

TABLEAU

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

at THE UNIVERSITY *of* CHICAGO



**A NOTE
FROM THE DEAN**

In an effort to keep you—our alumni and friends—better informed about the spectrum of activities and programs in the Division of the Humanities, we are launching *Tableau*, an annual newsletter.

In the pages that follow, we try to convey the excitement generated when one gathers together as many gifted faculty and students as we have in the Humanities. The initiatives and accomplishments described here—exhibitions, scholarly projects, student research, and more—are indicative of the intellectual energy that we work to sustain.

The project about which I am personally most excited is our special campaign for the Graduate Alumni Endowment, a permanent fund which will furnish much-needed support for Humanities graduate students. Two special challenge grants—one from the Andrew Mellon Foundation and the other from trustee Richard J. Franke—will match gifts to the Division on a three-to-one basis. We have already topped last year's contributions to the Graduate Fund by over \$100,000, but in order to reach our goal of a million dollar endowment for graduate student fellowships, we need to raise \$150,000 more by June 30, 1999. Many of you have already contributed generously to this campaign, and I thank you again for your support. To those of you who have not yet given but would like to do so, I extend a warm invitation to respond to our recent written requests.

I hope you enjoy reading this first issue of *Tableau*, and I encourage you to take a few moments to let us know your whereabouts and to tell us what you might like to see in future issues.

All best wishes,



Philip Gossett
Dean, Division of the Humanities

KEEP IN TOUCH...

If you have any news you'd like to share about your professional life—publications you've written, a new job you've acquired, etc.—please let us know. We'd also be happy to hear what you think of *Tableau* and what you might like to see covered in future issues.

Write: *Tableau*, Division of the Humanities
The University of Chicago, 1010 East 59th Street
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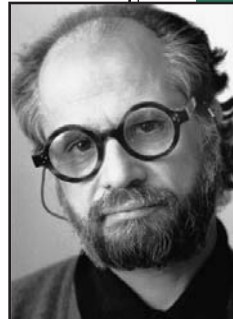
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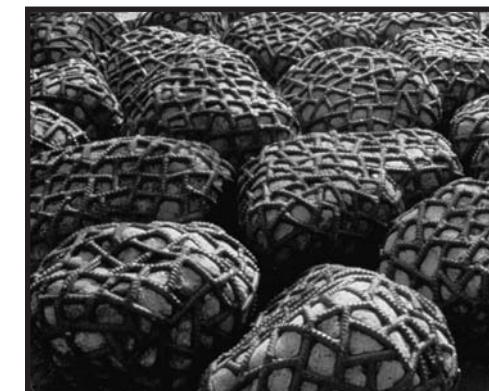
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WHAT'S NEW I



Chinese Art

FROM FEBRUARY 18 THROUGH APRIL 18, the David and Alfred Smart Museum of Art will present a groundbreaking exhibition entitled *Transience: Chinese Experimental Art at the End of the Twentieth Century*. Featuring works by 21 Chinese artists, the exhibit will include paintings, sculptures, photographs, videos, and installations that explore the rapid changes brought about by China's socio-economic transformation and its new exposure to Western influences.



Most artists to be featured in this exhibition currently live in the People's Republic of China, and their works are representative of the experimental art that has appeared in China in recent years. According to Kimerly Rorschach, Dana Feitler Director of the Smart Museum, "the exhibition will not be a soup-to-nuts survey of Chinese art, but rather an intensive look at how contemporary artists on the Mainland—isolated from international dialogue until recently—are responding to the flood of ideas and images now available to them."

The Smart's distinctive focus on experimental Chinese works of the late 1990s as well as the significant proportion of works loaned directly from Mainland China set this exhibit apart from others in the United States (including a recent exhibition at the Asia Society in New York, which has now moved to the San ▶

Above: Yuan Dongping, *Sisters* 1989-90
Left: Sui Jianguo, *Earthly Force*, 1990-2

Continued from page one

Francisco Museum of Modern Art). By focusing on Mainland works that have not yet been shown in the United States, the Smart hopes to deepen the prevailing sense of what constitutes “Chinese art.” According to Rorschach, “What is contemporary Chinese art? is a difficult—and to some extent, loaded—question now, given the complexities of a culture so engaged in investigating its own identity.”

DEMYSTIFICATION, RUINS, AND TRANSIENCE

The exhibition will feature three thematically linked sections—“Demystification,” “Ruins,” and “Transience”—each of which registers the artists’ insistent focus on the drastic reconstruction of social space in China. The first section will include works that continue the processes begun in the 1970s when modern art became a major vehicle in China to challenge established conventions. The second section will document the artists’ fascination with a subject not historically depicted in Chinese art—“ruins”—and with various kinds of destruction, simultaneously manifesting the negative effects of China’s economic boom and the creation of new social spaces in half-demolished residential buildings, dilapidated public spaces, and “ruined” human beings. The third section will feature works that further critique China’s new social landscape and that depict changing conceptions of time, place, and human relationships.

The exhibition’s configuration developed out of a series of interviews with over 40 Chinese artists and art critics, conducted by the exhibit’s curator, Wu Hung—a leading scholar of Chinese art, a native of the People’s Republic

of China, and the Harrie H. Vanderstappen Distinguished Service Professor in the Departments of Art History and East Asian Languages and Civilizations. Based on these interviews, Wu Hung is writing a series of essays for the show’s catalog which will document the lives and experiences of the artists (most of whom have not been the subject of published



Above: Liu Zheng, *Peking Opera*, 1997

texts) and the specific social and political situations that influenced the creation of their works. Wu Hung says that this kind of social and biographical contextualization enhances the viewer’s understanding of the “content and language” of the works.

As an example, he points to his interview with installation artist Yin Xiuzhen, where she expressed a metaphoric portrait of her physical environment, imagining herself as “a small seedling which has sprouted but has not yet emerged above the ground” and describing her

relationship with Beijing as one of “squeezing and pressing”: “I imagine that when the seedling grows it must press the earth surrounding it and that the earth must also press the seedling back. I feel that this is just like my relationship with my surroundings.” Wu Hung’s catalog essay adds context to this statement, evoking the city of Beijing with “its vanishing enclosures, [and] half-demolished residences which expose their interiors to street onlookers” as well as Yin Xiuzhen’s own “rambling neighborhood of low, decaying houses, her own tiny room inside a multi-family compound, [filled with] personal belongings from different periods in her life.” Wu Hung connects these spaces to Yin Xiuzhen’s artistic expression, describing her “installations of changing frames” as a “representation of her engagement with this layered environment.”

In addition to the fully illustrated catalog, the Smart Museum has plans for a variety of programs related to the exhibition, including a scholarly symposium to be coordinated in conjunction with the University’s *Regional Worlds* program, a series of lectures and gallery tours, educational outreach and curricular-enrichment programs for middle and high school students, and a virtual tour on the museum’s web page.

Transience is supported by grants from the Smart Family Foundation, the Lannan Foundation, the Andy Warhol Foundation for the Visual Arts, the Nathan Cummings Foundation, and Mary and Roy Cullen. ❧

The David and Alfred Smart Museum of Art
 5550 South Greenwood Avenue
 phone 773-702-0200
<http://smart.museum.uchicago.edu/>
 Open daily except Monday.
 Cafe and gift shop open daily.

academia

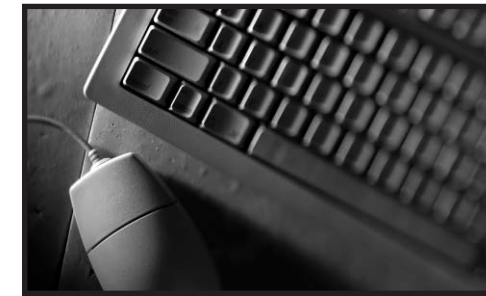
FRANKE INSTITUTE BRINGS JOURNALISTS AND SCHOLARS TOGETHER

In April, the Franke Institute for the Humanities will launch an innovative collaboration between journalists and Chicago scholars. Each spring quarter, the Journalists and Scholars Project will bring three journalists from diverse national media to the Institute. There, in conjunction with three specially appointed faculty members, they will meet for weekly seminars where they will discuss research and share knowledge about a topic of common interest.

Topics for the seminar will vary from year to year, but will generally revolve around important public issues such as the nature of arts criticism, the future of public policy governing the arts and humanities, the cultural dimensions of globalization, and the teaching of cultural studies.

According to J. Paul Hunter, Director of the Franke Institute, the program will help meet the need for better communication between academics and journalists. “Many issues and projects in academe, especially those involving the arts and humanities, are seriously misunderstood by the general public, sometimes because journalists do not fully understand the issues and sometimes because academics pay too little attention to how their projects are publicly perceived. This is a two-way problem, one which is exacerbated by the fact that there are few opportunities for interaction between the two groups.”

Hunter hopes to use the new program “to develop more of a ‘team’ approach to addressing



crucial public issues—a model where journalists and academics work cooperatively to tell a more complete story to both the scholarly community and the general public.”

The weekly seminar, he adds, will provide a sustained opportunity for the two groups to collaborate: “Journalists will benefit from being able to draw on the scholarly expertise of the faculty, and faculty will benefit from working with professionals who are in the habit of translating complex ideas to a more general audience.”

In addition to participating in the weekly seminars, journalists in the program will pursue

their own research and writing, using University resources relevant to their work. They will live in Hyde Park (in the Regents Park complex) and remain in residence at the Institute for the entire quarter of the fellowship, where they will have direct access to library facilities as well as opportunities to meet University faculty and attend classes.

The *New York Times*, *Chicago Tribune*, and *Time* have already signed on as partners in the project and nominated journalists for this year’s seminar. Negotiations are underway to arrange future partnerships with other news organizations. The long-term plan is for each of these partner organizations to send a journalist to the Institute every two to three years.

The Journalists and Scholars Program was made possible through a generous grant to the Institute from Bruce Clinton, Chief Executive Officer of The Clinton Company, proprietors of Regents Park. ❧

UPCOMING CONFERENCES AT THE FRANKE INSTITUTE

	MARCH 4-7 New Paradigms in Human Rights: Redefining the Concept of Torture, and of Cruel, Inhuman, and Degrading Treatment — Center for International Studies	APRIL 8-11 Modelling and Simulation — Department of Philosophy, Committee on Conceptual Foundations of Science	APRIL 10 “Fakes” and “Frauds”: Authorship and Authenticity in Roman Poetic Texts — Department of Classical Languages and Literatures	APRIL 23-25 Teaching the Theban Plays of Sophocles — Department of Classical Languages and Literatures	MAY 6-9 Chicago Conference on Caucasia — Department of Slavic Languages and Literatures	MAY 14-15 Initiative on Language and Diachrony — Departments of Anthropology and Linguistics	MAY 21-23 Conference to Honor Howard Stein’s 70th Birthday: Topics in the History and Philosophy of Science and Mathematics — Department of Philosophy	MAY 22 Cosmopolitanism — Department of South Asian Languages and Civilizations; Public Culture	JUNE 10-11 Germany in a New Europe: 250 Years after Goethe’s Birth and 50 Years after Aspen — Department of Germanic Studies	FOR MORE INFORMATION about these events or other programs sponsored by the Franke Institute, please visit their website at http://humanities.uchicago.edu/institute or phone 773/702-8274. <i>Please note:</i> Departments or other organizations co-sponsoring the events are listed in italics.
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JEWISH STUDIES SPONSORS CONFERENCE ON HOLOCAUST

The Holocaust Memorial Museum. *Schindler's List*. The rediscovered sections of Anne

Frank's diary. The Swiss bank scandals. As the century comes to a close, our desire to come to terms with the Holocaust seems to intensify. The task of memorializing Holocaust victims and the need to grasp the modern contexts of genocide become all the more urgent as the survivor generation ages and as "ethnic cleansing" continues to erupt over the globe.

Prompted by these concerns, the Committee on Jewish Studies recently sponsored a conference where scholars explored the cultural, historiographical, and moral questions raised by the Holocaust. "Catastrophe & Meaning: Rethinking the Holocaust at the End of the Twentieth Century" was held on the University campus from November 14-16.

According to Eric Santner, the Harriet and Ulrich E. Meyer Professor of Modern European Jewish History and a conference organizer, "The task of the conference was in some sense a paradoxical one: we were attempting to understand processes, events and actions that together represent a traumatic rupture in the fabric of human history." In order to better understand an event that could itself seem to defy understanding, Santner says, "we brought together a remarkable group of scholars doing path-breaking research on the genocide itself and its place in the history of

racism and violence in our century, as well as on the problems of how we might live with what we know."

Participants in the conference explored questions such as: How do we situate the Holocaust within the logic of twentieth-century history? Where do we locate individual agency and moral responsibility? What are the tasks and imperatives of memory and memorialization?

The keynote address, "On Ideology and Mass Murder," was delivered by Saul Friedlander, Maxwell Cummings Chair in European History at Tel Aviv University and the 1939 Club Chair for the History of the Holocaust at UCLA. Friedlander, who is also a member of the Independent Experts Commission investigating Swiss politics during World War II, discussed what he calls "redemptive anti-Semitism," the worldview cultivated by Hitler and according to which the future of "Aryan" humanity depended upon the annihilation of the Jews.

The conference was one of a number of events recently sponsored by Jewish Studies, an interdisciplinary committee which supports a master's program (now in its third year) and beginning in the 1999-2000 academic year, a Ph.D. program as well. Master's and doctoral students can pursue research in such areas as Rabbinic Literature, the Dead Sea Scrolls, Yiddish Language and Culture, Modern Jewish-German Thought, the Bible, and the Ancient Near East. ■



CINEMA AND MEDIA STUDIES GRANTED COMMITTEE STATUS

What's in a name?

In this case, plenty. The *Program* in Cinema and Media Studies recently became the *Committee* on Cinema and Media Studies. This shift in nomenclature means that CMS now has the ability to confer graduate degrees and the opportunity to forge a disciplinary identity separate from that of the English department, where most film courses have traditionally originated.

This new step is appropriate, says Jim Lastra, Assistant Professor of English and Cinema and Media Studies, since "the study of film and visual media has its own vocabulary, its own historiography, its own text base." Through its degree-granting programs, CMS will now be able to formulate academic guidelines particularly befitting this study. For example, students will be required to obtain a more thorough grounding in film history as well as in the relation of the cinema to both the fine arts and popular media.

As an industrial and commercial form of mass art, film demands a rigorous and extensive exploration of its context, explains Miriam Hansen, Ferdinand Schevill

Distinguished Service Professor in the Humanities, Professor of English, and CMS Chair: "The aesthetics of film are inextricably linked to the cultural, social, political, and economic configurations within which the cinema emerged and which it in turn has shaped." Students in Cinema and Media Studies will study the many dimensions of film in a variety of courses, from introductions to film styles and genres to investigations of Russian silent cinema, the "Golden Age" of French cinema, film exhibition, and theories of visual culture. These courses will draw students into a number of debates central to the study of film: To what extent does the mass-production of studio films determine their formal qualities? What constitutes a national film style? How does cinema reflect and shape changes in a country's social structures?

This spring, the Committee will see its first graduating class, as undergraduates who entered the new Program four years ago earn A.B.s with a concentration in Cinema and Media Studies. In the autumn of 1999, the Committee expects to enroll its first class of graduate students. ■

on the road to the archive

SCENE: THE REGENSTEIN LIBRARY
TIME: IMMEMORIAL

AT LONG LAST, YOU'VE FOUND IT. After hours of searching through on-line catalogs and mile-high stacks of bibliographies, you've finally confirmed that it does indeed exist: that perfect collection of manuscripts, letters, pamphlets, or photographs. No one else has looked at it. It's been waiting there—for you—to rescue it from obscurity. With it, your dissertation will be grounded, important, well-researched. Without it...well, without it, it just won't work. Overcome by delight, you envision all that you will find in that playground of academic curiosity: the archive. Then you blink. The archive is in Mississippi, Washington, Cambridge, California, Rome, Berlin. And you are a graduate student. You barely paid rent last month. You can't go to Mississippi, Washington, Cambridge, California, Rome, or Berlin. Hard financial reality stares you in the face: you need the archive for your research, but getting to the archive costs money, and that you don't have.



GRANTS
SUPPORT
GRADUATE
STUDENT
RESEARCH
AND
TRAVEL

MELODRAMA MAYBE; BUT FANTASY, NO.

Graduate students working on their dissertations are often caught in a familiar quandary: a dissertation takes research, and research often takes travel, and travel *always* takes money—be it bus fare, plane fare, or enough cash to find a place to stay while you wade through the volumes of material you have finally (and mercifully) found.

While research institutions can sometimes send photocopies or photographs of materials, often there is no substitute for visiting an archive or museum yourself to see documents first-hand, sort and read piles of uncataloged papers, and examine objects for a sense of size, color, and proportion.

This year, the Division was able to make archival research a little easier for a few students by providing several short-term fellowships specifically designed to defray the costs of research-related travel. "We'd love to be able to give long-term funding to every student in our programs, but until that becomes possible, short-term grants can make an enormous difference," says Dean of Students Tom Thuerer. "Many of our advanced students have a discrete research project they need to complete before they can finish their dissertations. If we can provide enough funding for these students to visit a collection for the two weeks they need, we can help them to finish."

English graduate student Margaret Boyce, whose dissertation

investigates the cultural practice of letter-writing in eighteenth-century America, agrees that the travel funds she received will be crucial to her dissertation. "The grant is going to allow me to look at a body of letters which are the archival 'missing link' of my project. Up until now, I've only been able to read snippets of these letters since they haven't been collected and published in full."

Boyce, who has already completed one leg of her research travel, adds that the "serendipity of archival research" can open up unexpected intellectual vistas. "Often you'll search through a box of family papers, when suddenly you'll find something you didn't even know existed—something that will change the way you're

(continued on page 21)

Onward & Upward

RECENT ACADEMIC APPOINTMENTS FOR HUMANITIES PHDS

Looking for other Chicago alumni at your institution or in your area? Curious about where last year's class of Humanities graduates got jobs? Following is a list of recent Humanities Ph.D.s who have accepted full-time academic, curatorial, or editorial positions.



JAE-HOON SHIM

"The Early Development of the State of Jin: From its Enfeoffment to the Hegemony of Wen Gong," Lecturer in Korean Language, University of Chicago

JESSICA BURSTEIN

"Prosthetic Fictions: Cold Modernism in Wyndham Lewis, Mina Loy, and Evelyn Waugh," Assistant Professor, University of Washington

REGINA HAHN

"Political Agency in Stefan Heym's American Writing," Assistant Professor, Department of Modern Languages, DePaul University

ANDREW HOBEREK

"White-Collar Culture: Work, Organization, and American Fiction, 1943-1959," Visiting Assistant Professor, University of Puget Sound

MAUREEN MCLANE

"Poetry Bound: Romantic Writing and the Science of Man," Harper Postdoctoral Fellowship, University of Chicago

PAULA McQUADE

"Casuistry and English Tragedy, 1606-1611," Assistant Professor, Centre College of Kentucky

WILLIAM PRITCHARD

"Outward Appearances: The Display of Women in Restoration London," Visiting Assistant Professor, Williams College

HANK SARTIN

"Drawing on Hollywood: Warner Bros. Cartoons and Hollywood, 1930-1960," Lecturer, Departments of English and Film Studies, Wayne State University

WOLFRAM SCHMIDGEN

"Possessive Worlds: Communities of Persons and Things in Eighteenth-Century British Fiction," Lecturer, University of Leeds

PAUL YOUNG

"Virtual Fantasies, Public Realities: American Cinema and the Rival Media, 1895-1995," Assistant Professor, School of Literature, Communication, and Culture, Georgia Institute of Technology

DEPARTMENT OF GERMANIC STUDIES

KATJA GARLOFF

"Not of This Time, Not of This Place: Diasporic Imagination in Peter Weiss, Nelly Sachs, and Paul Celan," Assistant Professor, Reed College

STACEY MARGOLIS

"The Age of Addiction: American Literature and the Limits of Desire, 1885-1914," Postdoctoral Fellowship, California Institute of Technology



DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

KRISTINA BROSS

"That Epithet of Praying': The Praying Indian Figure in Early New England Literature," Assistant Professor, California Polytechnic Institute



MIRIAM BURSTEIN

"Shadows of History: The Production of Gender and Historical Narrative in Post-Enlightenment Britain, 1770-1870," Visiting Lecturer, University of Michigan

PAUL CEFALU

"Masterless Poverty: The English Response to Vagrancy, 1560-1640," Assistant Professor, Lafayette College

PATRICIA CHU

"Modernist Itineraries: Gender, Geography, Genre," Assistant Professor, Brandeis University

DELIA KONZETT

"Diasporic Modernisms: Displacement and Ethnicity in Anzia Yezierska, Zora Neale Hurston and Jean Rhys," Adjunct Professor, Yale University

ARTHUR KNIGHT

"Dis-Integrating the Musical: African-American Musical Performance and American Musical Film, 1927-1959," Assistant Professor, American Studies Program, College of William and Mary

COMMITTEE ON THE HISTORY OF CULTURE

MICHAEL PHILLIPS

"Nationalism and Cultural Change in Belize," Assistant Professor, Department of Humanities, Classics, and Comparative Literature, Brigham Young University

ROBERT SOMOL

"In Form Falls Fiction: Misreading the Avant-garde in Contemporary Architecture," Assistant Professor, Department of Architecture and Urban Design, UCLA

DEPARTMENT OF LINGUISTICS

LISA ANN LANE

"The Emergence and Transformation of a Dialect: Thyboronsk (Danish)" Assistant Professor, Texas A & M University

ETSUYO YUASA

"Subordinate Clauses in Japanese," Visiting Assistant Professor, Ohio State University

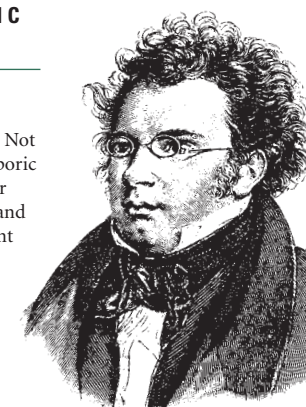
DEPARTMENT OF MUSIC

LISA FEURZEIG

"Idea in Song: Schubert's Settings of Friedrich Schlegel," Assistant Professor, Grand Valley State University, Michigan

JOHN SHIRLEY

"Passage" (composition), Assistant Professor, University of Massachusetts, Lowell



DEPARTMENT OF NEAR EASTERN LANGUAGES AND CIVILIZATIONS

ANDREW JOHN BAUMANN

"The Suffix Conjugation of Early Egyptian as Evidenced in the Underworld Books,"



Editor, University of Chicago Press, Journals Division

MARIANNE KAMP

"Central Asian Women: Social Change and Continuity Under the Soviets, 1917-1930," Visiting Assistant Professor of History, Whitman College

MARION HOLMES KATZ

"Purified Companions: The Development of the Islamic Law of Ritual Purity," Assistant Professor, Mount Holyoke College

KATHERINE H. LANG

"Awa'il in Early Arabic Historiography: Beginnings and Identity in the Middle Abbasid Empire," Assistant Professor, University of Wisconsin, Eau Claire



STUART SEARS

"A Monetary History of Iraq and Iran, ca. C.E. 500 to 750," Assistant Professor, American University in Cairo

DEPARTMENT OF PHILOSOPHY

ERIC WILAND

"Advice, Life Experience, and Moral Objectivity," Visiting Assistant Professor, University Honors Program, University of Wisconsin, Milwaukee

H. MARIE ORTON

"De-Storying, Re-Storying: Inscriptions of Violence in the Autobiographical Acts of Auschwitz Survivors, Immigrants, and Political Prisoners in Twentieth-Century Italy," Instructor, Brigham Young University

DEPARTMENT OF ROMANCE LANGUAGES AND LITERATURE

MARIA JOSEFINA ABAD

"La mitología fundacional argentina y un intento de reformulación ontológica: el caso de Hector A. Mureno," Assistant Professor, Augustine College

HIRAM ALDARONDO

"Violacion risible de la norma: la estetica de la crueldad en la cuentistica de Silvina Ocampo," Assistant Professor, Temple University

KATARZYNA OLGA (ZIABICKA) BEILIN

"As If Life Had Meaning: Protagonists of Spanish Fiction on the Threshold of the Twenty-first Century," Visiting Assistant Professor, Williams College

MARGARET JEWETT

"Remembering Roncevaux: Collective Identity and Literary Commentary in Medieval French and Occitan Adaptations of the Roland Legend," Assistant Professor, Dartmouth College

LORA LEA LOONEY

"Alternative Cultures: Rereading Perez de Ayala's Cycle of Early Novels," Visiting Assistant Professor, University of Portland

ESTHER MARIA SANTANA

"Narrative Transgressions: A Study of Vargas Vila's Prose Fiction," Instructor, Northeastern Illinois University

DEPARTMENT OF SLAVIC LANGUAGES AND LITERATURE



CATHERINE O'NEIL

"Vzgljadom Shkspira (With Shakespeare's Eyes): Pushkin's Creative Appropriation of Shakespeare," Visiting Professor, Department of Russian, University of Denver

DEPARTMENT OF SOUTH ASIAN LANGUAGES AND CIVILIZATIONS

ANNE DAISY ROCKWELL

"The Novelty of Ashk: Critical Rejection, Originality, and Novelization in the Life and Work of Upendranath Ashk (1910-1996)," Visiting Assistant Professor, Loyola University, Chicago

The list represents information reported by each department or committee and includes only students who graduated between August 1997 and August 1998. (It should be noted that a number of students who had not graduated as of August 1998 have also obtained full-time appointments; they will be listed in future issues of the newsletter, after they have graduated.)

DEPARTMENT OF ART HISTORY

STEPHANIE D'ALESSANDRO

"Uber alles die Liebe: The History of Sexual Imagery in the Art and Culture of the Weimar Republic," Andrew W. Mellon Postdoctoral Fellowship in the Department of Twentieth Century Art, Art Institute of Chicago

CLAUDIA MESCH

"Problems of Remembrance in Postwar German Performance Art," Assistant Professor, Department of Art, Cleveland State University

ALISON PEARLMAN

"Unpackaging the 1980s: A History of Artistic Trends in New York," Associate Curator, Museum of Contemporary Art, Chicago

COMMITTEE ON THE ANCIENT MEDITERRANEAN WORLD

JEFFREY RYDBERG-COX

"The Rhetoric of Myth in the Isocratean Corpus," Assistant Editor, Perseus Project, Department of Classics, Tufts University



BRITT SALVESEN

"Selling Sight: Stereoscopy in Mid-Victorian Britain," Editor, Department of Publications, Art Institute of Chicago

WOODMAN TAYLOR

"Visual Culture in Performative Practice: The Aesthetics, Politics, and Poetics of Visuality in Liturgical Practices of the Vallabha Sampradaya Hindu Community at Kota," Assistant Professor, University of Illinois, Chicago

DEPARTMENT OF CLASSICAL LANGUAGES AND LITERATURES

EUGENE ADAM

"Tense and Aspect in Roman Historiographic Narrative: A Functional Approach to the Prose of the *Memoria Rerum Gestarum*," Visiting Lecturer, Princeton University

COMMITTEE ON CONCEPTUAL FOUNDATIONS OF SCIENCE

GREG MIKKELSON

"Other Things Being Equal: Counterfactuals, Natural Laws, and Scientific Models; With Case Studies From Ecology," Postdoctoral Fellow, Center for the Study of Science and Technology, Rice University

DEPARTMENT OF EAST ASIAN LANGUAGES AND CIVILIZATIONS

NORIKO ASO

"The Emergence of a Discourse on Traditional Japanese Arts and Crafts (1868-1945)," Assistant Professor in Japanese Culture, University of California, San Diego

BRUCE KING

"The End of Adventure: On the Future of the Iliadic Hero," Visiting Assistant Professor, Columbia University

DAVID C. WOLFSDORF

"Aporia in Plato's *Charmides*, *Laches*, and *Lysis*," Assistant Professor, Department of Philosophy, Fairfield University

OFFICE HOURS: COSMOPOLITANISM The concept of “cosmopolitanism” has recently begun to intrigue many scholars in the humanities, attracting as much attention as “structuralism” or “formalism” did some years ago. The term has particularly gained currency in cultural criticism as well as in scholarly explorations of globalization. What do scholars mean when they invoke “cosmopolitanism” and what are the ethical dimensions of the term? We asked two of our faculty members—Homi K. Bhabha and Norma Field

—to explain the implications of the term and to discuss how one might think about an ethical cosmopolitanism. While Bhabha sees in cosmopolitanism the opportunity to create a “new moral order” built out of our “transnational passions,” Field questions whether academics entranced by cosmopolitanism and the academic enterprise with which it is entangled—cultural studies—could focus so intently on “culture” that they ignore harsh political and economic realities.

C o s m o p o l i t a n i s m

TRANSLATIONAL COSMOPOLITANISM

HOMI K. BHABHA

CHESTER D. TRIPP
PROFESSOR
IN THE HUMANITIES
AND PROFESSOR
OF ENGLISH AND
ART HISTORY

intimacy, as we do with our families, our homes, our friends. Surely we have goals and ambitions in all these areas of our lives, just as we have hopes and dreams for our nation, but we somehow imagine ourselves as *part* of the national community, synchronous with it. *Achieving* the nation strains that sense a little, assumes that the country lies somewhere else, a horizon beyond our reach.

On reading Rorty’s book, I was able to put the phrase in its original context. Its source was an impassioned plea by James Baldwin to end racial discrimination and strife, “to end the racial nightmare, and *achieve our country*, and change the history of the world.” Here I saw the glimmer of a new moral world order that could be called “cosmopolitan.” To achieve racial equality within America, to deal with the internal problems of a post-slave society was to aspire to principles of justice, well-being and fairness that were not simply ideals or universal values addressed to the nation’s “best self.” In the painful, quotidian struggle of the civil rights movement, its everyday emergencies and alleviations, there was a *history of practice* that could be passed on to the Blacks in South Africa or the Indian Untouchables. Such a passage of values and histories between countries and cultures, in the pursuit of cultural

and social justice, does not make the unrealistic demand that one live beyond one’s country or culture as a citizen of the world. What it suggests, with a measure of modesty, has more to do with translation than transcendence. To “achieve” your nation you must be open to “translating” its cultures and histories in ways that make it possible to reassess and revise the stories most familiar to you, stories of *your* people and *your* homeland, from the perspective of those who may not be your compatriots, but are part of the “world” that will become transformed in those very acts by which you strive to achieve your nation.

This “translational cosmopolitanism” is not to be confused with familiar claims that we live in a global village. The global world of inter-state arrangements governed by multinational companies, multimedia industries and large scale “regional” federations (like the European Union or Mercosur) often collude with the parochial perspectives of nationalist governments. The rhetoric of global sharing tinged with the excitement of the “hot” technological revolution too often enhances the power and privilege of those with the deepest vested interests. To turn such innovations in a more democratic and equitable direction, we must first achieve our country by

(continued on page 10)

COSMOPOLITANISM AND THE UNIVERSITY

NORMA FIELD

WILLIAM J. FRIEDMAN
AND ALICIA TOWNSEND
FRIEDMAN PROFESSOR
AND CHAIR,
EAST ASIAN LANGUAGES
AND CIVILIZATIONS

aries and focus on the individual as the unit of a world society. *Kosumoporitan* applies to the legion artists and intellectuals who traveled to Europe in the early decades of the twentieth century to absorb the culture of modernism. They contrast with their nineteenth-century compatriots, who had journeyed in search of models of statecraft and engineering. Most acutely, *kosumoporitan* applies to those intellectuals who came under the sway of German idealism, especially neo-Kantianism. What mattered to these thinkers was culture rather than natural science, or for that matter, society. The valorization of an autonomous culture through the individual cultivation of universal aesthetic and moral values had a particular appeal for Japanese intellectuals anxious about their relationship to European, that is to say, universal culture, on the one hand, and oppressed by both a burgeoning mass culture and repressive state, on the other. During the prewar years, many erstwhile Japanese *kosumoporitan* began to elaborate the particularities of Japanese culture—an ironic but not altogether arbitrary development given the problematic universalism of neo-Kantianism on its home grounds. For those declining to participate in trumpeting an alternative, Japanese universalism—the Greater East Asia Co-Prosperty Sphere—

the neo-Kantian legacy reinforced the tendency to look inward.

I begin with this seemingly local example in part to suggest the promise of openness and the threat of retrenchment and reaction that haunt expressions of cosmopolitanism today, both in the socio-politico-economic phenomena captured by the term “globalization,” and in the multidisciplinary academic activity called “cultural studies.” It is now easy to see that in a sense, cultural studies was always tied to globalization: cultural studies grew in response to disparate social as well as theoretical developments, which today gain coherence as both the consequences of globalization and the contributors to its maintenance. Decolonization, the ever-widening and deepening penetration of the market around the globe, and the flow of peoples, goods, and currencies went hand-in-hand with the challenge to literary canons; the dominance of language-centered theories severely undermined the self-evidence of reality (how could words refer to something other than themselves?) and accorded well with a world seemingly in constant transformation. Not only was a universe of “difference”—from euroamerican modernity, from normative heterosexuality, from language as

(continued on page 10)

When I first saw the title of philosopher Richard Rorty’s (Chicago AB’49 and AM’52) latest book *Achieving our Country*, a measured paean to patriotism, I thought that there was something strained and alien about it. Our country, our nation, is so familiar to us that we treat it as a matter of fact, like the weather or the landscape; or relate to it with an indulgent

Such a passage of values and histories between countries and cultures, in the pursuit of cultural and social justice, does not make the unrealistic demand that one live beyond one’s country or culture as a citizen of the world. What it suggests, with a measure of modesty, has more to do with translation than transcendence.

A certain shadow falls over the term “cosmopolitanism” for those with even a casual acquaintance with early twentieth-century Japanese history. You can find the word in its Japanese pronunciation, *kosumoporitanizumu*, in any dictionary, where you will be referred to *sekai shugi*, “worldism,” and be given a definition involving the transcendence of national bound-

For elite prewar Japanese intellectuals, culture became a refuge from a society riven with political and social crises. Might it not again become a site of displacement where economic and legal terms are translated into those humanists in the U.S. academy are comfortable manipulating?

HOMI BHABHA, *Continued*

questioning the priorities of our national interests. It is, indeed, the discovery of the transnational *passions*—for peace, justice, rights, and equality—that enables us to relate to a world that is itself in a rapid process of cultural and technological transition. This makes it imperative for us to translate our most cherished ideas and beliefs—the things we live by, the dreams we live for—into the language of a new cosmopolitan order. ■

NORMA FIELD, *Continued*

plenitude of referential meaning—acknowledged, but it came to be sought and even celebrated, especially in the academy. It is the pride of place given to “difference” that makes cultural studies cosmopolitan in its orientation. Indeed, in its attention to popular culture, to modest everyday practices, to environmental issues, to ethnic, racial, and sexual minorities, cultural studies has expanded the purview of the humanities in a way unimaginable twenty years ago. Although its focus is contemporary, its range of interest has had impact on the study of even the distant past. Its achievements and its promise are linked to the excitement and concern we register in feeling connected to previously alien parts of the world, which is also a positive aspect of globalization’s undermining national boundaries both physically and psychologically. But globalization’s consequences are hardly uniform: for example, depending on the identity of the “peoples” in the phrase “flow of peoples” that I used above—migrant laborers, scientists, refugees, artists and intellectuals, the families of corporate executives or military personnel—the impact of displacement varies considerably. Cultural studies is an important site for sifting and evaluating the immense phenomenon of globalization, which can neither be simply applauded for its transnational character nor dismissed for its often brutal dislocations. How adequate is cultural studies to this task?

The answer hinges on whether cultural studies has the capacity and the will to understand culture in relation to economics and politics. For elite prewar Japanese intellectuals, culture became a refuge from a society riven with political and social crises. Might it not again become a site of displacement where economic and political terms are translated into those humanists in

THE BOOKLIST

FROM HOMI BHABHA:

PHENG CHEAH AND BRUCE ROBBINS, ed. *Cosmopolitics: Thinking and Feeling Beyond the Nation* (Minneapolis: University of Minnesota, 1998).

MARTHA C. NUSSBAUM, *For Love of Country: Debating the Limits of Patriotism*, ed. Joshua Cohen (Boston: Beacon Press, 1996).

PUBLIC CULTURE 12.3: special issue on cosmopolitanism (forthcoming).

FROM NORMA FIELD:

REY CHOW, “Theory, Area Studies, Cultural Studies,” *Ethics after Idealism: Theory—Culture—Ethnicity—Reading* (Bloomington: Indiana University Press, 1998).

FREDERIC JAMESON AND MASAO MIYOSHI, eds., *The Cultures of Globalization* (Durham: Duke University Press, 1998).

TETSUO NAJITA AND H.D. HAROOTUNIAN, “Japanese Revolt Against the West: Political and Cultural Criticism in the Twentieth Century” in Peter Duus, ed., *Cambridge History of Japan*, Vol. 6: *The Twentieth Century* (N.Y. and Cambridge: Cambridge University Press, 1988), 711-774.

LESLIE PINCUS (Chicago AM’84 and PhD’89), *Authenticating Culture in Imperial Japan: Kuzi Shuzo and the Rise of National Aesthetics* (Berkeley: University of California Press, 1996).

GILLIAN ROSE, *Love’s Work: A Reckoning with Life* (New York: Shocken Books, 1995). Citation at 150.

SHUNYA YOSHIMI, “The Condition of Cultural Studies in Japan,” *Japanese Studies* [Australia], vol. 18, no. 1 (1998), 65-72.

the U.S. academy are comfortable manipulating? Cultural studies is vulnerable to this risk, not least because its practitioners are accustomed to thinking of themselves as aligned with the angels. But in fact the danger is not just that cultural studies will ignore economic and political realities, but that it will itself be endangered by the very realities it ignores. The financial crisis today is taking us into uncharted waters. What will become of the cosmopolitanism of cultural studies—quite recently internationalized and still overwhelmingly anglophone—when publishers who promoted it can no longer turn a profit? The criticism that globalization itself has in fact been tantamount to the globalization of American consumer culture is not irrelevant here. What about weak currencies making it more and more difficult for foreign students to study in this country? What are the bulwarks against an injurious nationalism when the future turns bleak? Where will the resources be found for sustaining and extending diversity—possibly the name for domestic cosmopolitanism?

Cultural studies is an important site for sifting and evaluating the immense phenomenon of globalization, which can neither be simply applauded for its transnational character nor dismissed for its often brutal dislocations. How adequate is cultural studies to this task?

Perhaps, in the face of these daunting challenges, we humanists should become more modest about culture, precisely so as to avoid being tempted to seek flight from the world. Culture may be coextensive with the world, but not all problems are best approached culturally, that is, as “the culture of x” rather than “culture and x.” This means, in part, developing a double consciousness, of scrupulously attending to the worldly conditions that enable our study while probing deeper into our texts for a horizon opening out to others. The British philosopher Gillian Rose, in the book written just before her untimely death, recalls how, as an undergraduate, introduction to sociological theory by a sympathetic teacher allowed her to resume “passionate, holistic, critical reading and thinking,” reviving her “commitment to justice and to speculation.” Justice and speculation: what better basis can there be for making a commitment to ethical cosmopolitanism in the academy today? ■

acquired talents

NEW HUMANITIES FACULTY

RACHEL BARNEY, Assistant Professor of Philosophy, previously taught at the University of Ottawa and at Harvard (where she was a Visiting Professor of Philosophy and Classics last year). She has written on “Appearances and Impressions” in *Phronesis* and will teach a course on “Platonic Realism and Material Forms.”



SHADI BARTSCH came to the University last year as a Visiting Professor (from Berkeley) and has now accepted a permanent position as Professor in Classics and the Committee on the History of Culture. Her most recent book, *Ideology in Cold Blood*, analyzes the interplay of poetics and ideology in Lucan’s *Civil Wars*, exploring “the culture of simulation” in ancient Rome. An earlier work, *Actors in the Audience*, reinterprets early Latin drama in terms of anticipated audience response rather than overt authorial message. She is currently at work on her fifth book.

KYEONG-HEE CHOI, Assistant Professor in East Asian Languages and Civilizations, comes from Indiana University and a post-doc at Berkeley. She is working on her first book, tentatively titled *The Veiled ‘New Woman’*, a study of Korean, African, and American novels which explore the role of mothers in colonial societies. She will teach modern Korean literature.

THOMAS CHRISTENSEN, Professor in Music, has published many works on music history and theory, including *Rameau and Musical Thought in the Enlightenment*. Combining interests in the theory and philosophy of music and in eighteenth-century intellectual history, he has previously lectured at the University on “Bach among the Theorists.” He is currently editing the prestigious *Cambridge History of Western Music Theory* for publication in 2000.

MARC FUMAROLI, professor of rhetoric and society at the Collège de France and a member of the Académie Française, begins a four-year Visiting Professorship in Romance Languages this spring. He is perhaps the foremost specialist of classical French literature and culture at work today, having published numerous influential works on France and the Western tradition of rhetoric. His seminal study, *L’Age de l’éloquence*, surveys and analyzes Renaissance and classical rhetorical doctrines.

ARNOLD GOLDBERG, M.D. has become the second Visiting Professor of Psychoanalytic Thought. A distinguished Chicago psychoanalyst and one of the major figures in the development of Self-Psychology, Dr. Goldberg will teach a graduate course in Psychoanalytic Self-Psychology and organize a year-long faculty seminar on psychoanalytic issues.

MUSTAPHA KAMAL, Instructor in Near Eastern Languages, specializes in Arabic prose literature and teaches Advanced Arabic Syntax and Pre-Islamic Poetry. A native of Morocco, his facility in languages—he has a working knowledge of a dozen—leads him to comparative work.



MATTHEW KAPSTEIN, Associate Professor in South Asian Languages and the Divinity School, is a leading scholar of Tibetan Buddhism. In such books as *Soundings in Tibetan Civilization*, he has written on a wide range of issues—from Buddhist philosophy to Indian music, and from Tibetan aesthetics to Tibetan nationalist politics.

DAVID LEVIN, Associate Professor in Germanic Studies, brings strong interdisciplinary interests to his position at the University. Trained as a dramaturg, he will mentor librettists and teach courses in opera and Germanic Studies. His book *Richard Wagner, Fritz Lang, and the Nibelungen* compares the aesthetics and politics of several treatments of the Nibelungen myth.

THOMAS PAVEL, Professor of French in the Department of Romance Languages, comes to Chicago from Princeton. His highly influential works examine modern French literature from a variety of theoretical perspectives: his *Fictional Worlds* has shaped philosophical inquiry into the nature of “real” and “fictional” worlds, and *The Feud of Language: A Critical History of Structuralism* has played a key role in recent debates about French literary theory.

MARTA PTASZYNSKA, Professor in Music, is an internationally acclaimed composer, famous for works that combine global influences. Her *Winter’s Tale* is a chamber orchestra work inspired by surrealist painters, and *Songs of Loneliness and Despair* is a collage of songs in five languages inspired by the five poets Rilke, Verlaine, Staff, Shakespeare, and Lorca. She will teach musical composition at all levels.

JENNIFER PURTLE, Instructor in Art History, comes to Chicago from Yale. She is finishing a major study of Fujian painters of the Ming Dynasty. A cross-cultural expert, she works in French, German, Modern and Classical Chinese, Japanese, and Persian.



Familiar Faces

THE HOUSE THAT NED BUILT

Every autumn, the Humanities Open House brings thousands of visitors to the University for lectures and other events. If any one faculty member could be identified with the success and longevity of this 19-year tradition, it would have to be Ned Rosenheim, Professor Emeritus of English and a member of the University faculty since 1949. Rosenheim was one of the event's Founding Fathers (along with then-dean Karl Weintraub), served as Faculty Advisor for the event for years, and has a singularly uninterrupted Open House track record: he has presented a lecture every year and he packs the room every time.

Rosenheim jokes that “it’s mainly my relatives” who flock to his presentations. But although the Rosenheim clan is steadily growing (most recently, with the addition of twins whom the smitten grandfather refers to as “enchanted little girls”), family loyalty couldn’t begin to explain the overwhelming popularity of each lecture. A better place to start might be

Rosenheim’s passion for literature and his self-avowed “love affair with this place” (he is after all, a triple alum—AB’39, AM’46, PhD’53).

Over the years, the eighteenth-century scholar best known for his work on *Gulliver’s Travels* has presented lectures on satire (or “Anger as a Fine Art”), poems by Shakespeare, Keats, and Yeats—and of course, *Gulliver* itself

(“confirming the rumor that it’s the only book I’ve ever read cover to cover,” Rosenheim says). For the 1998 Open House, he revived an old interest and discussed “Bad Poetry,” a topic which he first explored in 1950, when he was appointed to the University Examiner’s Office and asked to create final exams for undergraduates.

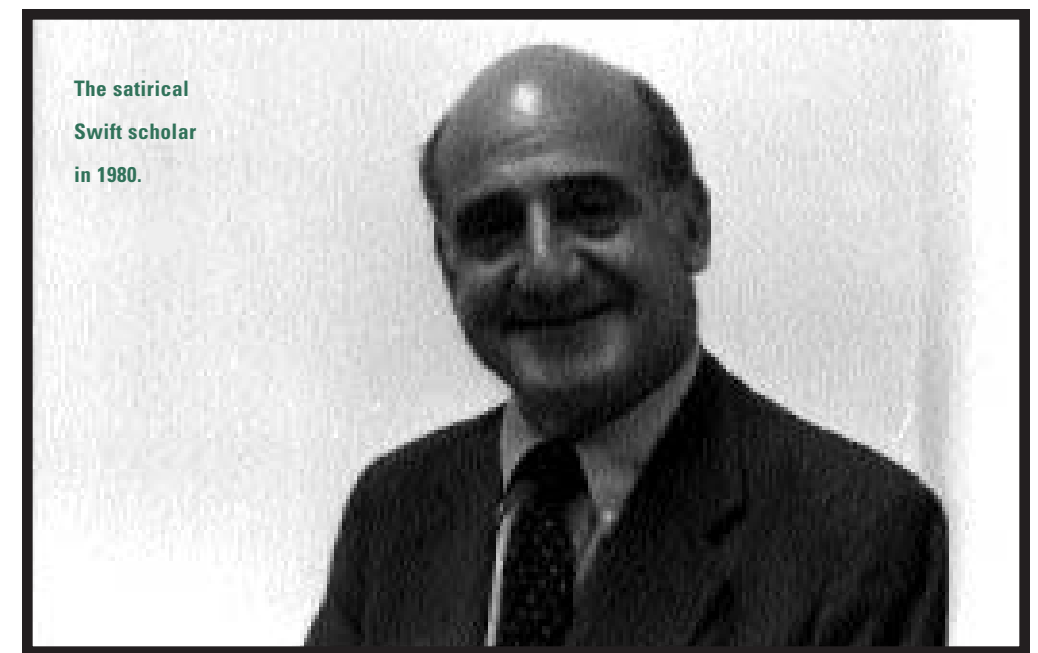
“Dick Levin and I decided to give students two versions of poems, one ‘good’ and the other ‘bad,’ then ask them to identify the good one and write an essay on it. I wrote a fake answer to Gerard Manley Hopkins’s “Spring and Fall” in which Goldengrove was a dog. It was sort of obscene, as I recall.” As it turned out, Rosenheim says, “a disturbing number of students picked the ‘bad’ poem as the authentic one, which led to some very interesting conversations among the staff”—including, he says, a discussion about the various poetic tropes that the “bad” poems had inadvertently imitated.

The second source of his interest in “bad poetry,” says Rosenheim, was “the infamous conference we held in 1970 or 1971 on the poetry of William McGonagall—the famous terrible poet of Scotland. It was a great spoof to have all of these very learned papers on a poet with such a horrible ear.” Rosenheim adds that the conference was “hugely welcome at the time since it came on the heels of a large student sit-in, during which there had been a lot of tension

between students and faculty. This was a spirited but light-hearted affair where students and faculty all pitched in together, so it helped heal some of that tension.”

Rosenheim differentiates between “good bad poetry” and “bad bad poetry”: “The first includes good poets who make boo-boos. Think about a line or two in Shelleys’ ‘Music When Soft Voices Die—’Odours, when sweet violets sicken,/ Live within the sense they quicken’ is just terrible. Or Ophelia’s poem to Valentine’s Day in *Hamlet*. There’s something about Valentine’s Day that could corrupt any poet,” he sighs. “In the second category would be poets like Edgar Guest, the newspaper poet and author of well-known inspirational verses like ‘The House by the Side of the Road’ and ‘Somebody Muttered It Couldn’t Be Done.’”

So why is bad poetry so popular? “I think Aristotle was right that poetry has a natural appeal for us because of its metrics, its sound,” Rosenheim says. “There’s also a didactic appeal to a lot of bad poetry—the sense that ‘what oft was thought but ne’er so well expressed’ (and a very good poet said that after all). Living in a house by the side of the road and being a friend to man is not a particularly original thought, but the particular metaphor Guest uses might not be one everyone has thought of. Bad poetry can give us some sense of self-improvement, painlessly imparted through sound.”



The satirical Swift scholar in 1980.

Rosenheim plans to give a revised version of his “Bad Poetry” lecture to an upcoming meeting of the Caxton Club, a book-lovers’ group of which he is a long-time member. The lecture will be one in a long list of active speaking engagements he has had over the years—including talks at the University’s Library Society and at the Illinois Humanities Council, where he served as President from 1985 to 1987.

This year will also bring a family reunion in late summer, when he will gather with his

wife, Peggy (Professor Emerita in the School of SSA), his three sons, and those enchanting twin granddaughters for his oldest son’s 50th birthday. “Peggy and I have been so lucky,” Rosenheim adds. “Family is a great satisfaction when you get to be an old coot like me.” Perhaps if they’re lucky, the family can also book ahead for a reserved seat at next year’s Open House. ■

RECENT BOOKS

BY HUMANITIES FACULTY

LAUREN BERLANT

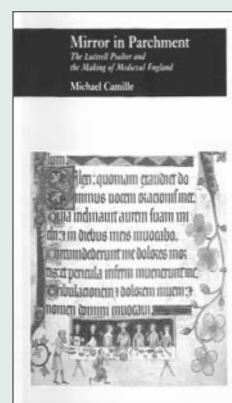
The Queen of America Goes to Washington City: Essays on Sex and Citizenship (Durham: Duke University Press, 1997).

BILL BROWN

The Material Unconscious: American Amusement, Stephen Crane, and the Economies of Play (Cambridge: Harvard University Press, 1996).

MICHAEL CAMILLE

Mirror in Parchment: The Luttrell Psalter and the Making of Medieval England



(Chicago: University of Chicago Press, 1998) and *The Medieval Art of Love: Objects and Subjects of Desire* (London: Laurence King Publishing, 1998).

JAMES CHANDLER

England in 1819: The Politics of Literary Culture and the Case of Romantic Historicism (Chicago: University of Chicago Press, 1998).

PAOLO CHERCHI

Polimattia di riviso: Mezzo secolo di plagio (1539-1589) (Rome: Bulzoni Editore, 1998).

CHARLES COHEN

The Art of Giovanni Antonio da Pordenone: Between dialect and language (Cambridge: Cambridge University Press, 1996).

STEVEN COLLINS

Nirvana and Other Buddhist Felicities: Utopias of the Pali Imaginaire (Cambridge: Cambridge University Press, 1998).

NORMA FIELD

From My Grandmother’s Bedside: Sketches of Postwar Tokyo (Berkeley and Los Angeles: University of California Press, 1997).

MICHAEL N. FORSTER

Hegel’s Idea of a Phenomenology of Spirit (Chicago: University of Chicago Press, 1998).

SANDER GILMAN

Love + Marriage = Death: And Other Essays on Representing Difference (Stanford: Stanford University Press, 1998).

REINHOLD HELLER

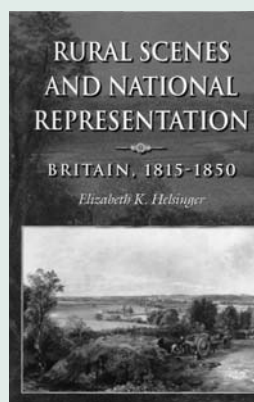
Toulouse Lautrec: The Soul of Montmartre (Munich: Prestel, 1997) and *Gabriel Müntor: The Years of Expressionism, 1903-1920* (Munich: Prestel, 1997).

ELIZABETH K. HELSINGER

Rural Scenes and National Representation: Britain, 1815-1850 (Princeton: Princeton University Press, 1997).

SAREE MAKDISI

Romantic Imperialism: Universal Empire and the Culture of Modernity (Cambridge: Cambridge University Press, 1998).



W. J. T. MITCHELL

The Last Dinosaur Book: The Life and Times of a Cultural Icon (Chicago: University of Chicago Press, 1998).

ROBERT MORRISSEY

L’empereur à la barbe fleurie: Charlemagne dans la mythologie et l’histoire de France (Paris: Gallimard, 1997).

JOHN R. PERRY

and Rachel Lehr, trans., *The Sands of Oxus: Boyhood Reminiscences of Sadriiddin Aini* (Costa Mesa, CA: Mazda Publishers, 1998).

ROBERT B. PIPPIN

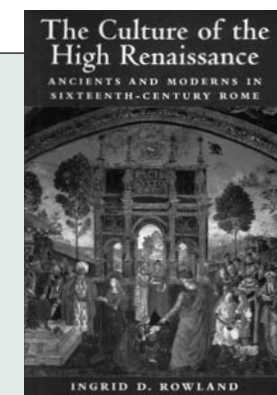
Idealism as Modernism: Hegelian Variations (Cambridge: Cambridge University Press, 1997).

INGRID ROWLAND

The Culture of the High Renaissance: Ancients and Moderns in Sixteenth-Century Rome (Cambridge: Cambridge University Press, 1998).

EDWARD L. SHAUGHNESSY

Before Confucius: Studies in the Creation of the Chinese Classics (Albany: SUNY Press, 1997).



HERMAN H. SINAIKO

Reclaiming the Canon: Essays on Philosophy, Poetry, and History (New Haven: Yale University Press, 1998).

KATIE TRUMPENER

Bardic Nationalism: The Romantic Novel and the British Empire (Princeton: Princeton University Press, 1997).

WU HUNG et al.,

Three Thousand Years of Chinese Painting (New Haven: Yale University Press, 1997).

ANTHONY C. YU

Rereading the Stone: Desire and the Making of Fiction in Dream of the Red Chamber (Princeton: Princeton University Press, 1997).

Familiar Faces

STILL PLAYING: LATIN WITH NANCY HELMBOLD

Some people just don't know when to quit. Luckily, Professor Emerita Nancy Helmbold is one of them. In 1963, Helmbold came to the University of Chicago to accept what was originally supposed to be a one-year appointment as a Visiting Professor in the Classics department. Thirty-five years later—despite her official retirement in 1983—she's still the primary teacher of Latin to Chicago's rising scholars. "I'm somebody who really loves teaching. I've never stopped because I've never wanted to stop," Helmbold says.

Every year since her retirement, Helmbold has returned to the University to teach a three-quarter sequence on Latin to graduate students. The course regularly attracts a large group of students from departments throughout the Humanities and Social Sciences. "There's a real demand now for an education in Latin at the graduate level," says Helmbold. "When I grew up, everyone took Beginning Latin in high school, but for years now that hasn't been the case. In many areas of the country, Latin isn't even offered in the high schools." In order to bring her students up to speed as quickly as possible, Helmbold focuses her class on "the basics": "We study the forms and structure of grammar in Fall Quarter, then start reading real authors as soon as possible thereafter. I really believe you don't learn Latin until you start reading literature," she says.

Helmbold's enthusiasm for her job is clear from the moment she begins to give a summary of her class. "We start with the playwright Terence, who is a lot easier than Plautus for beginning students, then we do a lot of Cicero, particularly the letters. Letters are so human, and they're more appealing to young people than the political orations. We do move, though, to selections from Cicero's essays and to a page or two of the more political works, just to study a sample of the style. Then there's Lucretius' *De Rerum Natura*: the prologue, which is about 100 lines long, gives a sense of the scope of the poem and the beauty of the language. I always hope that someone will

go on to the rest of the six books," she says wistfully. "It's only about 6,000 lines. Parts can be tedious, I'll admit, but anyone who has an interest would be pleased. I remember when I was an undergraduate and first met Lucretius, I was so grateful."

Spring Quarter Helmbold describes as "the real reward." "We read Horace, Virgil, Ovid, and Livy. Livy's style changes quite a lot from his early to late period so I try to show these changes as well as show how the passages are interesting in their own right. 'The Rape of Lucretia,' for instance, is such a wonderful example of Livy's way of telling a story—in as few words as possible but using a vocabulary that really counts and a style where everything is so closely packed together that it really has quite an impact on your mind, since you're taking in so much in just a few pages. Then of course there's Tacitus. I could spend a whole

quarter on Tacitus. I time it so that we next read Nero's "Murder of Mother" on Mother's Day. It's rather a bloody course," she laughs.

When pressed for her favorite work of Latin literature, Helmbold pauses. "Spring Quarter is really wonderful. Livy, Virgil, Horace, Ovid, and Tacitus are perfection, to my mind. I can't think of a better line-up. But I'm passionate about having people like Cicero. I would never skip Cicero."

Helmbold's love of Latin began at a fairly early age, back in those high school Latin classes—although she admits that she had other motivations to learn the language, too. "My high school would pay your way to go to the Latin tournament if you made the school's team. This was during the Depression, and I knew it was the only way I'd get to travel so I studied very hard and made the team each year."

In recent months, Helmbold's extracurricular activities have included seeing a much-awaited rendition of Arrigo Boito's *Mefistofle* (at the Lyric Opera of Chicago) and celebrating her 80th birthday. "You don't get to be 80 without enjoying life," she says. Not surprisingly her future plans include teaching more Latin. "I think teaching keeps you young. Each

year, you get an enthusiastic new crop of students, and some of that enthusiasm rubs off. And, of course, there's the subject. I really do love Latin grammar." ■



Nancy Helmbold's students cut their teeth on the works of playwright Terence. Pictured above, a page from *Terentius cum quinque commentis*, ed. Iodocus Badius Ascensius (Venice 1528). *Department of Special Collections, University of Chicago Library.*

Recent Books BY GRADUATE ALUMNI

DEBRA BRICKER BALKEN, AM'80, *Arthur Dove: A Retrospective* (MIT Press).

MABEL BEREZIN, AM'74, *Making the Fascist Self: The Political Culture of Interwar Italy* (Cornell University Press).

JULIETTE M. BIANCO, AM'96, and Richard Rand, *Intimate Encounters: Love and Domesticity in Eighteenth-Century France* (Princeton University Press).

ROBERT A. BRAWER, PhD'70, *Fictions of Business: Insights of Management from Great Literature* (John Wiley & Sons).

JOHN L. BRYANT, AM'71, AM'72, PhD'75, ed. *Melville's Evermoving Dawn: Centennial Essays* (Kent State University Press).

ANDREW L. COHEN, AM'83, PhD'89, *Temple Architecture and Sculpture of the Nolambas* (Manohar).

THOMAS E. CONNOLLY, AM'47, PhD'51, *James Joyce's Books, Portraits, Manuscripts, Notebooks, Typescripts, Page Proofs* (Edwin Mellen Press).

B. SUE DAVIDSON (GOTTFRIED), AM'49, *Changing the Game: The Stories of Tennis Champions Alice Marble and Althea Gibson* (Seal Press).

ANNE GARVEY (DYE) PHILLIPS, AM'50, *Animals and Other People I Have Known* (TM Renderings).

V. VALISKA GREGORY, AM'66, *When Stories Fell Like Shooting Stars* (Simon & Schuster).

WENDELIN A. GUENTNER, PhD'82, *Esquisses littéraires: Rhétorique du spontané et récit de voyage au XIXe siècle* (Librairie Nizet).

THOMAS M. HARWELL, JR., AM'47, *Then and Now (1941-1991): Poems About You and Me & War & Women & Art* (University of Salzburg Press) and *Studies in Texan Folklore: Rio Grande Valley* (Edwin Mellen Press).

MARJORIE SCHECTER HELLERSTEIN, AM'47, *Inventing the Real World: The Art of Alain Robbe-Grillet* (Susquehanna University Press).

WALTER P. JOST, AM'74, AM'79, PhD'85, ed. *Rhetoric and Hermeneutics in Our Time: A Reader* (Yale University Press).

R. LYNN KELLER, AM'76, PhD'81, *Forms of Expansion: Recent Long Poems by Women* (University of Chicago Press).

ROBERT W. KIRSCHTEN, AM'75, PhD'77, *Critical Essays on A.R. Ammons* (G.K. Hall); *Approaching Prayer: Ritual and the Shape of Myth in A.R. Ammons and James Dickey* (Louisiana State University Press); and ed. "Struggling for Wings": *The Art of James Dickey* (University of South Carolina Press).

ELAINE LAURA KLEINER, AM'66, PhD'71, *This Sacred Earth and Other Poems* (Mellon Poetry Press); *Beside Great Waters: Poems from the Highlands and Islands* (Avon Books); and ed. *Sacramental Acts: The Love Poems of Kenneth Rexroth* (Copper Canyon Press).

CHAUNCEY J. MELLOR, AB'65, AM'67, PhD'72, *Learn to Speak German* (The Learning Company).

HARRIET L. MURAV, AB'76, AM'77, *Russia's Legal Fictions* (University of Michigan Press).

HORACE NEWCOMB, AM'65, PhD'69, ed. *The Museum of Broadcast Communications' Encyclopedia of Television* (Fitzroy-Dearborn Publishers).

CAROLYN NYGREN, PhD'72, *Starting Off Right in Law School* (Carolina Academic Press).

WILLIAM O'GRADY, PhD'78, *Syntactic Development* (University of Chicago Press).

JOSEPH PUCCI, AM'82, PhD'87, *The Full-Knowing Reader* (Yale University Press).

LAWRENCE RAINEY, AM'81, PhD'86, *Institutions of Modernism: Literary Elites and Public Culture* (Yale University Press).

MERI-JANE ROCHELSON, AM'76, PhD'82, ed. *Children of the Ghetto: A Study of a Peculiar People* (Wayne State University Press).

HARRY RUJA, AM'34, ed. *Mortals and Others* (Routledge).

HAROLD F. SCHIFFMAN, AM'66, PhD'69, *Linguistic Culture and Language Policy* (Routledge).

PETER H. SELZ, AM'49, PhD'54, *Beyond the Mainstream* (Cambridge University Press).

SOPHIA SHAW, AM'94, ed. *The Arts Club of Chicago: The Collection 1916-1996* (The Arts Club of Chicago).

WILLIAM P. SHEEHAN, AM'78, and Richard Baum, *In Search of Planet Vulcan: The Ghost in Newton's Clockwork Universe* (Plenum).

KAREN SILVIA DE LEON-JONES, AB'88, AM'88, PhD'94, *Giordano Bruno and the Kabbalah: Prophets, Magicians, and Rabbis* (Yale University Press).

ANGELA SORBY, AM'89, PhD'96, *Distance Learning* (New Issues Poetry Series/Western Michigan University Press).

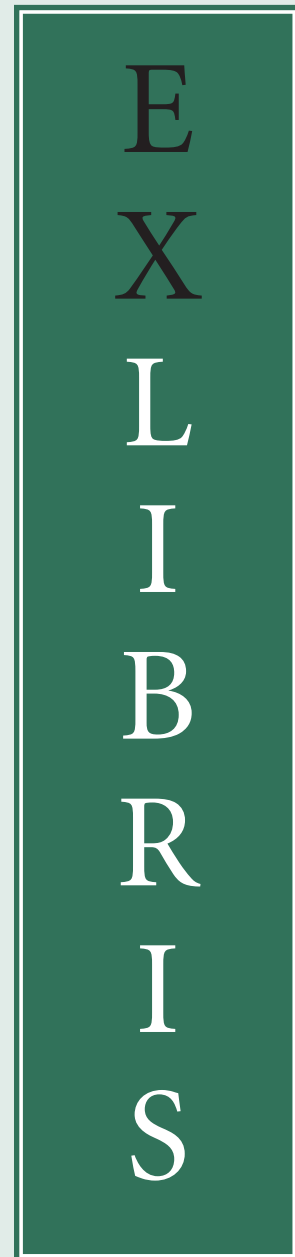
SANFORD B. STEEVER, AM'79, PhD'83, *The Davidian Languages* (Routledge).

CLAUDE J. SUMMERS, AM'67, PhD'70, ed. *Representing Women in Renaissance England* (University of Missouri Press).

JUDITH A. TESTA, AM'67, PhD'83, *Rome is Love Spelled Backward: Enjoying Art and Architecture in the Eternal City* (Northern Illinois University Press).

DOMINIQUE H. VASSEUR, AM'76, *The Soul Unbound: The Photographs of Jane Reece* (The Dayton Art Institute).

AUSTIN M. WRIGHT, AM'48, PhD'59, *Disciples* (Baskerville Publishers).



EUGENE F. A. KLUG, AM'41, trans. *Sermons of Martin Luther: House Postils* (Baker Book House).

JARRETT LEPLIN, AM'67, PhD'72, *A Novel Defense of Scientific Realism* (Oxford University Press).

THE LIFE STORY OF DR. HILDEGARDE ROMBERG could easily trump the best of Ben Franklin's aphorisms about the wisdom of saving one's pennies. Frugality—and a fierce commitment to education—might be considered the chief character traits of the ninety-seven year old Chicago alumna, who recently established the Philip and Ida Romberg Fund in the Humanities. Created in honor of her parents—German immigrants to the United States in the 1880s—the fund will support the study of German culture by sponsoring three different programs: a lecture series, a professorship in Germanic Studies, and a student scholarship and fellowship program. To endow these programs, Romberg has pledged to commit a total of over two million dollars to the University.

Dr. Hildegarde Romberg

GIFT REFLECTS LIFE OF DEDICATED SERVICE

Romberg began her professional life as an educator in 1921, when as a newly-minted University of Chicago graduate (with a degree in mathematics) she was hired to teach math and science in Delmar, Iowa for \$1,500 a year. Two years later, happy to be given the chance to be closer to her family, she was lured to a position in the Chicago Public School System, where she remained as a teacher and administrator for the rest of her long and impressive career.

Romberg began saving her earnings as she rose through the ranks of education—becoming a principal in 1929, returning to Chicago to earn a master's degree in education in 1935 and then a Ph.D. in 1950, and eventually becoming a District Superintendent of the Chicago Public Schools. "I always tried to manage to get along on the minimum so that I'd always have something to fall back on. It probably was just in me. I just couldn't do anything else because that was the way we were brought up, and that was the way you kept independent and could take care of yourself," she says.

During the Depression, when money was tight and she was paid her salary in scrip, Romberg's desire to hold onto her indepen-



Dr. Romberg in a photograph from the 1958 *Bowenite*, the yearbook for Bowen High School—one of several Chicago-area schools where she served as principal.

dence led her to eschew an apartment for a room at the McCormick YWCA. "I didn't want to have to pay rent *and* pay for a telephone and utilities. I had none of the responsibilities [of apartment life], and I came and left as I wanted to." She insists she was far from deprived by her surroundings, however: "It was a wonderful place. We had a swimming pool, a beautiful library, and nice dinners. You can rest assured that we lived well."

And there were always the pleasures of the classroom and the camaraderie of her fellow teachers. Reminiscing of her days teaching chemistry at Lake View High School, she says, "I was fascinated with my work. All the advanced teachers there knew their science. In our mornings, occasionally we would have breakfast in the woods before we came to school. We'd record the birds we watched and the wildflowers that we saw. And then we'd go teach school. That was the kind of life we had, and it was a life I loved."

In 1967, Romberg retired after a forty-four year career in the Chicago school system. Having accrued considerable savings, she began to consider how she might use the fruits of her labor to honor the memory of her parents, German immigrants who had worked to create a better life for their eight children—one, as a homemaker and writer for several magazines

(including Chicago's *Voice of the People*), the other as a driver of a horse-drawn wagon who delivered ice in the Loop. "The more you live and the more you see how immigrants are treated and how they were treated, you realize what hardships they underwent all those years. My mother, I think of what she left behind [when she left Germany]."

Remembering her own education at Chicago, Romberg began to frame the details of a legacy that would pay homage to her parents by fostering a greater understanding of German culture and the German immigrant experience.

"The more you live and the more you see how immigrants are treated and how they were treated, you realize what hardships they underwent all those years. My mother, I think of what she left behind [when she left Germany]."

Working with University faculty and administrators, she devised a plan for an endowment which would support Germanic Studies by funding both faculty and student scholarship.

For Romberg, the endowment brings together two of the most deeply felt aspects of her history: her honor for her parent's memory and her commitment to education. "My parents, especially my mother, and the University were the most profound influences in shaping my long life. . . I regard the gift as appropriate," she says.

The first of the three components of the fund to be endowed, the Ida and Philip Romberg Lectures, began this past year. Although Romberg was unable to fly from California (now her home) for the inaugural lecture, she did attend the second lecture, where she was honored at a dinner celebrating the establishment of the endowment. Characteristically, the woman being feted for her recent multi-million dollar gift flew coach. ❧

If you would like information about establishing an endowed fund for the Division, please contact Sara Schastok at 773-702-3109.



ROMBERG LECTURE SPURS NEW THINKING ABOUT GERMAN-AMERICAN CULTURE

The United States is a nation of immigrants, its citizenry a blend of hundreds of ethnic groups—Korean-Americans, Irish-Americans, Cuban-Americans, African-Americans, and a vast range of others. But what complexities are contained within these hyphenate identities? How do immigrant groups "become" American, and how do they understand themselves simultaneously as emigrants from another land and newly arrived Americans?

Such questions have rarely been asked about German-Americans—a group that have yet to receive their due in academic explorations of ethnicity, say several Chicago faculty. The study of German-American culture remains underdeveloped, says Germanic Studies Chair Sander Gilman, its complexities often flattened by "parochial or nationalistic approaches." Preoccupied with regional histories of specific communities ("history with a small h," as Gilman calls it), existing studies have often left aside larger questions about German-American culture. Such shortcomings have been compounded by an academic

aversion to the topic since World War II, when, Gilman says, "any discussion of German-Americans became an anathema in the academy."

These lacunae in the field at large provided a compelling context for a recent Romberg Lecture delivered by Werner Sollors, the Cabot Professor of English Literature and Professor of African-American Studies at Harvard. Asking the question "How German Is It?," Sollors analyzed a group of literary texts written in German, but authored and published in the United

(continued on page 21)

ON THE ROAD TO THE ARCHIVE, continued from page five

thinking or add an entirely new direction to your research.”

She also emphasizes how much scholars can learn from having contact with the physical artifacts they study. “Getting a sense of the appearance of the eighteenth-century letter—seeing how it was folded and sealed, for example—was very important for me since it helped me understand what the conventions of letter-writing were. Even seeing how different letters were preserved was incredibly important: were the letters scraps of paper saved by the recipients, or had the authors copied their letters into a letterbook in a conscious effort to save them? That difference says something about whether the letter was understood as a personal artifact or a rhetorical art.”

A \$5,000 donation from a member of the Humanities Visiting Committee provided the basis for the grant program. So many students responded to the initial call for applications, however, that the Division allocated additional

“Getting a sense of the appearance of the eighteenth-century letter—seeing how it was folded and sealed, for example—was very important since it helped me understand what the conventions of letter-writing were,” says Boyce.

funds to the program. Ultimately, nine students were awarded fellowships, which ranged in size from \$500 to \$1,100. Research supported by the fellowships took these students from collections as far-flung as the Historical Society of Pennsylvania, the Quinto Sol Publishing House in Berkeley, the Oriental and India Office Collection at the British Library, the Kunstbibliothek in Berlin, and the Musée National de l’Education, Rouen.

ROMBERG, continued from page sixteen

States by German-Americans—from eighteenth-century aphorism books to nineteenth-century urban gothic novels.

“In the past, the literature which Sollors discussed has fallen through the cracks of academic study,” says Katie Trumpener, Associate Professor of Germanic Studies, Comparative Literature, and English. “Scholars of American literature haven’t looked at it because it’s not written in English, and scholars of German haven’t looked at it because it wasn’t published in Germany.”

According to Germanic Studies graduate student Ashley Passmore, Sollors’ focus on these neglected works helped correct a common misapprehension about German-American culture. “Germans have generally been considered the most assimilated immigrant group in America,” says Passmore. “Our assumption has often been that this community embraced ‘Americanism’ to the extent that it no longer existed as a real community of its own.”

What the Romberg lecture made clear to Passmore was that “this was a unique community and it thrived through its printing presses.” The works Sollors studies, she points out, include scenes where characters speak in a hybrid tongue, combining German and

American slang to create words that work as puns in one or both languages. This play with language “stirs up a whole set of questions about the relationship between language and citizenship” and “shows that these writers were interested in exploring what was in fact a complicated contact zone between German emigrants and their new land,” she says.

For future Romberg lectures, Sander Gilman plans to recruit more speakers like Sollors who are working to expand the boundaries of the field. His goal is to use the lecture series to signal new directions in Germanic Studies to a larger academic community. “We’re trying to change the notion of what the study of a non-English culture can be,” he says. “For example, we want to move away from looking at a small range of canonical texts to looking at the broadest range of cultural objects that generate from the German-speaking world.” Gilman argues that this broader approach is needed in order to “recapture a culture truly rich and interesting in its complexities.”

Already, the Romberg lectures have generated a great deal of intellectual energy on campus. Fourth-year student Passmore has delved into archives in her home state of Missouri to study German-language newspapers and further

The Division is currently soliciting more funding for graduate student travel so that it can continue to offer the fellowships in the future. Thuerer hopes to eventually expand the program so that it can support students who need to spend more time working with archival materials. The grants, he argues, are not only a boon to students, but are smart spending for the Division as well. “They’re a remarkably sound investment on our part since they help support students who we know can succeed—students who have already proven themselves in our graduate departments and already developed solid dissertation projects. Even a modest amount of money can do a lot of good in helping these students to progress and ultimately, to finish. Looking at the projects that benefited from these grants, I have to say that we got a lot of mileage from that \$5,000 gift.”

For a list of projects funded by the grants, see back cover.

test Sollors’ claims about German-American printing presses. Faculty, too, found the lecture “galvanizing,” according to Trumpener. “All these subterranean connections you wouldn’t have noticed before come to mind,” she muses, “like the fact that Frederick Douglass had ties to the German community, and that German émigrés were often political radicals and active abolitionists who took the lead in writing sensitively about race issues in America.”

Trumpener says that Sollors’ lecture will influence both her future teaching and research—from the way she leads discussions of Lousia May Alcott’s *Little Women* (which prominently features a German émigré in the character of Professor Baer) to the questions she and other faculty bring to a collection of material from an eighteenth-century German lending library (now at the Regenstein Library). “As we try to raise the funds to catalog this material, we’ve begun to ask ourselves, is there any German-American literature in this collection? In other words, was this material circulating in Germany? Overall, I’d say that the lecture has helped us to think about what we might find in the collection and also what we might do with the material if we find it.”

from Apollonius to the Avant-Garde...

Humanities graduate students pursue original research in a wide range of fields, producing dissertations that substantially contribute to current scholarship.

Listed below are several students who recently received small, short-term grants to support their dissertation research. (See “On the Road to the Archive,” page five.) Their projects—diverse, inventive, and far-reaching—represent only the tip of the iceberg of the more than 200 different dissertations currently being written by Ph.D. students in the Humanities.



KAVITA DAIYA

“Violence and Transition: A Study of Narratives of Nation Formation in South Asia, 1947-1997”

REBECCA J. DEROO

“Private Objects/ Public Institutions: French Art and the Re-invention of the Museum”

Below: Christian Boltanski’s Photo Album of the Family D (1939-64), an installation that re-invents ideas of display, according to DeRoo.

MARGARET BOYCE

“Trustworthy Letters: Epistolarity, Sympathy, and Literary Authority in Eighteenth-Century America”

Above: An 1821 portrait of Thomas Jefferson, one of the more famous eighteenth-century letter-writers whom Boyce explores. Courtesy of Monticello/ Thomas Jefferson Memorial Foundation, Inc.



MILE GANEVA

“A Forgotten History of Modernity: The Fashion Debate in German Literature and the Illustrated Press (1918-1933)”

HELEN H. KOH

“Innocence and Experience: Childhood as Modernity in Korean Literature”

MENG LI

“Russian Émigré Literature in China: A Missing Edge”



STEPHEN LONGMIRE

“Picture a Life: The Photo-Texts of Wright Morris”

Above: The first page of Wright Morris’ 1948 novel, The Home Place.

AMPARO YOLANDA PADILLA

“Identity and Indigenismo in Chicana/o Literature and Culture, 1930-1984”

ANATOLE M. WOLFSORF

“Mutiny, Marriage, and Murder: Political Authority in Apollonius’ Argonautica”



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