

TABLEAU



THE DIVISION OF THE HUMANITIES AT THE UNIVERSITY OF CHICAGO

SPRING | SUMMER 2006

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Editor's Corner

This issue of *Tableau* considers the role played in scholarly work by the study and teaching of languages, broadly conceived. Steven Clancy shares exciting news of a \$1.7 million grant from the Provost's capital projects fund that will transform the second-floor of Cobb Hall into a state-of-the-art facility for language instruction. Sarah Neilson describes how recent faculty hires in South Asian Languages & Civilizations have strengthened the University's already impressive scholarship and instruction in that field. And David Thompson's history of the development of linguistics as a distinct field of research at Chicago in the 1920s and '30s is complemented by Zuzana Tomková's discoveries of new facts concerning the Chicago Linguistic Society, the oldest student-run linguistics society in the United States.

This is my second issue of *Tableau*. My aims since becoming editor last October have been to introduce readers to the diverse areas of inquiry in the Division, to share with you the inquisitiveness of our graduate students and staff, and to demonstrate our commitment to the world beyond the quadrangles. To these ends, I am including more articles on research projects in the magazine, have asked students and staff to write them, and will be featuring a work of art by one of our Visual Arts faculty or alumni on the cover. Margot Browning of the Franke Institute for the Humanities provides this issue's consideration of the humanities in the public square. She summarizes the Franke Institute's multi-year examination of the disciplinary structure of the modern university, which promises to reshape higher education in the United States during the next decade.

Finally, our "Happenings" section will hopefully whet your appetite for a visit to Chicago and Hyde Park.

The Division of the Humanities is entering a new era of growth and self-reflection that will place Chicago even more squarely in the minds of emerging scholars and prospective students as their first choice for research and study. In considering what to present to you, I am struck by an embarrassment of riches. Enjoy!

Joanne Berens

Editor of *Tableau*
Director of Communications
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dear alumni and friends



SINCE I WROTE YOU LAST, the Board of Trustees of the University of Chicago has elected Robert Zimmer to succeed Don Randel as the president of the University of Chicago. On June 30 of this year, President Randel will step down to become the president of the Andrew W. Mellon Foundation, and on July 1, President Zimmer will step into the office. President Randel is a musicologist; President-designate Robert Zimmer, currently provost at Brown, is a mathematician, with over twenty years on the faculty of the Math Department at the University of Chicago to prove it.

Should we be worried, then, about a shift in the University toward the sciences? I don't think so. Math and music are, after all, very closely related disciplines. In my last letter, I said I had been thinking about Plato this year. Indeed, I am teaching a graduate seminar on the *Republic* this quarter. For Plato math and music were nearly twin disciplines, as they were also for Pythagoras. Both music and math have at their core strong aesthetic dimensions; those who excel at either typically have a passionate need to render human experience in patterned form (be it song, image, or equation) and equally to understand how others have given form to experience.

The Division of the Humanities has lately been cultivating both the analytic and the aesthetic dimensions of the humanities with special energy. The Division has the oldest linguistics department in the country, and in the first half of the twentieth century, most of the departments in our Division—generally called, after all, departments of languages and literatures or of languages and civilizations—were closely tied to linguistics and philology. We actively maintain and celebrate our strengths in these areas, but in the last ten years, a sea change in humanistic disciplines has also been underway. Once upon a time, classics departments were populated with scholars who were also World War II code breakers; now they are full of scholars who are also published poets. A faculty member in

Germanic Studies, David Levin, serves periodically as dramaturge for major opera houses like the Lyric in Chicago and the San Francisco Opera. Another faculty member, Malynne Sternstein in Slavic Languages & Literatures, is both a scholar of kitsch and surrealism and a maker of animated films.

Our students, too, come to us with a heightened interest in aesthetic phenomena and the making of art. The digital age has put the power of makers back in their hands. They are so used to taking images and music apart and recombining them that their creative education is already highly sophisticated by the time they come to us, whether as undergraduates, masters students, or doctoral students. Whatever their level, they seek a form of art making that intersects with scholarly inquiry and theoretical sophistication.

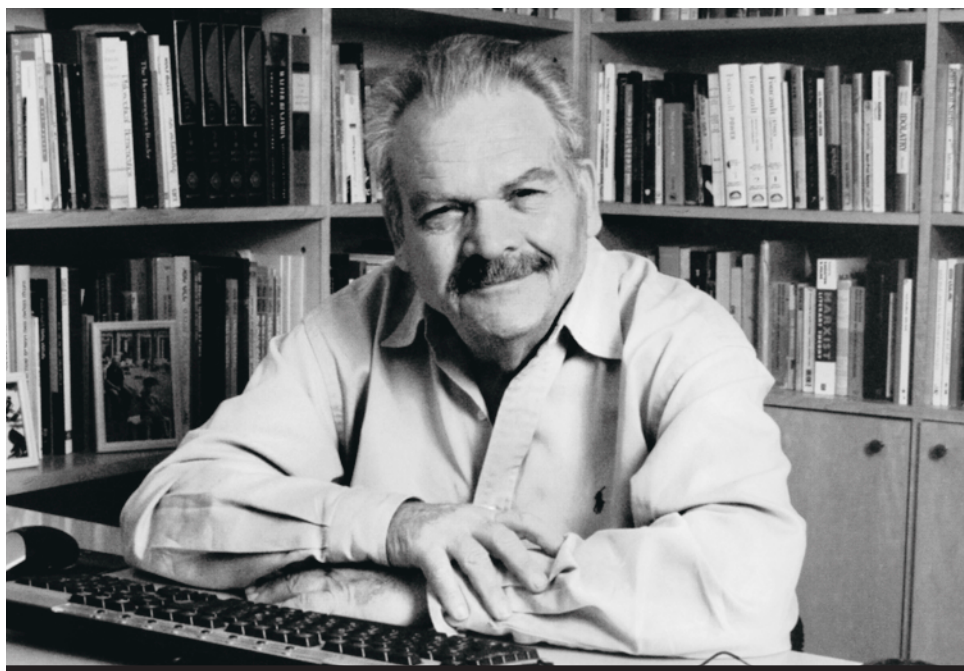
The Franke Institute for the Humanities sponsored a major conference in late April under the title "The Fate of Disciplines." One panel concerned the arts and humanities. The artist Helen Mirra not only participated in the panel but created an art installation on campus that joined language with aesthetics in a particularly subtle manner. In eighteen buildings across campus, on white walls, in strong black Garamond type, she had painted excerpts from indexes she created from John Dewey's *Experience and Nature* (1925) and Jane Addams's *Newer Ideals of Peace* (1907). Helen was a member of our faculty until she left for Harvard last year: in the area of the arts, too, we continue to need more resources to retain our faculty in the face of competitors who recognize our ability to cultivate excellence.

I came down the stairwell of the Classics café last Wednesday and passed a gaggle of undergraduates on the landing, debating one of Helen's texts ("Human nature; broken, 8; varying, imperfect, incalculable, 52"). What do you think it means? Do you think we're supposed to do something with it? Does anyone recognize this? Imperfect or incalculable, which matters more?

It could have been a Core class; it could have been a graduate seminar. Only at Chicago does one hear this many questions in a public place. And at Chicago, art is in the mix now too.

Sincerely,

here & now



Brinker Honored at Conference

Some of Israel's leading thinkers joined scholars for a conference to honor Menachem Brinker, the Henry Crown Professor Emeritus in Near Eastern Languages & Civilizations and Jewish Studies. Brinker came to Chicago from Hebrew University in 1995 to become the Division of the Humanities' first professor of modern Hebrew studies.

Known for being as comfortable writing about Spinoza and Sartre as he is writing on Israeli literature and cultural history, Brinker's recent retirement was occasion to honor his personal achievements and to celebrate the study of modern Hebrew literature and Israeli society at the University.

The conference, "Art, Society, and Politics in Modern Hebrew Letters," was held on 12–13 February 2006. Philosopher Avishai Margalit of Hebrew University; journalist Amos Elon; Hebrew literature scholar Iris Parush of Ben Gurion University; literary theorist Ziva ben-Porat of Tel Aviv University; and philosopher Edna Ullmann-Margalit of Hebrew University joined Divinity School and Humanities faculty from Philosophy, Near Eastern Languages & Civilizations, Romance Languages & Literatures, and Music.

Brinker was born in Jerusalem in 1935, completed his undergraduate degree in Hebrew literature and philosophy in '56, and earned his doctoral degree in philosophy at Tel Aviv University in '74. He also studied literature, linguistic theory, and philosophy at Edinburgh and Oxford universities. Brinker fought during the 1967 Six-Day War and the 1973 Yom

Kippur War. He subsequently became one of the founders of the peace movement in Israel and editor of its monthly publication *ENDA* (Hebrew for "Stand"). In '68, he joined Tel Aviv University's philosophy department and a year later helped establish the department of comparative literature. Brinker was also among the founders of the Israel Philosophical Association in '67. Brinker was awarded the 2004 Israel Prize for Hebrew and General Literary Research, the highest literary award in Israel.

Though now living in Israel, Brinker returned to Chicago to attend the conference. "His presence continues to be felt," said conference organizer Josef Stern, Professor and Associate Chair in Philosophy. "He was not only the first professor of modern Hebrew literature at the University, but in many ways he established the entire program. He built up the library in this area and was the first to regularly teach courses on modern Hebrew literature, Israeli culture, and the history of Zionism. We're deeply indebted to him for all of the effort and energy he invested in the University." *A longer version of this article appeared in The University of Chicago Chronicle on 2 February 2006.* — Jennifer Carnig, AMRS 2004, News Office

NEIGHBORHOOD

History in the Home

If you have a connection to the South Side of Chicago, you may have a piece of history that the University wants. Jacqueline Stewart, PhD 1999, Associate Professor of English, Cinema & Media Studies, and African & African-American Studies, has launched the South Side Home Movie Project, which seeks to collect, preserve, and exhibit 8 mm, Super 8, and 16 mm films.

Stewart says that "many folks have asked, 'Why do you want to watch old movies of other people's birthday parties and Christmas mornings?' I tell them that these films provide invaluable glimpses of everyday life on Chicago's South Side over the years, and that scholars and future generations have much to learn from them."

Following a celebration last summer to screen films from the first contributors to the project, community response has been very positive.



Donors can participate in the project in several ways. Fragile films are professionally preserved and housed in the Humanities' Film Studies Center. Donors receive copies of film reels on VHS tape or DVD. With permission, a donor's family may wish to record an in-depth interview that discusses the footage in detail. The project can also arrange a casual viewing of donated films (where screening condition permits); family, friends, and scholars are all invited to talk about what is seen and the memories these films evoke. Finally, donors can have their films featured on the project's digital archive—a Web site for displaying the films with information about the people and places they document.

To view examples of donated home movies, visit www.southsidehomemovies.org.

— Joanne Berens, MFA 1993, Editor of *Tableau*

EXHIBITIONS

From Document to Art

This spring, two exhibitions offered a rare chance to view documentary photographs from the nineteenth and early twentieth centuries. At the **Smart Museum of Art**, “One/Many: Western American Survey Photographs by Bell and O’Sullivan” (February 2–May 7), was curated by Joel Snyder, SB 1961, Professor of Art History, Cinema & Media Studies, and Visual Arts.

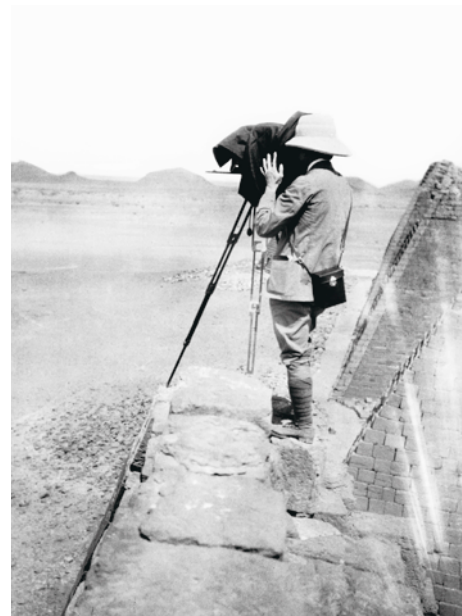


In the 1860s and '70s, Timothy H. O’Sullivan and William Bell documented newly annexed Western territories for government-commissioned geological surveys. Befitting their commission, the photographers attended to geological formations and natural resources. The exhibit compared the photographers’ need to document numerous topographic features with their artistic sensibilities about how landscapes should look and the print

Above: William Bell, *Canyon and Headlands of Colorado and Paria Rivers* (detail of five-plate panorama), 1872, albumen print. Right: Timothy O’Sullivan, *Shoshone Falls, Snake River, Idaho* (view across the top of the falls), 1874, albumen print. Both are gifts of the Smart Family Foundation.

variations of two skilled practitioners. Resembling sets for an Antonioni film, the human emptiness of the photographs lends them an historic dimension, perhaps unseen at the time. They survey a “future” land for settlement and a “past” of geological mineral deposits, while eliding nineteenth-century contestations with Native Americans.

In a related lecture on April 7, Britt Salvesen, PhD 1997, Curator, Center for Creative Photography, University of Arizona, Tucson, discussed art photographers from the 1970s who were loosely banded together under the rubric of “New Topographics.” Inspired by Bell and O’Sullivan’s photographs, they surveyed the contemporary Western desert of tract



homes and highways. In keeping with the conceptual turn of the art world at the time, they used the nineteenth-century documentary style of O’Sullivan and Bell to criticize the romanticism of photographers such as Ansel Adams by turning their cameras on purposefully unheroic, even bland, scenes.

The **Oriental Institute**’s “Lost Nubia: Photographs of Egypt and the Sudan 1905–07” (February 24–May 14) exhibited photographs from the University’s first Epigraphic Expedition, directed by the Institute’s founding director James Henry Breasted. Skepticism as to whether photographs can serve as scientific documents did not arise in the context of this archaeological museum display, as it had at the Smart Museum. Explanatory text directed the viewer to examine particularities of the accompanying photograph. Unlike the survey photographers of the American West, Breasted’s photographers (Friedrich Koch and Horst Schliephack) placed themselves and expedition leaders in front of the lens, often surrounded by villagers. The photographs documented not only archaeological discoveries but, by situating the researchers amidst the wonders of Egypt, also proved their presence in foreign lands to viewers in Chicago. This latter aspect anticipates the vernacular vacation snapshot, which continues to use photography as proof of visits to exotic lands—although the pyramid in the background may now bring us full circle to the New West of Las Vegas.

— Joanne Berens, MFA 1993

Above: Photographing atop Pyramid N 8 in Meroe, Egypt, during the Oriental Institute’s second epigraphic expedition.

Left: Frances Breasted and her son Charles, astride camels, during the second expedition to Egypt on 1907. The English Egyptologist, Norman de Garis Davies (seen with walking stick), was the expedition’s epigrapher.





STUDENTS

“80-Something” and Counting

The Chicago Linguistic Society (CLS), the oldest student-run linguistics society in the United States, dates to the early days of the Department of Linguistics in the 1920s or '30s, although the exact date we were established remains obscure.

According to Eric Hamp, the Robert Maynard Hutchins Distinguished Service Professor Emeritus of Linguistics, Slavic Languages & Literatures, and Psychology, nobody can now remember with certainty, but he is sure that the Society's origins go back at least to an era that was dominated by two great linguists: Leonard Bloomfield, who was affiliated with Chicago from '27 to '40, and Edward Sapir, whose tenure was from '25 to '31. (See David Thompson's discussion of these pivotal figures on p. 20.) Prof. Hamp found an old flier that announced the reinstitution of the Society in '52, following a period of inactivity during World War II and the immediate postwar years. But the flier offered only intimations of our earlier history.

CLS holds a conference in the spring of each year that is considered one of the most prestigious student-organized gatherings in the field of linguistics. The three-day conference attracts graduate students and faculty from around the world. Our first conference began modestly enough as a regional meeting in the early 1960s. By the fourth meeting in '68, the proceedings were published as *CLS 1*, and by '73, the formerly regional conference had become truly international. It has only grown bigger (and better, we hope) since.

CLS recently hosted its forty-second annual conference on April 6–8. For the first time, CLS invited

a group of seventy external scholars to review abstracts, joining our long-standing panel of internal reviewers. This year's conference featured three separate panels devoted to South East Asian linguistics, the phenomena of case and voice, and the issues of language coexistence.

The invited speakers included prominent linguists Veneeta Dayal (Rutgers University), Douglas Pulleyblank (University of British Columbia), and Marianne Mithun (University of California, Santa Barbara), as well as two of Chicago's own faculty: Salikoko Mufwene, PhD 1979, Frank J. McLoraine Distinguished Service Professor of Linguistics, and Jason Merchant, Associate Professor of Linguistics. Proceedings from the conference will appear in a student-edited volume in about a year; CLS volumes are purchased regularly by individuals and libraries from around the world.

The current officers of the Chicago Linguistic Society—Jacqueline Bunting, Sapna Desai, Robert Peachey, Christopher Straughn, and myself—will hand the baton to a new team of second- and third-year graduate students at the end of the academic year.

Learn more about us at <http://humanities.uchicago.edu/orgs/cls>.

—Zuzana Tomková, third-year graduate student in Linguistics

SCHOLARSHIP

Tamil to Tibetan: Language Teaching Strengthened

This year marks fifty years of South Asian Civilizations at the University. Our programs began in the 1950s under the leadership of two social scientists, Robert Redfield and Milton Singer, PhD 1940, and their colleagues in the Humanities. Their vision was to ensure that work on South Asia would necessarily involve collaboration between the Humanities and the Social Sciences. Theoretical and descriptive social science pursuits should include the expertise of area specialists in languages and literature. Likewise, linguistics and literary studies of South Asia should be situated in their sociohistorical context. This vision, and the day-to-day practice of interdisciplinarity which it has inspired, continues to characterize South Asia at Chicago. Now as then, no one methodology or ideology is dominant: means and ends, like everything else, are part of ongoing conversation and debate. Our South Asia Language & Area Center, with continuous government funding since 1958, has helped to make that vision possible and to grow: we currently offer eleven South Asian languages: Bengali, Hindi, Malayalam, Marathi, Pali, Persian, Sanskrit, Tamil, Telugu, Tibetan, and Urdu.

The Department of South Asian Languages & Civilizations this year welcomed four new faculty members, strengthening teaching in Bengali, Hindi, Sanskrit, and Tamil languages, and a lecturer in Malayalam, a language not previously offered. The Department and Center work in tandem with the South Asia Language Resource Center, a national entity based at Chicago which provides tools and training for the teaching of South Asian languages throughout the country. Steven Collins, Professor of South Asian Languages & Civilizations and the Department's new chairman, hopes to see language offerings further expanded, and increased attention paid to Southeast Asia (along the model offered by the intentionally so-named Committee on Southern Asian Studies). He is also interested in increased collaboration with area studies of the Middle East and East Asia in this new (and in many ways not-so-new) era of globalization.

To learn more about the study and teaching of South Asian languages at Chicago, please visit <http://southasia.uchicago.edu/outreach.htm> and <http://salrc.uchicago.edu>.

—Sarah Neilson, Outreach Coordinator, South Asia Language and Area Center



DONOR PROFILE

For the Love of Books

David Bevington, Phyllis Fay Horton Distinguished Service Professor Emeritus in the Humanities, and **Margaret Bevington**, a teacher, now retired, at the University's Laboratory Schools, have made a \$100,000 gift to the University of Chicago Press.



Since its foundation as one of the three original divisions of the University, the Press has embraced the obligation to publish serious works that foster public understanding and enrich cultural life. A sampling of publications by the Press forms a history of scholarship in the twentieth century. It has published the work of twenty Nobel Prize winners and is the primary publisher in English of Jacques Derrida, Paul Ricoeur, and Luc Ferry. There have also been ambitious series, such as the complete works of Verdi and *The Lisle Letters*. Important literary titles under the Press's imprimatur include the translations of the *Complete Greek Tragedies*, *The Iliad*, and *The Canterbury Tales*. Below, David reflects upon their gift and forty years of life in Hyde Park.

During this past year, as I retired, Peggy and I thought about making a substantial gift to the University. I remembered vividly that my second book published at the Harvard University Press, in 1968, *Tudor Drama and Politics*, was published with the aid of the Hyder Rollins Fund. He was an English professor at Harvard with whom I had studied. When he retired, he thought of a gift to that press that would encourage publication by younger scholars in the field. Why not do the same for our press? The idea came along at a good time; the Press hasn't had a fund like this until now. These are difficult

times for the monograph scholarly study, and that is one reason that funding support is urgently needed. Peggy and I would love to encourage others to give to this fund or to establish funds in their own names of a similar nature.

The fund is to be used as the Press wishes, but the ideas we have talked about center on making it possible for the Press to publish works of younger scholars whose work is not yet widely visible, and where the Press might find the approval financially difficult. So too with books requiring expensive illustration, where a relatively small subvention could make the difference between acceptable and not acceptable for publication. Ours is beyond question the premier academic press in this country, in my view and that of many others. The future of the Press here is both assured and vital. I think everyone on campus must agree that William Rainey Harper was right in creating the Press in 1892. A creative press is at the heart of a great university. Part of our distinction, nationally and internationally, is that we are justly known for having a press of which we can all be proud.

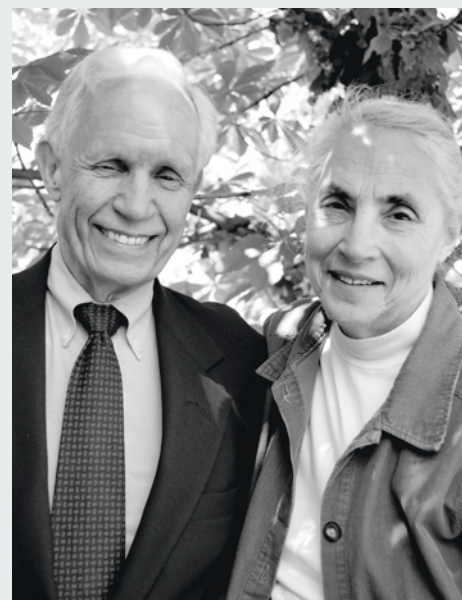
A gift to the Press is an extension of our many years in Hyde Park. This is a real neighborhood, a real community. Peggy and I have lived here since 1967. We met in Cambridge, at "Chicago East," also known as Harvard, in 1952, and married in 1953.

This June we will have been married fifty-three years. The coincidence of numbers (1953, 53) must mean something. Peggy and I were both majors in English history and literature. After my Navy stint, 1952–55, we returned to graduate school, I in English, Peggy in education. I worked under Alfred Harbage on Renaissance drama. My dissertation was published as *From Mankind to Marlowe* (Harvard, 1962).

Peggy has taught me nearly everything I know about research and about writing. She worked on the writing of my first book, showing me how to turn my dissertation into English, sentence by sentence. I've never had a better teacher. In turn, I am proud that among my graduate students are a number of persons who have been chairs of English departments or otherwise highly visible in the profession: John Cox, PhD '75, Mimi Dixon, PhD '79, Fran Dolan, PhD '88, SunHee Gertz, PhD '83, Catherine Henze, PhD '95, Jamie David Kastan, PhD '75, John King, PhD '73, Claire McEachern, PhD '91, Richard Pettengill, PhD '03, James Schiffer, PhD '80, Jamie Shapiro, PhD '82, and many others. Among undergraduates, I see many friends as I lecture to alumni clubs all over the hemisphere. We think we are incredibly lucky and blessed to be here, at this great place, among so many distinguished colleagues and dear friends, and in the center of a continuing dialogue about ideas. ■

"We seek not only to advance scholarly conversation within and across traditional disciplines but, in keeping with the University of Chicago's experimental tradition, to help define new areas of knowledge and intellectual endeavor."

— From the Press's Mission Statement



FRANKE INSTITUTE NEWS

Re-thinking the Disciplines

The Humanities' Franke Institute examines structures of study in modern universities



by Margot Browning, Ph.D. 1989, Associate Director,
Franke Institute for the Humanities

As the story goes, rarely would one book be studied in two courses, let alone in two collegiate divisions; but for undergraduates in the College during the cold war decades, one of the few crossover books was Thucydides' *Peloponnesian War* (in the Humanities and the Social Sciences cores). Is the *Peloponnesian War* a work of literature, a history, or a philosophy of human affairs? With what arts were its speeches written, and with what methods should they be interpreted? Does history as a discipline belong in humanities, social sciences, or both?

More recently, comparable issues have developed about current configurations of disciplines and interdisciplinary studies in humanities and social sciences, such as area studies (focused on a region of the world) and newer formations of studies—cultural studies, gender studies, or science studies.

During the past three years (2003–6), questions about disciplines, studies, and their interrelations were at the crux of the Franke Institute's "New Perspectives on the Disciplines: Comparative Studies in Higher Education." The "Mellon Project" was funded by the Andrew W. Mellon Foundation, and drew its faculty leaders from Humanities (English, Germanic Studies, Philosophy, and South Asian Languages & Civilizations), Social Sciences

Title page of *Margarita Philosophica* by Gregor Reisch (Freiburg: Johanne Schottus, 1504). Courtesy Special Collections Research Center of the Regenstein Library, The University of Chicago.

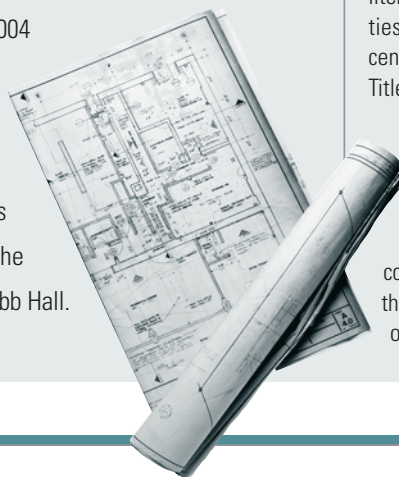
FOREIGN LANGUAGE STUDIES

State of the Art

Provost approves \$1.7 million for new language center

The summer months of 2006 will bear witness to striking changes at the heart of campus as the second floor of Cobb Hall is transformed into the Center for the Study of Languages (CSL). In response to ever-increasing enrollments in the University's language courses and to the work of a 2004

faculty committee report on the state of language teaching and learning, Danielle Allen, Dean of the Division of Humanities, and John Boyer, PhD 1975, Dean of the College, took the initiative to create the center as a merger of the current Language Laboratories & Archives in the basement of the Social Sciences building and the Language Faculty Resource Center, already on the second floor of Cobb Hall.



by Steven Clancy, Academic Director of the Center for the Study of Languages and Senior Lecturer in Slavic Languages & Literatures

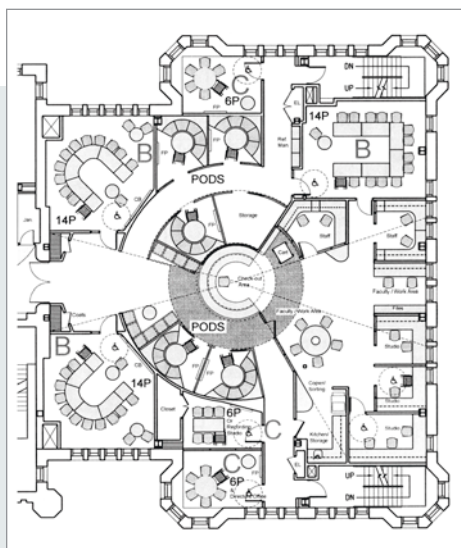
The Humanities received the support of Richard Saller, University of Chicago Provost, for a \$1.7 million capital renovation of Cobb Hall slated to begin in June 2006. The language center will consolidate and significantly enhance the support for language teaching and learning across an array of academic disciplines, especially in the language, literature, and civilization programs in the Humanities and the growing number of area studies centers supported by Department of Education's Title VI grants.

The University of Chicago has long distinguished itself among peer institutions in terms of the breadth and depth of foreign languages offered. In autumn 2005, faculty in the seven language departments in the Division offered courses in forty-eight different languages, a number that is not comprehensive of all languages taught occasionally on campus. It is estimated that more

(Anthropology, History, and Political Science), and the Divinity School. The project investigated how disciplines divide up not only our worlds of knowledge but also our geographic worlds through their distinctive practices and methodological approaches.

Disciplines define objects of study: as two visiting speakers delineated for us, the concept of Africa is a 'disciplined' area. In turn, geographic areas of the world differentiate fields of knowledge; for example, in India, social science possesses its own area-specific disciplinarity, or in different Anglophone countries, variations in cultural studies have developed around nationally distinctive issues. From these comparative perspectives, how are we better equipped to teach 'disciplines' in relation to interdisciplinary studies?

"The era of interdisciplinarity has had its problems, both intellectually and administratively," argues James Chandler, PhD 1978, Chair of the Mellon Project, Director of the Franke Institute, and the Barbara E. & Richard J. Franke Professor of English, History of Culture, and Cinema & Media Studies. "Further, the rule of interdisciplinarity depends to a large degree on an ill-defined notion of what a discipline is in the first place: insofar as it offers an idea of the disciplines, it tends to represent them as largely static and atomic, rather than in themselves comprising a dynamic system, a changing set of relationships. What might follow if the disciplines were conceived relationally, and disciplinary transformation were a function of changed relationships?"



Architect's rendering of the teaching pavilion in the Center for the Study of Languages.

than seventy different languages are offered with some regularity, with many of the more obscure languages (e.g., Georgian, Aymara, Uzbek) taught exclusively at Chicago or additionally at only a handful of other institutions in the United States. Among the more commonly taught languages,

"The era of interdisciplinarity has had its problems, both intellectually and administratively. . . . What might follow if the disciplines were conceived relationally, and disciplinary transformation were a function of changed relationships?"

— James Chandler

In four conferences and several dozen lectures and workshops, the Mellon Project addressed these questions about disciplines, studies, and area studies, with an eye to reenvisioning comparative studies in higher education as a new field.

The "Arts of Transmission" conference (May 2004), in collaboration with the journal *Critical Inquiry*, examined relationships among ideas and cultures of communication, past and present. How do forms and media, or writing and memory, or universal languages, matter for transmitting knowledge? How can institutions promote or impede arts of transmission? How might we distinguish the transmission of disciplines from the transmission of arts?

"Disciplinary Orders: Objects, Methods, Problems" (May 2005) was held at the recently established Paris Chicago Center. Faculty speakers from the University of Chicago and the Institut de la pensée contemporaine à l'Université de Paris VII (Denis Diderot) exchanged their views on comparative literature, the

place of philosophy, psychoanalysis, semiotics and aesthetics, the history and philosophy of science, and objects of study between disciplines.

"What is Science Studies?" (November 2005), organized by the Mellon Project's Postdoctoral Fellow, John Tresch, AB 1995, in collaboration with the Morris Fishbein Center for the History of Science & Medicine, investigated the emergence, the boundaries, and the teleologies of science studies.

The culminating conference, "The Fate of Disciplines" (April 2006), held in conjunction with the annual meeting of the international Consortium of Humanities Centers and Institutes, explored the relations among disciplines and studies by asking: What *is* a discipline? How are disciplines assembled in systems or economies? Two sets of disciplines were examined in themselves and in relation to each other: philology and cinema-media studies, and religious studies and science studies. Finally, by way of a commissioned art installation, how are disciplines related to the practice of the fine arts?

In response to problems tackled by the Mellon Project, the Franke Institute will coordinate a new Center for Disciplinary Innovation, also with a grant from the Mellon Foundation. During the upcoming five years (2007–12), the CDI will provide a place for pedagogical collaboration across disciplines in team-taught graduate courses, as well as for reflection on the implications of new fields and practices in humanities and social sciences.

Visit the Franke Institute's website for more information about the conference and our plans: <http://hum.uchicago.edu/frankeinstitute>. ■

Spanish and French enroll the highest numbers of students annually, but other languages have doubled enrollments (Arabic, Chinese, Ancient Greek) or seen double-digit growth (Japanese, Russian) in recent years. In 2004–5, Arabic overtook German and Italian to become the third most popular language offered at the University of Chicago.

The CLS has a four-fold goal: 1) to provide modern classroom facilities and multimedia resources in support of language teaching and learning for students, faculty, and instructors; 2) to provide a state-of-the-art research and development center with appropriate staffing and equipment for the development of teaching materials and in support of research in second-language acquisition, language pedagogy, and linguistics; 3) to provide professional development in language pedagogy and the use of technology in language instruction; and 4) to provide for the daily business center and office needs of language faculty, lecturers, and graduate student instructors.

Appointed Academic Director of the center in July 2005, I was charged with developing the new

Cobb facility and with planning new programs and services for the center. Work on the preliminary design and programming needs—conducted in close collaboration with Blair Archambeau, AB 1981, MBA '90, Associate Provost for Planning; David Thompson, PhD 1997, Associate Dean of the Humanities for Planning & Programs; and Arno Bosse, doctoral candidate in Comparative Literature and the Humanities' Director of Technology—culminated in February 2006, when RADA Architects of Chicago, headed by Rada Doytcheva, was chosen to develop the design of the CSL.

The firm has a great deal of experience in higher education work including projects with the Biological Sciences Division at the University of Chicago as well as with other Chicago-area institutions such as the University of Illinois at Chicago, North Central College, and Wheaton College.

The project duration is estimated for three to four months with the possibility that most of the new center will be ready for operation in autumn 2006 and fully operational by the beginning of winter 2007. ■

BEYOND THE GUTENBERG GALAXY

>> New Scholars Study New Media

BY WILLIAM ORCHARD, PHD 2006

You may have already heard the term “new media.” In the aftermath of the last presidential election, the press speculated on how new media such as the Internet had effected the election’s outcome, and social scientists investigated how citizens use new media to organize and catalyze political action. Humanities scholars, however, approach new media differently.

There has been a long tradition in the humanities—at least dating to Plato’s allegory of the cave—of interpreting representations produced by media of all sorts. New media scholars in the humanities have demonstrated a strong interest in analyzing the media themselves. Presented with the same reports about new media’s effects on election results, they would ask a different set of questions, beginning with the medium. Was it a radio broadcast, televised news, a newspaper? Was it an Internet newspaper or a hard copy? What demands did the medium place on the human senses by listening, turning a page, or watching a slide show? If the Internet was the source, what was the relationship, the “media ecology,” between the different media—video clip, sound file, text? Returning to the original question about the ways voters use new media, and considering a humanist’s perspective, one might note how a desire for immediate information often results, somewhat paradoxically, in an explosion of mediation. Picture, for instance, a citizen watching the election results on television while occasionally checking various Internet news sites and calling a friend on a cellular phone. This simple example demonstrates that new media scholars are engaged in a series of compelling questions

about how media extend, delimit, and shape our reception of information and our experiences in the world. The scholars in this emergent field demonstrate that much of what we take as our humanity is inflected and achieved through an engagement with technology.

Mark Hansen, one of the field’s rising scholars, joined the Division of the Humanities as a Professor of English and Cinema & Media Studies this academic year. The Humanities are already home to a number of distinguished scholars who have done pathbreaking work in new media criticism. They include Barbara Stafford’s investigations of devices of wonder from the early modern period to the medical imaging devices of the present; Tom Gunning’s research into early filmgoers’ reactions to the “cinema of attractions”; James Lastra’s writings on sound technologies; and W. J. T. Mitchell’s work on iconography and “image-text.” [A coinage of Mitchell’s to describe the struggle between word and image to convey meaning.—the Editor] With Hansen and Mitchell convening a graduate workshop on new media through the University’s Council on Advanced Studies in the Humanities and Social Sciences, now seems an appropriate time to survey this rapidly developing field.

“Hansen is passionately committed to the idea that new media art can be beautiful, elegant, transformative, and revelatory.” — W. J. T. Mitchell

What Is New Media?

New media are commonly understood as digital technologies that distribute, exhibit, and produce legible images or marks. New media art often foregrounds its digital and computational elements. For instance, Bill Viola's video installations feature digital images of human faces represented against a black background; the faces appear to be still but are actually moving at a very reduced speed, hauntingly revealing aspects of expression that escape our everyday observation. Mark Z. Danielewski's novel *House of Leaves* (Pantheon, 2000) exploits the varieties of typeface and page layout made available by advances in scalable fonts and hypertext, which render the text as an image in such a way that book pages come to resemble frames of a celluloid film. In Viola's video works, we witness the ability of new technologies to enhance human perception. In the typographical manipulations and allusions to computing and film of the *House of Leaves*, we recognize that new media, despite their advances, are always engaged in a process of “remediation,” a term used by Jay Bolter and Richard Grusin to denote the representation of one medium in another.

This aspect of new media—rendering one media into another—is not entirely new, nor is the idea that these are “inscription technologies,” N. Katherine Hayles's term for a range of image-producing devices that include telegraphy, x-rays, MRIs, digital computing, and printing presses. Hayles's use of “inscription technologies” and “writing machines,” to describe the new media helps us understand why new media scholars are often located in English departments, despite resemblances of new media objects to avant-garde visual art works or to engineering projects that populate antiseptic technology research centers. Hayles builds upon Mitchell's call in *Picture Theory* (Chicago, 1994) for scholars to acknowledge images as an integral component of textuality. She insists that the material form of a text affects its meaning. In considering the University of Virginia's

meticulous attempt to digitize an archive of William Blake manuscripts, Hayles argues that “the electronic Blake functioned in significantly different ways than Blake in print.” Although the site's designers attempted to render the print version of Blake in exacting detail, they also allowed users to resize and recolor the illuminated pages to suit variable computer monitors (www.blakearchive.org). While the words and images may be the same, how we interact with the text is different and requires a “media-specific analysis” to register how these changes effect meaning.

When speaking of new media, then, we are as likely to be speaking of new technologies as we are of a critical perspective that insists on the materiality of texts and other forms of communication. In this way, new media scholars are moving beyond the hegemony of print, what Marshall McLuhan once called “the Gutenberg galaxy.” Print can no longer be seen as a transparent, disembodied vehicle that speaks the contents of a particular mind. As Adrian Johns of the University's History Department has demonstrated in *The Nature of the Book: Print and Knowledge in the Making* (Chicago, 1998), the printed book took some time to arrive at the conventions that now seem natural and consequently go unnoticed. New media scholars are interested in capturing and analyzing the anarchy of new technological innovations before they are disciplined into more orderly conventions and in examining historical moments when other media were in the process of attaining the forms that we now recognize.

When Media Met Computing

Lev Manovich's *The Language of New Media* (MIT, 2001) suggests that the separate historical trajectories of computing and media converge in the technologies we now refer to as new media. Although computing and media may have seemed distant from each other—one occupying the domain of science, the others that of arts and

letters—Manovich notes that they were entwined from their inception. Charles Babbage in the 1830s was inspired to operate his precursor to the modern computer, the “Analytical Machine,” with punch cards by imitating the Jacquard loom, which was invented over a quarter of a century earlier in 1800. Augusta Ada, Lord Byron's daughter and generally regarded as the world's first computer programmer, made the connection explicit when she declared that “the Analytical Engine weaves algebraic patterns just as the Jacquard loom weaves flowers and leaves.” (Tom Stoppard imaginatively brings Ada Augusta to life in his acclaimed play *Arcadia*.) By identifying the scientific and artistic dimensions of new media, Manovich also helps us discern two strains of scholarship that converge in new media studies.

Among those scholars who asked that we turn our attention to media, Walter Benjamin famously argues in “The Work of Art in an Age of Mechanical Reproduction” (1935) that art's aura—its uniqueness and singularity—begins to wither with the advent of inexpensive cameras that could readily duplicate copies of still or moving images. Because mechanically reproduced art could reach mass audiences, Benjamin saw a potential for momentous political change. As Hansen explains, Benjamin gave media a “technological inflection” and his “complex investment in the concept of medium—concretely embodied in his engagement with film—stands as a beacon of hope that media can continue to matter in the digital age.” Although otherwise a completely different kind of thinker than Benjamin, McLuhan, too, saw a revolutionary potential in electronic media, prophesizing the emergence of a “global village” that would restore an oral and aural wholeness that was interrupted by print culture. In *Understanding Media* (McGraw-Hill, 1964), McLuhan saw electronic media as an aspect of humanism, which the book's subtitle, “extensions of man,” suggests. McLuhan is now often regarded as a media impresario with a talent for aphorism (“the medium is the message” being perhaps the most famous), but he nonetheless stimulated interest in media and provided a set of terms and concepts with which later scholars could take issue.

Combining Foucault's discourse analysis, Lacan's structuralist psychoanalysis, and McLuhan's media theory (not to mention his bravado) into a method called “media discourse analysis,” Friedrich Kittler represents one of the latest waves of media theory. Kittler argues that media are not simply vehicles of communicative exchange. They construct as much as they are constructed by the political and

social conditions in which they appear. When considering media, then, we must take into account not only how a social group uses media but also how media shape their users. "Media," as Kittler states in the first line of *Gramophone, Film, Typewriter* (Stanford, 1999), "determine our situation." He detects a rupture in the "discourse network" of 1800 (in which writing and reading organized discourse and encoded, among other things, the nuclear family and the Romantic subject) and the discourse network of 1900 (which organized discourse through a mixture of sound, visual, and written media). As he explains, "once the technological differentiation of optics, acoustics, and writing exploded Gutenberg's monopoly, the fabrication of so-called Man became possible." Kittler reads psychoanalysis into technology by correlating the film-typewriter-phonograph triad with Lacan's tripartite division of the psyche into the imaginary, the symbolic, and the real. Kittler, a self-described media scientist, has recently taken a digital turn, theorizing a "digital convergence" when media distinctions will evaporate as all are subsumed by the digital. By positing the dominance of numerical data, Kittler veers into posthumanism, imagining a state in which media operate independent of human concerns. Kittler, thus, delivers us to one of the key intersections of media theory and computing, to which we now turn.

Cybernetic Waves

One of the authoritative scholarly accounts of computing technologies and how they have influenced media formation, cultural production, and subjectivity is Hayles's *How We Became Post-human: Virtual Bodies in Cybernetics, Literature, and Informatics* (Chicago, 1999). Cybernetics asks that we see human consciousness as one information system among many. Hayles is primarily interested in "how information lost its body," that is, how cybernetics erased or downplayed the body "in ways that have not occurred in other critiques of the liberal humanist subject, especially in feminist and postcolonial critiques." She takes the reader through three waves in the history of cybernetics: homeostasis, reflexivity, and virtuality.

The first wave (1945–60) coinciding with the Macy Conferences on Cybernetics that investigated the development of information machines. At the conference, scientists extended the biological concept of homeostasis to machines that contain a feedback loop, a mechanism for maintaining internal stability. By attributing a biological

feature to a machine, the machine took on attributes of life and intelligence, while it became simultaneously easier to conceive of human consciousness as an information system. The second wave (1960–80) involves reflexivity and reproduction. Information machines are seen as not only self-regulating but also self-observing and, like living organisms, they respond to their environments in ways related to their constitution. By 1980, the term "autopoiesis" came to refer to the goal of information machines—now considered fully integrated systems—to both produce and reproduce their organizational structures. The third phase (1980 to the present) focuses on the capacity of these systems to not only to reproduce themselves but also to evolve. While some theorists of artificial life and virtual reality see the informational code as a form of consciousness that is indifferent to the body it assumes, Hayles insists that the body remains a component of virtuality: information "must always be instantiated in a medium." For Hayles, the interpenetration of abstract information with a particular object (be it body or medium) troubles the too-easy division of the material and the informational, the body and the mind.

In Medias Res

In *New Philosophy for New Media* (MIT, 2004), Mark Hansen shares a concern with "the potential for new media art to expand the experiential grasp of the embodied human being." Arguing against those like Kittler or Manovich who view the image as obsolete in the digital age, Hansen argues that "we must fundamentally reconfigure the image." Hansen's phenomenological analysis highlights how the body, "in conjunction with various apparatuses for rendering information perceptible, gives form to or *in-forms* information." In this reconceptualization of the image—what he refers to as "the digital image"—Hansen designates an "entire process by which information is made perceivable through embodied experience." As his colleague W. J. T. Mitchell explains, Hansen is "passionately committed to the idea that new media art can be beautiful, elegant, transformative, and revelatory."

Since arriving at Chicago, Hansen has offered courses on "Time and Narrative" and "Gesture, Inscription, *Techne*." He also coteaches "Theories of Media" with Mitchell. "Theories of Media" is especially noteworthy because the Chicago School of Media Theory (CSMT) arose from this course three years ago. Mitchell credits course assistants from that original class, Eduardo de

Almeida (doctoral degree candidate in English) and Rebecca Reynolds, AM 2000, with harnessing the enthusiasm of a disparate class into a research collective. Mitchell assigned students "keywords." They were asked to write an entry—in the style of Raymond Williams's now classic *Keywords: A Vocabulary of Culture and Society* (Oxford, 1976)—on such essential words of media studies as "image" and "icon." Although initially used to share knowledge and bridge disciplinary gaps within the class, Almeida and Reynolds fashioned the assignments into an online "Glossary of Keywords in Media Theory" that has been used not only at Chicago but also in courses at Brown, Wisconsin, and Toronto (humanities.uchicago.edu/faculty/mitchell/glossary2004/navigation.htm). In 2004, CSMT received a grant from the Provost's Program for Academic Information Technology to complete a "Media HyperAtlas" for mapping out the conceptual, technical, and institutional distinctions among media.

If one were to move beyond the classroom and attempt to characterize the media research and practice that takes place in the Humanities, of which new media is a part, one would be hard-pressed to find fast and easy characteristics. Part of this difficulty is attributable to the sheer array of talent assembled on campus. In addition to those already mentioned, one would have to include Miriam Hansen and Yuri Tsivian's work on cinema, Wu Hung on the art of ancient and modern China, Joel Snyder on photography, as well as the artistic practices of photographer Laura Letinsky and composers Kotoka Suzuki and Howard Sandroff. But this breadth of interests may be what most characterizes Chicago's intellectual landscape. Mitchell notes that media investigations at Chicago "grow out of a determination *not* to balkanize media around questions of technology, mass media, or even new media" but to integrate these questions with concerns for social issues, aesthetics, and history. Within these investigations, whether of digital technology or of "dead" media like the typewriter, newness is a constant feature. Media studies are riveted to moments of aliveness, repeatedly locating us in the midst of things. ■

onward and upward

Recent Job Placements for Humanities Graduates

Looking for other Chicago alumni at your institution or in your area? Curious about where recent classes of Humanities graduates found appointments? Our list includes graduates who accepted full-time employment that exercises their graduate training. Have we missed you? Please let us know of your accomplishments: tableau@uchicago.edu

Art History

Ken Allen, Assistant Professor of Fine Arts, Seattle University

Matt Canepa, Assistant Professor of Roman and Near Eastern Art, College of Charleston

Emily Godbey, Assistant Professor, Iowa State University

Josh Ellenbogen, Postdoctoral Fellowship, Princeton University; Assistant Professor, University of Pittsburgh

Erin Hogan, Director of Public Affairs, The Art Institute of Chicago

Cecily Hilsdale, Assistant Professor, University of Kansas

Dana Katz, Visiting Assistant Professor, Reed College

Winston Kyan, Assistant Professor, Macalester College

Stephanie Leitch, Visiting Assistant Professor, Florida State University

Rachel Lindheim, Assistant Professor, California State University, Fullerton

Georgi Parpulov, Andrew W. Mellon Fellow (2 yrs), Walters Art Museum

Tony Raynsford, Dean's Appointment, Temple University

Britt Salvesen, Curator, Center for Creative Photography

Allie Terry, Assistant Professor, Bowling Green State University

Angela Volan, Postdoctoral Fellow in Hellenic Studies, Princeton University

Cinema & Media Studies

Weihong Bao, Assistant Professor, Ohio State University

Allison Whitney, Social Sciences and Humanities Research Council of Canada Postdoctoral Fellow (2 yrs) at the Institute for Comparative Studies in Literature, Art, and Culture, Carleton University

Classics & Ancient Mediterranean World

Fanny Dolansky, Assistant Professor of Classics, Brock University

Alex Gottesman, Visiting Assistant Professor of Classics, Ohio Wesleyan University

John Hyland, Assistant Professor of History, Christopher Newport University

Ben Stevens, Assistant Professor of Classics, Bard College

William Stull, Assistant Professor of Classics, Colgate University

Comparative Literature

James Barron, Teacher of Classics and History, Germantown Friends School

Rosana Kohl Bines, *Professor Adjunto*, Pontifícia Universidade Católica do Rio de Janeiro; Researcher, *Cátedra Unesco de Leitura* (Unesco Chair on Reading), a pioneering project in Latin America for disseminating reading practices through the creation of a Web site with online service for readers.

Tanya Fernando is currently writing a play, *Dance, Salome! Dance!*, which deals with questions of dance and patronage.

Marat Grinberg, Assistant Professor of Russian & Humanities, Reed College

Robert Kendrick, Visiting Block Faculty in Comparative Literature (3 yrs), Colorado College

Kamila Kinyon, Marsico Writing Lecturer, University of Denver

Jochem Riesthuis, Lecturer of English, Vrije Universiteit

Robyn L. Schiffman, Assistant Professor of English, Communications, and Philosophy, Fairleigh Dickinson University

English

Zarena Aslami, Assistant Professor, Michigan State University

Tony Brown, Assistant Professor, University of Minnesota, Twin Cities

Chris Freeburg, Assistant Professor, University of Illinois at Urbana-Champaign

Jim Hannan, Assistant Professor, Le Moyne College

Andrew Hebard, Assistant Professor, Miami University

Aeron Hunt, Assistant Professor, University of New Mexico

Stephen Lewis, Assistant Professor, Franciscan University of Steubenville

Jean Ma, Assistant Professor, Stanford University

Joanne Myers, Teaching Fellow, Valparaiso University

Lisa Outar, Assistant Professor, St. John's University

Jennifer Peterson, Assistant Professor, University of Colorado at Boulder

Andrew Rabin, Assistant Professor, University of Louisville

Sarah Rivett, Assistant Professor, Washington University

Babli Sinha, Mellon Postdoctoral Fellowship, University of California at Los Angeles

History of Culture

Elizabeth Kessler, Mellon Postdoctoral Fellow, Sawyer Seminar on Visualizing Knowledge, Stanford University

Christopher Simmons, Assistant Professor of Communication and Film, Messiah College

Linguistics

John Boyle, Assistant Professor of Linguistics (beginning in autumn 2006), Northeastern Illinois University

Irene Kimbara, Assistant Professor of English (beginning in autumn 2006), Kushi Public University of Economics

Fey Parrill (joint PhD degree with Psychology), Assistant Professor of Cognitive Science (beginning in autumn 2006), Case Western University

Saeko Reynolds, Associate Professor of English, Tokyo Women's Medical University

Daniel Suslak (joint PhD degree with Anthropology), Assistant Professor of Anthropology, Indiana University

Music

Gurminder Bhogal, Assistant Professor of Musicology, Wellesley College

Drew Davies, Visiting Assistant Professor of Musicology, Northwestern University

Byron Dueck, Assistant Professor of Musicology, Columbia College

David Gordon, Visiting Assistant Professor, Wheaton College

Peter Martens, Assistant Professor of Music Theory, Texas Tech University

Jose Martins, Assistant Professor of Music Theory, University of Iowa

Catherine Saucier, Visiting Assistant Professor, University of Oklahoma

Near East Languages & Civilizations

Snjezana Buzov, Assistant Professor of Turkish & Turkish Studies, Ohio State University

Kenneth John Garden, Postdoctoral Fellow at the Center for Contemporary Arabic Studies, Georgetown University

Harold M. Hays, 2006–12 Universitair Docent, Universiteit Leiden

Carrie Hritz, 2005–7 Research Associate at the Oriental Institute, University of Chicago

Michael G. Kozuh, Visiting Assistant Professor of History, Western Washington University

Romance Languages & Literatures

Ana Osan, Assistant Professor of Spanish, Indiana University Northwest

Dan Russek, Lecturer, University of Victoria

Eric Touya, Assistant Professor, Adelphi University

Florence Vatan, Assistant Professor, Syracuse University

Julio Velez-Sainz, Assistant Professor, University of Massachusetts Amherst

Lynn Westwater, Assistant Professor of Italian, George Washington University

South Asian Languages & Civilizations

Whitney Cox, Lecturer in South Asia Studies, University of Pennsylvania

Debali Mookerjee-Leonard, Assistant Professor of English, James Madison University

Gurqibal Sahota, Assistant Professor of Asian Languages & Literatures, University of Minnesota, Twin Cities

Prithvi Datta Chandra Shobhi, Assistant Professor, San Francisco State University

Visual Arts

Brett Bloom and **Marc Fischer** are cofounders of Temporary Services: www.temporaryservices.org.

Michael Dinges is represented by Aron Packer Gallery: www.aronpacker.com; **Julia Oldham** received a grant from the Community Arts Assistance Program to help fund a collaborative project with fellow alumnus Michael Dinges based on the flight patterns of moths.

Vesna Grbovic, Academic Director of Interactive Media, Digital Media Production, and Visual Effects and Motion Graphics, Illinois Institute of Art—Schaumburg

Paula Henderson is represented by Linda Warren Gallery: www.lindawarrengallery.com.

Caroline Mak, Nancie Mattice Award for Emerging International Artists, Dangenart Gallery

Robert Mitchell is represented by Zephyr Gallery: www.zephyr-gallery.org; he was invited by the gallery to present a 20-year retrospective of his photographs and sculptures last summer.

Julia Oldham, will discuss her exhibit, "12 x 12: New Artist / New Work," (July 8–30) at the Museum of Contemporary Art on July 11.

Dan Peterman, Associate Professor of Studio Arts, University of Illinois at Chicago

Karen Reimer is represented by Monique Meloche Gallery: moniquemeloche.com.

Jenny Roberts and **Vesna Grbovic** are collaborating on "No": www.thenoproject.com

David Schutter is represented by Bodybuilder & Sportsman Gallery: www.bodybuilderandsportsman.com; 2006 Alexander von Humboldt Fellowship, Berlin

Kirsten Simonsen, Associate Professor, Florida State University

Stephanie Serpick, 2005 Florence Trust Studios Programmes Fellowship, London

David Wolf, Facilities and Technical Coordinator of Visual Arts, University of Chicago; his one-person show, "The Warehouse of Disbelief," was held last summer at Gallery 400 (University of Illinois at Chicago).

Several alumni and faculty of Visual Arts were included in the inaugural exhibition at the Hyde Park Art Center's new location at 5020 S. Cornell Ave. They included **Dianna Frid**, **Dan Peterman**, and **Karen Reimer** (<http://hydeparkart.org/>).

A Closer Look: Recent Graduate Work

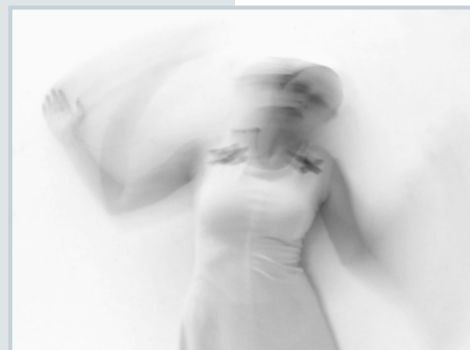
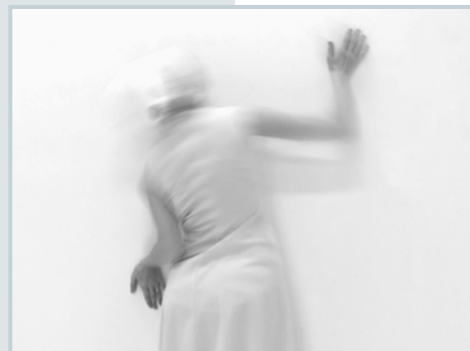
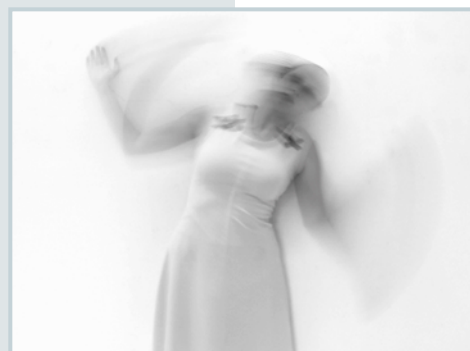
VIDEO ARTIST

Julia Oldham's performative videos

are meditations on the complex mathematical patterns produced by the motions of small creatures (bees, moths, bacteria).

In Oldham's videos, motions that at first appear random or chaotic, such as the flight of bees, do on closer inspection form a meaningful system and reveal a surprising elegance, akin to dance.

"Initially, engaging in a mimetic way in the activities of animals feels repetitive and chaotic," Oldham wrote in her artist's statement, "but as the work continues, a system emerges."



CURRICULUM VITAE

Danielle Allen, Professor of Classics and Social Thought and Dean of the Humanities, was named a trustee of Amherst College; her term began this spring and continues until 2009.

Jonathan Beere, Assistant Professor of Philosophy, received a Humboldt Foundation Fellowship for research in Germany this year.

Bill Brown, Edward Carson Waller Distinguished Service Professor of English and Visual Arts and Chair of English, received the Modern Language Association's 2005 William Riley Parker Prize for an Outstanding Article Published in *PMLA* for "The Dark Wood of Postmodernity (Space, Faith, Allegory)," May 2005.

James Chandler, Barbara E. & Richard J. Franke Professor of English, History of Culture, and Cinema & Media Studies; Director of the Franke Institute; and Chair of the Mellon Project, is the principal investigator of a \$350,000 grant from Andrew W. Mellon Foundation to start a Center for Disciplinary Innovation (see story on p.6).

Steven Clancy, Senior Lecturer in Slavic Languages & Literatures, Academic Director of the Language Resource Center, and Director of the Slavic Language Program, received the 2005 Award for Best Contribution to Language Pedagogy from the American Association of Teachers of Slavic and Eastern European Languages for *The Case Book for Russian* (2002), which he coauthored with Laura Jana.

Jim Conant, Professor of Philosophy, received a Franke Institute for the Humanities Research Fellowship.

Philippe Desan, Howard L. Willett Professor of Romance Languages & Literatures and the History of Culture, and Editor of *Montaigne Studies*, was decorated with two of France's highest honors. He was made a Chevalier dans l'ordre National du Mérite for his work on Montaigne and was awarded the Prix de l'Académie Française for his *Dictionnaire de Michel de Montaigne* (Champion, 2004).

Helma Dik, Associate Professor of Classical Languages & Literatures, was awarded a fellowship from the Loeb Classical Library Foundation; the Women's Board also awarded her a \$20,000 project grant to support technical assistance in producing a new, intermediate Greek grammar for the Web.

Fred Donner, Professor of Near Eastern Languages & Civilizations and the Oriental Institute, and **Wadad Kadi**, Avalon Foundation Distinguished Service Professor of Near Eastern Languages & Civilizations, were interviewed for the History Channel's two-part program on the Qur'an, which aired on March 2 and 9.

Jeanne Dunning, Visiting Artist in Visual Arts, premiered her video installation *Making Boys and Girls* at the Mary & Leigh Block Museum of Art, Northwestern University (20 January–12 March 2006).

Darby English, Assistant Professor of Art History, will hold a Sterling & Francine Clark Art Institute Fellowship in spring of 2007.

Martha Feldman, Professor of Music and Acting Faculty Director of Contempo (Contemporary Chamber Players), was fortunate to receive three major research grants for 2006–7 to support her research on castrati. She will hold a John Simon Guggenheim Memorial Foundation Fellowship and an American Council of Learned Societies Fellowship; she has declined a National Endowment of the Humanities Fellowship at the Newberry Library.

Cornell Fleischer, Kanunî Süleyman Professor of Ottoman & Modern Turkish Studies, Near Eastern Languages & Civilizations, and History, was awarded one of six School of American Research/Social Science Research Council Fellowships in Religion, Science, and Public Life for research at the School of American Research in Santa Fe for 2006–7.

Herbert George, Associate Professor of Visual Arts, received a 2007 Getty Museum Guest Scholar Fellowship to assist in completing an e-book manuscript, currently titled, *What To Look for in Sculpture, and Why*.

John Goldsmith, Edward Carson Waller Distinguished Service Professor of Linguistics, Computer Science, and Physical Sciences, will hold a Fulbright and a Centre National de la Recherche Scientifique Fellowship for research in France next year;

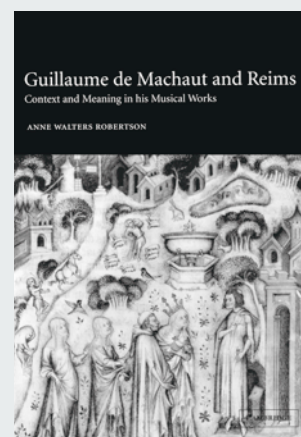
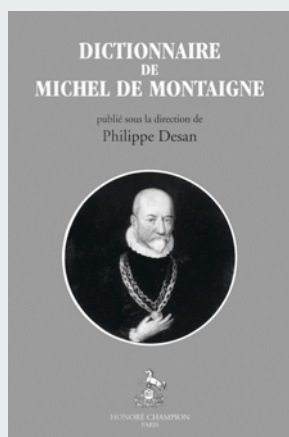
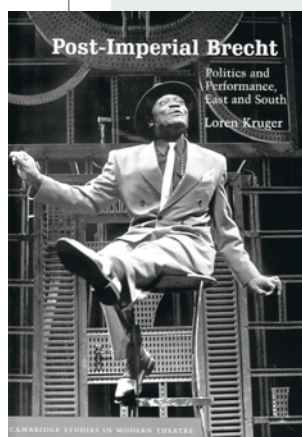
he will also use shared funds from a Department of Defense Threat Reduction Agency grant to support his project "Automatic Machine Translation from Poorly Studied Languages" (the grant was awarded jointly to the University's Center for International Studies and the Argonne National Laboratory).

Berthold Hoeckner, Associate Professor of Music, will begin an Andrew W. Mellon New Directions Fellowship in summer 2006 to support his project, "On Film, Music, and Memory."

Judy Hoffman, Lecturer in Cinema & Media Studies and Visual Arts, is seeking critiques of her new video, *Sue's Room*, which documents Sue Duncan's after-school learning center on Chicago's South Side. You can view and comment upon the seven-minute video at www.current.tv/studio/media/2491691.

Loren Kruger, Professor of English, Comparative Literature, and African & African-American Studies, received the Modern Language Association's 2005 Aldo & Jeanne Scaglione Prize for Comparative Literary Studies for *Post-Imperial Brecht: Politics and Performance, East and South* (Cambridge, 2004).

Charles Larmore, Chester D. Tripp Professor in the Humanities and Professor of Philosophy, was elected to the American Academy of Arts and Sciences and was awarded the Le Grand Prix de Philosophie from the Académie Française, for his book, *Les Pratiques du Moi* (Presses Universitaires de France, 2004).



Two Professors Receive University Honors

Françoise Meltzer, Mabel Greene Myers Professor of Romance Languages and Literatures, Comparative Literature, and the Divinity School, was decorated by the French government with a Chevalier dans l'ordre des Palmes Académiques.

W. J. T. Mitchell, Gaylord Donnelley Distinguished Service Professor of English, Art History, and Visual Arts, was awarded a Leverhulme Distinguished Professorship at the University of Nottingham and will begin his three-month residency in 2007.

Michael Murrin, the David B. and Clara E. Stern Professor in the Humanities; Professor of English and Comparative Literature; and Acting Chair of Comparative Literature, will be inducted as a member of the American Academy of Arts and Sciences in a ceremony in Cambridge, Massachusetts, on 7 October 2006.

Larry Norman, Associate Professor of Romance Languages & Literatures, was a visiting professor at the Ecole Normale Supérieure, Paris, in spring of this year.

Martha Nussbaum, Ernst Freund Service Professor of Law and Ethics, Philosophy, and the Divinity School; Associate of Classics and Political Science; Affiliate of Southern Asian Studies; and Coordinator of the Center for Comparative Constitutionalism, currently holds a Spencer Foundation Research Fellowship.

Dennis Pardee, Professor of Near Eastern Languages & Civilizations, the Oriental Institute, and Jewish Studies, has been invited to deliver the British Academy's triennial Schweich Lectures for 2007.

Marta Ptaszynska, Helen & Frank Sulzberger Professor of Music, received the Benjamin Danks Award on May 17 from the American Academy of Arts and Letters for exceptional composition of ensemble works.

Shulamit Ran, Andrew MacLeish Distinguished Service Professor, had two premiers this

year. *Fault Line*, commissioned by the Chicago Symphony's MusicNOW series, debuted at Orchestra Hall, on May 8; and on July 2, *Ha'lel*, commissioned by the American Guild of Organists for its Biennial National Convention, will be performed at Orchestra Hall, David Schrader, organist. Other performances of note include *Voices* (Concerto for Flautist with Orchestra) at Orchestra Hall, Mary Stolper, flutist, on May 23, and the *Violin Concerto* at the Chautauqua Summer Festival, New York, on July 15.

Anne Robertson, Claire Dux Swift Distinguished Service Professor of Music, was awarded the Medieval Academy of America's Haskins Medal for her book, *Guillaume de Machaut and Reims: Context and Meaning in his Musical Works* (Cambridge, 2002).

D. Nicholas Rudall, Professor of Classics and Interdisciplinary Studies in the Humanities and Founding Director of the Court Theatre, performed Archibald MacLeish's *JB*, in a staged reading produced by Bernard Sahlins for the Poetry Foundation in February, and he played Mathew Harrison Brady in *Inherit the Wind* in March as part of a Field Museum's exhibit on biological evolution. Rudall is honored to participate in the international observance of the one-hundredth anniversary of Henrik Ibsen's death. His adaptation and translation of Ibsen's *An Enemy of the People* will premiere at the Shakespeare Theatre in Washington, DC, this autumn (see p. 22 for details).

Jennifer Scappettone, Assistant Professor of English, spent this year as a Mellon Postdoctoral Fellow at the Wesleyan Center for the Humanities; she read her poetry at the St. Marks Poetry Project, the Bowery Poetry Club, and the Zinc Bar Series (all in New York) and as part of the Union Square Poetry Series in Boston.

Clinton Seely, Professor and Associate Chair in South Asian Languages & Civilizations, received the South Asian Council of the Association for Asian

Studies' biennial A. K. Ramanujan Book Prize for Translation for *The Slaying of Meghanada: A Ramayana from Colonial Bengal* (Oxford, 2004), by Michael Madhusudan Datta.

Eric Slauter, Assistant Professor of English, was honored with five fellowships for research next year. He plans to accept two: the Franke Institute in the Humanities Faculty Fellowship and a summer 2007 Huntington Library Fellowship; he has declined two others: a National Endowment of the Humanities Fellowship at the American Antiquarian Society and an American Academy of Arts and Sciences grant; he plans to defer a summer fellowship at the John Carter Brown Library until the following year.

Joel Snyder, Professor of Art History, Cinema & Media Studies, Interdisciplinary Studies in the Humanities, and Visual Arts, curated "One/Many: Western American Survey Photographs by Bell and O'Sullivan" (February 2–May 7) at the Smart Museum of Art and wrote the accompanying catalogue (see article on p. 3); he will hold a fellowship at the Center for Photographic Research, University of Arizona, in 2007.

Justin Steinberg, Assistant Professor of Romance Languages & Literatures, received the Modern Language Association's 2005 Aldo & Jeanne Scaglione Prize for a Manuscript in Italian Literary Studies for *Accounting for Dante: Urban Readers and Writers in Late Medieval Italy* (Notre Dame, 2006).

Rebecca Zorach, Assistant Professor of Art History, received a Visiting Fellowship at Yale's Center for British Art and an Eleanor M. Garvey Fellowship in Printing and the Graphic Arts at Harvard's Houghton Library; an exhibition she curated, "Paper Museums: The Reproductive Print in Europe, 1500–1800," traveled from the Smart Museum of Art to New York University's Grey Gallery last year (September 13–December 3); she coedited the accompanying catalogue, which was published by the University of Chicago Press.

Shulamit Ran and Yuri Tsivian Honored for Excellence

This year, **Shulamit Ran** was one of only two faculty members to receive a distinguished service professorship, which is one of the University's highest faculty honors. Ran's appointment brings the number of distinguished service professors in the Humanities to twenty.

Ran, formerly the William H. Colvin Professor in Music and the College, is now the Andrew MacLeish Distinguished Service Professor. She has been a member of the Humanities faculty since 1973 and received the 1991 Pulitzer Prize in Composition. A celebrated composer with an interest in the study and performance of contemporary classical music, Ran has served as Composer-in-Residence with the Chicago Symphony Orchestra and the Lyric Opera of Chicago. The professorship was endowed by

Andrew MacLeish, a prominent Chicago businessman who held an abiding interest in education and was one of the founders of the University of Chicago. His son is the poet Archibald MacLeish.



Yuri Tsivian was one of five faculty to receive

a named professorship. Tsivian, Professor in Cinema & Media Studies, Art History, Comparative Literature, Slavic Languages & Literatures, and the College is now the William H. Colvin Professor. He joined the Humanities faculty in 1996. An expert on Russian and Soviet cinema, international silent films, and the theory and history of film style, he is also engaged in the restoration and digitization of silent films. Tsivian's voice is heard on both English and Russian versions of the award-winning CD-ROM, *Immaterial Bodies: Cultural Anatomy of Early Russian Films*. The professorship is named for William Colvin, and was established with bequests from Catharine and Jessie Colvin in memory of their father.



IN MEMORIAM

Erica Reiner

1924–2005

Erica Reiner, whose work revolutionized the study of the oldest written languages, died December 31 of last year. She was 81 and is survived by her sister, Eva Cherna, of Montreal. Reiner, the John A. Wilson Distinguished Service Professor Emerita in the Oriental Institute, was also the Editor-in-charge (1973–96) of the *Chicago Assyrian Dictionary*, the basic reference for Akkadian, the predominant language of Mesopotamia (modern-day Iraq) and the *lingua franca* of diplomacy throughout the ancient Near East. The Dictionary, founded in 1921 by James Henry Breasted, is only two years younger than the Oriental Institute itself. “It took an extraordinary confluence of great scholars, led by A. Leo Oppenheim, to finally bring the vision to reality,” said Martha Roth, Deputy Provost; Professor in the Oriental Institute, Near Eastern Languages & Civilizations, and Jewish Studies; and the current Editor-in-charge of the Dictionary. Reiner and Oppenheim lead the team that produced the first volume in ‘56, and had a hand in developing each of the twenty-two subsequent volumes of the Dictionary. [The P Volume was celebrated at a presentation of publications by Humanities faculty in 2005 at the Franke Institute for the Humanities this spring.—the Editor]

According to Gil Stein, Director of the Oriental Institute, the Dictionary functions as a cultural encyclopedia of Mesopotamian civilization: “The effective editing of a work of this scope requires a person whose knowledge encompasses philology, linguistics, poetry, history, literature, law, religion, astronomy, and the history of science. Erica was one of the handful of people in the world who had that daunting list of qualifications.”

Reiner completed her undergraduate degree in linguistics at the University of Budapest in 1948. After studying Elamite, Sumerian, and Akkadian at the Ecole Pratique des Hautes Etudes, she came to the University of Chicago in ‘52 as a research assistant. Reiner received the doctoral degree from Chicago in ‘55 and joined the faculty in ‘56. The National Endowment for the Humanities funding that she secured in 1976 continues today, making the Dictionary one of highest- and longest-funded NEH projects. That support has enabled dozens of scholars to study with Reiner, and they in turn have gone on to be leading professors in the United States and abroad. Reiner offered a sense of the intellectual adventure of her work in 1979: “This is not a bland dictionary. . . . We stick out our necks, and then somebody comes along ten years later and corrects the guess. I don’t think corrections will come out unless we say something. One writes a dictionary against something—against an accepted opinion.”

A longer version of Reiner’s obituary appeared in *The University of Chicago Chronicle* on 3 January 2006. — William Harms, News Office

David Daiches

1912–2005

David Daiches was born in Sunderland, England, on 2 September 1912, the son of distinguished Orthodox Rabbi Salis Daiches. In 1919, the family moved to Edinburgh, where Daiches and his brother, Lionel, studied at the elite George Watson’s College, moving, as he recounts in his first memoir, between the separate spheres of Scottish secular life and private Jewish observance (*Two Worlds* [1956]). Daiches studied English literature at Edinburgh University and then at Balliol College Oxford, where he completed a dissertation on English translations of the Hebrew Bible. His first book of criticism, *The Place of Meaning in Poetry*, appeared in ‘35, and was followed by *New Literary Values* (1936), and *Literature and Society* (1938).

In 1939, Daiches moved to the University of Chicago, where he held the position of Assistant Professor of English until receiving wartime employment, first with the British Information Services in New York in ‘43, and then as Second Secretary at the British Embassy in Washington (‘44–‘46). During his stay at Chicago, Daiches published four books, including the influential *The Novel and the Modern World* (1939). He also contributed verse to *Poetry* magazine and *The New Yorker*.

Daiches was Professor of English at Cornell University (‘46–‘51), before returning to Britain to become a fellow of Jesus College, Cambridge in ‘57. A founding member of the University of Sussex, he acted as Professor of English (‘61–‘77) and Dean of the School of English Studies (‘61–‘68). He also directed the Institute for Advanced Studies in the Humanities at Edinburgh University from ‘80 to ‘86.

An enormously prolific scholar, Daiches published critical work on a vast range of writers, including Robert Fergusson, Robert Burns, James Boswell, John Milton, Willa Cather, Robert Louis Stevenson, and Virginia Woolf. While Daiches’s work won him repute as a modernist scholar and a pedagogical thinker, his literary scholarship was particularly influential in reshaping the prevailing view of Scottish literary history. He has often been credited with reviving the reputation of Sir Walter Scott, as well as establishing that of other Scottish literary figures, including the radical poet Hugh MacDiarmid.

David Daiches died in Edinburgh on 15 July 2005, aged 92. He is survived by two daughters and a son from his marriage to Isobel Mackay (d.1977). His second wife, Hazel Neville, died in 1986.

— Noelle Gallagher, Doctoral Candidate in English



Norman McQuown

1914 – 2005

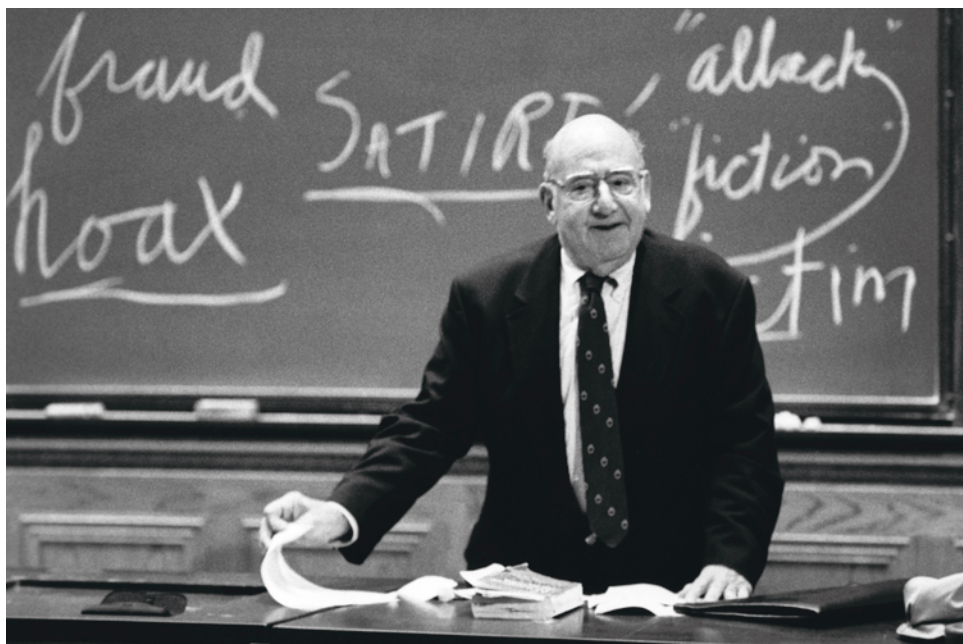
Norman McQuown, Professor Emeritus of Anthropology and Linguistics, devoted a great deal of his scholarship to compiling extensive archives on the indigenous people of Mexico, Guatemala, and El Salvador, from the earliest colonial records to modern fieldwork reports.

He was also a leader in promoting the teaching of indigenous languages based on sound linguistic and anthropological methods as part of a humanistic responsibility for keeping local cultures vital. McQuown's 1940 dissertation from Yale University on the "Grammar of Totonac" was supervised by Edward Sapir and later Leonard Bloomfield, both previous Chicago faculty members. As a member of the Anthropology faculty, McQuown helped establish the modern Linguistics Department during the '50s and '60s. (See David Thompson's related article, p. 20.) In '58, he became the founding Director of the University's Language Laboratory and Archives. McQuown died on 7 September 2005 at the age of 91. His wife Dolores, daughter Kathryn McQuown Connell, and grandson Reed Connell survive him. A daughter, Patricia McQuown, preceded him in death. Joseph Toth, Manager (1971–97) of the Language Laboratories and Archives, remembers McQuown:

"I first met Norman McQuown in 1964, when I joined the staff of what was then simply called the Language Laboratory. I can testify to his role as a guiding light of our facility and I came to appreciate not only his devotion to the Lab but his phenomenal capacity for work, such as supervising the creation of two recorded language courses (in Maya) while maintaining a full teaching schedule. In the 1970s, he also assumed the truly monumental task of cataloguing our archives. When my turn came to take up the cataloguing in the 1980s, I could do no better than follow his example. The Lab currently has a two-year National Endowment of the Humanities grant to digitize the large body of recordings in Mesoamerican languages in our collection, which were made more than forty years ago. As a Mayanist, Mr. McQuown was the prime mover and organizer of documenting the Tzeltal and Tzotzil dialects. We can hear his voice on those recordings from so long ago, and it is gratifying to know that we are participating in the perpetuation of his legacy."

Joe Toth's reminiscence was excerpted from *The Native Speaker* (Fall 2005), the newsletter of the Language Laboratories and Archives. He has also written an informative history of the Lab: <http://languages.uchicago.edu/history.shtml>.

— Joseph Toth



Edward Rosenheim

1918 – 2005

Edward "Ned" Rosenheim, an internationally recognized authority on eighteenth-century satire and Jonathan Swift, and a highly regarded teacher at the University of Chicago, died in San Francisco on November 28 of last year. He was 87.

Rosenheim, the David B. and Clara E. Stern Professor Emeritus in English, dedicated more than half a century to serving the University of Chicago, enlivening the social life of Hyde Park, and contributing to the cultural enrichment of the state of Illinois and the nation.

Rosenheim holds three degrees from the University, AB 1939, AM '46, and PhD '53.

"He was a much beloved teacher and, more than anyone I knew, caught what was ironically funny about Swift," said David Bevington, the Phyllis Fay Horton Distinguished Service Professor Emeritus in English, who worked with Rosenheim for many years. His University teaching spanned more than four decades, from '47 until after his retirement in '88, and it was recognized with one of our highest honors, the Llewellyn John & Harriet Manchester Quantrell Awards for Excellence in Undergraduate Teaching, in '53.

As Director of Broadcasting for the University (1954–57), he moderated and produced the National Broadcasting Company's "University of Chicago Round Table." In '68, Rosenheim was named editor of *Modern Philology*, a University journal dedicated to "research, investigation and discovery of literary matters" from medieval to modern times. He was also the author of numerous articles on topics ranging from Swift's *Gulliver's Travels* to modern

broadcasting, as well as two books, *What Happens in Literature* (1961) and *Swift and the Satirist's Art* (1963).

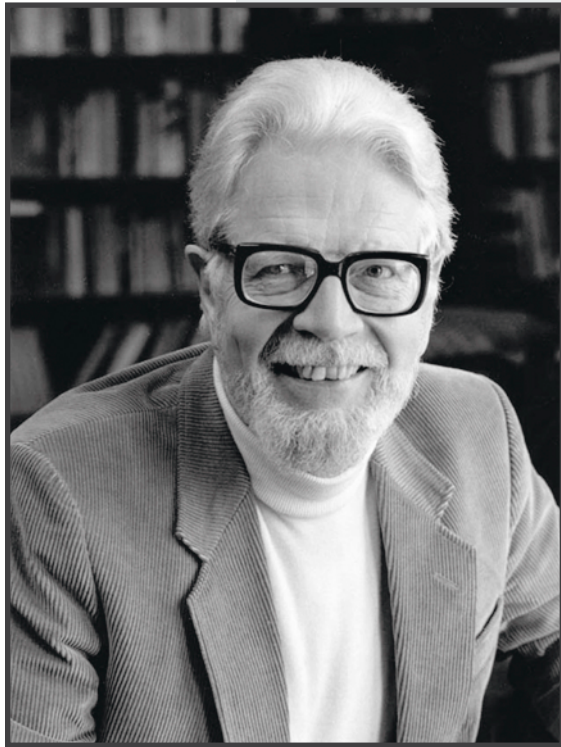
Rosenheim's academic service widened in the '70s as a leader of the National Humanities Institute, a program aimed at enriching teaching at undergraduate institutions in the United States, funded by the National Endowment for the Humanities. And in the '80s, he was chairman of the Illinois Humanities Council, where he directed programs designed to boost economic development and cultural awareness in the state and to provide summer institutes for high school teachers and other educators.

A lover of satire and theater, Rosenheim cowrote about two dozen musical plays for the University's Quadrangle Club Revels, a faculty group that spoofs campus life. The one-hundredth anniversary show in 2004 was the last scripted by Rosenheim. A comic monologue from the '03 Revels is available at <http://experts.uchicago.edu/audio/birdcalls.mp3>.

Ned Rosenheim is survived by his wife, Margaret; sons Daniel, LAB '66, James, LAB '68, and Andrew; five grandchildren; and a sister, Elizabeth Hepner, AB '44. Margaret Rosenheim, JD '49, is the Helen Ross Professor Emerita in the University's School of Social Service Administration.

A longer version of this article first appeared in *The University of Chicago Chronicle* on 30 November 2005.

— Jennifer Carnig, AMRS 2004, News Office



1921 – 2005

George M. Pullman
Distinguished Service
Professor Emeritus in
English and Dean of the
College (1964–69)

Remembering Wayne Booth On a typically wet Chicago day in March, on the ninth, more than four hundred people came to Rockefeller Chapel to honor the memory of Wayne Booth and to listen to a musical ensemble he loved, the Pacifica Quartet, play the music of Haydn. As one participant

remarked to me after the service, it was not only a lovely tribute to the man, but offered food for thought about our collective work at the University. — the Editor

T H E C O M P A N Y W E K E E P

Speaking for the University were John Boyer, PhD 1975, Dean of the College, Danielle Allen, Dean of the Humanities, and Bill Brown, Chair of English. Prof. Booth's colleagues in the University also spoke: David Bevington, James Chandler, PhD 1978, and W.J.T. Mitchell of English and James Redfield of Classics. Profs. Hillis Miller and James Phelan both returned to the University for the service. Alison Booth read from her father's memoir, *My Many Selves*, published posthumously by the Utah State University Press this year. These four tributes come to us from four decades of Prof. Booth's students.

Stephen Longmire

AB 1989, AM '90, PhD expected 2006

One of the charms of being a student in the College in Hyde Park was delivering nearly overdue papers to professors' doorsteps in the dark, like mice killed in the night. What, after all, was the difference between a paper slipped under a locked office door at five p.m. and one slipped under the front door of a townhouse at eight? I accompanied a classmate on such an errand to the Booths' and watched as my friend was turned away by Mrs. Booth, in the midst of a dinner party, after she relieved him of his mouse. The next

time I visited the house on Greenwood, it was by invitation. I was by then a doctoral student in Comparative Literature and had expressed an interest in writing a dissertation on the novelist and photographer Wright Morris, a longtime friend of Mr. Booth's. He insisted I look up his old friend. Mr. Booth gave me the address and an introduction, and a decade and several projects later, I either have him to thank, or blame, that I am finally tying up the loose ends of the dissertation. I returned to Greenwood Avenue after the first of several trips to California, aware that the two old friends, separated by distance of various sorts, were passing me back and forth like a message. Foolishly, I mentioned one of Morris's more revealing remarks, touching on his theory of organic fiction. "I don't plot," he explained, "the novel grows for me."

"He said that?" Mr. Booth guffawed. "Son of a bitch! I'm always telling him, Wright, you don't plot!"

It wasn't until some years later, when I came across some of their correspondence from the early 1950s that I realized how knowing this novelist up close had challenged and informed Mr. Booth's theories about fiction, as his friendship with Saul Bellow did too. I still recall Mr. Booth's story of how he once asked the two novelists to show him the haunts of their Chicago youths. Bellow's were all about people,

Morris's all about place. Morris's failure to plot—a strength, in his own mind—may have been what came between them, ever so slightly. Wayne, as he finally became to me, called me the night Wright died, repeating twice that his friend was “dead at 88.” I’m sadder than I can possibly say that neither of these two dear men lived to read the words they made me write, but I know quite well it doesn’t matter. Both made it clear they trusted me to follow the path they helped me along, not knowing where it might lead. The rest was my concern.

Many will remember Wayne Booth as the theoretician he was, plotting the rhetoric, irony, and ethics of fiction. I will remember him as a man who took me into his home and reminded me that ideas are personal, which is a nicer way of saying the same thing.

Pete G. Beidler

Lucy G. Moses Distinguished Professor of English,
Lehigh University

Wayne Booth changed my life. I was lucky enough to have him for freshman humanities at Earlham College in 1958–59 and was so wowed that I decided to major in English, if only so that I could take more courses with him. I took at least three more courses, and then went on his study-abroad term in London in the spring of 1961. On that same study-abroad term was Anne Gilbert, also Earlham class of 1962, and also an English major. Anne and I eventually married. We were looking at our wedding book the other day, and there were Wayne and Phyllis Booth’s names on the guest page.

In those days the one thing I knew for sure is that I did not want to be an English teacher of any kind. I was way too shy and retiring. And, you guessed it, that is the one thing I *did* do with my life, and after forty years of teaching in the English department at Lehigh, in Bethlehem, Pennsylvania, I am less shy, but I am retiring. Spring 2006 is my last term. Wayne’s teaching style has influenced me from the get-go. I was never as good as he was, but that’s okay—no one was as good as he was.

So many memories:

Seminars at Wayne’s house, with Phyllis, AM 1966, listening in as she darned her kids’ socks. (Hey, that was back in the days when holey socks got darned on a light bulb.)

Wayne listening. He cocked his head to the left and looked at the floor so as not to be distracted, and *really* listened to people’s words. Best damn listener I ever knew. He taught me that good teaching is good listening.

Watching him enjoy Bartok concerts in the Earlham auditorium. He did; I sure didn’t. It was all discordant squawks to me in those days.

Seeing him be welcoming and respectful of his wife and to his very young children.

Babysitting for his three amazing kids while he and Phyllis had a night out. He paid me, but I’d have done it for a peanut.

Reading Wayne’s clear and lucid writing style and being amazed at his uncanny ability to spin an argument in such a way that there seemed nothing more to say, and finding it impossible to imagine any other way of seeing it than the way *he* saw it.

Proofreading, as a mere college junior, the groundbreaking *Rhetoric of Fiction* and feeling so goddamned pleased with myself that I found a typo that the master had missed!

Hey enough. As I said, Wayne changed my life. Hell, he changed *everyone’s* life.

C. Catherine (Barr) Camp

When I arrived at Chicago in 1965 with three years of Reed College under my belt, the College was understandably reluctant to admit a late transfer student. Perrin Lowrey, Chair of English, did some investigation, with the help of Wayne Booth who was Dean of the College, and found a seldom-used master’s program, whereby a student with at least two years of college could be admitted directly into a graduate program. And so, English admitted me, assessed my transcript, and assigned some undergraduate requirements along with the full course of a master’s program. I completed all that, and received an AM in 1968 (no bachelors from either Chicago or Reed). My master’s thesis was on “Mark Twain and Detective Fiction,” and my advisor was Walter Blair (another remarkable and transformative teacher).

After admission, I did clerical and transcribing work for Dr. Booth. Unable to attend the memorial service on March 9, I appreciate the opportunity to say how much I learned from him, how much I respected his work and his person. I was so young, in my early twenties. I don’t believe I had experienced someone with his intense curiosity about so many things, with his commitment to reasoning, and with the power of a disciplined and critical mind.

That time in Chicago shaped my future life in so many ways. I spent my professional career as a policy analyst and lobbyist for health and human services in California: child care and development programs initially, and public mental health programs for the bulk of the time. I should say as well that Chicago in the mid-60s created an interest in and a passion for politics and the democratic process. The University of Chicago sent me out with a fine set of tools: political passions, writing and thinking skills, and a sense of Twain irony and humor. And perhaps most

importantly, a set of mentors with giant intellects: Perrin Lowrey, Wayne Booth, Walter Blair. You’ve served me well.

Lindsay Waters

PhD 1976, Executive Editor for the Humanities,
Harvard University Press

When I arrived in Hyde Park in 1969, the University had just weathered a year of protest that had ended not with heads of students being busted like at Harvard but quietly. There were so many big problems apparent to people in Chicago from the Democratic convention to the rise of the Black P. Stone Nation, that the folks in Hyde Park seemed to have some sense of proportion about the relative importance of events on campus. Those leaders of the University, like Edward Levi, PhD 1932, JD ’35, and Wayne Booth had steady hands on the tiller.

Where I got to appreciate Professor Booth was over my seventy-five-book exam, that notorious hurdle celebrated by *Second City* and feared by timorous souls like myself as some terrible rite of passage. As it turned out, I was right to fear shooting the rapids. After I panicked in the test, the chair of my committee delighted in telling his doctoral students how ridiculous my feeble efforts were. A certain despondency took over my soul, which lifted a bit when I decided I had the nerve to try the test again and especially when I learned Professor Booth was to be the chair of my new committee. He brought a sense of humor and authority to the job of chief examiner that settled me right down and loosened my tongue so I could answer questions—and pass with my dignity intact.

I know I am in good company as a first time failer of oral exams. My friend Paul de Man failed his first orals at Harvard, and his chief examiner later told me with some delight about how Paul panicked and was on the way to failing until his savior called off the exam. I am in great company in this failing business, but I joined greater company winning the test with Booth, who has always been a friend and exemplified how to deploy an easy authority. I got within an inch of publishing his *The Company We Keep*, and that was fun. The smile and the humor that was always ready with him characterize the joy of those who know the pleasure of a good day’s work. He’s done his work. He deserves his rest. We hardly deserved him. We must give thanks.

Donations to the Wayne Booth Memorial Fund may be sent to Mary Jean Kraybill, AM 1981; Division of the Humanities; University of Chicago; 1115 E. 58th Street; Chicago, Illinois 60637

Signs of the Human

The Emergence of Linguistic Studies at Chicago

by David M. Thompson, PhD 1997, Associate Dean of Planning & Programs

In the last issue of *Tableau*, I invoked Wallace Stevens's notion of the "maker's rage to order words of the sea" in describing my doomed efforts to organize Wayne Booth's office. In his poem "The Idea of Order at Key West," Stevens was drawn to just that point at which the sounds of nature become words, and words take on the quality of nature itself. Under this conception, language is the filter through which we experience the world, but our conception of language is also broad and complicated enough to accommodate all the complexities of which our worldly experience makes us aware.

The University of Chicago has a long tradition of viewing language from a range of vantage points in order to take its complexity fully into account. During the high point of the Hutchins era, one interesting piece of the curriculum in the College was the course "Language 1," which was required of all undergraduates in addition to competence in a foreign language. (The choice of language was limited to Greek, Latin, French, German, Spanish, Italian, or Russian, as opposed to the approximately seventy foreign languages taught at the University today.) The importance of these two requirements was described in *The Idea and Practice of General Education: An Account of the College of the University of Chicago* (1950): "The College assumes that successful study of a foreign language is a proper part of general education, that students should be made aware of some of the general aspects and problems of language, and that the study of either of these things will not insure understanding of the other unless a deliberate effort to relate the two is made."

Chicago is also a place where linguistics was developed into a distinct discipline in order to facilitate a clearer sense of its contribution to other disciplines. In 1928, during his tenure as Professor of Anthropology and General Linguistics, Edward Sapir (1884–1939) gave a speech entitled "The Status of Linguistics as a Science" in which he noted that "the feeling is growing rapidly, and justly, that the psychological explanations of the linguists themselves need to be restated in more general terms, so that purely linguistic facts may be seen as specialized forms of symbolic behavior."

Sapir had spent much of his life gathering purely linguistic facts. Prior to joining the faculty in 1925, Sapir's fifteen years as an ethnologist for the Geological Survey of Canada provided ample material drawn from the indigenous languages of North America (such as Takelma, Wasco-Wishram, Yana, Southern Paiute, and Nootka, to name only a few of the many he studied). Ideas about the role of language in cognition and in social life that we now take as axiomatic began as conclusions wrenched



out of mounds of data by the likes of Sapir and his colleague Leonard Bloomfield (1887–1949). Bloomfield came to Chicago in 1927 to be Professor of Germanic Philology but also became known for his work on Native American languages and for his foundational book, *Language* (1933), written while at Chicago. "Leonard Bloomfield's experiences with Central Algonkian and my own with Athabaskan," Sapir wrote, "are a complete answer to those who find it difficult to accept the large-scale regularity of the operation of all those unconscious linguistic forces which in their totality give us regular phonetic change and morphological readjustment on the basis of such change."

Before Bloomfield and Sapir, there was Carl Darling Buck (1866–1955), among the University's inaugural faculty in 1892. At that point a scholar of Sanskrit, Buck later developed an interest in the Italic languages, of which only Latin survived antiquity to become the parent language of the Romance family. Thanks largely to the work being done by his colleagues Sapir and Bloomfield, Buck was able to observe the birth of modern linguistics during his career at Chicago. By the

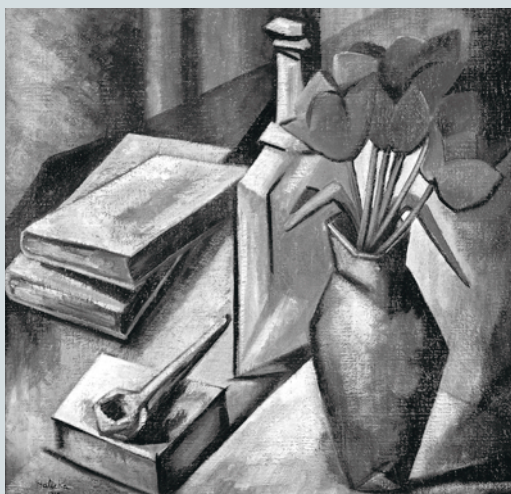
time of his death in 1955, the Department of Linguistics already included Norman McQuown (1914–2005), whose career is recounted by Joseph Toth elsewhere in these pages.

There will be more to read in future issues about the important work in such areas of language preservation and computational linguistics currently underway at Chicago. What bears emphasis now is how well the history of language study reflects the way knowledge is approached by the University as a whole. A keen attention to detail while striving to formulate

a structure by which details can be located and explained. A refusal to privilege the empirical over the theoretical, while also insisting on testing theory against evidence. And this evidence, moreover, is produced by an unbelievable range of projects aimed at retrieving the treasures of the past in all their marvel as specimens of what Sapir called "cultural patterning." While not entirely unique among great research universities, we do pursue with particular passion the goals that our culture coaxes us into setting for ourselves. We come to understand the waves not only by listening to them, but also by attending to all the forms that waves can assume.

David M. Thompson will consider aspects of divisional history in this regular column for *Tableau*. His column's title, "Palimpsest," evokes the practices of medieval monks who conserved velum and parchment by writing over older texts and inadvertently saved ancient writings that would otherwise have been lost. In a similar manner, David finds traces of the past in the changing use of campus buildings and in the complex layers of scholarly practice. Our illustration is a page from the thousand-year-old Archimedes Palimpsest, which contains the earliest surviving mathematical treatises by Archimedes of Syracuse.

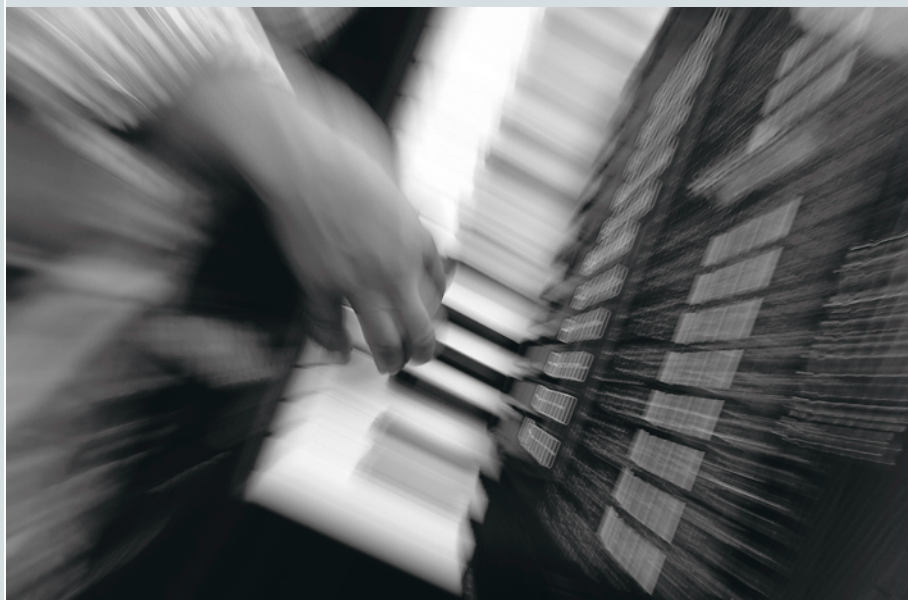




Summer in the City

A Selection of
Events on Campus
and in the
Neighborhood

happenings



2006 Grant Park Music Concerts

(www.grantparkmusicfestival.com) in the Jay Pritzker Pavilion in Millennium Park begin on June 14 and conclude on August 19.

In collaboration with the University of Chicago, the **Hyde Park Art Center** (hydeparkart.org) has a new home at 5020 S. Cornell Avenue. Housed in the University's former publications building, architect Doug Garofalo reconfigured the building's 32,000 square feet with galleries, class rooms, and a library. The façade includes a one-story digital projection screen for rotating displays of electronic art. Especially notable are the seven studios for University faculty and visiting artists, which promise to attract international artists to campus and Chicago.

The fourteenth annual **African-Caribbean International Festival of Life** (www.festivaloflife.com/sub2.htm) will be held in Washington Park from June 30 to July 4.

On July 2, **Shulamit Ran's** *Ha'lel*, commissioned by the American Guild of Organists for its Biennial National Convention, will be performed at Orchestra Hall in Chicago, David Schrader, organist. You can also hear her *Violin Concerto*, Uri Segal, conductor, and Ittai Shapira, violin soloist, on July 15 at the Chautauqua Summer Festival, New York.

Julia Oldham, MFA 2005, will discuss her exhibit, "12 x 12: New Artist/New Work," at the **Museum of Contemporary Art** (www.mcachicago.org) on July 11 of this year.

Above left: The architect's rendering of the new Hyde Park Art Center

Below left: Alicja (Alice) Halicka, *Cubist Still Life*, 1915, part of the Smart Museum's "Polish Art at Home and Abroad" exhibition

At the Art Institute of Chicago

(www.artic.edu), the exhibit "Harry Callahan: The Photographer at Work" (June 24–September 24) was conceived by **Britt Salvesen**, PhD 1997, Curator for the Center for Contemporary Photography, Arizona. Callahan holds particular significance for Chicago where he made some of his most influential work, including an extended series portraying his wife Eleanor.

You have until September 3 to view "African Presence in México: From Yanga to the Present" at the **Mexican Fine Arts Center & Museum** (www.mfacmchicago.org), Chicago.

AUTUMN — Save the Date!

The 2006–7 season of **University of Chicago Presents** (chicagopresents.uchicago.edu) invites you to sample a "tasting menu" of the best in classical music. Autumn concerts include the Emerson and Pacifica Quartets, the St. Paul Chamber Orchestra, and the Trio Mediaeval. Mezzo-soprano Susan Grahamlong makes her long-awaited recital debut in early January with Malcolm Martineau on piano.

At the **David & Alfred Smart Museum of Art** (smartmuseum.uchicago.edu), "**Polish Art at Home and Abroad, 1890–1939**" (closing September 17) offers a rare chance to see works drawn from the private collection of Tom Podl; "**Modernist Sculptures by Rodin, Lipchitz, and Moore**" (closing November 5) traces the sculptural innovations of three masters of European modernism. Opening in October and continuing through January, "**Drawing as Process in Contemporary Art**" offers rich opportunities to explore the working processes of some of today's leading artists.

happenings

A Selection of Events on Campus and in the Neighborhood

Visiting or living in the DC area? Plan to see **Nicholas Rudall's** premiere of Ibsen's *An Enemy of the People* at the **Shakespeare Theatre** (www.shakespearetheatre.org) on August 29 through October 22, under the direction of the Kjetil Bang-Hansen, former artistic director of Den Nationale Scene, one of Norway's three national theatres.

The Division's annual celebration **Humanities Day** will be held on **Saturday, October 28**. We are very pleased to announce that the keynote address "Marco Polo's Legacy to the European Romancers," will be delivered by Michael Murrin, the David B. and Clara E. Stern Professor in the Humanities; Professor of English and Comparative Literature; and Acting Chair of Comparative Literature. *This year's festival honors the memory of Annette Martin Cronin, AM 1988, who organized the first festival in 1979.*

The **Court Theatre's** 2006–7 season (www.courttheatre.org) begins with the musical, *Raisin*, directed by Court's Artistic Director Charles Newell and adapted from Lorraine Hansberry's *A Raisin in the Sun*. The fall season continues with *Hotel Cassiopeia*, which follows the American collage artist Joseph Cornell as he observes the city he so loved: New York. Anton Chekhov's *Uncle Vanya* continues the Court's successful partnership with the Museum of Contemporary Art in January and February. OJ Parson returns in March to direct *Flyin' West*, Pearl Cleage's powerful exploration

of African American woman pioneers. The season concludes with Tom Stoppard's *Arcadia*, perhaps based on the life of Lord Byron's daughter Augusta Ada, an early figure in computational mathematics (although Stoppard has eluded the attribution).

Yo Yo Ma's **Silk Road Project** (www.silkroadproject.org) comes to Chicago this autumn with a series of concerts and projects in collaboration with several Chicago cultural institutions. Yang Wei will perform music for the Chinese pipa at the Art Institute of Chicago on November 3, as part of the **Chicago Humanities Festival** (www.chfestival.org). The recital also coincides with the University's **Center for the Art of East Asia's** conference on "Antiquarianism in East Asian Art and Visual Culture" (caea.uchicago.edu) on November 3–5.

Addendum

In the Fall 2005/Winter 2006 issue of *Tableau*, the following friends who made gifts to the Humanities were not acknowledged as also being members of one of our visiting committees. We seek to recognize and to thank the members of the Visiting Committees in the Humanities, Music, and the Visual Arts for their expertise, leadership, and generosity.

Mr. & Mrs. Bruce E. Clinton, Mrs. Robert Feitler, Robert Emmett & Kristine Kasselman, Charles H. Mottier, and Dr. Edward A. Wolpert

On the Cover

Sum, 14 x 11 inches, oil on canvas, by Libby Wadsworth, MFA 1990, Collection of Judson P. Reis

Libby Wadsworth intertwines words or grammatical diagrams in her lovingly painted still lifes, whose palette and northern light most resemble the Dutch masters. Her canvases ask the viewer to reexamine received notions that paintings (especially oils) are merely illusions of reality, sensual objects, or harbors for the emotions. Libby Wadsworth is represented by the Elizabeth Leach Gallery, Portland, Oregon and the Zolla/Lieberman Gallery, Chicago.

The University of Chicago Presents Upcoming Performances

All performances are at Mandel Hall, unless otherwise noted.

Sunday, October 8, 3pm

Pacifica Quartet

Sunday, October 22, 3pm

Saint Paul Chamber Orchestra

Stephen Prutsman
conductor/piano

Friday, October 27, 8pm

Florestan Trio

Friday, November 3, 8pm

Flanders Recorder Quartet

Friday, November 10, 8pm

Emerson Quartet

Friday, November 17, 8pm

Trio Mediaeval

Rockefeller Memorial Chapel

Friday, January 19, 8pm

Susan Graham, mezzo-soprano

Malcolm Martineau, piano

1115 East 58th Street Chicago, Illinois 60637

D I V I S I O N O F T H E

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 THE UNIVERSITY OF CHICAGO

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