TABLEAU

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

at THE UNIVERSITY *of* CHICAGO

DEAR ALUMNI AND FRIENDS

The first year of the new millennium is rapidly coming to a close, providing an occasion to reflect on the historic events of the past year and to imagine a better future. As Dean of the Humanities, I feel profoundly grateful to live and work in an atmosphere where careful critique is combined with compassionate response and where the production of new, life-affecting knowledge is an extension of the fundamental humanity that lies at the heart of humanistic inquiry.

Our friends and alumni are not only inheritors of this legacy, but also active participants in it. You keep it alive not only through your financial support of the Division and its projects but also in the remarkable way you live lives committed to these same principles. In this issue of *Tableau*, we once again honor and thank those who expressed their commitment to the Division last year with their generous contributions. I am heartened by this response and energized to provide leadership in maintaining and enhancing our prominent role in the humanities. In this connection, I would like to highlight three of our priorities this academic year: writing courses, the studio arts, and the University of Chicago Center in Paris.

That the first two of these projects aim at strengthening, diversifying, and advancing the creative dimensions of the humanities may surprise you. While the University has often seemed uncompromisingly committed to the mode of rational argument, we recognize that the imagination is no enemy of the intellect. Rather, the intellect flourishes when conjoined with creativity and imagination. We seek to sustain such a conjunction by building up our offerings in all genres of writing and by cultivating our undergraduate and MFA programs at Midway Studios.

The third project to evoke for you is an internationally located one: the University of Chicago Center in Paris, a 5000 square-foot, two-story facility that is being built with the College, the Humanities Division, and the Social Sciences Division as equity partners. As the shell of our Center begins to rise, we seek assistance with the building, outfitting, and program investments that will make the University of Chicago Center in Paris a microcosmic counterpart of this diverse, intellectually vibrant institution.

These three initiatives are representative of the vitality of the Humanities at Chicago, but are by no means exhaustive of this vitality. There are many more constitutive parts, and our whole is greater than the sum of our parts because of the deep and abiding commitment to excellence, innovation, and the advancement of knowledge that invests every part of our University, its students and faculty. We are delighted to share this commitment with you, our alumni and friends.

With cordial greetings and thanks,

JANEL MUELLER

Janel Mueller is Professor of English and of the Humanities and William Rainey Harper Professor in the College. She has been teaching at Chicago since 1967. Her publications include *The Native Tongue and the Word: Developments in English Prose Style* (University of Chicago Press, 1984), *The Second Part of the Countess of Montgomery's Urania*, edited with Suzanne Gossett (Renaissance English Text Society, 1999), and *Elizabeth I: Collected Works*, edited 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

ON CAMPUS

FACULTY FOCUS

OFFICE HOURS

5

ALUMNI AFFAIRS

Right: Portrait of Mehmed II: watercolor miniature ascribed to a contemporary, Sinan. Topkapī Palace Museum, Istanbul.

ISLAM

From Medieval to Modern in the Islamic World:

2001–2002 Sawyer Seminar at the University of Chicago

> If you wish to stand
> in high honor on the
> sultan's threshold,
> You must be a Jew
> or a Persian or a Frank,
> You must choose the name
> Hâbil, Kâbil, Hamîdî,
> And behave like
> Zorzi: show no
> knowledge.

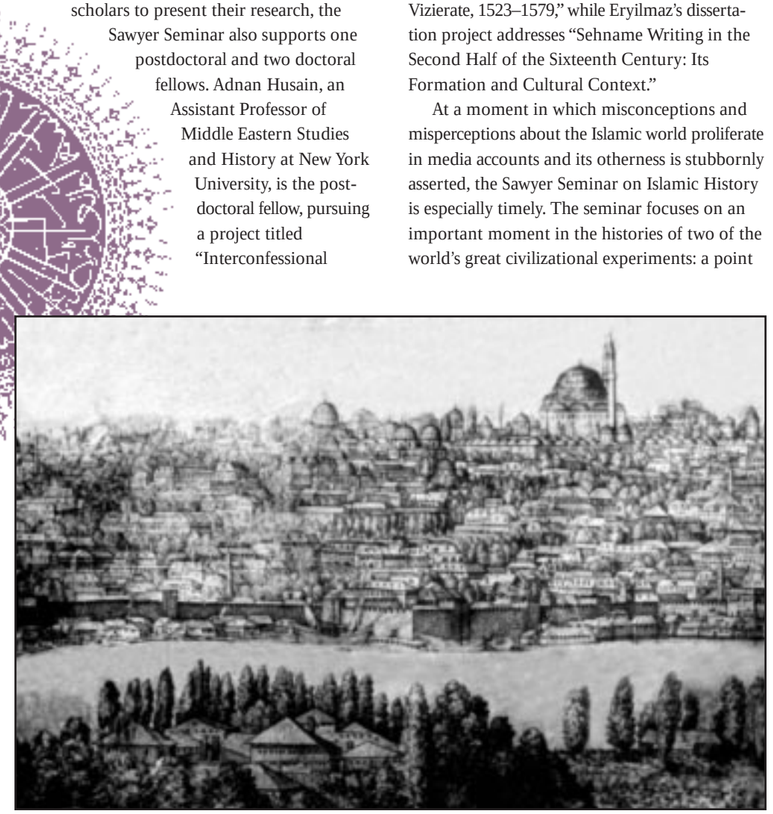
Written by an unidentified Muslim residing in Istanbul during the reign of Mehmed the Conqueror in the fifteenth century, the above lines would, at first glance, appear to reify some commonly held assumptions about the relationship between Islam and the West. The speaker seems to engage in xenophobic thinking, suggesting, on the one hand, that a fierce antipathy existed between groups in the region and, on the other, a desire for a distinct and clear boundary between Islam and the West. Yet, on closer examination, these assumptions dissolve. The speaker's main complaint is not against the foreign presence in Istanbul but against the sultan for failing to adequately distribute recognition and material rewards. The foreign presence isn't simply the Christian West, either, for he lists Jews and Persians among those granted "high honor" in Mehmed II's court. The inclusion of names associated with the different groups he enumerates suggests that the speaker was conversant with the different cultures, implying that fifteenth-century Istanbul was polyglot and heterogeneous with borders that were more porous than distinct. Indeed, the historical record verifies these aspects of Mehmed's court which, among other things, was a cultural magnet for Italian humanists.

Despite these features—which all bear marks of cultural and psychological modernity—the central lands of the Islamic worlds have been effectively denied modernity in the standard historical accounts until Napoleon's invasion of Egypt in 1798. In these accounts "modernity" *is* the technicalist, imperialist West, here beginning the assertion of its intellectual, social and economic superiority that would end in outright colonialism and its aftermath. Islam, as both a religion and a cultural identifier, is accorded a remote affinity with the Christian West by being labeled "medieval," although its Middle Ages were extended to the beginning of the nineteenth century or, in the modern media coverage of such events as the Islamic Revolution of Iran, until the late twentieth century. Funded by the Andrew Mellon Foundation and chaired by Cornell Fleischer, the Kanunî Süleyman Professor of Ottoman and Modern Turkish Studies, this year's Sawyer Seminar, "From Medieval to Modern in the Islamic World," will examine the history of the Islamic lands in the period that corresponds with the shift from medievalism to early modernity in European chronology.

Portrait of Mehmed II, Ottoman Sultan. © *Archivo Iconografico, S.A./Corbis*

During this period, which lasts roughly from 1300 to 1600, Islam has traditionally been seen as ensconced in an era of imitative decadence, in which its lands and civilizations were increasingly incapacitated by older models of intellectual and political production. The dead hand of tradition, this account goes, was lifted by the white hand of Enlightenment when the West penetrated the East in the form of Napoleon's arrival in Egypt. This account has been defined by two methodological approaches that have exerted a powerful influence on Islamic studies: a nineteenth-century positivist, philological approach, and what Edward Said and others have described as "Orientalism." Both approaches are marked by strong essentializing tendencies and are deeply invested in such binaries as East/West and tradition/rationality. The Sawyer Seminar will attempt to dislodge some of the Orientalist structures that have pervaded the field by investigating some of the gaps or blanks that these structures have ignored. In many ways, the University is a fitting place to launch such an investigation. Thirty years ago, Marshall Hodgson, Professor in the Committee on Social Thought, attempted to dismantle these structures that dominated every part of the arena of Islamic studies when he offered the first sympathetic, frontal assault on the Western narrative of Islamic history in his magisterial *The Venture of Islam*, which was an outgrowth of his Islamic Civilization sequence at the University of Chicago. In the intervening years, Hodgson's vision has neither been taken seriously nor has been superceded.

In its attempts to build a more composite picture of the Islamic world during this period, the seminar will focus on a different set of issues each quarter. The Mellon Foundation established Sawyer Seminars to bring together faculty, foreign visitors, postdoctoral fellows, and graduate students from disparate disciplines to intensively examine areas of comparative inquiry that would be otherwise difficult to study under ordinary institutional structures. In bi-weekly meetings with scholars from across the country and around the globe, the seminar began in the autumn by surveying the terrain of knowledge, paying special attention to the interaction between political culture, social structures, and intellectual and cultural production. Among the topics considered are: science, astrology, and their political valences; the conflict between pastoralist and Muslim legal and social norms; the popularization and organization of mysticism; and the development of radical pieties. In the winter term, the seminar will examine the formation of regional Muslim empires in the fifteenth through seventeenth centuries, asking how the open and fluid world of the fifteenth century became the much more internally bounded one of the seventeenth. Of particular interest is the way in which cultural and political identities became consolidated in these three centuries. The final phase of the seminar will examine striking parallelisms and interactions between the Christian and Muslim zones, demonstrating that, far from being separate and distinct, these zones were very much interpenetrating. The seminar will explore the ways in which several early modernities in both zones were mutually informing and part of a more global development.



Mosque of Mehmed the Conqueror (Fatih Camii). From Melchior Lorichs, *Konstantinopel unter Sultan Suleiman dem Grossen* (Munich 1902), Pl. XIII. Princeton University Library

In addition to providing a forum for leading scholars to present their research, the Sawyer Seminar also supports one postdoctoral and two doctoral fellows. Adnan Husain, an Assistant Professor of Middle Eastern Studies and History at New York University, is the postdoctoral fellow, pursuing a project titled "Interconfessional Encounters: Self and History in Late Medieval Religious Texts." The two doctoral fellows, Ebru Turan and Sinem Eryilmaz, are both from the Department of Near Eastern Languages and Civilizations. Turan examines the "The Ottoman Vizierate, 1523–1579," while Eryilmaz's dissertation project addresses "Sehname Writing in the Second Half of the Sixteenth Century: Its Formation and Cultural Context."

At a moment in which misconceptions and misperceptions about the Islamic world proliferate in media accounts and its otherness is stubbornly asserted, the Sawyer Seminar on Islamic History is especially timely. The seminar focuses on an important moment in the histories of two of the world's great civilizational experiments: a point when definitive decisions had not yet been made about whether one belonged to an "East" or a "West" and in which a cognizance that people shared similar concerns and profited from interaction prevailed. The idea that Middle Easterners inhabit "another world," is, as Professor Fleischer notes, "not true at the end of the twentieth century, and it also wasn't true of the sixteenth century, but the historical vision of the intervening centuries has skewed that sense of cultural and historical reality." ■

> The final phase of the seminar will examine striking parallelisms and interactions between the Christian and Muslim zones, demonstrating that, far from being separate and distinct, these zones were very much interpenetrating.

THE SMALL PRESS PERFORMS A CRUCIAL ROLE in the life of contemporary literature. Nowhere are its influence and indispensability more apparent than in the world of poetry, where the number of would-be laureates often exceeds the number of readers. The dedicated editors of small presses sift through this flood of writing, drawing on a combination of personal preference and expertise in their efforts to present the public with some of the finest verse available.

enter the flood

POETRY AND THE SMALL PRESS

A recent alumnus and a former staff member of the Dean's Office in the Humanities Division have joined forces and established such a press, Flood Editions, a Chicago-based non-profit, independent publisher that focuses on publishing quality volumes of both established and emerging poets.

The founders, Devin Johnston (AM '94; Ph.D. '99) and Michael O'Leary, are well-qualified for this task. Johnston recently completed a dissertation that considers the occult's appeal to contemporary American poets like H.D., James Merrill, and Robert Duncan. For a number of years, he was also on the staff of *Chicago Review*, serving as Poetry Editor for five years. O'Leary, along with his brother Peter (AB '90; AM '94; Ph.D. '99), is the founder and editor of *LVNG* (pronounced "lung"), a free, Chicago-based journal that, like Flood Editions, publishes an eclectic mix of younger and well-known writers.

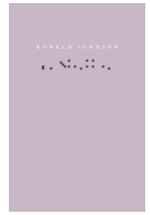
While Chicago may seem remote from more established poetry scenes in such cities as San Francisco and New York, Johnston and O'Leary believe that the location of the press and its distance from some of the complex allegiances that structure poetic communities in other locales aid Flood Editions in its attempt to publish a disparate array of volumes that nonetheless speak to each other across generations, geographies, and styles.

Michael O'Leary, left, and Devin Johnston

This desire to bring seemingly discordant voices into harmony is nicely illustrated by Flood's first two books: Pam Rehm's *Gone to Earth* and Ronald Johnson's *The Shrubberies*. Both poets write compact, finely-crafted poems that have attracted the enthusiastic praise of Robert Creeley, who refers to Johnson as "one of the defining peers in my own imagined company of poets" and calls Rehm's verse "articulate with impeccable art." Yet, Johnson's minute observations of nature and time contrast radically with the humble, ethical meditations of Rehm.

Rehm has written four books of poetry, and, in 1994, received a National Poetry Series award for her collection *To Give It Up*. *Gone to Earth* takes its title from a Mary Webb novel in which a young woman growing up after World War I attempts to reconcile the demands of social conventions with the equally loud calls for self-actualization. The poems, like Webb's young protagonist, oscillate between metaphysical speculation and a concrete grounding in everyday life. In the environment of Rehm's verse, to use her words, "the senses turn mendicant."

In Ronald Johnson's verse, in contrast, the senses are omnivorous and exuberant, devouring and observing all the minutiae in the sensorium of the natural world. As Peter O'Leary explains in his afterword to the volume, Johnson appears to have considered two schemes for organizing his book: the first a tour through a garden, the second a record of the seasons. O'Leary, who completed a dissertation in the Divinity School on the relationship between creativity and illness in the poetry of Robert Duncan, established a long correspondence with Johnson that lasted until the poet's death. As a partial result of this exchange, Johnson named Peter O'Leary his literary executor. Because O'Leary was out of the country, Michael O'Leary and Devin Johnston visited Johnson as he was succumbing to a fatal brain tumor. Propped up in a hospital bed in his living room, the ailing Johnson directed the two men to some boxed-up letters, sculptures and manuscripts —which included, among other things, *The Shrubberies*. As Johnston and O'Leary left, Johnson handed them a final sheet of paper titled "Last Poem." Three years later, that last poem became the final piece in the first volume published by the press O'Leary and Johnston would establish, providing a sense of recurrence that suits the editorial vision of the press.



In the coming year, Flood Edition's next volumes will include the Northumbrian poet Tom Pickard's *Hole in the Wall: New and Selected Poems*, Fanny Howe's *Economics*, a re-issue of Robert Duncan's seminal volume of poetry *Letters* (1958), as well as Philip Jenks's first book *On the Cave You Live In*. ■

More information on Flood Editions can be found at its website: http://www.floodeditions.com.

a roof is no guarantee . . .

From *Gone to Earth*

A roof is no guarantee
that you'll sleep

The unease of premises
pins together the curtains
at night

Waiting for a clearness
of purpose

Eating 3 meals a day
we go to bed hungry

Privacy is not a remedy

We've become separated
by "efficiencies"
Nobody can do anything with

A kind of machine person
Floundering in the dark

It's hard to believe
5 sparrows were sold for this

PAM REHM

last poem

From *The Shrubberies*

shambles this way

antipodean being

come full circle

sparks in darkness

lightning's eternal return

flipped the ecliptic

RONALD JOHNSON

chicago review

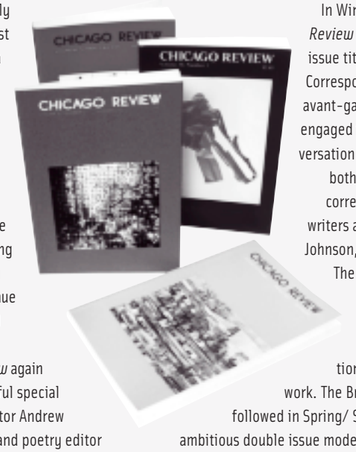
CULTIVATING TALENT, FOSTERING CAREERS

Committed to the publication of creative work on a campus whose focus is often riveted on the scholarly argument, *Chicago Review* occupies a unique niche at the University. A series of ambitious special issues has recently brought *Chicago Review* new and deserved national attention and provides a fitting occasion to reflect on both the journal's history and its future.

Founded in 1946, *Chicago Review* sought to redress an imbalance in postwar American culture in which the analysis of literary history outweighed attention to the production of new creative works. "The real test of the magazine," an early editor wrote, "will be our ability to foster and cultivate the talent of the unknown writer." *Chicago Review* has long been known for its willingness to take chances on new writers, and can take credit for the first publication of such writers as Philip Roth (AM '55), William S. Burroughs, and Leslie Marmon Silko.

Chicago Review gained prominence in the 1950s by presenting engaging cultural criticism along with new and established poets and writers. Early cultural criticism came from such writers as Hannah Arendt, Bruno Bettelheim, Kenneth Burke, and Susan Sontag (AB '51), while creative work was contributed by the likes of Conrad Aiken, e. e. cummings, Marianne Moore, Roth, Richard Stern, and W. C. Williams.

By 1959, the magazine had gained such prominence that a major anthology of its contents was published by the University of Chicago Press, consolidating the reputation of the magazine as a center for cultural critique and formal excellence in writing. But in 1958, this centrist aesthetic had already been challenged from within. A new editorial staff would promote the writing of the Beats in two popular special issues that gave writers such as Lawrence Ferlinghetti, Allen Ginsberg, Jack Kerouac, and Michael McClure their first national exposure. The autumn issue featured excerpts from Burroughs's *Naked Lunch*, which was to be released serially to avoid censorship. But the first installment aroused the ire of a *Chicago Daily News* columnist, who decried its "filth," and the University moved to suppress the next issue. The 1950s *Chicago Review* emphasized formal excellence and cultural criticism on the one hand, and an interest in breaking formal aesthetic boundaries on the other. The two strains continue to inform the journal's editorial interests.



In the 1990s, *Chicago Review* again published a number of successful special issues. Under the tenure of editor Andrew Rathmann (AM '93; Ph.D. '00) and poetry editor Devin Johnston, the journal featured special sections on such writers as Basil Bunting, Robert Duncan, and Nathaniel Mackey. The tenure of the newest editor, Eirik Steinhoff (AM '99), began with an ambitious double issue on "New Polish Writing." Guest-edited by comparative literature graduate student W. Martin, the Polish issue provided a panoramic view of Polish writing since the end of Communist rule, including such familiar writers as Nobel laureates Czeslaw Milosz and Wislawa Szymborska alongside writers who were introduced to Anglophone audiences for the first time. Among the marks of the issue's success are its adoption as a text in courses at Columbia University and UCLA and its imminent republication, in a revised form, by Northwestern University Press.

In Winter 2001, *Chicago Review* will publish a special issue titled "Stan Brakhage: Correspondences." Brakhage, an avant-garde filmmaker, has been engaged in an almost lifelong conversation with poets and poetry, both in his films and in his correspondence with such writers as Robert Creeley, Ronald Johnson, and Michael McClure. The issue will publish these correspondences along with scholarly and biographical considerations of Brakhage's life and work. The Brakhage issue will be followed in Spring/ Summer 2002 by another ambitious double issue modeled on "New Polish Writing," this one surveying German writing after 1989. Contemporary German-language writing–emanating from Germany, Austria, and Switzerland–is a varied, volatile, yet nebulous field, providing the editors with a challenge to match their abilities and an opportunity to shape how German letters are regarded for years to come. ■

Further information on *Chicago Review* and its past and forthcoming issues can be found at its website: http://humanities.uchicago.edu/orgs/review.

OFFICE HOURS : ENVISIONING EROS At the dinner party recounted in Plato's *Symposium*, a series of speeches about Eros proceed from a complaint attributed to Phaedrus: that poets have utterly neglected this god, despite his greatness and importance. At the dawn of the twenty-first century, such neglect may seem surprising because poets—joined by philosophers, painters, filmmakers, musicians, and others—have lavished attention on *eros* in the intervening years. In March 2001, the Division joined with the Division of the Social Sciences and the Divinity School to convene "Erotikon," an interdisciplinary dialogue about *eros*: its origins in antiquity, its historical permutations, and its present significance. Full versions of these and other papers will appear in *Erotikon: Interdisciplinary Essays on Desire* (forthcoming from the University of Chicago Press). Below are condensed versions of two of the papers presented—each dealing with the visual dimensions of *eros*, albeit from opposite ends of the historical spectrum. Shadi Bartsch explores how ancient Roman ideas about optics produced a politics of vision and *eros*, while Tom Gunning reads Alfred Hitchcock's masterwork, *Vertigo*, as cinema's most profound meditation on desire and its (im)possibilities.

envisioning eros

THE EYE, THE PHALLUS, THE PHILOSOPHER: VISION AND EROS IN THE EARLY ROMAN EMPIRE

SHADI BARTSCH

PROFESSOR AND CHAIR, DEPARTMENT OF CLASSICS; PROFESSOR, COMMITTEES ON THE ANCIENT MEDITERRANEAN WORLD AND HISTORY OF CULTURE, AND THE COLLEGE

Eros. How natural for us to invoke this word in the same breath as that of philosophy, with Plato's *Symposium* and *Phaedrus* as our patrimony—especially the *Phaedrus*, in which Plato suggests that it is the mutual gaze of a male lover and his beloved that sparks in each a drive for philosophic self-betterment. Here, though, I would like to unsettle this marriage of *eros* and philosophy, and to do so by redirecting our gaze from fifth-century Athens to Rome in the first century AD, where a rather different paradigm linked together ideas about sexuality, philosophy, and the role of vision. Consider a first-century AD mosaic from a Roman villa in Antioch, which shows a disembodied eyeball under attack from a number of creatures, including the phallus of a dwarf (see figure on page 8). Such images linking the phallus and the eye are not unique in antiquity; moreover, they often show the eye as the object of assault by the phallus. Why is this?

There are two answers to these questions, one general and one specific. To start with the specific, this mosaic presents an apotropaic image against the evil eye, which was known in both Greek and Roman culture; its force could be countered by a number of methods, including such images at the entrances of houses or the presence of phallic symbols such as the amulet worn by Roman boys. The general answer, however, asks us to acknowledge a different understanding of the workings of vision in classical antiquity: the ancients saw vision as a form of ocular penetration, with consequences that rendered it quite different from our own incorporeal take on seeing.

Almost all the ancient schools of thought about optics described the nature of sight as *tactile*. Most subscribed to one of two theories: intromission, the notion that objects emit tiny particles (eidola or simulacra) that enter in through the eyes and strike the soul; or extramission, the view that the eye emits rays that make contact with opaque objects and are said to feel or grope them. Another school, the Stoics, described vision with the similarly tactile metaphor of touching an object with a stick. Moreover, the simulacra of intromission theory were explicitly said to penetrate the body.

As a result, both in the *Phaedrus* and in later texts from the Roman period, we can see the invocation of an erotic paradigm in which love between humans is described as parallel to the activity of the eyes: to look at your beloved is to allow penetration by his (or her) image, with

Continued on page 8

LOVE AT THE MOVIES: THE DESIRE AND PURSUIT OF THE HOLE

TOM GUNNING

PROFESSOR, DEPARTMENT OF ART HISTORY, COMMITTEE ON CINEMA AND MEDIA STUDIES, AND THE COLLEGE

In the Western tradition, two seemingly antithetical images of Love intertwine, perhaps complementing, perhaps contradicting each other. One is the view of Love as an overflowing abundance, the divine source of existence and creation. As expressed by the German Romantic Franz von Baader, creation resulted from God's love, which he describes as "his absolute Overflow into the Overflowing." Baader rooted existence in this free-flowing love of God, reworking Descartes' *cogito ergo sum* into "I am loved, therefore I am." Baader strives to separate this over-abundant love from its opposite, desire, which signifies lack, declaring: "Only the rich soul loves, only the poor soul desires."

It is difficult to conceive of *eros* in Western art and literature only in terms of such a tautological abundance, without the lack that inscribes desire, and which, according to theories of narratology, kicks off most stories. There is, in fact, a primal story that narrates the relation between these two views of love, as wholeness and as lack: the tale Plato puts in Aristophanes' mouth in the *Symposium*. According to this satirical tale, human beings once consisted of three sexes—male, female, and hermaphrodite—and they possessed spherical bodies with four legs and arms, two heads, and two sets of genitals. Fearing this powerfully endowed mankind, Zeus divided them in two, weakening their strength by half. Each separate being now yearned for its complement. Aristophanes proposed love as the result of—and compensation for—this primal separation, declaring: *Tou holou oun tei epitumai kai dioxei eros onoma*. The elegant British novelist, Baron Corvo, used this Greek phrase as both title and motto of his *Romance of Modern Venice*, translating it as, "The Desire and Pursuit of the Whole is called Love." This founding Western myth of love reconciles lack and fullness through a quest to recover a primordial unity, a previous whole.

Alfred Hitchcock's 1958 film *Vertigo* provides perhaps cinema's most beautiful and most bitter image of this quest. It owes its ever-increasing reputation, I believe, to its revelation of both the pathology and the emotional depth of Western love. A plot that begins as a detective story becomes a tale of desire as the detective misses a crime but uncovers a primal loss within himself, and searches agonistically to overcome it.

Vertigo places the erotic quest within a *mise en abime* in which identities are manufactured, confused, concealed, lost, and recreated. Within the film's first half, Scottie—the main protagonist

Continued on page 9

"UNLIKE the Socratic philosopher, for whom *eros* is an ennobling force, the Roman philosopher, like the actor on stage, was often mocked as the stereotypical penetratee, the man who 'takes it' unlike a man."

"IF WE TAKE *Vertigo* as a tragic gloss on Plato/Aristophanes' satiric yarn, we experience the impossibility of recovery of a lost wholeness."

BARTSCH— *Continued from page 6*

graphic physiological results, as in Achilles Tatius and in Plutarch. We can thus explain the graphic links between the eye and phallus, because both are instruments of erotic penetration. And this penetration can be conceived of as a wounding as well as an erotic entry into the body. (For example, the first century BCE scholar Varro suggests that the verb *vidēre* was derived from the verb *violare*.) In the case of the evil eye, the envious gaze of the spectator is said to enter the body of the victim and make him or her mysteriously waste away. If we now recall that mosaic from Antioch, we might be ready to offer a hypothesis as to why the eye is shown being pierced and why a phallus is involved: against the eye's penetrating force, another instrument of penetration.

The link between violation and seeing explains several Roman attitudes that we might find odd today. For the Roman citizen, any kind of violation of the boundaries of the body was seen as a direct blow to the sovereignty of the individual unless the individual had control over the meaning of that display (as did orators and politicians from the elite classes). Such exposure either marked its object as a debased member of society, or made him one. The actor's self-display before the assessing gaze of a crowd of viewers was therefore considered debasing—perhaps in part because he was felt to be penetrated, and thus emasculated, by the phallic gaze of his audience. The Roman satirist Juvenal, then, could compare the disgrace of a male citizen who acts as a gladiator to the disgrace of his being another man's "wife": both of these activities represented the breaching of the citizen's body, whether by the eyes or by the phallus. The gaze may be erotic and it may thus breach the boundaries of the body; but it can also do so in a way that debases and unmans its object.

The philosopher at Rome in the early imperial period seems trapped in a similar paradigm in relation to his audience: in a surprising number of texts, he is associated with sexual behavior of the kind most despised in the aggressively masculine culture of the ancient Mediterranean, where the gender categories in play were not male and female so much as active and passive. Unlike the Socratic philosopher, for whom *eros* is an ennobling force, the Roman philosopher, like the actor on stage, was often mocked as the stereotypical penetratee, the man who 'takes it' unlike a man. Martial's vituperative epigram addressed to a philosopher conveys the idea:

"Blah, blah, blah," about Democritus, Zeno,
and enigmatic Plato,
And any grubby figure shown hairy on
a bust: why,
You sound as if you're successor and
heir to Pythagoras!
And sure, your beard is just as long
as theirs.
But you have something those goaty,
hairy types abjure:
That stiff-with-dirt beard over a baby-soft
bottom!
You who know the origins and arguments
of the schools:
Tell me, Pannychus, what's the dogma
on buggery?

Certain Roman conceptual givens about sexuality and the body can throw some light on this attitude toward the philosophers. The Romans were so concerned with the integrity of bodily boundaries that they defined *libertas*, liberty, as freedom from corporal punishment as well as from political oppression: only those without citizen rights could be beaten. But Roman Stoic philosophers actually prided themselves on the *expendability* of the body, their imperviousness to its violation, penetration, or mutilation; all one had to do, as Seneca said, was put on the armor of philosophy, and one's mind, at least, was impenetrable to all injury and insult. This is not to say that Seneca thinks of the philosopher as weak or unmanly in the Roman sense, or that he himself assimilates the philosopher to those of lowly status; on the contrary, the philosopher is a king among men, *because* he is "impenetrable" no matter how he is beaten.

And yet, it seems likely that this approach towards the body might draw mixed reactions from an audience of Romans. The philosophers' passive attitude about the boundaries of the body suggests a kind of insouciance about this

PROFESSOR SHADI BARTSCH

was the recipient of the University's Quantrell Award for Excellence in Undergraduate Teaching in June 2000. Published books include: *Ideology in Cold Blood: A Reading of Lucan's Civil War* (Harvard University Press, 1998), *Actors in the Audience: Theatricality and Doublespeak from Nero to Hadrian* (Harvard University Press, 1994), and *Decoding the Ancient Novel* (Princeton University Press, 1989)

category that assimilates them to the ranks of the actors, gladiators, slaves, and effeminates so despised in Roman culture. And this notion finds corroboration in an interesting coincidence of philosophical and sexual terminology that forms around the word *patientia* (endurance) so common in these philosophical texts. On the one hand *patientia* is the self-ennobling standard of the Roman philosopher, who prided himself on his capacity to endure the violation of his body with an unflinching will. On the other, *patientia* is the mark of the man who is forced to accept the aggression of the other; it describes the sexually submissive partner in a male homosexual encounter.

At the center of this paradox the Roman philosopher takes his stand, in a place where *eros* as we know it is absent, but its violating force is well and alive: a force no longer figured as the caressing inflow of one gaze into the eyes of the other, but rather as an assault comparable to the damage inflicted by a hostile form of seeing, a blow against body and mind. It is a curious coincidence, perhaps, that Seneca also instructs the would-be philosopher to turn away from the public gaze, to submit his actions to the evaluating look of only—the philosopher himself. ■

GUNNING— *Continued from page 7*

—has fallen in love with Madeleine Elster. Their relationship is marred, however, by her deteriorating frame of mind; she becomes possessed by the spirit of her great-grandmother, Carlotta Valdez (or so it seems). Madeleine's host personality is gradually destroyed, leaving Scottie bereft.

The film's second part rehearses a fetishistic drama of recreation as Scottie tries to refashion the woman Judy into the image of his lost love, Madeleine. He gradually discovers that he is actually retracing a previous drama, a plot designed to ensnare him and allow Gavin Elster to murder his wife. Judy *is* Madeleine, in fact, or was; she had played the part for Scottie, masquerading as the possessed and possibly mad wife in order to make Mrs. Elster's death appear a credible suicide, testified to by the reliable detective Scottie, "the made-to-order witness."

At the film's climax Scottie realizes his lack of control in this drama with the traumatic revelation that he has not refashioned his lost love, but rather uncovered her earlier betrayal of him. His recreation was preceded and retraces a previous one. The passion and terror released by this revelation lead to Judy's death (she falls accidentally from the tower at once repeating and making actual her earlier faked death) and apparently cure Scottie's vertigo, his fear of heights brought on by the trauma which opens the film.

If we take *Vertigo* as a tragic gloss on Plato/Aristophanes' satiric yarn, we experience the impossibility of recovery of a lost wholeness, not simply because the two parts never seem to cohere, but because the original time, the primordial epoch of union before division, remains unattainable. Not only the body, but time is out of joint. Scottie's doomed quest seeks to reproduce an original (to transform Judy into Madeleine), and through this perfect representation, to re-found lost time. But, in fact, no original can be found, only a series of copies and counterfeits. The perfect sphere of the human body Aristophanes imagined becomes a vortex of resemblances, a hall of shattered mirrors that invites Scottie to fall—in love? The logic of *Vertigo* is a round of substitutions, in which the erotic undermines a stable sense of identity or gender. Yet it remains a story of desire and loss, rather than fulfillment. Could one imagine it otherwise?

The film ends with Scottie looking down into the un-imaged depth which must contain Judy's body as it once had Madeleine's, and, in dream at least, his own. We are to understand that Scottie has been cured of his vertigo, that he can now stand and look into the abyss. And what are we to make of this abyss, this deep hole into which he peers? Is it the open grave, the darkness at the center of the eye, the realm of absolute lack and death? Or is it what von Baader would call the *Ungrund*, the original nothingness which is not the lack of something, but rather the unfounded possibility of everything, the dark freedom from which the will to love arises? Does the only way back to the whole lie through this hole? ■

PROFESSOR TOM GUNNING

has written over one hundred articles on early cinema and the culture of modernity from which it arose. He is the author of *The Films of Fritz Lang: Allegories of Vision and Modernity* (Indiana University Press, 2000) and *D. W. Griffith and the Origins of American Narrative Film: The Early Years* (University of Illinois, 1991).

acquired talents

{NEW HUMANITIES FACULTY}

MUZAFFAR ALAM (Ph.D. Jawaharlal Nehru University, 1977), Professor, Department of South Asian Languages and Civilizations, comes to Chicago from Jawaharlal Nehru University, New Delhi, where he held the position of Professor and Chairperson at the Center for Historical Studies. He has been a

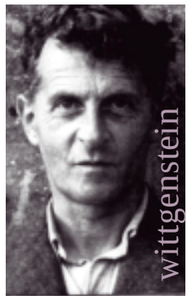
Painting from the British Library

Visiting Professor at several universities including the University of Leiden and the University of Wisconsin, Madison. During the 2000–2001 academic year, he was a Fellow at the Institute for Advanced Study in Berlin. His books include *The Crisis of Empire in Mughal North India* (Oxford, 1998), in which he presents a bold new interpretation of the collapse of the Mughal Empire and its long-ranging effects on Indian government; and *The Making of Indo-Persian Culture: Indian and French Studies* (Manohar Publications, 2000), a collection of essays that he edited which highlights the emerging trends of current Indo-Persian studies in India.

ROBERT BIRD (Ph.D. Yale, 1998), Assistant Professor of Russian, Department of Slavic Languages and Literatures, comes to Chicago from Dickinson College, where he held the position of Assistant Professor since 1998. His dissertation, *The Tender Mystery: Romanticism and Symbolism in the Poetry and Thought of Viacheslav Ivanov*, analyzes Ivanov's artistic and theoretical texts in order to elucidate the author's Romantic dilemma and its resolution. He is the editor of *XB*, a newsletter on Russian philosophy, and a member of the editorial boards of *Europa Orientalis* and *Studies in East European Thought*. His teaching interests include Russian language, literature, and film.

JASON BRIDGES (Ph.D. University of California, Berkeley, 2001), Assistant Professor, Department of Philosophy, completed a dissertation entitled *Locating Thought: Externalism and Naturalism About Content*. While at Berkeley he was the recipient of multiple honors and awards including a Townsend Center for the Humanities Fellowship and an Outstanding Graduate Student Instructor Award. His areas of specialization are the philosophy of the mind and epistemology, and he has secondary interests in political philosophy, ethics, metaphysics, the philosophy of language, and early analytic philosophy.

DAVID H. FINKELSTEIN (Ph.D. Pittsburgh, 1994), Associate Professor, Department of Philosophy, comes to Chicago from Indiana University where he has held the post of Assistant Professor since 1994. His principal interests include philosophy of mind, philosophy of psychology, epistemology, and Wittgenstein. He has been awarded fellowships from the Mellon and National Science Foundations. He is currently writing a book on expression, first-person authority, and Wittgenstein's philosophy of psychology.



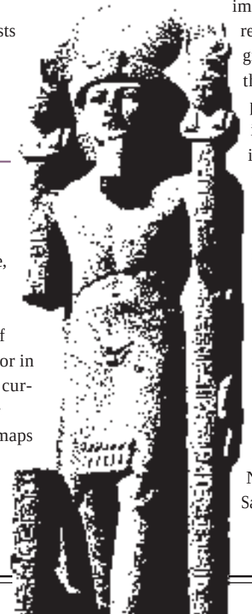
GUNNAR ÓLAFUR HANSSON (Ph.D. University of California, Berkeley, 2001), Assistant Professor, Department of Linguistics, received multiple awards and honors at University of California, Berkeley, including the Bernard and Julia Bloch Memorial Fellowship of the Linguistic Society of America and an Outstanding Graduate Student Instructor

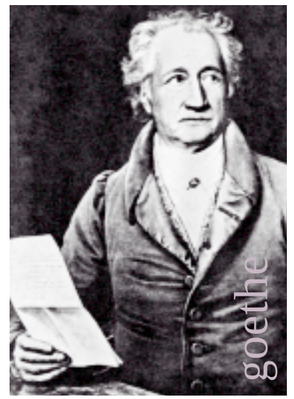
Award. His dissertation, *Segmental Transparency in Harmony Systems*, is primarily concerned with the synchronic nature and diachronic sources of segmental transparency in harmony systems and with the related issue of whether vowel and consonant harmonies are in some ways fundamentally different. He is fluent in four languages (Icelandic, English, Swedish, and Russian) and has strong speaking, reading, and comprehension skills in five others.

DAVID MARTINEZ (Ph.D. Michigan, 1985), Associate Professor, Department of Classical Languages and Literatures, comes to Chicago from the University of Texas at Austin. At the University of Chicago, he holds a joint position in the Department of Classics and the Divinity School. He is the editor of *P. Michigan XVI: A Greek Love Charm from Egypt* (American Society of Papyrologists, 1991). He has also written articles on documentary Greek papyri and ancient Greek religion and magic. His current projects include the publication of the Texas papyri and projects that relate papyrological research to the study of early Christianity. His teaching interests focus on Greek papyrology and paleography, Greek language, Hellenistic authors, and early Christian literature.

CARLA MAZZIO (Ph.D. Harvard, 1998), Assistant Professor, Department of English Language and Literature, spent the past three years at the University of Michigan as a Research Fellow in the Society of Fellows and an Assistant Professor in the Department of English. Her current book project is entitled *The Inarticulate Renaissance*, which maps out an anatomy, physiology, and history of vocal alienation in late sixteenth- and early seventeenth-century England. She has also edited several collections of essays on early modern literature and cultural studies, including *Social Control and the Arts* (Cambridge, 1991), *The Body in Parts* (Routledge, 1997), and *Historicism, Psychoanalysis, and Early Modern Culture* (Routledge, 2000). Her primary teaching and research interests are Renaissance literature, Shakespeare, literature and science (particularly connections between literature and mathematics), and early modern cultural studies.

ALISON RUTTAN (M.F.A. School of the Art Institute, 1992), Assistant Professor, Committee on Visual Arts, comes to Chicago from the School of the Art Institute of Chicago. She is an interdisciplinary artist whose recent work uses digital technology to create animations that are actively engaged in a dialogue between the pornographic image and the reductive strategies used within the history of painting. She is interested in the idea of visual comedy, the relationship of visual imagery to biological and cultural response, and in the intersection of new technology with traditional media. Recent reviews and articles on her work have appeared in *The New Art Examiner*, *Sculpture Magazine*, and *Art Weekly*. She is the recipient of several grants including an Illinois Arts Council Award and a Jerome Foundation Fellowship. Her work has been exhibited in New York, Chicago, Moscow, and San Francisco.





Alison Ruttan, "Chromophelia" (2001), digital animation. On display at the Meloche Gallery, 951 West Fulton in Chicago through January 2, 2002.

BOŻENA SHALLCROSS (Ph.D. Polish Academy of Arts and Letters, 1983), Associate Professor of Polish in the Department of Slavic Languages and Literatures, comes to Chicago from Indiana University where she was Associate Professor of Slavic Languages and Director of the Polish Studies Center. She is the author of *Parallel Visions: The Journeys of Zagajewski, Herbert, and Brodsky* (Northwestern, 2001), as well as numerous articles, conference papers, and encyclopedia entries. Her current book projects include *Unreal Estate*, a study of nineteenth-century Polish and Russian women's alternative life styles, and *Poetry and Object Lessons*, an investigation of the presence of still-life paintings in poetry. At the University of Chicago, she will be teaching courses on Polish art, literature, and film, and Polish language classes.

DAVID E. WELLBERY (Ph.D. Yale, 1977), the LeRoy T. and Margaret Deffenbaugh Carlson University Professor, Department of Germanic Studies, comes to Chicago from the Johns Hopkins University where he was Chair and Professor of the Department of German. He has also taught on the faculty at Stanford University and has held visiting professorships at Princeton University, Cornell University, and the University of Copenhagen. Among the editorial boards he serves on are *Comparative Literature* and *Weimar Beiträge*. He is the author of several books including *The Specular Moment: Goethe's Early Lyric and the Beginnings of Romanticism* (Stanford, 1996) and *Lessing's "Laocoon": Semiotics and Aesthetics in the Age of Reason* (Cambridge, 1994).

recent work

{BY HUMANITIES FACULTY}

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CIVIL, MIGUEL *Mesopotamian Lexicography* (New York: Brill Academic Publishers, 2001).

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WEAVER, ELISSA *Convent Theatre in Early Modern Italy: Spiritual Fun and Learning for Women* (Cambridge: Cambridge University Press, 2001).

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ERATTA

From volume 3, number 1, page 25

David Brendel's dissertation title should have read: "Psychoanalysis, Neuropsychiatry, and the Mind: A Philosophical Inquiry into the Contemporary Status of Psychological Explanation." The dissertation title listed under his name, "Looking Through the Mind's I: Empiricism, Moral Psychology, and Hume's Trouble with the Self," should have been attributed to Jessica Spector, Ph.D. 1998, Assistant Professor, Trinity College.

From volume 3, number 1, page 22

In our article about the appointment of James Chandler as Director of the Franke Institute for the Humanities, *Tableau* listed the past Directors of the Institute. However, we neglected to mention the leadership of Professor Arjun Appadurai who was Director of the Institute from 1992 to 1996.

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