chicago, and Anne Leonard, Smart Museum curator and Mellon program coordinator, continues on view at the **Smart Museum of Art** through March 23, 2008. Audiences in different eras look at art and listen to music in dramatically different ways. This exhibition cuts to the heart of debates about art and its function, and examines exactly what attracts and secures an audience's attention in visual and musical works. smartmuseum.uchicago.edu.

> Learn

The Experimental Station and Public Square at the Illinois Humanities Council hosted the **Festival of Democracy: Unleashing Radical Imagination** on October 20, 2007. The event invited contributors to collectively imagine and grapple with issues of human rights, political power, and struggles for social justice. www.thepublic-square.org.

The Nicholson Center for British Studies presents the 2007–2008 Distinguished Faculty Lecture January 17, 2008, featuring **Dipesh Chakrabarty**, Lawrence A. Kimpton Distinguished Service Professor, Departments of South Asian Languages and Civilizations, History, and the College. He will present "Empire, Ethics, and the Calling of History." british.uchicago.edu/lectures.html.

Play with clay, explore the exhibitions, and enjoy cocktails at the **Hyde Park Art Center**'s "Cocktails and Clay" from 8 p.m. to midnight the first Friday of every month. Suggested $15 donation. www.hydeparkart.org.

For out-of-the-ordinary programming, check out the **Film Studies Center**, in Cobb Hall. This prime place to watch 35mm films seats up to 100 and features recent upgrades including a state-of-the-art projection system. Over 180 titles are screened per quarter for classes, workshops, conferences, and special events. The Individual Viewing Area is open seven days/70 hours a week during the school year. Public programming ranges from silent films with live accompaniment, to guest filmmaker presentations, and rare film screenings. Recent programming included an evening of 16mm Technicolor Scopotones—the pop music "videos" of the 1960s; and Forbidden Paths and The Devil's Claim, two films featuring **Sessue Hayakawa**, an University of Chicago alumnus and the only Oscar-nominated, non-white superstar of American silent cinema. filmstudiescenter.uchicago.edu.

> Listen

A new cultural institution emerged in Chicago in September—the **Hyde Park Jazz Festival**. Its first incarnation attracted turn-away crowds for the indoor shows and more than 5,000 people for the free sets. Created by the University of Chicago, the **Hyde Park Cultural Alliance**, and the **Hyde Park Jazz Society**, the festival featured such notables as trumpeter **Orbert Davis**, drummer **Charles "Rick" Heath**, singer **Dee Alexander**, veteran saxophonist **Jimmy Ellis**, as well as several local acts in jam sessions.

Upper left: Emile-René Menard, *Homer*, c. 1885, Oil on canvas. Smart Museum of Art, University of Chicago, Purchase, Gift of Mr. and Mrs. Eugene Davidson.

Center: Iñigo Manglano-Ovalle, *Phantom Truck*, 2007, aluminum and epoxy paint.

For information on upcoming Humanities programming please visit http://humanities.uchicago.edu/calendar/

A Selection of Past, Present, and Future Events

happenings

Denis Feeney, professor of Classics and Giger Professor of Latin at Princeton University, delivered the **2007 George B. Walsh Memorial Lecture** October 26. Feeney, who teaches Latin poetry, spoke on "Crediting Pseudolus: Trust, Credit, and Belief in Plautus' *Pseudolus*." He is currently working on a book about the uses of time in the formation of Roman culture. The annual memorial lecture brings a speaker to campus whose scholarship exhibits the restlessness and excellence characteristic of George B. Walsh's own work. Walsh (AB'67) was an associate professor in the Department of Classics.

The Franke Institute presents the **Chicago Humanities Forum** featuring **Lawrence Zbikowski**, associate professor, Department of Music and the College February 6, 2008, at the Gleacher Center. Zbikowski is a music theorist whose research focuses on applying recent work in cognitive science to various problems confronted by music scholars, including the nature of musical syntax and the structure of theories of music. He will present the talk "Birds, Spinning Wheels, Horses, and Sex: Painting Images with Music." hum.uchicago.edu/frankeinstitute/tevents.html.

Chicago Presents will feature mezzo-soprano **Alice Coote** (left) and pianist **Julius Drake** in a performance of Schubert's song cycle *Winterreise*, op. 89, D. 911, based on Wilhelm Müller's 24-poem collection at 7:30 p.m. February 15 in their Chicago recital debut. Coote studied first at the Guildhall School of Music and Drama and then at the studio of German mezzo-soprano Brigitte Fassbaender. The concert will be preceded by a talk—on culture and the art song—with the artists and **Berthold Hoeckner**, associate professor of Music and the Humanities, a music historian specializing in 20th-century music. The talk is sponsored by the Nicholson Center for British Studies. chicagopresents.uchicago.edu.

ON THE COVER *Sextant*, 2006. Engraved plastic and paint, 20½ x 19 inches.

Courtesy of the artist, Michael Dinges, MFA 2005, and Packer Schopf Gallery, Chicago | Collection of Rob and Sally Baird

"*Sextant* is modeled after a historical tool of navigation invented during the mid-1700s and used until the late 20th century. With this piece, I want the viewer to imagine using such a tool to make determinations regarding the ephemeral nature of any strategy involving globalization. Every decision potentially involves a host of unintended consequences that can be beneficial to one group, while devastating to another. On whose authority are these strategies determined? Under what standards are these decisions made? What are the results of those decisions? These are some of the questions I want the piece to prompt the viewer to ask. This object is meant to imply a point of view and intention on the part of the user/viewer. As presented here, the viewer has the distance of time and space (to look at it on the wall and not to actually hold it) to reassess its historical use and present-day consequences—in effect, to view this object as an artifact, and yet, not quite an artifact." —MD

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