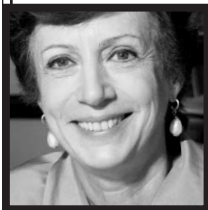


# TABLEAU



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

*at* THE UNIVERSITY *of* CHICAGO



DEAR ALUMNI AND FRIENDS

I am happy to have this opportunity to introduce myself in this second issue of *Tableau*, the annual

newsletter of the Humanities Division. I'd like the Division to accomplish several goals during my tenure as Dean. One is to communicate the importance of studying the humanities to the public. The humanities can add a fineness of perception, awareness, and response that is rivaled by no other kind of knowledge. Sadly, though, we too often face distortions in the media that feed public misperceptions about the humanities. If we are determined, we can reclaim the figure of the scholar-teacher and displace cynical representations of the academic pop-culture icon.

Another goal is to strengthen the Division's presence in performing arts—theater, music, dance, film and video production—which have tremendous vitality on campus and a great range of participants. At the same time, the language and philosophy programs, which are the core of the Division, will receive the utmost support.

Not every university has a Humanities Division. Elsewhere our disciplines are typically collected under the comprehensive umbrella of Arts and Sciences. Chicago's affirmation that the humanistic disciplines are a coherent grouping can inspire and help build a sense of common purpose among our students, faculty, and public.

Finally, an ever-present task is to secure the funds needed to attract and support our scholars and students. Last year was a tremendously successful one for the Graduate Fund. We met our target of \$250,000 in new and increased contributions, which in turn met the specifications of two major challenge grants and will help establish a one-

million dollar Graduate Alumni Endowment for dissertation fellows. We have already begun awarding these fellowships to students [see p. 29].

I am pleased to announce that late last fall we arranged to have the Andrew J. Mellon Foundation continue to match a portion of donations made to the Graduate Fund this year. This means that with continued support, we will be able to double the Endowment to a total of two million dollars.

I believe this issue of *Tableau* conveys something of the scope and excitement of work in the Humanities Division today. We are planning to produce two issues next year, and the development of a *Tableau* website where additional news and views will be posted is underway. We'd like to extend our coverage of alumni, so please keep in touch and let us know what you might like to see in future issues.

Best wishes,

*Janel Mueller*

Janel Mueller  
Dean, Division of the Humanities

Janel Mueller is Professor of English and of the Humanities and William Rainey Harper Professor in the College, and she has been teaching at Chicago since 1967.

Her publications include *The Native Tongue and the Word: Developments in English Prose Style, 1380-1580* (University of Chicago Press, 1984), and *Speeches, Verses, Letters and Prayers of Elizabeth I*, with Leah Marcus and Mary Beth Rose (University of Chicago Press, 2000). She was awarded the University of Chicago Award for Excellence in Graduate Teaching in June, 1998.

1

WHAT'S NEW

- 1 *The Gift of Music*
- 12 *Smart Art*  
Education at the Center of the Renovated Smart Museum
- 14 *Cultural Policy*  
New Program Examines Roots of Arts Controversy
- 16 *The Franke Institute for the Humanities*
- 22 *Acquired Talents*  
New Humanities Faculty
- 22 *Recent Books*  
by Humanities Faculty

15

GRADUATE STUDIES

- 2 *Ethnomusicology*  
In Contrapuntal Harmony
- 6 *Collecting Krimis*  
Sleuthing for East German Detective Novels
- 15 *Human Rights*  
New Human Rights Program Grounded in Philosophy
- 18 *American Poetry*  
At the Millennium

THE GIFT OF

- 21 *Public Intellectuals*  
New MA Program Opens Minds, and Doors
- 24 *Onward & Upward*  
Recent Job Placements for Humanities Graduates
- 29 *Supporting Arguments*  
The Graduate Alumni Endowment Funds a Range of Doctoral Fellows

8

FACULTY FOCUS

- 8 *Office Hours: Violence*  
*Violence and Representation*  
W.J.T. Mitchell  
*Ancient Violence and the Web of Human Relations*  
Danielle Allen
- 20 *Familiar Faces:*  
James McCawley in Memoriam

ALUMNI AFFAIRS

- 4 *Humanities Bibliographers*  
Primary Sources
- 26 *Oral History*  
Alumni Book Spotlight



MUSIC

EVERY AFTERNOON MUSIC DRIFTS from the practice rooms of Goodspeed Hall. The scurrying scales of vocalists and pianists weave in and out of the breathtaking fullness of ensemble pieces. As people cross the darkening quad from Cobb to Gates-Blake or Classics to Swift, whether musically gifted or not they might linger with these snatches of beauty before hurrying on to the next decidedly non-musical appointment. Perhaps with a bit of song in their scholarly step.

"AFTER SILENCE, THAT WHICH COMES NEAREST TO EXPRESSING THE INEXPRESSIBLE IS MUSIC."  
ALDOUS HUXLEY



Musical performance supplements the academic side of the Music Department, which encompasses undergraduate and graduate degree programs in music history, theory, composition, and ethnomusicology. The department presents close to 100 concerts per year through its eleven performance organizations, which involve nearly 500 performers drawn from every facet of the university community.

No other department draws in so much outside participation, or undertakes such massive service—imagine a hundred plays and literary readings staged by students and faculty each year. Unlike literature, music must be performed, and performance knits the community in the pleasurable ties of aesthetic experience while enriching the lives of performers. Wayne Booth, George M. Pullman Distinguished Service Professor Emeritus of English, has recently written a book about his years of dedication

*continued on back page*

ABOVE:  
JOHANN OHLY  
PLAYS THE EXQUISITE  
TESTORE CELLO.

THE SOUNDS EMITTING FROM GOODSPEED HALL have changed a lot in recent years. The traditional musical canon has exploded into a staggering variety of musics from various cultures (the spell-checker's rejection of the plural "musics" is a familiar sign of rapid scholarly expansion). And rather than an opera scholar or music theorist, the current acting chair of the Music Department, Associate Professor Martin Stokes, is a trained anthropologist. Stokes and Professor Philip Bohlman, the founder of the ethnomusicology program, discuss how this field has shaped the tone of the department.

# ethnomusicology

IN CONTRAPUNTAL HARMONY



**BOHLMAN:** The presence of ethnomusicology students in the department has grown steadily in recent years, and they surely constitute a very important community in the department right now. Accordingly, we've seen the department's traditional emphases—composition, theory, and historical musicology—transformed by the influence of ethnomusicology, and vice versa, in fascinating ways. Music theorists, who used to be quiet in ethnomusicology classes, are now major contributors.

**STOKES:** The influence of ethnomusicology on traditional historical musicology is often noted of late. But our composition students have become involved in a more remarkable critical undertaking, not just being influenced by exotic musical traditions, but really incorporating other cultures' music into their work in deep, sustained ways.

**TABLEAU:** Are there particular non-canonical areas of music that claim the most interest?

Philip Bohlman won perhaps the most prestigious award for a music scholar, the Dent Medal of the Royal Music Association, in 1997. He is the author of many books and articles, including *The World Centre for Jewish Music in Palestine, 1936-1940* (Oxford, 1992), and *The Study of Folk Music in the Modern World* (Indiana, 1988). He has begun work on his new book, *Music in the New Europe*, for which he received an NEH Fellowship for the year 2000.

Martin Stokes's principal publications include *The Arabesk Debate: Music and Musicians in Modern Turkey* (Oxford, 1992), and his edited collec-

tion of essays, *Ethnicity, Identity, and Music: The Musical Construction of Place*, which was released in paperback by Berg in 1997. He was nominated Curl Lecturer by the Royal Anthropological Institute in 1994. His two current projects are a volume on the music of the Celtic fringe, and a volume on musics of cultural intimacy.

The Chicago Studies in Ethnomusicology series at the University of Chicago Press, regarded as the leading ethnomusicology series in the world, and edited by Bohlman and Bruno Nettl, published its 30th volume in 1999. Five more are forthcoming in 2000.

**STOKES:** Ethnomusicology used to be conceived in terms of regional expertise, and indeed we two have our own regional specializations. Nowadays, though, young ethnomusicologists tend to mount more generalized critiques. The range of dissertations in the past few years is quite remarkable.

**TABLEAU:** I've read a criticism that despite an immense growth in scholarship, ethnomusicology programs tend to devote most of their energy to Asian art musics rather than, say, American folk music or American music in general.

**BOHLMAN:** That's a misleading characterization, but to the extent that it is a problem, the UC curriculum aims to alleviate it. For example, I'm teaching a course on American music in which we examine the problem of constructing American music history out of many different and contradictory traditions. [*This year the department is also offering a course on Chicago jazz and one on film music including popular and avant-garde American film music.*]

**TABLEAU:** Your research always involves a concern for cultural growth through cross-cultural musical understanding. In a 1991 essay, you iden-

tify the fourth element of ethnomusicology, after scientific observation, experimentation, and fieldwork, as "seeing ourselves in the Other and the Other in ourselves."

**BOHLMAN:** Yes. Ethnomusicology is a field in which ethnography and encounter are vital, which means that we confront music and musicians in more direct ways. And the reflexive turn in the social sciences has influenced ethnomusicology quite profoundly. Although this might seem to undermine the objectivity of the first three elements, the possibilities for growth and insight through drawing the music of other cultures closer to one's own has inspired the field from its nascence in Montaigne and other Renaissance writers to today.

**TABLEAU:** Is authenticity an issue in this process?

**STOKES:** What's interesting about authenticity is not attempts to discover or delineate it, because the critiques of the concept have been so strong—in fact I personally don't have the sense of having grown up in a field that was heavily invested in the concept. Increasingly, though I wonder about how and why notions of authenticity persist and assume the significance they now do, despite the critiques. It's impossible, for example, to talk about Celtic music—something I'm examining at the moment—without taking into account people's senses of what is "authentic" about it.

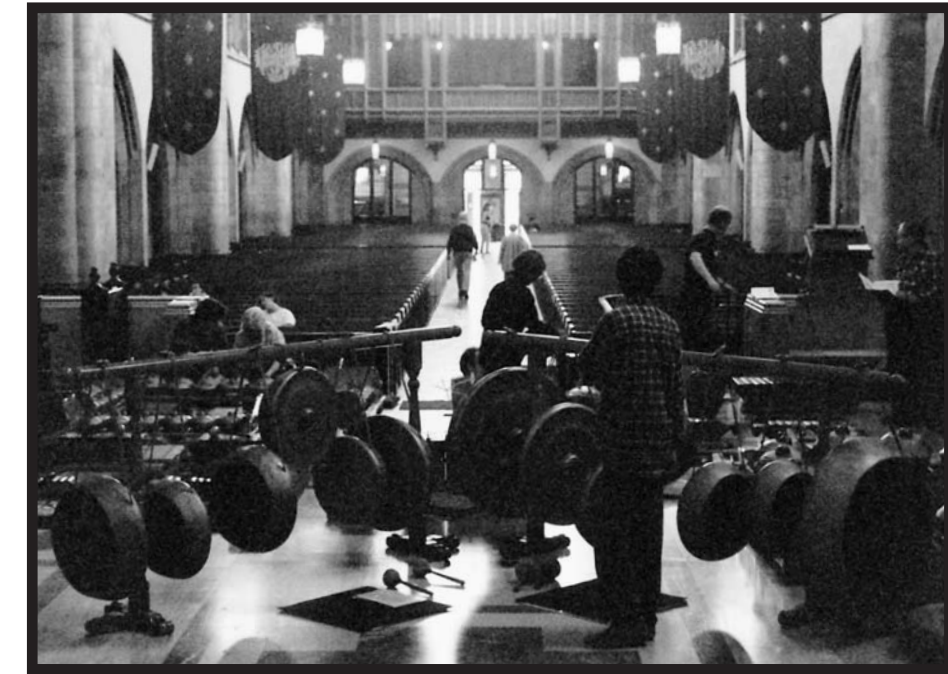
**TABLEAU:** These scholarly critiques haven't influenced the wider public, then?

**STOKES:** Well, I've found myself writing for some popular publications recently, which has made me think hard about the kinds of lines I draw separating my professional critical self from that self that wants to get less familiar musics circulating by any means possible. I might be uncomfortable with some of the reasons people have for listening to non-canonical musics, but increasingly I feel that ethnomusicologists have

**STOKES:** Our ethnomusicology program can become more of a presence in Chicago world music. Performance is a hugely important part of the department's mission to the community, but non-Western music hasn't been a central part of this mission. When such music does get performed, campus groups have taken the initiative, such as with I-House student concerts. There has been a longstanding interest: we've had the

Gamelan [a Javanese percussion music] Ensemble for 11 years. The newest performance group is the Middle East Music Ensemble, established on the basis of strong student interest, and we're planning a world music concert series in which students and community organizations will be involved.

**BOHLMAN:** And EthNoise!, the ethnomusicology workshop, is one of the longest-running workshops on campus. It's very interdisciplinary, highly attended by people in other departments who are looking for



got to do more to engage with interest in world music outside of the academy.

**BOHLMAN:** The public presence of world music has increased greatly in Chicago of late: programs on WBEZ, last year's World Music Festival. Often the presentation of such music emphasizes the most exotic information or attitudes possible. But in doing so they provide a fascinating overall view of operative knowledge and attitudes toward this incredible plenty of music in a global market.

opportunities to talk seriously about music and culture. Students from Anthropology who work on musical topics are regular participants, and several have even served as student coordinators. In addition, students from the Divinity School, History, and Germanic Studies have shared their research in recent years.

**STOKES:** Student activity initiates so much around here. We tend to formalize what they innovate. □

Above: The Gamelan Ensemble sets up in Rockefeller Chapel.

## MUSIC EVENTS

### TWO SPECIAL JEWISH MUSIC EVENTS

Sat / Feb 26 – 8pm

#### DANCING ON THE EDGE OF A VOLCANO

Julia Bentley, soprano; Ilya Levinson, piano; and others perform Jewish Cabaret and Stage Music. Commentary by UC Professor Philip Bohlman

Sun / Feb 27 – 3 pm

University Chorus, Motet Choir, Rockefeller Chapel Choir

#### JEWISH SACRED MUSIC: A TIMELESS JOURNEY

With Halevi, the professional Jewish Choir from Chicago directed by Judith Karzen, and cantors Deborah Bard and Alberto Mizrahi. Rockefeller Chapel

### STUDENT PERFORMANCE ENSEMBLES

Sun / Feb 27 – 8 pm

New Music Ensemble

#### SCHNITTKE'S MONOLOGUE

With solo violist Michael Hall  
Fulton Recital Hall

Th / Mar 2 – 8 pm

#### JAZZ X-TET

Fulton Recital Hall

Sat / Mar 4 – 8 pm

University Symphony Orchestra

#### PROKOFIEV'S ROMEO AND JULIET, SUITE NO. 1

Mandel Hall

Th / Mar 9 – 7:30 pm

Fri & Sat / Mar 10-11 – 8 pm

Sun / Mar 12 – 2 pm

Gilbert & Sullivan Opera Company and The University Chamber Orchestra

#### H.M.S. PINAFORE

Mandel Hall

Sat / Apr 8 – 8 pm

#### MOTET CHOIR

Rockefeller Chapel

Sat / Apr 29 – 8 pm

University Symphony Orchestra

#### WINNERS OF THE 2000 UC DEPARTMENT OF MUSIC CONCERTO COMPETITION

Mandel Hall

Sun / Apr 30 – 3 pm

#### GAMELAN ENSEMBLE

Rockefeller Chapel

#### ARTISTS-IN-RESIDENCE

Sat / Apr 15 – 8 pm

#### PACIFICA STRING QUARTET

Fulton Recital Hall

### THE UNIVERSITY OF CHICAGO PRESENTS

The UC's only professional concert series.

All shows in Mandel Hall

Fri / Feb 25 – 8pm

#### PETERSEN STRING QUARTET

Chicago debut  
Fulton Recital Hall

Fri / Apr 7 – 8pm

#### TRIO FONTENAY

Fri / Apr 28 – 8pm

#### EMERSON STRING QUARTET

Exclusive Chicago appearance

Tues / Mar 14 – 8pm

#### REGENTS PARK DISCOVERY CONCERT

Stewart Goodyear, piano  
Chicago recital debut

### NOTE

This is a partial listing of Music Department events. For a complete listing, and to check ticket price and availability, please call the Concert Hotline at (773) 702-8069.



## humanities bibliographers

### PRIMARY SOURCES

**S**em C. Sutter, Bibliographer for Modern Literatures and Catherine Mardikes, Bibliographer for Classics and the Ancient Near East and Electronic Texts Services Coordinator, both at the Joseph Regenstein Library, are two UC alumni who have parlayed their love of books into careers.

“Bibliographer” is one of those words that wears its venerable etymology on its sleeve. Like “cc” (carbon copy), the term has continued to function long after the technology from which it was derived became obsolete. Originally meaning a copyist, the bibliographer was understood later to be someone who wrote *about* books. Since the rise of modern libraries, the bibliographer has come to mean a specialized librarian, the manager and developer of book and manuscript collections who can help us navigate a major research library like the UC’s Regenstein.

The primary responsibility of bibliographers

is acquisitions. How do they decide which of the thousands of new books published each year to add to Chicago’s vast humanities collections? Sutter says that by keeping up with the wider trends in his areas of expertise, which cover Norway to Italy in Europe and all Anglophone literatures and criticism, you develop an informed instinct.

“I’m always learning what people on campus are working on, so our collections reflect the interests of faculty and grad students here,” he explains, “and sometimes I just take a chance in acquiring books that might be important 25

*Bibliographers Mardikes and Sutter find refuge in the stacks from the ongoing Regenstein renovation, now nearing completion.*

years from now.”

For example, Sutter has acquired a number of German novels with ecological themes published in the 1980s, establishing a critical mass for researchers.

“Now students from, say, Nebraska can come here and get a full and coherent picture of this important area of German fiction,” Sutter beams, “or they can use InterLibrary Loan to borrow titles they can’t find anywhere else.”

In another case, after hearing Professor Katie Trumpener express frustration about the unavailability of East German detective fiction in the U.S., Sutter seized an opportunity.

When a Chicago grad student began discovering detective novels, known as *Krimis*, from the former East Germany in second-hand shops for \$1-\$2 each, Sutter authorized him to buy as many as possible for the Library. He eventually shipped more than 75 titles, and a quick search of the WorldCat online union catalog indicated that about 60% were not held by any American institution.

“At negligible cost (\$125 including shipping) we have assembled a collection that could form the basis for analyzing the uses of this genre in a socialist state—and one of our students had an adventure in the bargain.” [See page 6]

Sutter received a Ph.D. in European History, and attended the UC Graduate Library School (no longer in existence) after completing his dissertation. As a grad student, he had decided that classroom teaching was not his vocation, but now he finds that he does more teaching as a librarian than he would have guessed, most of it one-on-one.

“There are always a number of students who get completely turned on by research and come knocking on my door.” Then the sleuthing, and the guidance, begins.

### FROM OLD BIBLIA TO NEW

**B**esides being responsible for the Classics and Ancient Near Eastern collections, Catherine Mardikes is Electronic Text Services Coordinator. This means she has been heavily involved in the digitization of texts for the Regenstein. She helped develop The Electronic Open Stacks (EOS), a cyber-stacks where you can browse through facsimiles of dozens of rare books, most dealing with the

ancient world. For instance, you can examine a fifteenth-century *incunable* (Latin manuscript) held in the Department of Special Collections, *Kalendarium magistri Joannis de Montereio viri peritissimi* (by Joannes Regiomontanus, 1436-1476). This influential and colorful calendar is owned by only one other library in the U.S.

At this site, you see facsimiles of the original pages, not searchable, reformatted text files. Their display helps speed up the inquiry stage of research because you can look over primary sources on-line before deciding to visit the library for a full-fledged examination (libraries don’t send fifteenth-century *incunables* out over interlibrary loan). Such databases provide an accessible alternative to microforms.

On-line facsimiles help cut down on the wear-and-tear of manuscripts and other rare items, a problem Mardikes has dealt with in her other role as caretaker of collections. For years, at the end of the day the fifth floor of the Regenstein looked as if a parade had passed through, so much confetti littered the floor. In fact there *had* been: a parade of students carrying around disintegrating volumes of mostly classical authors whose pages were gradually flaking into oblivion. With the help of the Library’s Preservation Department, Mardikes has replaced most of these with acid-free paper volumes that will last hundreds of years.

“I’m a great fan of paper,” she assures me. “It too is a fine preservation medium.”

Most of Mardikes’ work lately has focused on

configuring full-text web databases, such as Chadwick-Healey’s Patrologia Latina Database, under a sophisticated searching interface that was developed by the ARTFL Project, a scholarly computing group within the Humanities Division. Collections of searchable on-line texts serve as more powerful versions of tools that have existed for some time: indexes, concordances, etc. Today, anyone with computer access can find every instance of any word in the collected plays of Shakespeare quickly.

Mardikes explains that sophisticated searching is especially important in editorial work. Searchable texts can increase the likelihood that questionable passages, indicated by obelisks in the text (those “daggers of despair” in Mardikes’ phrasing), are rendered accurately. If a stain or scribal error renders a passage doubtful, electronic searches of that context can generate a host of possible emendations. For example, if you can make out “nee[illegible]int,” you can run a search and find: needle’s point, need constraint, needs imprint, neere Saint, needled splint, needs acquaint, and needn’t stint. These are all examples from a search in English Verse Drama.

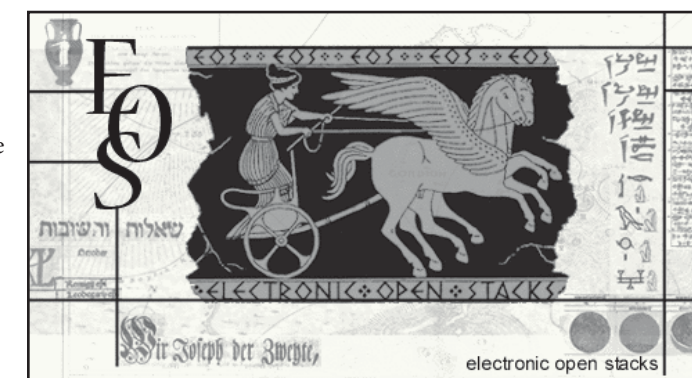
The acronym EOS, as classicists will have recognized, is also the name of the Greek goddess of dawn, but Mardikes wouldn’t have

us run too far with that. It’s not really a new dawn, she insists, in that the book will never become obsolete.

“There’s no substitute for holding the book in your hand, seeing the colors reflect the natural light, examining the print,” she argues. “Would you rather read a good book on-line, or in a comfortable chair with your feet up and a cup of coffee?”

A Ph.D. in Classics, Mardikes also brings her graduate experiences of the frustrations and pleasures of research to her work. Both bibliographers exude bibliophilia. As Sutter asks, “Isn’t buying thousands of good books with someone else’s money every grad student’s idea of a dream job?” —CP

**Mardikes helped develop The Electronic Open Stacks (EOS), a cyber-stacks where you can browse through facsimiles of dozens of rare books, most dealing with the ancient world.**



### HOW TO DONATE BOOKS

**F**irst the question of whether to donate books to the Library is more complex than one might imagine.

We receive wonderful additions to the collections through donations, but donated books are certainly not free: it requires substantial clerical staff time to sort them and bibliographers’ time to review them book by book in order to decide whether to add it to the Library.

Given the size and diversity of our collections, a substantial percentage of donated books duplicate existing holdings and the subject specialist needs to decide whether use and demand would justify adding a second or third copy (cataloging, labeling, and shelf space aren’t free either, of course). With rare exceptions, gift books must be in good condition so that the Library does not need to restore them. We do sell unwanted titles at periodic book sales, raising funds that we can spend acquiring

needed materials, but running the book sales also costs us staff time.

I don’t want to give the impression that we don’t welcome gifts, because we do, but we want to avoid wasting generous people’s time or raising expectations that we cannot fulfill. We ask potential donors to contact the Library to see if we can actually use what they are contemplating giving. Scott Perry, Assistant Head, Acquisitions Department, (773-702-8734) is the contact person. He will consult with the appropriate bibliographer, who will often call the potential donor to learn more about the gift. The bibliographer can sometimes suggest other suitable beneficiaries for gifts that the Library does not need.

**What kinds of books are most likely to make appropriate donations?** We have often benefited from the gifts of collections assembled by those whose specialized knowledge of a field or amateur

devotion to it has enabled them to gather materials that the Library has not acquired in significant depth, perhaps because they are difficult to obtain or they represent a highly specialized area that an earlier bibliographer could not afford to buy exhaustively. Examples might be a group of Brazilian family planning pamphlets collected while an alumna served in the Peace Corps, a box of poetry broadsides from San Francisco ca. 1970, or a nearly exhaustive collection of works by a novelist collected assiduously by an alumnus over a period of forty years.

Naturally, gifts of unusual individual titles of research value are also welcome and please don’t forget that monetary gifts to support acquisitions are always appropriate! (The proper contact for the latter is the Library’s development office, 773-702-7695.)

—Sem C. Sutter

# kollektirg krimis

## SLEUTHING FOR EAST GERMAN DETECTIVE NOVELS

I started collecting East German detective novels (*Krimis*) by accident. I was living in Weimar two years ago, when I came across a one-room bookstore located in the basement of a decaying building, the entrance to which was hidden behind a dumpster in an alley. I was mainly trying to collect inexpensive editions of the “standard” German works that I felt I ought to own (Goethe, Schiller, Mann, etc.), and this off-the-beaten-path place seemed like a good place to find such things.

Somehow, while I was flipping through an edition of some such worthy literary giant, a shelf full of old, cheaply produced paperbacks all in the same fading indigo blue color caught my eye. The bizarre, avant-garde photomontages on the covers made me more interested, as did the 1 DM price (approx. 53 cents, tax included). They were part of an East German series entitled DIE Reihe—the DIE an acronym for the German words for Crimes, Clues, Investigations (Delikte, Indizien, Ermittlungen) as well as the feminine definite article “the” (thus THE Series). I couldn’t resist buying two or three that had such interesting titles as *Someone Has to be the Corpse* (*Einer muss die Leiche sein*). When I purchased them, the owner, who had been watching me quizzically, told me: “I have more, you know.” He disappeared into a back room and emerged with a box full of these blue volumes. At his urging, and upon his recommendations, I bought approximately a dozen—as many as I could carry home in my arms (Germans hate to give you a bag to carry things in, even when you’re taking a dozen books off their hands!).

When I got back to the house where my wife and I were living, the owner and her daughter were quite amused by my purchase. They knew the series, which was quite popular in East Germany, but couldn’t imagine what I (or anyone) could possibly find interesting in disposable literature from a country that no longer existed. I explained that I was fascinated just to find such a quantity of detective literature written in German—George Bernhard Shaw had once proclaimed that the Germans lack talent for two things,

revolutions and detective novels, and I had tended to believe him on both points. And yet, here the two elements might well be combined in revealing ways.

I began scouring bookstores as I traveled throughout the former GDR—in Jena, Erfurt, Leipzig, Chemnitz—for the volumes. Everybody had some, and nobody (else) was buying them. I was further prompted to collect these *Krimis* because the series was clearly unified in design, but was unnumbered—and none of the volumes advertised the others. When was the first volume published? How many were there? Such simple questions did not have easy answers. Collecting these detective novels certainly required a good bit of exciting detective work. Also exciting is the picture of East German literary culture that

“The fact that later *Krimis* focus on domestic murder, as well as international intrigue, is important because murder calls into question the viability of the social order...”

KATIE TRUMPENER

Associate Professor of Germanic Studies,  
Comparative Literature, English,  
and Cinema and Media Studies



Hasso Mager  
Gier

Kriminalroman

emerges from these volumes, one usually left unconsidered when looking at the standard canon of Socialist writing.

I told Professor Katie Trumpener, who I knew was a *Krimi* fan, about the books, and she was, of course, excited to read them when I got back. I returned with perhaps 25, which was all that I was able to find—and also all that I could afford to ship back. I didn’t really intend to continue buying these things when I went to Berlin for a year in the fall. However, Katie told Sem Sutter about the books, and he was immediately intrigued by the possibility of building a collection that would surely be unique in North America. He asked me if I would consider picking up whatever I could for the library and shipping them back to him. I was more than happy to do that—not only because it allowed me to continue to pursue my detective work at someone else’s expense, but also because it seemed to make it a more noble endeavor: I was no longer collecting trashy stuff for myself, but for posterity!

Berlin proved to be a fertile ground to find *Krimis*—though I had to pay big city prices, 2 DM or even more! Flea markets were especially good places to find them, but my favorite hunting ground was the bookstore in my neighborhood in Prenzlauer-Berg. One day I came across 10 or so new titles and bought them all. The next day, as I was walking down the street, I noticed that the display had been replenished. I tried to remember which ones I had bought (it’s tough when they all have the same design), and picked up another half dozen or so. A couple of days later there was a new stock. I had to start keeping

a list. Another 5 or 6. And so on, for months. Did they have them in the back and bring them out as I bought them? Did they continually acquire new ones? Did they buy them from another store for 1 DM and sell them to me for 2.50 DM? I didn’t know—and they never asked if I wanted more from the back.

They, like me, seemed to appreciate that it would be no fun to acquire everything in one stroke. Anyway, one day after I had bought 50 or so, and was back for another load, one of the workers at the store couldn’t resist any longer. “Do you really READ all these books—and so quickly?” she asked. When I replied, laughing, that I was actually collecting them for a major U.S. research library, she seemed relieved.

Werner  
Toelcke

Delikte  
Indizien  
Ermittlungen

DIE

Die Operationan Reihe



Perhaps I wasn’t pathological, after all. But then her quizzical expression returned: “But what would THEY possibly want with all these things,” she seemed to be thinking.

I ended up with close to 100 volumes, which, I figure, is nearly all that was published in East Germany. The series is actually still being published—same title, but better paper, multi-colored covers, and with numbers (they were over #150 by the time I left). But, though they signaled their continuity by beginning after the Wende not with number 1, but with number

100-something, it’s just not the same. No mystery anymore. Not as exotic, somehow. I’ve never really been one to fetishize books too much, but I have to admit that I treasure such books as my first edition of *Kein Fall fuer Sie, Inspektor* (*Not a Case for You, Inspector*, 1975) and Gert Schoenau’s hard-to-find *Am Telefon der Chef* (*The Boss is on the Phone*, 1971), which sold back then for only 2 Ostmarks.

I never much cared for GDR literature—Christa Wolf never really excited me much. But now, I am excited about working on the *Krimis*, perhaps as a chapter in the book-version of my dissertation, which focuses on crime literature of the 1920s and 1930s. If that happens, it will be funny to think back on a random trip into an obscure bookstore one afternoon in Weimar, and what an impact such small, random actions can have on scholarship. Archival work is much messier (and therefore much more thrilling) than I had ever imagined before trying it myself!

Hasso  
Mager

Delikte  
Indizien  
Ermittlungen

Bartsuchek  
ist nicht  
mehr da

DIE

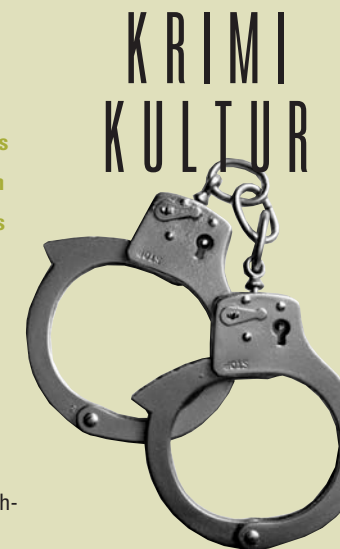
Reihe



—Todd Herzog, Ph.D. Candidate in Germanic Studies. Todd was in Berlin on a Fulbright Scholarship.

## CRIMES, CLUES AND INVESTIGATIONS

In the 10 years since German reunification, the opening of previously inaccessible archives and government files has precipitated an explosion of scholarly work which aims to reconstruct the full social history of the GDR: how did families function? Schools? What were women’s roles?



“There have been several interesting new volumes, for instance, on the history of fashion, on rock culture, and on underground filmmaking in the GDR,” explained Professor Trumpener. “In a society ostensibly antagonistic to consumerism and capitalist values, in a centralized economy (and one dominated by scarcity), interest in fashion would seem peripheral to

the socialist project, and yet it flourished.”

Detective novels seem to fall into a similar category—if the people are living under an almost utopian social order (as some intellectuals continually insisted), why are they still inter-

ested in crime and detective fiction? The detective novel always evokes the problem of the way the state keeps order and administers justice. Professor Trumpener (who teaches occasional courses on German film) notes that the postwar cinemas of both Germanys produced some films which paralleled Hollywood’s film noir. During the 1950s, especially, GDR crime films were usually political thrillers and often paranoia-inducing, depicting nearly all wrongdoing as the work of enemy outsiders, namely West Germans and NATO.

“Now, to make a more particular case about the social stresses that were finding outlets in these works, well, that will have to wait until we can make progress through this particular archive,” concluded Trumpener. —CP

**OFFICE HOURS : VIOLENCE** In 1980's literary theory, "violence" was a term widely used to describe the reductive and distorting effects of all signification. More recently, speculation about this abstract notion has been displaced somewhat by analyses of the symbolic meanings of physical violence, whether ritualistic or more disordered—no doubt at least in part in response

# o n V I L E N C E

## VIOLENCE AND REPRESENTATION

**W. J. T. MITCHELL**  
GAYLORD DONNELLEY  
DISTINGUISHED SERVICE  
PROFESSOR OF ENGLISH  
AND ART HISTORY

**REPRESENTATION IS A HIGHLY PROBLEMATIC** but unavoidable concept in the analysis of culture and society. Unlike many cultural theorists, I do not think we gain much by "getting beyond" representation to the sign, to language, to materialism, or to authentic, essential identities. If representation has become the scapegoat figure in much contemporary cultural theory, this makes it all the more interesting and central for reflections on violence.

Discussions of violence and representation tend themselves to be filled with the most violent contradictions and paradoxes. Representations of violence, especially in media aimed at the masses, children, or social deviants, are widely supposed to be important causes of violence. Much of the discussion around representations of violence is oriented toward censorship, containment, immunization against, or outright banning and destruction of certain kinds of images. Representation is thought of as itself a form of violence, traumatizing, numbing, imprinting and even transforming the spectator through mimesis (Armstrong and Tennenhouse). The viewer subjected to the violence of the image becomes a kind of image, a passive automaton, imitating the hypnotizing spectacle. Contemporary analyses of pornography (MacKinnon and Dworkin) and hate speech (Butler) have a tendency to literalize the equation of violence and representation, so that words and images are seen as inflicting actual bodily or

mental trauma in themselves, or as directly inciting or causing violent behavior in those who wield violent representations as weapons.

And yet at the same time, representation is commonly understood to be significantly distinct from violence, an alternative or substitute, a mere simulacrum of violence, a pretended or merely apparent violence, a rehearsed or ritually repeated and remembered violence, a cathartic non-violent release for violent impulses. Representation itself is often thought of as inherently non-violent: the most sadistic horror film does not literally, actually inflict any visible, physical wounds on the spectator. The blood is just as illusory (and perhaps of the same order of reality) as stage ketchup or the vinous blood of the Eucharistic sacrifice. For every account of "words that wound" and images that violate the sensibilities of their beholders or models, there is the proverbial reminder that "sticks and stones may break your bones, but words will never harm you."

Representation is thus itself represented as both the cause and the cure of violence. Even more emphatically, representation is simply a form of violence, like an offensive weapon that transmits and translates physical acts and behavior, and thereby traumatizes both its immediate recipients and the wider circle of those in turn affected by them. At the same time, representation is that which wards off

*continued on page 10*

**V I O L E N C E** is never a pure activity separated from mimesis or semiosis, devoid of meaning... We routinely characterize violence as a way of communicating a message...

to the continuing pervasiveness of political and military violence in the post-cold war era. In this installment of *Tableau's* series of faculty discussions of humanities keywords, W.J.T. Mitchell explores the paradoxes of recent critical thought on the violence of representation, and Danielle Allen discusses the centrality of violence in Greek literature.

## ANCIENT VIOLENCE AND THE WEB OF HUMAN RELATIONS

**DANIELLE ALLEN**  
ASSISTANT PROFESSOR  
OF CLASSICS

**ANCIENT GREEK LITERATURE** arrived on the world-historical stage—or at least in city centers where the bards sang and at the courts of local despots—announcing its concern with violence. "Wrath," the Iliad begins, "yes, sing, muse, of the wrath of Achilles, and sing of his destructive wrath." Thus opens the tale of a war within a war, the struggle between the great Achilles and Agamemnon, leader of the Achaeans, over honor. The conflict is fueled most immediately by Achilles' desire to get his due from Agamemnon, who has taken from him the concubine he had won as his rightful booty. The poem lodges desire at the heart of the allies' conflict, just as myth had lodged desire at the heart of war itself. Was it not eros, and Paris' abduction of Helen, that led the Greeks to Troy in the first place?

For the ancient Greeks of the archaic and classical periods, anger and eros marked social disruptions that had arisen or were about to arise because an individual's desires were not in harmony with the structure of relationships in his or her environment. These emotions spotlighted the times when people might instrumentalize anything in the world to get what they wanted and, in instrumentalizing fellow human beings, would also do them great violence. Achilles puts the whole Greek army in jeopardy, and increases its losses, in order to re-arrange his relationship to Agamemnon. Greek literature after the Iliad is permeated

by the idea that human action is typically what philosophers like Jürgen Habermas would call "strategic." People (whether men, women, kings, subjects, equal citizens, etc.) all want things from one another, and that is not unreasonable. These desires hold the seeds of social change. For that matter, anger and eros are desires for social change, even if only for a local change in a specific relationship. In Greek literature, change, as that which overcomes the present order of things, is often treated as necessarily destructive at some level, and therefore violent. Even the change from night to day could be described by a pre-Socratic philosopher like Heraclitus as a form of strife moderated by justice. And the Athenians were extraordinarily fearful of change: although they achieved many political innovations, they always described themselves to themselves as a people who never swerved from ancestral traditions.

On this view, human interaction, which necessitates change, was itself the source of violence. But the level of violence arising from human desire and the changes it brings depended on whether an agent relied on words or deeds. For some Greek thinkers, such as the sophist Gorgias, verbal force was no less violent than physical force. Aristotle, in contrast, set persuasion in opposition to force, calling it the act of a friend; force, the act of a master. For Aristotle, persuasion, bound by the ethics of

*continued on page 11*

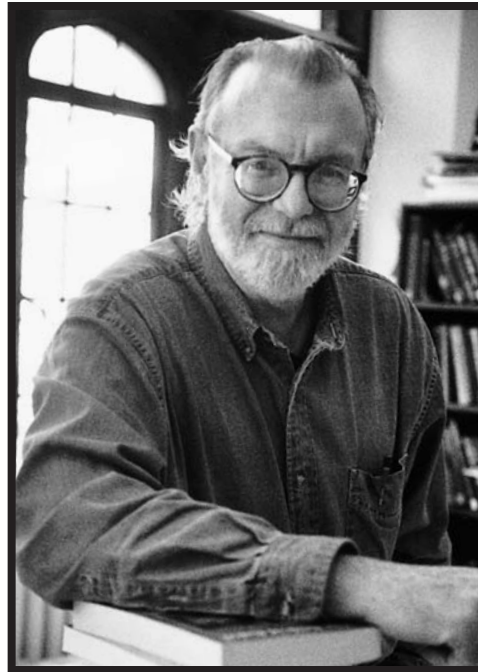
**V I O L E N C E** itself was always represented as embedded in relationships, and it is these relationships and their disorders, not the violence itself, that were rendered visible to the audience through tragedy.

MITCHELL, *Continued*

violence, the shield that defends us from the violence of representation. Every act of censorship is also an act of representation, a re-presenting of some prior representation as that which will not be countenanced or tolerated, that which must be opposed or destroyed. Studies of violence are themselves representations whose explicit aim is to map, describe, categorize, and survey the field of violence, and thus (the hope is) to control, ameliorate, and perhaps pacify cultural and social tendencies toward violence. There is no guarantee, however, that such studies will not become best-sellers among violent individuals who will savor the wide range of examples and the intricate analyses of their favorite subject. Like the Meese Commission Report on Pornography in the U.S., the representation aimed at containment of the “bad object” may wind up letting the cat out of the bag (Stewart).

It is important to note, finally, that even before violence is represented in words or images, in arts or media of any kind, it is already, in its “raw” primeval state, already saturated with representational issues. Animals, especially primates, often produce displays of mock-violence, threatening postures, gestures, and sounds, as a substitute for the real thing. (Caillouis) Violence is never just a “real thing,” a pure activity separated from mimesis or semiosis, devoid of meaning, purpose, motivation, or significance. There is, as psychiatrist James Gilligan observes, “a symbolic language of . . . violent acts” even in (especially in) apparently “senseless” acts of violence. Even when violence is unmotivated and arbitrary it mimics the fundamental character of the linguistic sign in the moment of its institution. We routinely characterize violence as a way of communicating or performing or expressing a message. The United States, for instance, stands prepared to “send a message” to Saddam Hussein with bombs and missiles. The violence of child abuse is often rationalized by parents as a way of “teaching a lesson” to their children.

From the bully on the playground to the aggressor on the geopolitical stage, the agent of violence typically portrays himself as engaging in symbolic or mimetic acts calculated to impress and intimidate his enemies, to express his inner nature, or to achieve a higher purpose. That is why acts of violence are so often rationalized as acts of pacification: World War I was “the war to end all wars,” and the bland paradox



PROFESSOR MITCHELL IS THE EDITOR OF *CRITICAL INQUIRY*, THE AUTHOR OF MANY BOOKS INCLUDING *PICTURE THEORY: ESSAYS ON VERBAL AND VISUAL REPRESENTATION* (CHICAGO UP, 1994), AND IS ON THE EDITORIAL BOARD OF *VIOLENCE IN AMERICA: AN ENCYCLOPEDIA*. 3 VOLS. (CHARLES SCRIBNER'S SONS, 1999).



of the U.S. military in Vietnam was that “we had to destroy the village in order to save it.” The official aim of violence in Vietnam was never simply destruction but persuasion, “winning the hearts and minds” of the Vietnamese people. The argument of force and the force of argument, the twin weapons of words and deeds, have been the principal instruments of war since Thucydides.

The end of violence is always peace and tranquility; the aim of conflict, struggle, and aggression is always the subduing of the antagonist and the elimination of his will or ability to fight. It was not by accident that the six-gun on the American frontier was called “the peace-maker,” and that this central instrument of violence had (and has) a symbolic, even mythic importance in American culture. There is no possibility, then, of producing a critique of violence, a historical, political, philosophical understanding of its causes and consequences, without engaging the problem of representation. Violence and representation as concepts do not merely exist in some kind of adventitious relation, as if we could understand one without recourse to the other, or reduce their relation to sound-bites about the tendency of media representations to cause violence. Representation and violence are intertwined from the ground up. □

## REFERENCES

- ARMSTRONG, NANCY AND LEONARD TENNENHOUSE, EDS.** *The Violence of Representation: Literature and the History of Violence*. London; New York: Routledge, 1989.
- BUTLER, JUDITH.** *Excitable Speech: A Politics of the Performative*. New York: Routledge, 1997.
- CAILLOIS, ROGER.** *The Mask of Medusa*. Translated by George Ordish. New York: Potter, 1964.
- DWORKIN, ANDREA.** *Pornography: Men Possessing Women*. New York: E. P. Dutton, 1989.
- DWORKIN, ANDREA AND CATHARINE A. MACKINNON, EDS.** *In Harm's Way: The Pornography Civil Rights Hearings*. Cambridge, Mass: Harvard University Press, 1997.
- GILLIGAN, JAMES.** *Violence: Our Deadly Epidemic and Its Causes*. New York: Putnam's, 1996.
- STEWART, SUSAN.** “The Marquis de Meese.” *Crimes of Writing: Problems in the Containment of Representation*. New York: Oxford University Press, 1991.

ALLEN, *Continued*

friendship, preserves the autonomy and integrity of those who are persuaded.

Aristotle in fact often treats politics as being the project of determining which forms of social change and interaction can be labeled non-violent. Ordinary Athenians, too, expected the polis to be a rare haven of peace and relative non-violence within a general environment of war and saw the work of politics as the achievement of this peace. The pessimism of the Athenians about the degree to which human interaction would be shot through with violence stands in marked contrast to late twentieth-century optimism and seems to have meant that the Athenians were more willing than we to tolerate high levels of violence. But Greek pessimism also bore its fruit. It led to strict scrutiny of the sources of violence. The polis could be a haven of peace only if those phenomena which led to violence, human interaction and intersubjectivity, were constantly kept under watch.

The idea that violence arises simply out of human interaction was often explored in tragedy. The tragedians constantly dramatized before mass audiences not violence per se, but rather the disordered relationships that led to violence. Representing a murder in full view on the stage was forbidden; but the plays are full of angry speeches that precede violence off-stage. Violence itself was always represented as embedded in relationships, and it is these relationships and their disorders, not the violence itself, that were rendered visible to the audience.

Often the relationships affected by violence and wrongdoing were revealed to the audience through the language of illness, pollution, plague, and cure. Orestes is not just a matricide, but a diseased person who is also a disease in his land (Euripides' *Orestes*, 395; 831). Or the victim, the murdered Agamemnon, is a festering wound within the household of Atreus (Euripides' *Electra*, 318). Sometimes neither victim nor wrong-doer is diseased, but instead the would-be punishers; for instance the Furies bring disease to the land, dripping it from their eyes (Aeschylus, *Eumenides*, 480). Their disease arises from their wrathful hearts or spirits (*Eum.*, 480; 499-506), and in tragedy the disease that precedes or arises from violence and wrongdoing repeatedly turns out to be anger.

It matters that the Furies' disease, or anger, runs from their eyes (*Eum.*, 480). Similarly, the “look” or “glance” of a murderer was said to spread pollution. The Greeks characterized sight



PROFESSOR ALLEN IS THE AUTHOR OF *THE WORLD OF PROMETHEUS: THE POLITICS OF PUNISHING IN DEMOCRATIC ATHENS* (PRINCETON UP, 2000), AND CURRENTLY HOLDS A FELLOWSHIP AT THE FRANKE INSTITUTE FOR THE HUMANITIES, WHERE SHE IS WORKING ON A BOOK ENTITLED *RHETORIC AND DEMOCRACY*.



as a two-way exchange between seer and seen that allowed for the transfer of physical properties from one person to another. An exchange of glances could therefore stand as a metaphor for intersubjective exchange in general. When tragedy represents anger, making it ooze from the Furies' eyes and spread to others like a sickness, it also substantiates the intersubjectivity of human relations. In order to reflect on violence, tragedy renders disordered human relations thus disturbingly visible.

Even the *Iliad*, which, unlike tragedy, essentially puts the killing-fields before our very eyes, represents violence as located in a structure of relationships that should be the real object of poetic and public scrutiny. “Sing, muse, of the wrath of Achilles,” the poem begins and then continues, “and sing of his destructive wrath which imposed a myriad of woes upon the Achaeans, and sent to Hades many strong heroic souls, and made them into prey for the dogs and all the birds, and thus the plan of Zeus came to fulfillment, from whence it first began—with the strife parting Atreus' son, lord of men, and the divine Achilles.” This, the epic's first sentence, like tragedy, tells of bodies caught like flies in a web of relationships, of soldiers trapped between Achilles and Agamemnon, and so destroyed. □

## REFERENCES AND FURTHER READINGS

- CARSON, ANNE.** 1986. *Eros the Bittersweet: An Essay*. Princeton, NJ: Princeton University Press.
- HABERMAS, J.** 1989 [1981]. *The Theory of Communicative Action*, vols. 1 and 2. Boston: Beacon Press.
- KIRK, G. S., J. E. RAVEN, M. SCHOFIELD.** 1983. *The Presocratic Philosophers: A Critical History with a Selection of Texts*. Cambridge: Cambridge University Press.
- LLOYD-JONES, H.** 1971. *The Justice of Zeus*. Berkeley: University of California Press.
- PADEL R.** 1995. *Whom Gods Destroy: Elements of Greek and Tragic Madness*. Princeton, NJ: Princeton University Press.



Detail of Jean-Léon Gérôme, *Pygmalion and Galatea*, circa 1890. Smart Permanent Collection.

the museum strives to participate actively in the creation of new knowledge as well as its dissemination. This vision is highlighted in the museum's newly renovated and completely reinstalled galleries.

**A new series of exhibitions reflect the educational imperative in the Smart's mission.** The Old Master Gallery will feature ongoing, rotating thematic presentations of works from the Smart's significant collections of antiquities, medieval, Renaissance and Baroque works. Funded by an Andrew W. Mellon Foundation grant which encourages scholarly collaboration between university departments and the museum, the Old Master Gallery will exhibit three unique and intimate exhibitions through 2001.

"The usual museum exhibition groups works by school or chronology," points out Mellon Coordinating Curator Elizabeth Rodini, "but these thematic exhibits examine aesthetic and cultural questions, and therefore group disparate works and media together in illuminating ways."

Not just students and the museum-going public but the various curators themselves are finding these exhibitions educational. All the upcoming Mellon exhibitions have arisen out of different approaches to the interaction between museum and university.

The first, "The Place of the Antique in Early Modern Europe," was generated through a graduate seminar taught by Art History Professor

Ingrid Rowland, an expert on both ancient and Renaissance Rome, in collaboration with four students, Rodini, and other Smart Museum staff. In this course, students selected objects for the exhibition from the large permanent collection and grouped them into thematic clusters.

The exhibition includes Renaissance, Mannerist,

Baroque and Neoclassical objects which illuminate the European revival of antiquity from its origins in 15th-century humanism through the Enlightenment of the 18th century. Organized around a range of themes from the literary to the socio-historical, the exhibition is designed to "demonstrate the incredible flexibility of the Antique as it finds expression in the early modern period," as student-curator Craig Hanson comments, "by bringing the often imagined or ideal objects of antiquity into visual dialogue."



## smart art

### EDUCATION AT THE CENTER OF THE RENOVATED SMART MUSEUM

**F**ollowing an extensive seven-month renovation and reinstallation of its permanent collection, the David and Alfred Smart Museum of Art reopened to the public November 23. The \$2 million renovation features more spacious special exhibition galleries and a new Education Study Room for use by university classes and school groups from the broader community.

When the great museums in the U.S. were founded in the period from 1870 to 1890, they were seen as innovative places where new knowledge would be created through research, and then disseminated to the public through displays and lectures. But over the course of the next thirty years, museums were left behind as the universities won out as centers of knowledge, attracting the top scholars to research and teach. Museums eventually came to be perceived as preservers of cultural objects and disseminators of established

knowledge to broad audiences rather than as places where new knowledge is created.

"Recent scholarship makes a strong case for this historical narrative," explains Kimerly Rorschach, Dana Feitler Director of the Smart Museum. "But the university-based museum falls outside that paradigm to some extent because of its close connection with university-based scholars."

**The Smart's exhibitions and programs display a dynamic scholarly and pedagogical vision, and**

### SPECIAL EXHIBITIONS 2000

**The Richard and Mary L. Gray Special Exhibition Gallery**

**Surrealism in America**

During the 1930s and 1940s:

Selections from the Penny and Elton Yasuna Collection

November 23, 1999 – March 12, 2000

**Transforming Images:**

The Art of Silver Horn and His Successors

April 13 – June 11, 2000

**Old Master Gallery**

**The Place of the Antique in Early Modern Europe**

November 23, 1999 – February 29, 2000

**Pious Journeys:** Christian Devotional Art and Practice in the Later Middle Ages and Renaissance

March 14 – September 11, 2000

**The Theatrical Baroque**

January 5 – April 22, 2001

A 120-page catalogue accompanying the exhibition comprises a substantial part of the project, with entries written by Rowland and participating graduate students Hanson, Noriko Matsubara, Mario Pereira, and Allie Terry.

Rather than revising the traditional format of the museum exhibition, the second thematic exhibition will alter the shape of the traditional art history classroom. Organized by Art History Professor Linda Seidel and graduate students to accompany an advanced undergraduate course, "Pious Journeys" will feature Christian devotional art and its use in medieval worship. The art will function as a study tool along with traditional readings and coursework. Seidel will also collaborate with graduate students in creating essays from the exhibition themes that will be used in the undergraduate course and incorporated into a catalogue.

"These Mellon projects illuminate our other programming and exhibitions," said Rorschach. "We strive to present insightful and thought-provoking exhibitions in a manner that provides a

window on the university's scholarship and cross-disciplinary discourse. Our newly installed permanent collection is also displayed in a manner that promotes thematic and interdisciplinary connections with different periods in art history, rather than straightforward chronological display. Our close collaborations with university scholars enable all of us to learn and present new knowledge to the public."

The Smart Museum, located on campus on Greenwood Avenue just south of 55th Street, houses more than 7,500 art objects spanning five centuries of Western and Far Eastern civilizations. Following its significant renovation, new galleries focus on strengths of the collection in modern, contemporary, east Asian and Old Master art.

**If you can't make it to the new Smart anytime soon, the museum's web site features virtual tours of recent critically acclaimed exhibitions and an image database of the permanent collection at <http://smartmuseum.uchicago.edu>.**

## IMPIOUS JOURNEYS

### DEVOTIONAL RELIGIOUS ART

**A** group of graduate students working with Art History Professor Linda Seidel have been planning an exhibition titled "Pious Journeys" of medieval and Renaissance devotional religious art drawn from objects in the permanent collections of the Smart Museum.

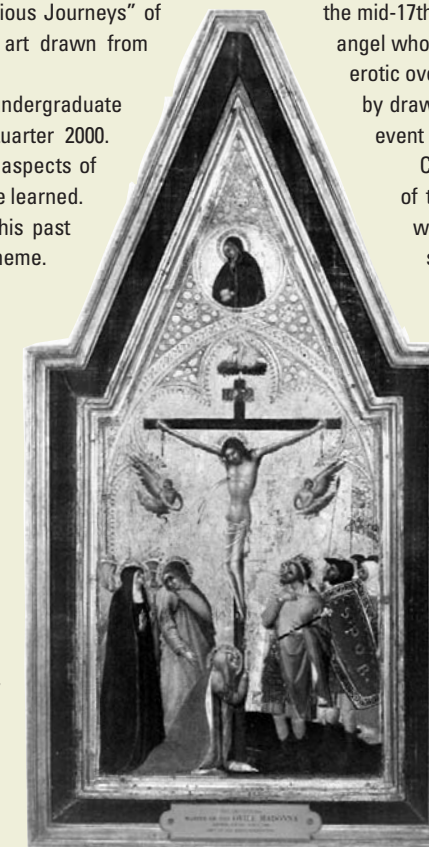
The exhibition will be used as a teaching tool in an undergraduate course that Professor Seidel will teach in the Spring Quarter 2000. Students enrolled in the course will be asked to consider aspects of contemporary devotional practices in light of what they have learned. A controversial exhibition at the Hyde Park Arts Center this past autumn provided an opportunity for Seidel to muse on the theme.

For this exhibition, titled "Sextablos," artist Michael Hernandez de Luna invited 60 painters to create an explicitly sexual version of the traditional Mexican folk devotional painting on tin sheets called *retablos*.

"The objects display many of the qualities found in medieval devotional paintings," noted Seidel. "Their small scale, intense detail and vibrant colors are constants in earlier work, along with dream or memory imagery and a focus on bodily sensation. The latter helps to account for the X-rated subject matter in most of the show's panels, aside from that being the exhibition's explicit theme."

"Devotional practices and mystical experiences have long been closely linked, and the latter invariably are recorded and represented as ecstatic events in which bodily effects figure prominently and may be frankly described as close sexual encounters," Seidel explained.

The Hyde Park Art Center show provided a window into key aspects of medieval devotional representation, although not the kind we regularly see represented in textbooks.



Artist unknown, *The Crucifixion*, circa 1350. Formerly attributed to Ugo Lorenzetti. Smart Permanent Collection.

Bernini's *Ecstasy of St. Theresa*, a well-known, life-sized marble carving from the mid-17th century in Rome, depicts the saint in rapturous surrender to the angel who stands above her with an arrow. Polite art history refers to "the erotic overtones" in the sculpture but in fact underplays the erotic aspects by drawing on the language of the saint's own account to describe the event as a primarily spiritual, not physical, experience.

Contemporaries of Bernini were no less offended at the frankness of the image than by one piece in the "Sextablos" show: a nude woman is depicted in apparent ecstasy, under an image of the holy spirit, with the caption "All conceptions are immaculate."

Artists today reject politeness, but they aren't as revolutionary as the public might think. Seidel stresses the show's continuity with the traditions of religious devotional imagery.

"St. Catherine of Siena talks of licking Christ's wounds (and more) in her writings and is sometimes shown doing just that. Leo Steinberg's book, *The Sexuality of Christ in Renaissance Art and in Modern Oblivion* (1983; 2nd ed. 1996, UC Press) blew the whistle on discretion in discussions of the near nude Christ figure. He drew attention to what could be seen but was never talked about—erections and the issue of "self-touch"—and brought these matters into public debate, albeit as theological manifestations of Christ's humanity. The Hyde Park Art Center show picked up on all of that. It's just the quantity of such imagery, its playfulness, and its proximity to us that provides the shock." □

—CP



# cultural policy

## NEW PROGRAM EXAMINES ROOTS OF ARTS CONTROVERSY

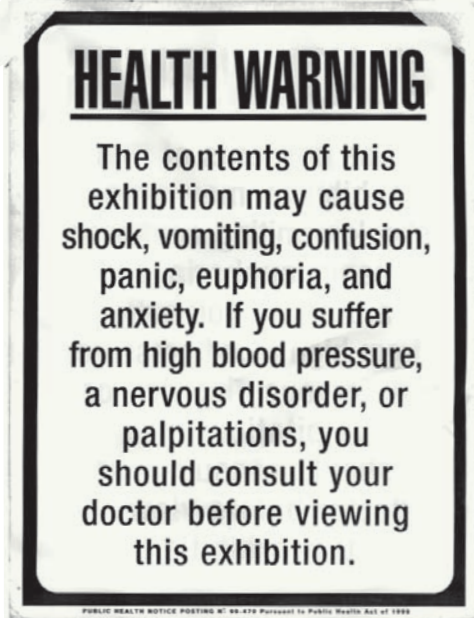
**T**he firestorm of controversy last autumn over the Brooklyn Museum of Art's showing of Charles Saatchi's collection of British artists alarmed many supporters of the arts. Whatever position one takes on the public funding of arts, it's clear that Mayor Guiliani and his New York Post supporters dragged the level of debate down a notch.

"Whether one is an art dealer or artist, a minister or museum director, a First Amendment champion or just a lover of art, it is difficult to be anything but dismayed at the combination of vehemence and vacuity in the public debate," remarked Lawrence Rothfield, Associate Professor of English and Acting Director of the University of Chicago's new Cultural Policy Program.

But Rothfield and his colleagues decided that the controversy offered a rare opportunity to engage the public in a more thoughtful discussion about fundamental issues in cultural policy: questions about freedom of artistic expression, the responsibilities of cultural institutions to communities, and the marketplace for cultural goods.

"For instance," Rothfield asks, "is government funding antithetical to freedom of artistic expression, or crucial to it, and under what conditions? How should museums handle potentially offensive art? How are religious or moral sensibilities to be respected without chilling artistic freedom or imposing a politically-correct blandness on our culture? And what of the economic interests at stake here? What policies should govern the relations between publicly-funded museums and private players in the art market?"

To begin to answer these questions, the Cultural Policy Program has invited stakeholders from across the nation to participate in its annual conference on the arts and humanities in public life, this year titled "Taking Funds, Giving Offense, Making Money: The Brooklyn Museum of Art Controversy and the Dilemmas of Arts Policy."



Panels have been convened by three of the University's most prominent intellectual figures: Geoffrey Stone, Provost and First Amendment scholar; Homi Bhabha, theorist of cultural hybridity; and John Brewer, perhaps the world's leading historian of commerce in the arts. The panels bring together professors with painters, First Amendment absolutists with auctioneers, and curators with cultural commissioners.

Fostering conversations between academic analysts of cultural issues and those struggling with these issues in the broader public arena has been a key goal of the Cultural Policy Program.

"We believe that more robust and better informed public discussions—about freedom of expression, standards of decency or taste, and relations between public and private interests in

the arts—will lead to more just, effective, and credible policies in this crucial sector of our democracy," explained Executive Director Carroll Joynes.

To support such discussions the Cultural Policy Program functions as an interdisciplinary link between the Harris School for Public Policy Studies and the Division of the Humanities that brings social scientists and humanists together to work on projects that can inform policy makers. In its first year, the program is developing

*The Brooklyn Museum of Art's parodic warning for the Sensation exhibition. Some took it seriously.*

research projects that map the cultural values of Chicago's communities, explore the effects of blockbuster museum exhibitions on museum guest demographics, and measure the correlation between ethnic museum attendance in Chicago and cultural awareness.

The program also sponsors a workshop that gathers faculty and graduate students from across the university for biweekly discussions of issues related to cultural policy. This spring, it will offer the first graduate course designed to blend social scientific and humanist approaches to questions about the role of the arts and humanities in public life.

The Cultural Policy Program's annual conference extends these conversations beyond the academy and into the community at large. This year's meeting has been designed to capitalize on the Brooklyn Museum of Art frenzy in a way that increases public understanding of the importance of free expression, of tolerance for aesthetic and cultural differences, and of public support for the arts. It will also demonstrate the importance of continued policy research on the arts and humanities for all who value them.

The conference takes place at the School of the Art Institute, co-sponsor of the event, on Saturday, February 12. A publication of conference proceedings is planned. See the Cultural Policy Program web site (<http://humanities.uchicago.edu/artspublic/>) or call (773) 702-4407 for more details. □



# human rights

## NEW HUMAN RIGHTS PROGRAM GROUNDED IN PHILOSOPHY

**P**hilosophy is at the center of human rights education here," explains Jacqueline Bhabha, Director of the new Human Rights Program at the University, "and that makes us unique among existing programs." The UC program fills the philosophy gap in this policy- and advocacy-oriented field, which has been greatly challenged by the implications of globalism, and takes advantage of the analytical strengths of UC faculty and students. The program's core sequence, open to undergraduate and graduate students, begins with a course that examines the philosophical foundations of human rights. Philosophical examinations of human rights have appeared in many campus venues.

A dialogue between two Philosophy faculty who are affiliated with the Human Rights Program comprised the 1999 Humanities Open House keynote address. Newly hired Assistant Professor Michael Green and Ernst Freund Distinguished Service Professor Martha Nussbaum (who also holds appointments in the Law and Divinity schools) discussed "Global

Justice: Personal and Institutional Responsibility in an Interlocking World." The two speakers questioned the adequacy of inherited concepts of "the fundamental unit of moral responsibility" in a world wracked by global-level problems.

Professor Nussbaum proposed that taking the nation-state as the basic moral and political unit in the global arena avoids tough issues concerning the just distribution of basic human goods. She called for more philosophical examination of universal humanism, citing the Cynics and Stoics as crucial forbears. What exactly, she asked, would *we* mean by Terence's words, famously quoted by Cicero, "I am a human being. I think nothing human is alien to me [*homo sum: nil humani alienum mihi puto*]?"

Professor Green argued that individuals make poor bearers of ultimate moral responsibility when problems that impinge on human rights are caused by complex global forces. He also questioned the common sense notion that failing to prevent harm is much less morally wrong than actively causing harm. These two problems, he claimed, are rooted in a bias toward individual responsibility that is not well adapted to coping with global problems. We would be better served, he suggested, by granting moral responsibility to institutions.

*"Mano Blanco," symbol of the Death Squad left on a victim's door. El Salvador. Photograph by Susan Meiselas*

Another new hire in the Philosophy department, Professor James Conant, is teaching a course this winter that is cross-listed with Human Rights and titled "Freedom, Solidarity, Truth." The course begins by comparing the philosophical positions on these three key humanist notions taken by pragmatist Richard Rorty and George Orwell. Rorty argues that freedom and solidarity not only do not presuppose truth, but that promotion of objective truth often positively obstructs freedom and solidarity, while Orwell argues that the promotion of any of the three requires equal promotion of the other two.

Professor Conant presented a paper on this topic at a fall conference at the UC Law School in honor of the fiftieth anniversary of the publication of Orwell's *1984*. He contrasted two approaches to the novel's central torture scene in which O'Brien forces Winston to say that 2+2=5. In Rorty's view, what is important in this scene is that Winston cannot say what he believes, which is that 2+2=4. At stake here is freedom, and objective truth is irrelevant. Conant countered that for Orwell, "the really frightening thing about totalitarianism is its attack on objective truth." For Conant, *1984* deserves respect as a philosophically complex allegory of the mode of thought we call totalitarian, and still poses a powerful challenge to postmodern critiques of objectivity.

The Human Rights Program, established in 1997, furthers the UC's tradition of fostering truly interdisciplinary work. Unlike comparable programs in other universities, it is based neither in the law school or public policy school, and it does not take a traditional legal or political approach. Instead, it gathers faculty and students from the widest possible range of disciplines.

One of the program's major efforts this year is the establishment of its Scholars at Risk program. Rooted in the principle of academic freedom, and drawing on the precedent of assistance to European scholars fleeing Nazism in the 1930s, this program aims to bring academics and other intellectuals facing severe human rights abuses to positions at North American universities and colleges. A convening assembly to launch Scholars at Risk will be held in the first week of June, 2000.

To learn more about the Human Rights Program or Scholars at Risk, please call (773) 702-7721 or see the Program's extensive web pages at <http://humanities.uchicago.edu/cis/hr/> □ —CP

**THE FRANKE INSTITUTE AS A FORUM** Created in 1990 as a center for interdisciplinary studies in the humanities, the Franke Institute for the Humanities provides a place for faculty and graduate students to share their current work and interests. It brings together humanities scholars from twenty diverse departments and committees in the Division, as well as colleagues engaged in humanistic studies in other disciplines and divisions of the University.

# the franke institute

FOR THE HUMANITIES

## A FORUM FOR THE HUMANITIES IN PUBLIC LIFE

The Franke Institute for the Humanities has begun a new program called the Chicago Humanities Forum, a series of lectures that focuses on the theme of "The Humanities in Public Life." The Forum arises from a decisive concern that university research in the humanities doesn't impact the daily life of the public enough.

The lecture series features multiple perspectives on "The Humanities in Public Life." In November, **Philip Gossett**, Robert W. Reneker Professor in the Music Department and Dean of the Humanities Division (1990-99), initiated the program with his talk on "Scholars and Performers: Musicology Across the Footlights."

In December, the focus of the Forum shifted to how the humanities and sciences collaborate in **John Goldsmith's** talk on how he develops computer software that can learn human languages. Professor Goldsmith is Edward Carson Waller Professor in the Linguistics Department. Upcoming speakers include **Barbara Stafford**, the William B. Ogdin Distinguished Service Professor in the department of Art History and the College, and **Janel Mueller**, Professor of English and the Humanities and the William Rainey Harper Professor in the College.

"We aim to bring the Humanities downtown," declares **J. Paul Hunter**, Director of the Franke Institute, "so that friends and alumni of the University can attend events of interest to them." The Institute has placed the Chicago Humanities Forum downtown at the University's Gleacher Center from 5:15 to

6:30 p.m. to help it find a niche in your day—after business and before dinner, or perhaps before taking in a show. The Forum is held on the first Wednesday of the month (see the schedule on the next page). □

### JOIN US

*You are cordially invited to join us for these programs, which begin with a half-hour talk by our speaker, continue with audience questions and discussion, and conclude with a reception for informal mingling with the speaker and other participants.*

*Please consider bringing a guest or two.*

*To make reservations for one of the talks, please call the Institute at (773) 702-8274. We look forward to engaging you in current topics about the Humanities, and welcome your responses to the program.*

## A FORUM FOR HUMANITIES RESEARCH

How can faculty members from different departments best become acquainted with their new colleagues? For almost a decade, the Franke Institute for the Humanities has provided a forum for regular talks by new faculty members on their current research, followed by informal questions and discussion. In this series last autumn, Humanities faculty and grad students heard talks by new faculty members on such themes as "love, murder, and literature," "freedom, cruelty, and truth," and "feminism and the law of torts."

In recent years, **J. Paul Hunter**, Director of the Franke Institute, has expanded this program to



include presentations by current colleagues and by visiting scholars. Last autumn, for example, **Wayne C. Booth**, George M. Pullman Distinguished Service Professor Emeritus in English, organized a debate about literary, historical, and personal views on writing autobiographies, and was joined by **Karl J. Weintraub**, Thomas E. Donnelley Distinguished Service Professor in History and Social Thought, and **John Coetzee**, Visiting Professor to the Committee on Social Thought and Booker Prize-winning novelist.

During winter 2000, this program of faculty talks is taking yet another new turn to include faculty presentations on "Disciplinary Directions": talks about current programs on campus that broaden our views of the humanities. Upcoming topics will include university libraries, with a talk by UC Library Director **Martin D. Runkle**, and the Center for the Study of Race, Politics, and Culture, with a talk by Director **Michael Dawson**, Professor and Chairman of the department of Political Science. □

## FUTURE HORIZONS FOR HUMANITIES

When complex machines such as airplanes were developed in this century, the various devices that communicated information about the functioning of the machine took analog form: dials, meters, digital readouts. Much of the challenge and upheaval of modern technical culture involves the need to educate masses of people to process the complex information new technologies generate. Recently, advances have been made in making information more universally accessible, the most prominent being the Graphical User Interface (GUI) of the personal computer (those icons and colloquial messages), which eliminates the need for users to learn elaborate programming languages.

What other sorts of GUIs could make complex programming accessible to most people? One guest speaker at the Franke Institute's Sawyer Seminar on Computer Cultures speculated that the human face could be harnessed as medium for information transfer, taking advantage of the huge amount of human cortex already devoted to interpreting faces. If computers or even airplane control panels were designed to look like faces, they might be able to convey much more information in a glance. Other participants questioned the possibility of using the human face as a medium for complex technical



information. There may be universal adaptive constraints or cross-cultural differences that would prevent the implementation of faces as GUIs. And what effects would such an innovation have on face-to-face interactions IRL (in real life)?

This was one of the fascinating discussions that took place at one session of "Computer Science as a Human Science: The Cultural Impact of Computerization," the 1999-2000 Sawyer Seminar at the Franke Institute, the fourth in a series of yearlong seminars funded by the Mellon Foundation.

One guest speaker at the Franke Institute's Sawyer Seminar on Computer Cultures speculated that the human face could be harnessed as medium for information transfer...

The first three Sawyer Seminars developed out of a central theme, "Confrontations with the Other," which has been explored through such diverse topics as "Toleration, Repression and Authority in Early Modern Europe" (1995-96), "Religion, Law and the Construction of Identities" (1996-97), and "Sexual Identities and Identity Politics: Cross-Cultural Investigations" (1997-98). On February 11-13, this series culminates in a conference titled "Hatred: Confronting the Other," which explores how hatred functions in communal and cultural encounters, and how resulting problems can be more creatively and effectively addressed.

The current Sawyer Seminar seeks to build bridges between humanists and computer scientists to make sense of newly emergent computer cultures and to enable new domains of humanistic study and teaching to emerge. On April 7-10, the current year's seminar will present an international conference on "Moral and Political Economies of Computer Cultures," the spring quarter theme. Speakers will examine ethical and political issues about how computers and our uses of them shape our lives. □

Please contact the Franke Institute for more information.

## CONFERENCES AND TALKS

WINTER & SPRING 2000

### "Beyond Initiations: Transitions and Power in Ancient Cultures and Narratives"

Department of Classical Languages & Literatures

March 31 – April 2

### Chicago Humanities Forum

Barbara Stafford, Art History  
Title TBA

April 5

### "Moral and Political Economies of Computer Cultures"

Sawyer Seminar at the Franke Institute for the Humanities

April 7 – 10

### "China's Long Twentieth Century: Words and Images"

Department of East Asian Languages & Civilizations

April 14 – 15

### "Roman Stoicism: The Interaction Between Politics and Philosophy"

Department of Classical Languages & Literatures

April 14 – 15

### Chicago Humanities Forum

Janel Mueller, English  
Title TBA

May 3



### "Montaigne and Philosophy"

Department of Philosophy  
May 5 – 7

### "The Spaces of Culture in Contemporary Italy"

Department of Romance Languages & Literatures  
May 11 – 13

### "Disability Criticism"

Master of Arts Program in the Humanities, and Public Culture

May 12 – 13

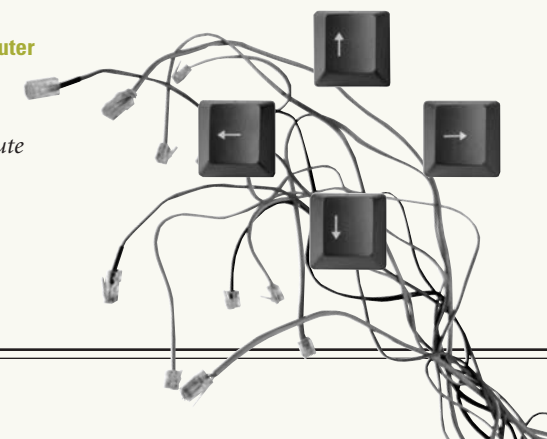
### Art Exhibits

Art exhibits are held year-round at the Gallery in the Franke Institute.

### JOIN US

*For time, place, and other information about these events, please contact the Institute at (773) 702-8274 or visit its web site at <http://humanities.uchicago.edu/institute>.*

*Please note: Departments or other organizations co-sponsoring the events are listed in italics.*



# american poetry

## AT THE MILLENNIUM

**A** reading and lecture series brings acclaimed poets to campus to present their work and talk about the state of their craft at the end of the century. In the process, the series brings the diverse interests of Chicago's scholars, artists and students together and promises pleasant shifts in their perspectives.

**Who studies poetry at the University of Chicago, academics or aesthetes?** Pleasure-seekers or pedants? This year the answer is both, thanks to Professor Danielle Allen and the "American Poetry at the Millennium: Reading and Lecture Series" she helped to organize. Throughout the 1999-2000 academic year, the series is bringing seven award-winning poets to campus for two-day visits.

Each poet spends one day reading from his or her work and the second day lecturing on the craft and the state of poetry at the close of the century. Designed to appeal to both critical and creative interests, the two-day format draws students from across campus and allows them

to approach poetry with different questions, different tools, and different desires.

"This series creates a forum where the languages of artists and scholars meet," says Allen, Assistant Professor of Classical Languages and Literatures. "We want to examine the role of art in our lives and to understand it not merely as historical artifact but also as lived experience."

One of the acclaimed poets who came to campus this fall as part of the series is alumnus John Taggart (AM '66, English). A professor of literature and creative writing at Shippensburg University in Pennsylvania, Taggart's poetry and critical essays have been published widely. His collections of verse include *To Construct A Clock*,



*Prism and the Pine Twig: An Interlude, Loop, Crosses* and, most recently, *When the Saints*. He has been awarded a Ford Foundation Fellowship, a Distinguished Academic Service Award from the Pennsylvania Department of Education, and two NEA Writing Fellowships.

Taggart's emphasis on the musicality of poetic language and form and his experimental style have earned him a stellar reputation as a poet's poet. But the "American Poetry at the Millennium" series gives writers the opportunity to demonstrate that a poet's poet can be a reader's poet too—or a musician's, artist's, linguist's, or scientist's poet.

"So much of our academic life is devoted to historical, analytical, and critical approaches to literature that we sometimes forget our approach



## POET ELEANOR WILNER

Excerpt from  
*Changing the Imperatives*

*The past. The wretched luck that,  
nailed to the mast, becomes the goad  
for which the ship is lost.  
Take up the fallen hammer  
and turning it around, pry  
the nail from Ahab's gold doubloon,  
then toss it over the side.  
Watch how fast the ocean can forget,  
how brief an opening your entry  
makes, how soon the wave  
shuts back upon itself, how small  
a curiosity the turning bit of gold  
excites as it drifts down  
through the endless sift of green. . .*

to language also can be a pleasure," says Deborah Nelson, Assistant Professor of English Language and Literature. "People who attend the lectures are going to see that poetry is more diverse than they ever imagined."

Nelson, who helped organize the series, hopes the series' varied format will encourage people to attend even if they are unfamiliar with the study of poetry. "Creating a series instead of hosting individual poets allows us to have an ongoing conversation about aesthetics and pleasure, which episodic programs don't offer," she says.

In addition to Taggart, poets who have contributed to the conversation so far this year include the Pulitzer Prize winner Jorie Graham and acclaimed poets Frank Bidart and David Ferry. In April, the "American Poetry at the Millennium" series will welcome Eleanor Wilner, the 1999-00 University of Chicago Sherry Poet. Wilner's latest volume of poetry, *Reversing the Spell: New and Selected Poems*, collects poems from four previous books and adds to them a substantial body of new work. Treating subjects as diverse as Hera, the United States space program, and the Spanish poet Federico García Lorca, Wilner follows the tradition of the old Talmudic prophets and ancient Chinese sages to find visionary insights into myth, culture, and the human psyche.

In May, the visiting poet-lecturer will be Pulitzer Prize winner Yusef Komunyakaa. He received the Pulitzer prize for *Neon Vernacular: New & Selected Poems 1977-1989*, one of his eleven published volumes, and in 1999 he was elected a Chancellor of The Academy of American Poets. □ —SG

## SPRING SCHEDULE

### AMERICAN POETRY

at the Millennium:  
Reading and Lecture Series

#### ELEANOR WILNER

**Reading:**  
5:30 p.m., April 20  
Classics 10, 1010 East 59th Street

**Lecture:**  
"Narcissus as Seen by the Lake"  
3:30 p.m., April 21  
Franke Institute for the Humanities  
1100 East 57th Street

#### YUSEF KOMUNYAKAA

**Reading:**  
5:30 p.m., May 4  
Classics 10, 1010 East 59th Street

**Lecture:**  
"Gray Areas of Mystery"  
3:30 p.m., May 5  
Franke Institute for the Humanities  
1100 East 57th Street

All events in the series are free and open to the public. Please call (773) 702-9027 for more information.

## > mazzoni seminars

### SPEAK VOLUMES

**D**uring the Renaissance, before the notion of copyright was developed, and quoting and referencing other authors made up an integral part of literary creation, many prominent authors were nonetheless skillful plagiarists.

Purporting to use the work of several authors in creating his own original work, French translator Gabriel Chappuys disguised long verbatim translations, essentially "stolen texts," as his own contribution. The Bolognese physician and author Leonardo Fioravanti had neither Latin nor Greek, and was considered by many contemporaries to be a charlatan. Most scholars have agreed, but

one argues that he recombines various plagiarized passages from interpreters of the classics into a unique text, revealing him to be "a master of montage."

These divergent perspectives on Renaissance plagiarism appear in a collection of essays by Ph.D. candidates in Romance Languages and their mentor, Romance Languages Professor of

Italian Paolo Cherchi, director of the first two Mazzoni seminars. The Mazzoni seminars allow graduate students to work closely with a faculty and a visiting scholar on a series of related questions toward publication of a collection of essays. Like workshops, the seminars are not for credit.

The collection on plagiarism was published by Longo Editore Ravenna in 1998, and was followed in 1999 by a collection on the Renaissance genre of the *silva*, literally "forest," that is, a book of curiosities arranged without clear order. The genre was extremely popular,

but very little has been published that investigates the reasons for its popularity, and nothing has been written on the way in which it contributed to popularizing some types of erudition. This volume clarifies both these aspects.

Three of the first four seminars have concentrated on archival and textual studies. The students work to establish sources, attribute texts, map textual history, and introduce previously unknown or forgotten texts.

"The seminars aim for a more structured and coherent book than the usual conference collection," explains Cherchi. "The book is a

common project, not just a collection of individual contributions."

Professor Cherchi knew seminar sponsors Donald Mazzoni and Susan Wexler socially for many years, and knew that they wanted to give something back to the Chicago community.

"They are great supporters of the arts in Chicago," Cherchi notes, "and they wanted to sponsor this seminar in order to promote the study of Italian culture."

After a seminar on Italian film with Italian Professor Rebecca West last year, this year the Mazzoni seminar returns to the Renaissance

with the editing of treatises on courtesy. These treatises were produced after the great period of the courtier humanists as portrayed by Castiglione; the new breed of courtiers were mediocre bureaucrats and careerists. The ensuing publication will broaden scholarly views of these influential and diverse treatments of norms of civilized behavior. □ —CP

## james mccawley

## IN MEMORIAM

A memorial service for James McCawley was held at Rockefeller Chapel on Saturday, October 9, 1999 from 2 p.m. to 4:30 p.m., followed by a reception and dinner. October 9th is Hongul Day, a day that celebrates the invention of the Korean writing system Hongul and which used to be a national holiday in Korea. With characteristic humor and elan, Jim, as everyone called him, celebrated the only holiday dedicated to the achievement of linguists, inviting, as on other occasions, students and colleagues into his home, feeding them, and delighting them with his infectious zest for life.

Jim McCawley was the Andrew McLeish Distinguished Service Professor of Linguistics and East Asian Languages at the University of Chicago, and a scholar of an enormous range of subjects, including “syntax and semantics, Chinese, Japanese, Spanish, and miscellaneous other subjects, ranging from writing systems to philosophy of science,” as he put it. He was the teacher, colleague, and friend of many people in linguistics who admired him greatly for his deep humanity and decency, his intellect, and the wide spectrum of things he loved and loved to share.

A moving tribute to Jim composed of dozens of messages from colleagues and former students can be read on the Linguistics Department web site. <http://humanities.uchicago.edu/linguistics/>

Here are a few excerpts.

#### Remembering Jim McCawley briefly at his Funeral, 15 April 1999

Jim McCawley played a key role in fostering in this Department a small family of some sort, in which we have been able to interact with each other as peers, in which we have been able to discuss academic issues, without much protocol,

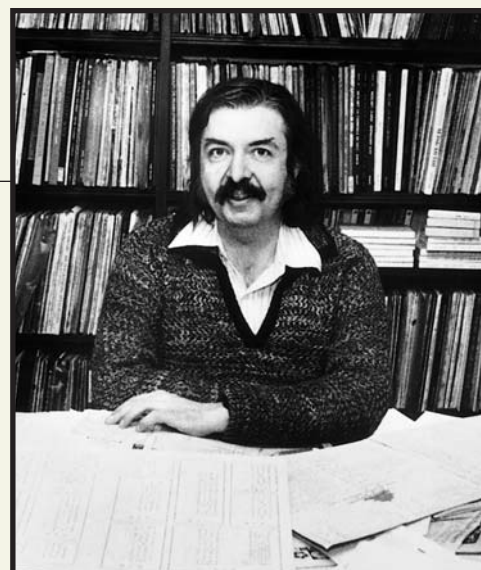
almost anywhere without special appointments when another relevant member is available, and in which we have celebrated special family, i.e., departmental, events some of which are Jim’s own innovations. Yes, Jim made sure that there was always a humane dimension in our socio-academic lives. . .

. . . He was a model teacher, very helpful and resourceful, with an encyclopedic wealth of facts. He liked formulating ideas accurately and sometimes forcefully with non-linguistic comparisons. He was fair and constructive in critiquing works of others. We have learned from him the phrase “charitable misinterpretation.” . . . He could enrich one’s ideas without letting them feel how much more groundwork they should have done.

—Salikoko S. Mufwene,  
Linguistics Department Chair

#### More Than He Knows

. . . One of my favorite things that Jim would often say in class was, “I’ve already told you more than I know.” This modest remark strikes me as at the heart of Jim’s marvelous generosity. He was probably one of the smartest people who ever lived, and he knew such a tremendous amount about so many topics. But what made him even more remarkable was his eagerness to share his great knowledge and intellect with as many people as he could. . . As many others



have remarked, Jim would very often leave things for people in their department mailboxes, unsolicited, just because he came across something that he thought might interest them. On a number of occasions he left me photocopies of articles he thought I’d like, and I always did like them. It made me so happy to know that he was thinking of me. What a privilege to have known Jim and learned so much from him. I’m sad that he can’t be here to tell us more than he knows any more.

—Elaine Francis, AM’95, Ph.D.’99,  
Professor of Linguistics, Hong Kong University

continued on page 28

#### From a poem, “For Jim”

Haj 19.IV.99. Mistywood

*Nur fuer wissenschaftliche Zwecke!*

Only for scientific purposes!—

this cheery German

rubber stamp would find itself

gracing margins

of texts Jim found particularly repellent,

he’d send them

to us to marvel at, but never to believe.

Believing in one’s life was all-important

as much so as leavening one’s thinking

with self-deflating barbs. “I want to launch

an attack on myself,” I heard him say once,

at a conference, as he lit into his old idea. . .

—John R. Ross, Professor of Linguistics,  
University of Northern Texas at Denton

## public intellectuals

## NEW MA PROGRAM OPENS MINDS, AND DOORS

The Master of Art Program in the Humanities (MAPH, pronounced “maff”) opened its doors in 1996 to its first class of students, ushering in a new genre of graduate study at the University. A one-year program co-created by Professors Gerald Graff and Lawrence Rothfield, MAPH is designed to appeal to students seeking interdisciplinary breadth and a focus on scholarly and social debates. MAPH’s training in relevant contemporary issues in the humanities has turned out to be a highly attractive alternative for students who want to take sophisticated scholarly training into careers outside of traditional academic tracks.

MAPH’S WINNING FORMULA for preparing students for rewarding intellectual careers, especially with no end in sight for the Ph.D. market depression, has attracted admiring attention from beyond the quads. The program has been characterized in *The Chronicle of Higher Education* as “an MA with muscle,” and President of the Modern Language Association Elaine Showalter lauded MAPH as a new model for graduate study.

MAPH enrollment has grown from 64 students in 1996 to 75 in this year’s class. What kinds of students come to MAPH? As the following profiles of MAPH alumni reveal, the eclectic interests of “MAPHERs” defy easy categorization. It is obvious, however, that MAPH has successfully equipped its students for a wide variety of post-graduate careers and interests. Indeed, the demanding course load combined with a required thesis trains students to write well (and quickly!) under pressure. This fast-paced schedule, combined with a focus on argumentation, prepares the program’s graduates for careers in various arenas of business, publishing, and education—including, to be sure, Ph.D. programs. Of the MAPH grads who have applied to doctoral and professional programs, 90% have been accepted.

ALICE SWAN entered MAPH in its first year and brought with her an interest in Renaissance art. She took most of her classes in the Art History

department and applied to Ph.D. programs across the country. Now a Ph.D. candidate in the Art History department at Johns Hopkins, she studies Italian painting and sculpture from 1420-1620.

KAVEH ASKARI also chose MAPH as a precursor to graduate work at the Ph.D. level. A graduate of the most recent class, he took several courses in popular cinema at Chicago and wrote his thesis on the functions of the close-up in film. Accepted to the newly formed Committee on Cinema and Media Studies (see *Tableau* 1999) with a Century Fellowship, Kaveh continues his work on film and film culture as a first-year Ph.D. student.

JORDAN SILVERGLEID, a member of the second MAPH class, wanted “to explore and debate the past, present, and future of the humanities.” At MAPH, he wrote his thesis on the concept of aesthetic value and how this concept overlaps with (and shapes) the ways art is produced and justified. This work led him to apply his insights first to a position as the Program Manager for the Center for Arts and Culture, and currently as an Associate Director for Ashoka Innovators for the Public, an umbrella organization for social entrepreneurs. Jordan declares that, “For a guy who’s interested in

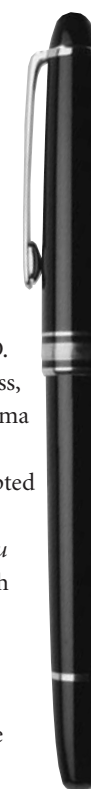
enhancing the value of ‘intangible’ aspects of our society—whether it be the humanities, culture, or social capital—this is the perfect job.”

KARLA SCHERER, like Jordan, arrived at MAPH with an interest in “pursuing academics for non-academic ends.” As the Chair of her own educational foundation, she oversees the distribution of fellowships to undergraduate and graduate women who specialize in business or economics. Her professional identity established, Karla did not need or want to use the program as a springboard to graduate school or to a career. Thus, rather than concentrate her research in one area, Karla deliberately took a wide variety of courses, ranging from “Athenian Democracy and its Critics” to “Theory of Psychoanalysis.” For her thesis, she acted as curator for a mock art show, drawing up plans for an exhibit for which she also offered a critical analysis.

Professor Lawrence Rothfield, who is the program’s sole director this year, believes that mature professionals who return to university later in life to acquire “the more profound humanities education they couldn’t get before” will make up a larger part of MAPH’s student body as the program’s reputation spreads. Every year he works with faculty and staff to develop well-honed courses that explore the key issues in the humanities today.

This year he joined Candace Vogler (Philosophy) and W.J.T. Mitchell (English and Art History) to team-teach the MAPH Core Course, “Contested Issues in the Humanities,” which explores some of the fundamental debates over what the humanities stand for today—theory v. practical criticism, canons v. cultural studies, high art v. low art—how these positions came about, and what their implications are. Through courses such as this, MAPH graduates become adept at thinking intellectual problems through to their tangible effects. □

—Jenny Adams, Assistant Director, MAPH, and Ph.D. Candidate, English (Medieval)



## { NEW HUMANITIES FACULTY }

## acquired talents

**JOHN BREWER** University Professor in English Language and Literature and History, is an acclaimed historian of seventeenth- and eighteenth-century Europe and North America, focusing primarily on eighteenth-century Britain. Ranging over two centuries and national traditions, his scholarship covers such topics as the history of politics, society, economics, theater, literature, music and the visual arts (from painting to caricature). He has been a Fulbright fellow, a Guggenheim fellow, a National Endowment for the Humanities fellow, and a fellow of the Royal Historical Society. His most recent book is *The Pleasures of the Imagination: A History of British Culture in the Eighteenth Century*.

**JAMES CONANT** Professor of Philosophy, has a broad range of interests that include the philosophy of language, questions in ethics and political philosophy, literary

forms of philosophical work, and the history of philosophy. He has published widely in each of these areas, with a recent focus on Frege and Wittgenstein. His work on Kierkegaard and Nietzsche is also renowned, as is his exposition of and commentary on contemporary philosophers such as Putnam, Cavell and Rorty. He comes to Chicago from the University of Pittsburgh.

**GREGORY GOLLEY** Assistant Professor of East Asian Languages and Literatures, earned his doctorate from UCLA. His dissertation focused on the work of Yokomitsu Riichi and Tanizaki Jun'ichirō and examines the relationship between mass media technology and literary modernism in Japan from the early 1920s to the late 1930s. His teaching and research interests include comparative cinema studies, issues of modernity and its critique, and the politics of the avant-garde in Japan between the wars.

**MICHAEL GREEN** Assistant Professor of Philosophy, earned his Ph.D. at Berkeley and has taught at McGill University and Stanford. The core of his scholarship concerns moral and political philosophy and focuses on international justice. In addition to his appointment in Philosophy, he will be an active participant and teacher in the University's Human Rights Program. He has also completed significant study in the history of philosophy, and is currently working on an ambitious project on Hobbes' political philosophy.

**DONALD HARPER** a scholar of Chinese cultural history, has accepted an appointment as Professor of East Asian Languages and Literatures. He is interested in the relationship between material and spiritual culture, and his research investigates the matrices of proto-scientific thought, religion, magic, cosmology and medicine in which much early Chinese

traditional writing is embedded. His most recent work, *Early Chinese Medical Literature: The Mawangdui Medical Manuscripts*, is a study and translation of the oldest known examples of Chinese medical literature.

**JOHN HAUGELAND** Professor of Philosophy, comes to Chicago from the University of Pittsburgh. His main interests are Heidegger, the philosophy of mind (especially cognitive science and artificial intelligence), and metaphysics. His books include *Artificial Intelligence: The Very Idea* and *Having Thought: Essays in the Metaphysics of the Mind*. He also edited and introduced *Mind Design*, a collection of foundational papers on the subject of artificial intelligence, recently revised and enlarged. His other interests include Kant, the philosophy of science (especially Kuhn), and the philosophy of language.

**NOËL HERPE** Assistant Professor of Romance Languages and Literatures and the Cinema and Media Studies Program. A scholar of twentieth century literature and film, he is also a journalist (writing for *Libération* and *Positif*), a public critic (contributing to the *Nouvelle Revue française* and *Avant-scène cinéma*), and a collaborator in the world of French film (including the Cannes Film Festival). He recently completed his *Doctorat d'études cinématographiques* at the Sorbonne with an intellectual biography and critical study of René Clair, one of the great figures of twentieth century French cinema.

**BRIAN KROSTENKO** Assistant Professor in Classical Languages and Literatures, was trained in classical philology at Harvard University, and has since taught at Berkeley and Notre Dame. He is a specialist in Latin stylistics, Late Republican literature, Roman cultural semiotics, and linguistics. His forthcoming book, *Cicero, Catullus, and the Language of Performance*, discusses the problem of aestheticism in Roman culture and literature by means of historical semantics. His next project is an examination of stylistics, orality,

and social class in Cicero's speeches.

**SANDRA MACPHERSON** Assistant Professor of English Language and Literature, specializes in the eighteenth century. Currently, she is completing a book entitled *Marriage Acts: The Eighteenth-Century Critique of Contract*, which studies the rise of liability law as it emerges out of matrimonial law reform and domestic fiction. She has also published articles on works by Defoe, Swift, and Richardson. Her general research and teaching specialties include eighteenth-century women writers, feminist theory and feminist legal theory, Anglo-American literature, the history of criticism, and law and literature. She comes to Chicago from a faculty position at Ohio State University.

**ARMANDO MAGGI** Associate Professor of Romance Languages and Literatures, received his Ph.D. from Chicago in 1995, and has spent the last three years teaching at the University of Pennsylvania. He has two recent books, one on the mystical writings of Maria Maddalene de'Pazzi, and the other on Renaissance *imprese* (forms of visual-verbal emblems printed in books). He has published articles

on a range of topics, from mystical literature to psychoanalysis and gay studies to Portuguese literature. Currently, he is working on a book titled *Satan's Rhetoric: A Study in Renaissance Demonology*.

**RICHARD NEER** Assistant Professor of Art History, has spent the last three years as the David Finley Fellow at the Center for Advanced Study in the Visual Arts at the National Gallery in Washington. His 1998 dissertation from Berkeley focused on the field of classical art and archeology, with a concentration on Greek vases. Titled "PAMPOIKILOS: Representation, Style and Ideology in Attic Red-Figure," his project related the pictorial ambiguity of Athenian vase painting to issues of style and authorship, the self-fashioning of vase-painters, and to the creation of democratic civic iconographies in Athens.

**JACQUELINE STEWART** is completing a Ph.D. from the University of Chicago and will join the faculty as an Assistant Professor. Her research and teaching focus on African-American literature and mass culture. Her dissertation, "Migrating to the Movies: The Emergence of Black Urban Film

Culture, 1893-1920" explores how African Americans performed as cultural producers, consumers, and commentators during a transformative period in Chicago's and America's history. She has taught courses in Pan African cinema and African American literature at the School of the Art Institute and the University of Chicago.

**STEFANIE VON SCHNURBEIN** came to the University last year as a Visiting Professor (from the University of Göttingen), and has accepted an appointment as Associate Professor of Norwegian in the Germanic Studies Department. Trained at the University of Munich and the University of Frankfurt, she has an extensive background in Scandinavian literature as well as an interest in cultural studies. She has published on such topics as Neopaganism and German ideology in the twentieth century. Her latest project explores concepts of masculinity in Scandinavian novels.

## RECENT BOOKS

## BY HUMANITIES FACULTY

**SHADI BARTSCH**

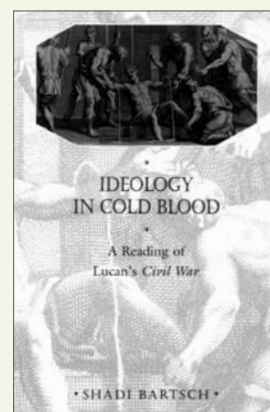
*Ideology in Cold Blood: A Reading of Lucan's Civil War* (Harvard University Press, 1998).

**WAYNE C. BOOTH**

*For the Love of It: Amateuring and Its Rivals* (University of Chicago Press, 1999).

**RENÉ DE COSTA**

*Humor in Borges* (Wayne State University Press, 1999).

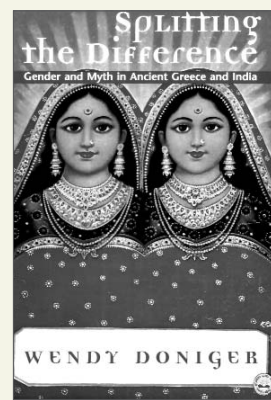
**WENDY DONIGER**

*The Implied Spider: Politics and Theology as Myth* (Columbia University Press, 1998).

*Splitting the Difference: Gender and Myth in Ancient Greece and India* (University of Chicago Press, 1999).

**FRED M. DONNER**

*Narratives of Islamic Origins: The Beginnings of Islamic Historical Writing* (Darwin Press, 1998).

**ALAN GEWIRTH**

*Self-fulfillment* (Princeton University Press, 1998).

**SANDER GILMAN**

*Creating Beauty to Cure the Soul: Race and Psychology in the Shaping of Aesthetic Surgery* (Duke University Press, 1998).

*Making the Body Beautiful: A Cultural History of Aesthetic Surgery* (Princeton University Press, 1999).

**NORMAN GOLB**

*The Jews in Medieval Normandy: A Social and Intellectual History* (Cambridge University Press, 1998).

**LI GUO**

*Early Mamluk Syrian Historiography. Al-Yunini's Dhayl Mir'at al-zaman* (E. J. Brill, 1998).

**JAMES LASTRA**

*Sound Technology and the American Cinema: Perception,*

*Representation, Modernity* (Columbia University Press, 1999).

**LOREN A. KRUGER**

*The Drama of South Africa: Plays, Pageants, and Publics since 1910* (Routledge Press, 1999).

**RASHID I. KHALIDI**

*Palestinian Identity: The Construction of Modern National Consciousness* (Columbia University Press, 1997).

## MAKING THE BODY BEAUTIFUL



A CULTURAL HISTORY OF AESTHETIC SURGERY  
SANDER L. GILMAN

**DAVID J. LEVIN**

*Richard Wagner, Fritz Lang, and the Nibelungen: The Dramaturgy of Disavowal*

Series: Princeton Studies in Opera (Princeton University Press, 1998).

**C. M. NAIM**

*Ambiguities of Heritage: Fictions and Polemics* (Karachi: City Press, 1999).

**MARTHA NUSSBAUM**

*Sex and Social Justice* (Oxford University Press, 1999).

**THOMAS PAVEL**

*De Barthes a Balzac: Fictions d'un critique, critiques d'une fiction*, with Claude Bremond (Albin Michel, 1998).

**BARBARA STAFFORD**

*Visual Analogy: Consciousness as the Art of Connecting* (MIT Press, 1999).

**NOEL SWERDLOW**

*The Babylonian Theory of the Planets* (Princeton University Press, 1998).



**ALUMNI BOOK SPOTLIGHT** Five recent books by Humanities graduate alumni examine or add to our cultural fund of oral history, and represent a fascinating slice of the wide variety of alumni writing careers. We asked these five authors to tell us about the importance of “voice” to their work. Now, in their own voices . . .

# oral history

**WILLIAM A. FREEDMAN**

Ph.D. English, 1964

**More Than a Pastime:  
An Oral History of Baseball Fans**

(McFarland, 1998)

There are at least forty-four voices in *More Than A Pastime*: forty belonging to the forty differently pitched fans whose experiences are recorded here and several more of my own. The first encountered is the somewhat formally academic author of the general and sectional introductions. The dominant voice in these introductions recounts, in generally analytical if occasionally metaphorical prose, the statistical research into the declining popularity of baseball, and offers a jointly personal and researched assessment of the game's importance, value, and uniqueness. Even here, however, another voice enters: that of the enraptured fan, whose pragmatic prose is fitfully or periodically heated up, sometimes to boiling, by his own regressed enthusiasms for the game.

The other voices speak through the interviews themselves and form the bulk of this oral history. They belong, primarily, to the fans themselves, but my own variegated presence insists on itself here as well. One voice is, with postmodernist panache, present only in its absence. I am speaking of the suppressed voice of the interviewer, the man who asked the questions and to some degree directed the conversation by latching onto certain eccentricities or themes when he spotted them in the fan's discourse and pumped for elaboration. I have removed this voice from the interviews in order to leave the field exclusively to the fans, but for all the would-be pretense of



objectivity, the idealized notion of the interviewer as mere receptacle or listener, there is no denying the influence of my questions and urgings on the fans' recollections and interpretations.

Since the interviews had to be edited after completion, another of my own “inaudible” voices makes itself heard. I tried to remain as true as possible to the fans' own voices, leaving as much of them and their deliciously personal flavor as I could. But speakers inevitably hesitate and, uh, they speak ungrammatically, they ramble and digress, they flail for subjects and their own understanding, they say a good deal more than the publisher's budget will allow for, and on occasion they are simply—dare we say it—uninteresting. In my role as editor I worked to pare the interviews down to their essential and

identifying core, to find the heart of the fan's experience, what made him/her and it special, and to focus on that while excising much that was, even when interesting, extraneous to that central theme.

But the principal voices are those of the fans, forty in all. When I originally proposed this project to my publisher, he suggested that I incorporate the fans' voices into a more traditional analysis of the book's subject: the meaning(s) of baseball to those who grow up in its thrall. I resisted the invitation, partly out of laziness, but mainly out of a desire to preserve the voices of individual fans, to let them speak for themselves, and to show them and whoever else might finally read these wonderful little histories, how remarkably eloquent even ordinarily un-Churchillian orators can be.

Almost everyone, it turns out, speaks beautifully and movingly when he speaks of what he loves or loved. Those mute inglorious Miltons Thomas Gray found in a country churchyard are, I'm happy to report, also alive and well in the (once?) Edenic land of baseball fandom. And quite gloriously audible.

**ROBERT C. MARSH**

X, Philosophy, 1948

**Dialogues and Discoveries:  
James Levine, His Music, and His Music**

(Scribner, 1998)

The distinctive voice of the dialogues between James Levine and myself is that of two professional musicians conversing with one another. The idea was to permit readers to discover how a major conductor and

a senior critic talk and think. This is a completely different level of exchange than newspaper reviews, which are not intended for the performing artist. Were I to write primarily for someone like Levine, the review would use the concepts and precise terminology of professional music and need not be composed on deadline.

A newspaper editor wants something quick that the average concert-goer may find instructive and comprehensible. I am 75 years old and was blessed to have a good musical education. For four decades many school systems have eliminated any formal training in music. Teaching undergraduates in the College at the U of C in the mid-fifties and writing for the *Sun-Times* I had to learn how to deal with individuals who knew nothing of music theory.

Levine and I are interested in music that has more content than any single performance can reveal, music that keeps offering opportunities for discovery after years of study. We insist that life is motion: either you grow or you regress. And the key to growth is the constant demand for excellence, the constant reexamination of things in pursuit of fresh insight. The commercial mass entertainment industry floods the public with music that sets zero prerequisites for understanding. But there are grave limitations as to how much such music can convey. Growth demands music that challenges the intellect and touches the heart in significant ways. That is the music of civilization.

**ANDREA STENN STRYER**

AB'57, AM History of Culture, 1958

**The Celestial River:  
Creation Tales of the Milky Way**

(August House, 1998)

Long ago, before the lights of cities dimmed our view of the heavens, anyone who looked up on a clear night could see the Milky Way. The glowing ribbon of light seemed almost close enough to touch. It reminded ancient peoples of common things around them: a river, a road, milk, or strewn wheat. But they gave the luminous stream vivid names, such as Celestial River, Star-Filled Basket, and Path to the Place of Abundance. With these names came remarkable stories of how the Milky Way was formed. Seven of these stories are in my book.

Retelling an unfamiliar folktale calls for a great deal of research. First, I must locate the story in several different sources to be certain it is authentic.



Then I look into its culture, for a story is fully meaningful only within the native context.

After corroborating the story in several sources, I set down the major aspects of the story, its main characters and the action. I need to get inside the main character (and this is true for any writing that revolves around a person or persons) to show what he or she is feeling. I read about the culture from which the story arose, the geography of the locale, items the people used, foods, and customs specific to that culture, in order to glean details to flesh out the story.

I then retell the story in the context of the culture. I use a close translation of key words, trying to capture the rhythm of the phrases. For example, in the story, “The Girl Who Threw Ashes into the Sky,” the Kalahari San girl says, “You which are wood ashes here must altogether become the Milky Way.” This is not my usual phraseology, but it is the way of the San storytellers.

For each story, then, I had a different voice. My voice had to change and become muted, subsumed by the need to let the voice of each culture emerge. Even as I was doing this, I was aware that I could not tell the story as it was told long ago, for neither I nor my readers know the original language.

Woven around these stories is a consistent voice, an explanatory one. In the introduction to the book, I tell about the Milky Way and the common threads running through the stories. In the introduction to each story, I tell enough about each culture to make the story's context clear.

It is a great joy to discover and share these stories. And out there, on the tips of storytellers' tongues and in uncut pages of dusty tomes, lie other tales, waiting to be told to eager listeners.

**ROBERT WOLF**

AM General Studies in the Humanities, 1977

**An American Mosaic: Prose and Poetry  
by Everyday Folk, Editor**

(Oxford University Press, 1998)

Wayne Leonhard was one of the most talented workshop participants I had these past ten years. When I first knew him, Wayne was homeless, staying at a men's shelter in Nashville where I was conducting a writing workshop. During this period I was relying heavily upon Kerouac's works to stimulate the homeless writers. The book I used most frequently was *On the Road*, which is written in what Kerouac called his flat style, derived from Dashiell Hammet. Its unadorned, straightforward prose captures the rhythm of the spoken word.

Wayne took to it right off, borrowed my copy of *On the Road* and read it straight through. He then began his own autobiography with his own days of hitchhiking across America, and the resulting story, “The Right Road,” sounds remarkably like Kerouac. Yet it wasn't mere imitation. The piece was filled with Wayne's self-deprecating humor and good nature. Like the rest of the writing from the workshop, “The Right Road” went through a full revision process, as Wayne added a bit here and deleted a bit there.

Months later he began to write again about his early years, but this time he wrote in the third person, observing his life from the outside. We hadn't talked about his trying this. When I asked Wayne where he got the idea, he said it just had occurred to him to see which way would work best to tell the story. Like practically everyone else in the workshop, Wayne had done no writing since high school, yet here he was, on his own initiative, experimenting. I can't recall any students in my college composition classes as insightful and as interested in discovery.



## ORAL HISTORY, Continued

## MITSUYE YAMADA

AM English, 1953

## Camp Notes and Other Writings

(Rutgers University Press, 1999)

I attribute my early interest in poetry to my father's influence. On my twelfth birthday, he presented me with a leather-bound, gilt-edged book of poems by Christina Rossetti. I don't remember ever discussing the content of the poems with him and never made a connection between Rossetti's poems and his own form of poetic expression, the *senryu* in Japanese, because the latter was somewhat foreign to me. As a small child, I watched *senryu* poems being composed around our dining room table by about twenty poets in our house in Seattle, Washington. My father's poetry society, the *Senryu Kai*, met every month during those pre-WWII days. My Japanese was not developed enough to grasp the nuances in the poems, but I understood enough to appreciate the descriptions in the short lines: fleeting moments of frustrations, embarrassing incidents, and yearnings for a better life. My father and his friends always seemed to be having an uproarious time, expressing in short witty lines their nostalgia for their homeland or the difficulties of daily living for immigrants trying to survive in their adopted land.

Had I learned my lesson well at that time, it might have legitimized my own experiences as valid writing material for my poems. Instead, I passed through the public school system unaware that I had a voice I might share with others. When I started to study poetry in my English classes in high school, I learned that the

subject matter of "real" poetry was far removed from the mundane personal lives of the poets. By the time I was in graduate school in the late 1940s and early 1950s, both Christina Rossetti's plaintive voice and the type of sentimentality that my father and his friends indulged in would be judged, by me, to fall into the category of "Affective Fallacy" to be avoided at all cost.

A few months after Pearl Harbor in 1942 when we were about to be removed to an Assembly Center in Puyallup, Washington, I grabbed a couple of thin notebooks of lined newsprint with a red Big Chief cover off my father's desk. Imitating my father's habit, I kept short cryptic notes in them in Puyallup and later in Minidoka, Idaho, the more "permanent" concentration camp to which we were eventually transferred. I had no one to share these writings with for my father had been arrested by the FBI and incarcerated away from us in a POW camp in New Mexico, and I did not have the where-

#### Alumni books are listed in the University of Chicago magazine.

*Tableau* will routinely feature reviews and comments on selected alumni books rather than a comprehensive list (as last year) so as not to duplicate the coverage of the university-wide magazine.

Please continue to notify them of your publications by writing to the Books Editor, University of Chicago Magazine, 1313 East 60th Street, Chicago Illinois 60637, or by e-mail to [uchicago-magazine@uchicago.edu](mailto:uchicago-magazine@uchicago.edu)

include:

- "Love what you are doing."
- "Learn a hell of a lot about it."
- "Passionately pursue understanding."

— Jerry Sadock,  
Professor of Linguistics, UC

#### His UC Ethos

... It's interesting to me too that the U of C ethos of education that many of us as undergraduates came to believe in very fervently, seems to me now in retrospect to have been followed by no one as completely and genuinely as Jim, even as much as his outer stripes differed from those of the faculty members we then thought of as U of C's establishment. He was so

withal to start my own poetry group as he might have done. I carried these notebooks around with me for thirty years until some of the entries were finally published in 1976 by a feminist press in San Francisco under the title *Camp Notes And Other Poems*.

During the rise of radical political consciousness in the 1960s, my transformation from "mere housewife and mother" to published poet and political activist seemed to have happened by a series of accidents. I stumbled upon the writings of Tillie Olsen and some of the early feminist poets during my frequent trips to the library with my children. When my youngest child was about to start school, I decided to give myself something to do and applied, armed with a 15-year-old master's degree from the University of Chicago, for a teaching position at a community college. I was hired, much to my dismay, to teach freshman English and American literature, for which I felt totally unqualified.

I was still writing, but only once submitted some of my poems to *The Amazon Quarterly* and was ecstatic to receive a handwritten note from the poetry editor, Audré Lorde. I met Alta, the publisher of the Shameless Hussy Press and a poet in her own right, quite by accident. She published a few entries out of my *Camp Notes* in a small paperback that sold for \$1.95 complete with quotes from Tillie Olsen and Paul Mariah. For the first time in my life, I experienced the strange sensation of being introduced as "a poet." The women organizing feminist conferences and events were the first to recognize my writings and provided an audience for me. This was most important, for a voice without an audience is no voice at all. □

completely humble, and fair-minded, in how he allowed intellectual values to guide his discourse and interactions. He never ever seemed to have a single immodest bone in his body, nor do I think he ever internalized or practiced any idea of social rank—as a 19-year-old undergraduate, I felt he took exactly the same care in justifying his ideas to me, in explaining things, in giving me out of his bulging briefcase what he had written the previous night, as he would have to [faculty] or Chomsky or whoever, and all of that despite his huge standing in the field. . . and on top of it all he was such a sweet person.

— Tony Woodbury, AB, AM'75,  
Professor of Linguistics at UT Austin

## MCCAWLEY, Continued from page 20

## On Jim McCawley

Where does one begin to describe someone as extraordinary as Jim McCawley? I'll begin with the fact that he was a tremendous expert and a real connoisseur, in short, a maven. He was a maven of food, a maven of music—a maven's maven. He just loved knowing things. So he collected facts; facts about wine, about whiskey, about places, about philosophy, about people, about Chicago, about . . . about . . . about . . .

Jim McCawley was a great man in every sense of the word. His recipe for greatness is complex. The ingredients are very hard to assemble. The instructions are difficult and

## supporting arguments

## THE GRADUATE ALUMNI ENDOWMENT FUNDS A RANGE OF DOCTORAL FELLOWS

Last year, the Humanities Division established a permanent one-million dollar Graduate Alumni Endowment for dissertation-year fellowship support. Already this year we have awarded new Graduate Alumni Fellowships from this endowment to three students who are undertaking innovative and provocative research.



Lu Hongji ("Louhongky" in the image is an old-style romanization of his name), "Declamation Poetry," 1938.

## JOHN CRESPI

East Asian Languages & Civilizations  
"Voice, Subject, and Nation in Modern Chinese Poetry, 1915-1945"

From Herder's Germany to the Greek Demotists and even into today's multiculturalism, poetry has been understood as representing the linguistic "essence" of national culture and identity. These claims to uniqueness, however, are often formulated according to a very similar, almost generic, set of concepts belonging to a global ideology of nationalism. My dissertation reconsiders the "invention" and initial development of modern Chinese poetry by looking at how a nationalist imperative variously influenced poets' attempts to legitimate the genre. From China's own national literary "renaissance" of the 1910s through the patriotic high-tide of the War of Resistance Against Japan (1937-1945), Chinese poets used

various strategies to amplify, modulate, or obscure the imagined poetic "voice" of the nation.

## ANDREW HEBARD

English Language & Literature  
"Everyday States: Institutional Rhetorics and Literary Territories, 1870-1920"

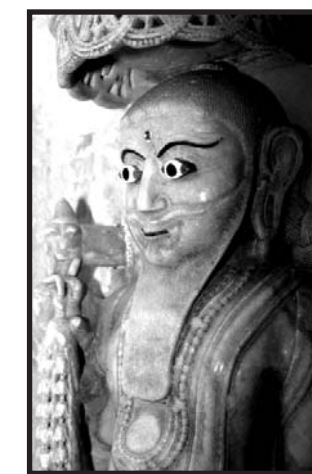
Looking at writers like Rudyard Kipling, Mark Twain, William Dean Howells, and Joseph Conrad, my dissertation examines the politics of literary form as it relates to issues of territorial sovereignty and bureaucratic authority. A major claim is that the literature of this period doesn't try to imagine institutions and territories as objects, but that it thinks through their relation in terms of style and rhetoric. In other words, unlike many theories of sovereignty and imperial expansion, these literary works don't imagine sovereignty to be the appropriation of territory by an institution. Instead, the literature is concerned with the different styles and rhetorics of bureaucratic action and territorial occupation.

## STEVEN HEIM

South Asian Languages & Civilizations  
"The Lives of a Layman: History, Language, and Community in the Biographies of a Thirteenth-Century Indian"

My dissertation focuses on biographies of the mid-thirteenth-century Jain merchant Vastupala. The contemporary biographies inaugurated a new genre of religious literature, namely, the biography of a lay-commoner. I argue that the development of lay biographies in medieval Jain

culture stemmed from radical changes in Jain religious ideology. The texts articulated a new soteriology in which lay practice can lead to the ultimate religious rewards previously reserved for renunciate saints. I examine the uses of Vastupala's biographies to the present, charting the historical development of Jain lay ideology and such key lay practices as patronage, pilgrimage, and service to the community in politics and war. My study is based on my translations of the biographies and my ethnographies of contemporary celebrations of Vastupala's lay life that I observed during my two years of field research for the project.



A "portrait" of the Jain patron Vastupala from Mount Abu, Rajasthan, 1231.

The Graduate Alumni Endowment was made possible by the generous donations of our alumni and friends, who gave \$250,000 in new and increased contributions to the Graduate Fund last year. These gifts were matched by two major challenge grants, one from the Andrew W. Mellon Foundation and the other from University Trustee and Humanities Visiting Committee member

Richard J. Franke. Through a continuation of the Mellon challenge grant, we have the chance to double the size of the endowment by the year 2001, allowing us to award even more of these fellowships.

Please contact the Division for information about supporting the Graduate Fund and the Alumni Endowment.



**MUSIC**, *Continued from page 1*

playing the cello despite knowing that he would never be great. He recovers the term “amateur” from the utilitarian disparagement of a “dabbler” in favor of its original sense: one who works at a skill not for material return but “for the love of it” (the title of his book). Such a “non-instrumental” dedication to aesthetic life could be said to underpin the UC musical performance program.

One former performer has recently given back to the program that so enriched his student life. David Fulton was deeply involved in musical performance when he was studying mathematics at the UC in the 1960s. He played violin and eventually served as Concertmaster of the University Symphony Orchestra. He has said that performance provided a rejuvenating respite from academic pressures and competitiveness. Over the years as a successful entrepreneur at the center of the PC revolution (he co-founded Foxpro software, which was sold to Microsoft), Dr. Fulton never waned in his dedication to music. A noted collector of rare instruments, he invites renowned musicians to his home to play his Stradivarius violins.

Dr. Fulton donated one of his superb instruments to the department in 1996, a cello made in 1736 by Milanese instrument maker Carlo Giuseppe Testore. The cello carries a rich musical history that we can only guess at: it could have been used to perform one of Bach’s cello suites in the presence of JSB himself (he died in 1750). Johann Ohly, medical school student and

principal cellist of the University Symphony Orchestra, described playing this cello recently:

“The longer it is played, the better a cello resonates, and the more beautiful the tone.



**A generous benefaction from David Fulton, SB '64, tops a year of high notes for the Department of Music.**

Testore was one of the very best instrument makers and the incredible responsiveness of this cello shows it. The Testore makes me sound like a better cellist than I really am. I have played other cellos in the same price range [approximately \$300,000], but this one is by far the best. Words just can’t capture all the amazing things that this cello can do. . . at least not my words.”

Now Dr. Fulton has topped this gift with a

major endowment of \$2 million to the department. The income from this endowment will provide “unprecedented and unparalleled support” for the department’s performance division, according to Barbara Schubert, Director of Performing Programs. Initially these funds are being applied to renovating the recital hall in Goodspeed. The tuned-up performance space will be dedicated the Amy and David Fulton Recital Hall in a ceremony in May.

The Fulton gift also supports the continuing residency of the Pacifica String Quartet, an acclaimed young group whose reputation has been enhanced this past year with a glowing review in *The New York Times* and a week-long feature on NPR’s “Performance Today.” Their contributions include rehearsing and performing new works by student composers; leading coaching sessions for student chamber ensembles, orchestra sectionals, and private lessons; and presenting chamber music concerts of their own.

“In the long term, the endowment will yield even more conspicuous benefits for our performance division,” explains Schubert. The gift will enable the division to bring in more guest soloists and clinicians, to fund special projects for performance groups, and to purchase much-needed instruments.

“We are greatly indebted to David Fulton for providing us with such meaningful support,” continued Schubert, “which will help enhance the musical development and aesthetic experience of future generations of University of Chicago musicians.” —CP

## TO CONTACT THE DIVISION OF THE HUMANITIES TABLEAU

**Division of the Humanities**  
**The University of Chicago**  
 1010 East 59th Street  
 Chicago, Illinois 60637  
 e-mail: tableau@uchicago.edu

**Editor:**  
 Christopher Perrius, AM '99,  
 Associate Director for Communications

**Contributing Editor:**  
 Shaleane Gee, *Development Associate*  
 and Ph.D. Candidate, English

Tableau is produced with Humanities Division funds.



THE DIVISION OF THE HUMANITIES  
 THE UNIVERSITY OF CHICAGO

1010 East 59th Street  
 Chicago, Illinois 60637

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