

TABLEAU

THE DIVISION OF THE HUMANITIES AT THE UNIVERSITY OF CHICAGO | SPRING 2015



IN THIS ISSUE | SHAKESPEARE IN PRISONS | FREUD | IN THE STACKS

2 ALUMNI PROFILE

Sound and Fury Signifying Much

In Shakespeare's tragedies, Laura Bates's inmate-students see a reflection of their own lives.

4 YOUNG FACULTY FOCUS

Native Knowledge

Junior scholars bring modern touches to linguistics' traditional focus.

6 GRADUATE STUDENTS

Course Work

Humanities graduate students prepare to become teachers.

8 IDEAS

Two Perspectives on Freud

With Jonathan Lear and Françoise Meltzer.

10 ALUMNI IN THE STACKS

12 WHO SUPPORTS THE
HUMANITIES—AND WHY

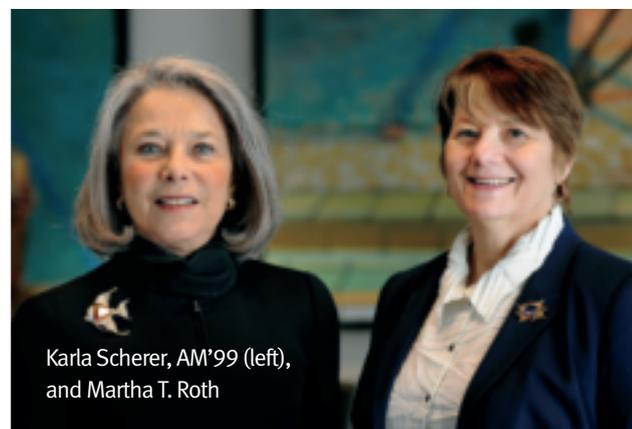
Tableau (Spring 2015, Volume 16, Number 2) is published biannually by the Division of the Humanities at the University of Chicago for alumni and friends. Editor: Jeanie Chung. Contributing Editors: Sarah Yatzek Farrell, AB'01; Courtney C. W. Guerra, AB'05; Carl Nash, AM'02; Tom Popelka; Adrienne Renberg; Michelle Skinner. Proofreader: Laura Adamczyk. Designers: Hannah Linton; Guido Mendez. Contact: Division of the Humanities, 1115 East 58th Street, Chicago, Illinois, 60637, tableau.uchicago.edu.

ON THE COVER

Pages from *Aleppo Gospels*, Ms. 1017, Goodspeed Manuscript Collection, Special Collections Research Center, University of Chicago Library. The University Library's Preservation Department is in the process of digitizing its entire Goodspeed Manuscript Collection of fifth- to nineteenth-century New Testament manuscripts and papyri fragments. The collection is on view at goodspeed.lib.uchicago.edu.



Valentin's Death, Plate VIII from *Twelve Illustrations to Goethe's "Faust,"* 1813–24 (plates, these impressions 1845), selected by David Wellbery, the LeRoy T. and Margaret Deffenbaugh Carlson University Professor and chair of Germanic Studies, and Berthold Hoeckner, associate professor in Music, for their microexhibition, "Romantic Inter-Mediality," as part of *Objects and Voices*, an exhibit commemorating the Smart Museum's 40th anniversary.



Karla Scherer, AM'99 (left),
and Martha T. Roth

Dear Alumni and Friends,

FOR THIS ISSUE OF *TABLEAU*, I turn my traditional dean's letter over to Karla Scherer, the chair of the Humanities visiting committee. This group, composed of thoughtful friends of the Division, helps me implement our immediate and long-term priorities.

As the UChicago Campaign gains momentum, I can think of no one better qualified to articulate the importance of coming together to define this institution's future. I am indebted to Karla's wisdom and generosity, and to the wisdom and generosity of all the visiting committee members, alumni, and friends who donate their time and energy to our shared mission.

Martha T. Roth

Martha T. Roth
Dean of the Division of the Humanities

THIS PAST FALL SAW the historic launch of the **University of Chicago Campaign: Inquiry and Impact**, an initiative that calls upon all of us to invest in the University's continued success. The campaign's goals are ambitious, but then again, so are we. My experience as a graduate student in the Master of Arts Program in the Humanities shapes, and continues to inform, my life every day. As alumni and friends, we have the privilege and the responsibility now to help shape UChicago and its legacy, and the campaign offers us many opportunities to do exactly that: as philanthropists, as volunteers, as individuals who recognize the value of this remarkable place.

In the Division of the Humanities, supporting faculty research and expanding resources for students drive all our campaign priorities (please see page 12 for details about the various forms these efforts take). There are many ways to participate, from joining us for a special Humanities Day celebrating the University's 125th anniversary to networking with our students at career events or making a gift to underwrite summer research trips. This is a chance for alumni and friends to become more deeply engaged with Humanities students and faculty—and with each other—as a way of demonstrating our commitment to outstanding scholarship, now and for generations to come. Our community has so much to offer this institution, and together we can ensure that the distinctive humanistic research done at UChicago, by professors and young scholars alike, will endure.

I am honored to have the opportunity to present the latest issue of *Tableau*. The stories within, such as those shared by my fellow visiting committee members in "The Human Experience," exemplify our dedication to the rigorous endeavors for which UChicago is celebrated. As you read about the work of our exceptional students, faculty, and alumni, I hope you will see the impact the Division has on humanistic scholarship—at UChicago and beyond.

Sincerely,

Karla Scherer

Karla Scherer, AM'99
*Chair of the Visiting Committee to the
Division of the Humanities*

PHOTOGRAPHY BY CHRIS KIRZEDER; ENGRAVING ON PAPER, FERDINAND RUSCHENYH, AFTER PETER VON CORNELIUS, "SMART MUSEUM," THE UNIVERSITY OF CHICAGO, GIFT OF STEPHEN AND ELIZABETH CRAWFORD, 2006.102H.



SOUND AND FURY SIGNIFYING MUCH

In Shakespeare's tragedies, Laura Bates's inmate-students see a reflection of their own lives.

BY CARRIE GOLUS, AB'91, AM'93

Bates's Shakespeare courses at Wabash Valley Correctional Facility come with different logistical concerns than her classes at Indiana State, but the rewards of teaching are sometimes greater.

IF YOU WERE A STUDENT in Laura Bates's Shakespeare class in Wabash Valley Correctional Facility's solitary confinement unit, here's how you would get to class:

First you would stick your hands through the cuff port, a small slot in the steel door of your cell, so you could be handcuffed behind your back. You would be frisked or perhaps strip-searched. With your hands and feet chained, you would be escorted by two guards to an individual cell in a special area of the prison. One by one, your fellow students would be locked in their own cells along the same hallway.

Once all the doors were secured, class would begin. You would spend the class kneeling on the cement floor of your cell—ankles still cuffed—talking to Bates, PhD'98, and your classmates, only some of whom you could see.

Bates, who detailed her teaching at Indiana's Wabash Valley in *Shakespeare Saved My Life: Ten Years in Solitary with the Bard* (Sourcebooks, 2013), began volunteering with prisoners at Cook County Jail in 1983. She now teaches at Pendleton Correctional Facility, a federal supermax prison in Terre Haute, Indiana; she is the first and only person to teach Shakespeare there. Her pro bono work with prisoners has been featured in *National Geographic* and the *Chicago Tribune*, as well as on National Public Radio and MSNBC.

The daughter of Latvian refugees, Bates grew up in Chicago's West Side neighborhood of Austin, which she calls "a ghetto" in her book, in the 1960s and 1970s. Appointed a full professor in the English department at Indiana State University in 2014, she says she still feels more comfortable

among the prison population than with her colleagues in academia.

Bates traces her interest in teaching Shakespeare in prison to her graduate work in comparative literature with **David Bevington**, the Phyllis Fay Horton Distinguished Service Professor Emeritus in English Language and Literature and Comparative Literature. Bates's research, guided by Bevington, emphasized "the universality of the text," she says; she wanted to "test this universality by bringing it to a population that I had assumed it might not speak to." Bates sees "a through-line" from her dissertation, "Shakespeare in Latvia, 1870–1918: The Contest for Appropriation During the Nationalist Movement," to her prison work, which could be seen as "political appropriation of Shakespeare by prisoners."

Over the years, Bates has primarily relied on a group of carefully chosen plays: *Hamlet*, *Julius Caesar*, *Othello*, and *Macbeth*. "I call them Shakespeare's criminal tragedies," she says. But while her students can relate to the subject matter, most of them "come to these texts with no background at all. Very naive readers," Bates says. "I find that so exciting. I love the idea of talking about *Hamlet* with someone who doesn't know how it ends."

Bates also teaches *Romeo and Juliet*—focusing not on the romance but on the street brawls. In one class, she asked her students what might happen after Romeo kills Juliet's cousin. "Now he has to go and tell his girlfriend that he killed her cousin," a 14-year-old said. "And that's really hard to do, because I had to do it myself." The 14-year-old killed a high-ranking rival gang leader and was placed in a supermax facility for his own protection.

Romeo and Juliet "is in strange language from a long time ago, but it seems to be about hatred, rival gangs, peer pressure," says Bevington, who has sat in on Bates's classes in every correctional institution where she has taught; he also wrote the introduction to her book. "Shakespeare gets at the depth of human experience in a way that is extraordinary."

Another perhaps unexpected choice was *The Taming of the Shrew*. One of Bates's students said he was tired of doing tragedies every year and asked if they could read something more fun. Another suggested they deal with domestic abuse. "So I said, 'Perfect. We'll do Shakespeare's comedy about domestic abuse.'"

Shakespeare forces you
to use that frontal lobe.

It makes you start challenging
your own decisions too.

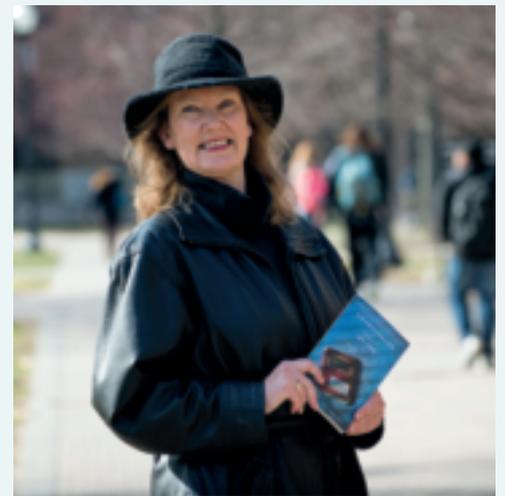
—Rex Hammond

Bates's approach to Shakespeare focuses on critical thinking, interpretive analysis, creative rewriting, and occasionally—for prisoners in the regular population—performance. For a production of *Taming of the Shrew*, Bates worked with both male and female prisoners at Rockville Correctional Facility in Rockville, Indiana. The women rewrote Kate's final speech from a feminist perspective. The performance concluded when Christopher Sly (from the play's induction, often cut from theater productions) got up from the audience and punched Petruchio, yelling, "You don't treat women like that!"

Shakespeare appeals to incarcerated people, Bates says, because even if they have never read his work, they usually know it's considered elite. When the students who stick with the program—about one student in 100 drops out—realize they can read and understand it, "That's huge," she says. "These are people who've been told their whole lives, 'You're stupid, you're incapable, you can't do anything.'" In the 10 years that Bates has worked with more than 200 supermax prisoners, her students have had only two conduct infractions, neither of them violent.

"In Shakespeare you see good people make bad choices," says Rex Hammond, who studied with Bates while serving 25 years for armed robbery. "A lot of inmates react from very poor emotional control." Released in 2009, he will complete a master's in criminology and criminal justice at Indiana State this year and hopes to pursue a PhD.

Hammond, who studies emotional intelligence, hypothesizes that during a yearlong Shakespeare class, inmates learn to use the part of the brain responsible for critical thinking, rather than relying on a more emotional part of the brain.



"You can't change your reactions if you can't change the way you think," he says. "Shakespeare forces you to use that frontal lobe. It makes you start challenging your own decisions too." He presented his findings in a paper about Bates's work at this past September's Midwestern Criminal Justice Association Conference.

As for whether she prefers to teach undergraduates or prisoners, Bates laughs. "Oh, that's a really easy question," she says. "If only all my students were criminals, wouldn't that be lovely?"

Her incarcerated students have made a deliberate choice to study Shakespeare, she points out. Her undergrads, often just trying to fulfill their degree requirements, don't always enjoy that particular freedom. "In any college classroom," Bates says, "you can't say that everybody's there because they really want to be." ■

BATES AND BEVINGTON DISCUSS "WHY SHAKESPEARE?" at tableau.uchicago.edu/shakespeare.

Greg Kobele, Itamar Francez, Yaroslav Gorbachov, and Ming Xiang (not pictured) continue the inquisitive tradition of UChicago's Department of Linguistics.



NATIVE KNOWLEDGE

Junior scholars bring modern touches to linguistics' traditional focus.

BY MAUREEN SEARCY

FOUNDED IN THE MID-1930S, UChicago's Department of Linguistics is one of the oldest in the United States. And while departments change based on the people who populate them, the program remains "very much in line with its history," says professor and chair **Chris Kennedy**. Two of the University's earliest linguists, Leonard Bloomfield and Edward Sapir, studied indigenous languages in the Americas, says Kennedy, "while asking the same types of questions about the nature of language that we're asking now."

That enduring combination of theory and detailed attention to particular language families—their structure, history, culture—distinguishes UChicago's Department of Linguistics. The program's breadth and depth of study give the faculty room to approach their research with varied perspectives and methods. The department has "several different ongoing clusterings," says Kennedy, with many faculty members working in more than one. The assistant professors, who collectively span several of these clusterings, all bring their own expertise in trying to answer the questions asked by early UChicago linguists.

[The University's earliest linguists were] asking the same types of questions about the nature of language that we're asking now.

—Chris Kennedy, department chair

What do we know?

Assistant professor **Itamar Francez** is part of one such cluster that underlies the others: formal theoretical linguistics, which involves creating linguistic models in terms of grammatical principles. The formal perspective presents language as shaped by certain structural features, rather than from the way speakers use it—a functional perspective.

Francez is a formal semanticist: a linguist who studies meaning while using mathematical or logical tools. “I work on the way meaning influences the formal shape of languages, and the way meaning plays a role in determining how languages can vary from each other.” Francez, who joined the department in 2012 and is a fellow this year at the Franke Institute for the Humanities, also studies Hebrew grammar and pragmatics, the relationship between meaning and use.

In his research Francez asks, “What do native speakers know when they know a language?” Native speakers have an internal system of rules that helps them associate meaning with complex expressions, even if they have never heard the expression before. They don’t simply memorize meanings of terms; they have a “generative way of assigning meaning.” The field of semantics, where Francez’s research lies, is engaged in articulating a theory that explains what this knowledge is and how it makes this attribution of meaning possible.

How do we know what we know?

Francez calls himself a “couch linguist,” compared to an experimentalist like assistant professor **Ming Xiang**. Director of the Language Processing Laboratory, one of four labs in the Karen Landahl Center for Linguistics Research, Xiang was recruited in 2010 to strengthen the department’s experimental linguistics cluster. Trained as a theoretical linguist, she became interested in cognitive science as a postdoctoral researcher and now focuses on tying “formal representations of language to the psychological mechanisms and computations” that people use for comprehension.

At the Language Processing Lab, Xiang runs experiments mostly at the sentence and discourse-comprehension level, using three methods: self-paced reading, where subjects press buttons to read phrase by phrase or word by word; eye track-

ing, or monitoring the eye movements of a subject reading or listening while viewing a display; and event-related potential recordings, used to measure brain activity through a subject’s scalp. These experiments shed light on cognitive processes, like our ability to hear several sentences worth of words and assign meaning in milliseconds.

How do we learn it?

Computational linguist **Greg Kobele**, unlike Xiang, doesn’t conduct experiments himself. A Neubauer Family Assistant Professor who joined the department in 2009 with a joint appointment in the Computation Institute, Kobele—like other computational linguists—instead uses data provided by the experimentalists to develop algorithms, at the same time providing algorithms to help experimentalists interpret their own data.

This technique allows Kobele to research how people use and acquire language by studying how computers do so. He develops algorithms, like programs that infer sounds from meanings and vice versa, and then analyzes the properties of those types of algorithms. “The focus is not to write a program that does something,” Kobele says, “so much as to understand the kinds of mental or cognitive resources that are necessary to do that kind of thing at all.”

For example, Kobele could build an algorithm that mimics how humans associate sentences with meaning and then compare its functionality with eye-tracking data. Does the computer’s memory usage correlate with the places readers slow down? By developing computational programs that mimic what humans do, Kobele can study

such algorithms and be “in a better position to understand how we actually do it.”

Where does it come from?

While Francez, Xiang, and Kobele embody the department’s emphasis on theory, assistant professor **Yaroslav Gorbachov** represents the department’s commitment to language group research. A historical linguist, Gorbachov works on reconstruction—looking at sister languages and making educated guesses about their parent language, a task made more difficult for languages that were never written down. Part of reconstruction is positing and substantiating sound laws, which describe how particular sounds change in particular environments. A strong background in formal theory is critical for historical linguists, since they must understand the way syntax and word structure work in modern languages.

Gorbachov, who in addition to Slavic and Baltic languages, specializes in the broader Indo-European language family, including Greek, Germanic, Latin, and Sanskrit, describes his work as forensic: “like walking in a room where a crime took place, looking at how things are scattered around the floor, and making guesses as to how the fighting happened—like Sherlock Holmes—and what the room looked like before the fight.”

Though these assistant professors inhabit different clusters—formal theoretical, experimental, computational, historical—collaboration between fields is a strength and a benefit of the department. “I do my best work when I can bounce ideas off other people,” says Kobele. “Here there’s a lot of camaraderie. It’s all very harmonious.” ■

COURSE WORK

Humanities graduate students
prepare to become teachers.

BY TOM POPELKA

PHILOSOPHY STUDENT DHANANJAY JAGANNATHAN, AM'13, thinks graduate school can be a “strange liminal state” between student and teacher.

A graduate student might attend a seminar one day and teach one the next. Yet this common tension between learning and teaching is something **William Rando**, director of the University’s Chicago Center for Teaching, encourages graduate students to use to their advantage. “It’s a perfectly natural situation to be one thing and strive to be something else,” Rando says.

The Chicago Center for Teaching supports teaching and professional development in pedagogy for graduate students and faculty across campus. From seminars on teaching topics to individual teaching observations, the center emphasizes teaching as a process and helps graduate students progress in teaching responsibility.

“Preparing to teach is not something you do at the end,” Rando explains. “Every teaching experience—grading, TA-ing, or an occasional lecture—is a learning experience.”

Jagannathan, who came to UChicago in 2011, has held a number of teaching positions. He has been a course assistant for ancient Greek philosophy courses in his department, taught a freshman seminar at the School of the Art Institute of Chicago, and this year serves as a writing intern for the University of Chicago Writing Center. There Jagannathan teaches a writing seminar for undergraduates enrolled in a section of Human Being and Citizen, a staple of the College Core. Interns also attend the regular class lectures and might teach a few sessions during the quarter.

Using every teaching opportunity as a learning experience is increasingly important in a challenging job market, where academic job candi-

PHOTOGRAPHY BY JOHN ZICH

This page: Ilanit Loewy Shacham calls her Tave Fellowship a “priceless opportunity.” Facing page: Dhananjay Jagannathan leads a discussion in his writing seminar (left), and Mary Buck (right) has found that teaching has enhanced her learning.



dates are often asked for evidence of their teaching. One aim of the 2007 Graduate Aid Initiative was to provide students with specific teaching opportunities. Most students receive course or language assistantships early in their programs, and many advanced PhD students serve as lecturers, running their own courses.

Mary Buck, AM'14, a third-year PhD student in the Department of Near Eastern Languages and Civilizations, began her first teaching assignment this past fall as a language assistant for Biblical Aramaic. She met regularly with the instructor to discuss the course, assisted with grading exams, and served as lead instructor for four weeks.

Buck sees her teaching experience as both practical—she has a looming comprehensive exam in the language—and intellectual. Entering her graduate program, Buck saw herself as more of a historian than a language expert. Her experience teaching Biblical Aramaic has changed the way she thinks about the interaction of language and history. “I’m able to think more broadly about how language develops,” she says.

Teaching assignments also let graduate students observe other instructors’ class structure and teaching style. After doing some teaching of her own, English Language and Literature PhD student **Margaret Fink**, AM'07, is more aware of different teaching methods. When she sits in on a lecture or class, she says, “I’m often watching for what I like about how the instructor is running the course.”

For many instructors, teaching connects topics and ideas in unexpected ways. “When you teach something close to your work, you are able to think much more richly about the topic,” says Fink. She has served as a course assistant and as a writing intern several times and now helps train future writing interns as an assistant director for the Writing Program. She also taught two of her own courses for the English department based on her research interests—*Retailing Bodies: Anomalous Embodiment in American Reality TV* and *Disability Studies: An Introduction*.

Like Fink, advanced graduate students who’ve progressed from assistantships or internships can apply to teach their own courses. Each year five Hu-



manities graduate students receive Stuart Tave Fellowships, named for the division’s former dean and longtime English professor, to design and teach a course based in part on their research. South Asian Languages and Civilizations PhD student **Ilanit Loewy Shacham**, who studies Indian literature and classical Telugu poetry, received a Tave Fellowship to teach *Love Connections: Famous Couples from Pre-Modern Indian Literature*. Teaching her own course was a “priceless opportunity,” she says, that she can use as a talking point while on the job market.

discuss and plan the subsequent week’s classes. “There is mentorship built into the program,” says Christensen, the Avalon Foundation Professor of Music and the Humanities. In addition to the weekly group meetings, the faculty members observe and evaluate graduate student instructors at least once per quarter.

Santiago Mejia, AM'10, an advanced PhD student in the Department of Philosophy, says such mentorship is important. An experienced instructor, Mejia also serves as a consultant with the Center for Teaching and helped organize and de-

” I’m often watching for what I like about how the instructor is running the course. —Margaret Fink, AM'07

Teaching in the Core places graduate students at the center of the UChicago undergraduate experience. These thematic courses are a challenge because of their small size, focus on academic writing and argumentation, and emphasis on class discussion. As the master of the Humanities Collegiate Division, **Thomas Christensen** oversees the selection of graduate students to teach in the Humanities Core. “Graduate student instructors in these courses quickly learn to be a manager of conversation,” he says.

They also learn how to teach from a common syllabus. The instructors for every Humanities Core course—who might range from senior faculty to advanced graduate students—meet weekly to

sign a pedagogy program that offers workshops and panel discussions with Philosophy faculty, alumni, and students. The goal of this optional program, Mejia says, was to “open up conversations about teaching.” Those conversations—whether about best teaching practices, crafting a syllabus, or how to address common problems—help the graduate students learn from each other.

Teaching experiences in the humanities—from assistantships to designing and leading a class—not only develop teaching skills but also craft scholars dedicated to critical inquiry and exploration in both their research and teaching. As Loewy Shacham puts it, “Teaching is no less intellectual than what I do for my research.” ■

LEARN MORE ABOUT THE CHICAGO CENTER FOR TEACHING at teaching.uchicago.edu.



TWO PERSPECTIVES ON FREUD

AS TOLD TO JEANIE CHUNG

FROM THE vantage point of their particular disciplines, professors Jonathan Lear and Françoise Meltzer discuss the scholarly approaches they bring to the work of Sigmund Freud, why he shows up throughout the humanities, and why we should read him in spite of himself.



Françoise Meltzer



Jonathan Lear

When I was finishing up my graduate career I started reading Jacques Derrida, the deconstructionist, and you can't get very far in Derrida without running into Freud. Coincidentally, when I came to the University as a junior faculty member in 1975, I started dating the man I would eventually marry: Bernard Rubin [PhB'49, MD'53], a psychoanalyst. So my discovery of theory—and my passion for it, because that's what I started teaching here—combined with wanting to know what this man I was going to marry was all about.

I was really taken by “French Freud”—that is, reading Freud using his analytical tools, applied to his own writing. Over the years I have written a lot about Freud, Lacan, and psychoanalysis. I edited a special issue of *Critical Inquiry*, which then became a book, called *The Trial(s) of Psychoanalysis* [University of Chicago Press, 1987, 1988].

There's a canon in what used to be called critical theory, or, let's say, there are prophets—biblical, almost—Hegel, Heidegger, Kafka, Mallarmé, and of course Freud and Marx. When all this material was absorbed by French departments because of the theory craze, the rigidity between disciplines started becoming porous. So that you can't say, “This is philosophy over here. Over here is literature. Over there is poetry.” Everything gets blurred, which is part of what makes it very exciting.

About 20 years ago I gave a talk to the College Core students about Freud and women. It's always a fraught subject. Freud famously never got it, as far as women go. He's very much a product of his time. I thought, in my naiveté, that I would show the students some of his sexist metaphors and how they functioned: how Freud—unwittingly, many times—uses them and doesn't realize that he ends up out on a limb, really.

I wanted to set it up and say, “Here's what Freud says about women, and here's what we can do.” But I only got as far as, “Here's what Freud says about women,” when all the students started raising their hands and said, “What are we even spending time on this guy for? He's obviously an idiot, he's a misogynist, who cares?”

First of all, he was brilliant. He had a vast array of knowledge, and he broke through a lot of taboos. Many people had written about the unconscious before Freud; he didn't “discover” it. But what Freud does is sexualize the unconscious, and that was, for the Victorian era, very risqué. And he really helps lead the way toward understanding what dreams are.

I've had a lot of wonderful experiences teaching Freud, mainly seminars, a couple with my husband: one on dreams and one called Freud and the Fairy Tale. And then we taught a course—I think only at the University of Chicago can you pull this off—in comparative literature, in divinity, and in the medical school. And it was called Ethics, Religion, Psychoanalysis. There were three of us: Bernie, me, and David Tracy from the Divinity School. It was really great.

Françoise Meltzer is the Edward Carson Waller Distinguished Service Professor and department chair in Comparative Literature. Her specialties are nineteenth-century French and German literature, literary theory, and psychoanalysis. ■

I was led to Freud via my study of Aristotle, which I suppose was an odd route. But as soon as I read Aristotle's claim in *On the Parts of Animals* that every realm of nature is marvelous if only we take the time to look, that we should not turn away with “childish aversion” from even the humblest realms, I knew those lines had something to do with me. Aristotle quotes Heraclitus approvingly that even in the kitchen divinities are present.

When I started reading Freud, I realized that his patients were ordinary bourgeois citizens of late nineteenth- and early twentieth-century Vienna. They came to him in pain, looking for help, and all he asked them to do was speak their minds, to say whatever came to mind without censorship or inhibition. He called this the “fundamental rule” of psychoanalysis. Who could have guessed that our understanding of the human condition could be so transformed by such a simple method, carried out on anyone who happened to walk into Freud's consulting room? What is so stunning about the fundamental rule is that no one, absolutely no one, can follow it. I trained as a psychoanalyst because I wanted to see for myself the uncanny psychic forces that emerge “even in the kitchen.”

It is not surprising that Freud's influence should show up throughout the humanities, for the humanities display a special posture of the mind. As scientists and social scientists, we maintain a clear distinction between subject and object. But when we study the human *humanistically*, our very self-conscious understanding shapes who we are. Psychoanalysis is essentially the same movement of mind. If Freud is right that the unconscious will keep bursting forth, disrupting social conventions and commonly accepted self-understandings, one ought to expect psychoanalysis to command the attention of anyone who would like a truthful self-understanding of the unusual creatures that we are.

If you look at the ancient Greek project of philosophy, one thing Socrates, Plato, and Aristotle agree about is that you cannot do ethics without a robust psychology. Because the only way you could do ethics the way they want to do it is to have a convincing account of the psychology of a human being. I think Plato invented psychology. But it's in the service of an ethical project. So I see Freud, whether he knew it or not, as in that tradition.

Freud is an extraordinary writer, and the way I like to teach him—and the way I write a book about him—is to start with the case histories and not with the theory. Because whatever theory is worth having, it's something that ought to come out of the clinical material. And the clinical material is so rich. The case histories are very well written, and they bring out enormous complexity of what's going on with these people.

Jonathan Lear is the Roman Family Director of the Neubauer Collegium for Culture and Society and the John U. Nef Distinguished Service Professor in Social Thought and Philosophy. Lear has written extensively on psychoanalysis; the second edition of his book Freud (Routledge) came out in January. ■

FIND RECOMMENDED READINGS at tableau.uchicago.edu/freud.

ANCIENT BOOKS AND MODERN TECHNOLOGY



BY CLAIRE ZULKEY

Alumni work in the stacks and beyond.

MARLIS SALEH, PhD'95, entered graduate school with the intention of working in academia. Today she does—just not quite in the way she intended. As bibliographer for Middle Eastern Studies at the University of Chicago, Saleh, who also edits the *Mamluk Studies Review*, has drawn on her expertise to enhance the library's collection. "I feel like being a librarian is another avenue to participating in the academic life," she says. "I'm able to shape this wonderful collection and assist people."

None of the other six alumni interviewed by *Tableau* planned on library careers, although some, like Saleh, worked at the University Library while at UChicago. But no matter how circuitous their paths, all found satisfying careers in library work, bolstered by the research skills they learned while completing their humanities degrees.

"I'd always enjoyed research," says **Carolyn Lundin**, AM'83, senior manager of research services at the law firm Winston & Strawn, LLP. After completing a master's degree in English Language and Literature, Lundin earned degrees in both library science and law, working in both fields before combining them at Winston & Strawn, where she has worked for 12 years. From San Francisco, she manages a small team of research librarians who remotely assist more than 900 attorneys located in 18 offices around the world; using an online shared research system, the librarians handle a wide variety of research requests and share the responsibility of answering urgent after-hours queries.

Lori Osborne, AM'85, also earned a master's in English Language and Literature, which taught her "to think critically and think on my feet." Ten

years after taking a break to raise her family, she had moved into an old house in Evanston, which she researched at the Evanston History Center, an experience she enjoyed so much that she began volunteering there, helping to write house histories for house walks.

At the same time, she began researching the life of Frances Willard, the namesake of her sons' school, which eventually inspired her to enroll at Loyola University for a master's in public history. She worked at Northwestern University's archives for two years, until a job opened up at the Evanston History Center.

"As an archivist, I'm the first researcher," she says, adding, "It's fun to be in a community situation."

Plenty of alumni working in libraries call their work fun. Despite the stereotype of the stern li-

CLOCKWISE, STARTING THIS PAGE: PHOTOGRAPHY BY JOHN ZICH; PHOTO COURTESY UNIVERSITY OF WASHINGTON; PHOTOGRAPHY BY GRETA BOERS.



Marlis Saleh (opposite page), Zhijia Shen (top), and Lee Sorensen (bottom, standing) find library work to be another avenue to the academic life.



brarian, finger pressed to lips, in reality library work is people work. **Zhijia Shen**, AM'86, PhD'97, came away from her experience as a student assistant in the Regenstein's East Asian Collection impressed by how helpful and friendly the librarians were—not only to scholars and students but also to their families. “With children studying in the reading room, it was a very human, family-friendly job,” she says.

Today, as director of the East Asia Library at the University of Washington, Shen finds satisfaction in reaching out to her library's local community. “We're used to being in the ivory tower, focusing on our own faculty and students,” she says. In the past few years she's helped with the university's outreach efforts to Seattle's large Chinese, Japanese, and Korean immigrant communities through library

I hold the thing in my hand and try to figure out what it is, what is it trying to say, how it confirms or denies what we think we already know.

—Bronwen Bledsoe, PhD'04

initiatives such as a Taiwanese and Chinese immigrant oral history project, community forums, and costumed Lunar New Year celebrations.

Books themselves can help to form community, says **Matthew Heintzelman**, AM'84, PhD'00, curator for the Austria/Germany Study Center at the Hill Museum & Manuscript Library at St. John's University. “Certain books bring out the story of commonality more than others.” He cites his library's large 500-year-old hymnals, written in inch-high letters so choir members could share and read them from different rows. “They're not just beautiful books,” Heintzelman says. “They represent a group of people seeing each other as they're singing from this book, thinking, ‘This is my community.’ Those are my favorite books.”

Although many librarians have favorite books or holdings, sometimes they need to find just the right book or resource to assist patrons. **Lee Sorensen**, AM'82, AM'85, the librarian for visual studies and dance at Duke University Libraries, once had to help a classics professor who couldn't find an image of a carved lintel in a remote village in Turkey or Cyprus. Sorensen, who serves on the advisory board for Oxford University Press's *Dictionary of Art* and also tests new image databases, directed him not to a museum archive or institutional gallery, but to Flickr.

“It frustrates a lot of scholars because it's the Wikipedia of images,” he says. “People can put images up there and they can call it whatever they want.” But because Flickr has so many tourist photos, Sorensen was able to enter a few key words and find the carved lintel right away—under a Creative Commons license to boot, which meant that

the professor could use it for free. “Just because a source is free,” Sorensen says, “it doesn't mean that you don't need help finding it or it wouldn't have a scholarly element.”

Thinking outside the sometimes narrow boundaries of academia is an important skill for these alumni. “People these days are asking different sorts of questions than academics were a generation or two ago,” says **Bronwen Bledsoe**, PhD'04, curator of the South Asia Collection at the Cornell University Library. “Libraries have failed to collect things that are now of great interest,” such as the earliest women's magazines from India and Pakistan. During her annual buying trips to India, where she purchases materials ranging from religious pamphlets to pornography, she asks herself, “Would this material ever make it to the United States otherwise?” If the answer is no, it's a candidate.”

In asking and answering these questions, Bledsoe and other alumni agree that studying at the University of Chicago was excellent preparation for their library work.

“When I'm in the markets in Bombay trying to decide what to bring back,” Bledsoe says, “I hold the thing in my hand and try to figure out what it is, what is it trying to say, how it confirms or denies what we think we already know about India. Any book you pick up engages in so many different ways with the things that you learned in grad school, you heard from your friends, you heard from others on campus.”

This process of interrogating objects, texts, and ideas allows these alumni to continue in the academic life—while helping others do so as well. ■

READ MORE ABOUT LIBRARIAN ALUMNI at tableau.uchicago.edu/librarians.

THE HUMAN EXPERIENCE

Who supports the humanities—and why.

BY SEAN CARR, AB'90

VISITING COMMITTEES can be found in almost every school and division at the University of Chicago. Strictly speaking, they are “visiting to” the University’s Board of Trustees. The goal of the Visiting Committee to the Division of the Humanities is to advocate for and support the humanities at UChicago. Financial support is only a part of it. Members need to know the division—its faculty and students, its programs, its ambitions and future plans—and to share their knowledge with others. With the five-year comprehensive fundraising effort of the University of Chicago Campaign: Inquiry and Impact under way, four visiting committee members talk about why they love the humanities at UChicago.

“There was always a lot of practicing going on in our home when I was growing up,” says musician and lawyer **David Rhind**, who started with piano at age 7, then took up the trumpet—at first reluctantly—in eighth grade. Rhind’s father, James T. Rhind, was a University trustee. His mother, Laura, who was also a musician, served on the visiting committees to the Departments of Art History and Music. So the connection to music was a natural way for him to get involved with UChicago. He joined the Music visiting committee in 2002, chaired it from 2006 to 2012, and now serves on the Humanities visiting committee.

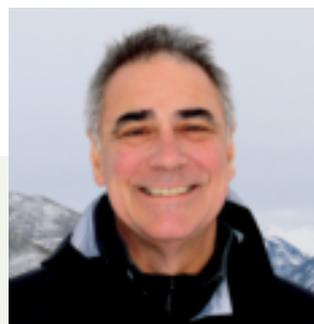
Rhind has long admired the work of music historian **Philip Gossett**, the Robert W. Reneker Distinguished Service Professor Emeritus in Music, who specializes in nineteenth-century Italian opera. With some 350 Miles Davis albums in his collection, Rhind also has been pleased to see jazz and other musical genres added to the department’s strengths, to say nothing of the performance explosion since the Reva and David Logan Center for the Arts opened in 2012.

Rhind, who ended up falling in love with the trumpet, hasn’t played the Logan Center yet, but with local cover band Dr. Bombay he performs regularly at prominent Chicago fundraisers. His family’s connection to the University remains strong: his two sons, now at U-High, have attended the Laboratory Schools since nursery school. Rhind remains vocal in his support for the division: “The study and application of the humanities is not a dry experience here,” he says. “Whether it’s an exhibit at the Smart Museum, a lecture, or a performance series, the humanities come alive at UChicago.”

Danette (Dani) Kauffman, AM’69, focuses much of her energy on today’s students. An alumna of the Department of English Language and Literature, she’s gratified that humanities graduates now have—and are encouraged to pursue—a wide range of career options after earning their degrees. “That kind of outlook starts with the dean,” she says. “Just because someone has earned a doctorate doesn’t mean that a university job is his or her only

FROM LEFT: PHOTO COURTESY CITY OF HOPE. PHOTOGRAPHY BY DAN DRY. PHOTO COURTESY JEFFREY SKELTON. PHOTOGRAPHY BY JASON SMITH

From left: Humanities visiting committee members David Rhind (shown here playing at a benefit for City of Hope), Dani Kauffman, Jeffrey Skelton, and Brenda Shapiro share their enthusiasm about the humanities at UChicago.



able bumping together of disciplines. It says it's not only OK to collaborate, it is essential."

The Brenda Mulmed Shapiro Fund in the Collegium supports innovative projects that, Shapiro says, encompass "subjects I care a great deal about: the environment, art history, the media. And the influence of economics on all of them." One such project was announced earlier this year, Climate Change: Disciplinary Challenges to the Humanities and Social Sciences, a yearlong collaboration between **Benjamin Morgan**, an assistant professor of English Language and Literature, and UChicago historians **Fredrik Albritton Jonsen**, AM'03, PhD'05, and **Emily Osborn**.

Shapiro and her children—alumni of the Lab Schools and the University of Chicago Booth School of Business—give to areas across the university. In recognition of their April 2008 gift to jump-start Lab's facilities campaign, Lab named its new early childhood center for paterfamilias **Earl Shapiro**, LAB'56, an honor that helped memorialize him upon his death the following month.

Of her own dedication to UChicago, Brenda Shapiro says, "The thing about the atmosphere at this university that pleases me is it invites specialists—in the social sciences, the humanities, the physical sciences—to rejigger how they look at a problem. I love the clamor, I love the willingness to take the risks that the safety of the narrow focus rarely requires."

How did Chicago Booth alumnus **Jeffrey Skelton**, MBA'77, PhD'80, get involved with the humanities and end up serving on the division's visiting committee for a quarter century and counting?

"All of my schooling was technical, going back to undergrad. I felt like I'd missed a lot of things, important things," even with three future Nobel laureates—**Myron Scholes**, MBA'64, PhD'70; **Merton Miller**; and **Eugene Fama**, MBA'63, PhD'64—on his dissertation committee. Serving on the Humanities visiting committee has helped him complete his education: "It's been a thrill to get to know some of the great leaders in the humanities, to be inspired by their work, and understand what they do and why."

A great reader of Shakespeare—"The body of work is just mind-boggling"—Skelton has enjoyed getting to know **David Bevington**, the Phyllis Fay Horton Distinguished Service Professor Emeritus in English Language and Literature and Comparative Literature, "a pillar," Skelton says. He and his wife, Barbara Selbach, have hosted a dinner with Bevington in their San Francisco home, and Barbara has joined Bevington on an alumni study tour of Britain.

"In a difficult economy," Skelton says, "it's hard to make people see the long-term importance of the humanities. But it's all about understanding the human experience. That's more important than anything else." ■

option. Today it's OK to use your degree in all kinds of settings. Linguists get snapped up for code-breaking jobs and excel at their work."

Building on the energy and encouragement of dean **Martha T. Roth**, Kauffman wants current students to be aware of more opportunities to leverage their training and degrees and to consider a variety of career options. Kauffman and a task force of fellow visiting committee members are working with Graduate Student Affairs and the Humanities Dean of Students to develop more resources for students looking beyond academic careers, as well as to help current students network with alumni both inside and outside of the scholarly professions. In addition, Kauffman cites the annual Humanities Day, coming this year on October 17, as a "wonderful event with alumni on campus and a perfect opportunity to engage more alumni and students for career networking."

Brenda Shapiro appreciates the interdisciplinary nature of the Neubauer Collegium for Culture and Society. "It invites a sometimes uncomfort-

HUMANITIES CAMPAIGN PRIORITIES

- Recruit and retain leading faculty
- Foster innovative scholarship
- Unite scholars across disciplines at the Neubauer Collegium
- Support graduate students
- Strengthen language study
- Nurture the arts
- Meet emerging needs

For more information, contact **Nora Hennessy** at 773.834.5321 or nhennessy@uchicago.edu.

THE UNIVERSITY OF
CHICAGO
CAMPAIGN
INQUIRY & IMPACT

READ MORE ABOUT THE DIVISION'S PRIORITIES at campaign.uchicago.edu/priorities/humanities.

1115 East 58th Street, Chicago, IL 60637



Non-Profit Org.
U.S. Postage
PAID
Chicago, IL
Permit #4176

Follow the Division on Facebook, Twitter, and YouTube. Visit humanities.uchicago.edu to connect.



CELEBRATE THE HUMANITIES

JUNE 4-7 | 2015

UCHICAGO ALUMNI WEEKEND

SATURDAY, JUNE 6

2:00-3:00 p.m.

The Past for Sale: New Approaches to Archaeological Looting

UnCommon Core session on the black market for stolen ancient artifacts in a global context with Gil Stein and Lawrence Rothfield, part of a research project funded by the Neubauer Collegium for Culture and Society that will be held in the Collegium's new home.

3:00-4:30 p.m.

Neubauer Collegium Open House

Enjoy a reception and open house in the newly opened space for the Neubauer Collegium for Culture and Society, an ambitious initiative that supports innovative collaborative research projects.

PLUS: Special programming for Humanities alumni, a celebration of LGBTQ history at the University, and other highlights.

TO REGISTER AND LEARN MORE, VISIT ALUMNIWEEKEND.UCHICAGO.EDU OR CALL 800.955.0065.

SAVE THE DATE
HUMANITIES DAY
SATURDAY, OCTOBER 17
2015

Mark your calendar and plan to explore new topics in literature, visual arts, linguistics, music, and more at the University of Chicago's 37th annual Humanities Day. All events—lectures, tours, and exhibits—are free and open to the public. Visit humanitiesday.uchicago.edu.