

TABLEAU

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

at THE UNIVERSITY *of* CHICAGO

DEAR ALUMNI AND FRIENDS,



Last, but not least, I celebrate the alumni and friends whose generosity undergirds our enterprise. The 2002–03 honor roll of donors on page 18 acknowledges the philanthropic dollars that mean so much to the Division. More importantly, it recognizes the friendships on which we depend. On behalf of our students and faculty, I thank you for your ongoing interest and for the many ways in which you support the work of the Humanities Division.

Sincerely,

Janel Mueller

JANEL MUELLER

Janel Mueller is Professor in the Department of English Language and Literature and the William Rainey Harper Distinguished Service Professor in the College. She has been teaching at Chicago since 1967. Her most recent publications are *Elizabeth I: Autograph Compositions and Foreign Language Originals*, edited with Leah Marcus (University of Chicago Press, 2003), and *The Cambridge History of Early Modern English Literature*, edited with David Loewenstein (Cambridge University Press, 2002). Other publications include *Elizabeth I: Collected Works*, edited with Leah Marcus and Mary Beth Rose (University of Chicago Press, 2000), *The Second Part of the Countess of Montgomery's Urania*, edited with Suzanne Gossett (Renaissance English Text Society, 1999) and *The Native Tongue and the Word: Developments in English Prose Style* (University of Chicago Press, 1984). She was awarded the University of Chicago Award for Excellence in Graduate Teaching in June 1998.

THE START of another academic round brings with it the enthusiasm and optimism that always accompany the new school year. Despite the financial uncertainties facing the Division of the Humanities, I feel the same rush of anticipation that I experience every autumn when the students return and classes resume. This issue of *Tableau* highlights some of the things that I find most encouraging as I look toward the future.

First, I take pleasure in the listing of new Humanities faculty. This is an extraordinary cohort, distinguished both by its size—eighteen!—and by the spectrum of disciplines represented. The fields of study range widely—from jazz to Latin to linguistics, from Japanese to philosophy to art history. The University, as well as the broader world of scholarship, will be greatly enriched by the contributions of these talented young scholars for decades to come. I hope that you will take the time to review their accomplishments and to join me in welcoming their addition to our community.

Second, I am cheered by this issue's story on creative writing (page 1). This is a program that is evolving and changing in vital ways, all the while building on a distinguished tradition. Safeguarding the treasured values of the past can never be an excuse for inactivity, and I am greatly encouraging by the renewed life of a program that has long and distinguished roots in the Division.

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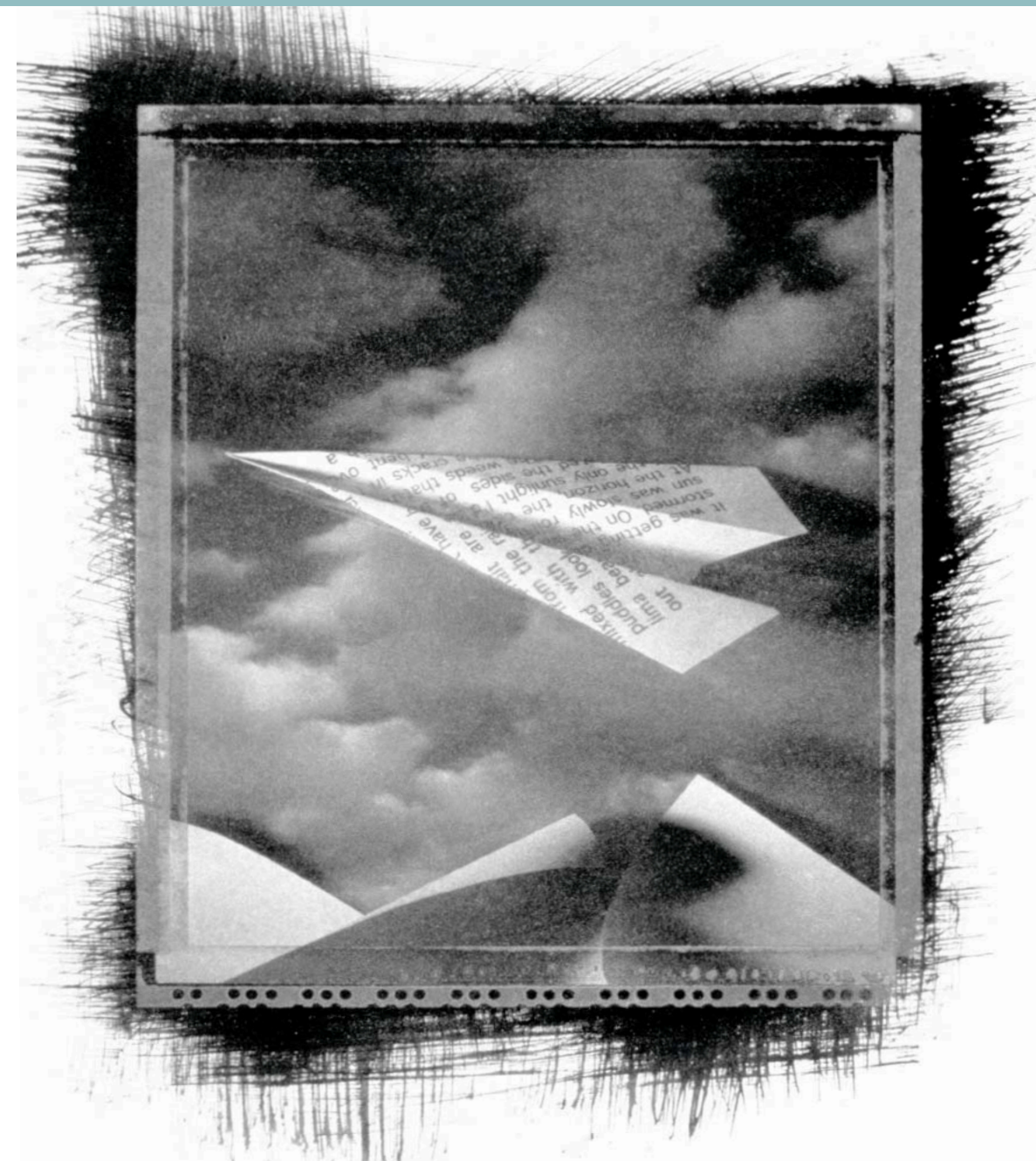
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caught in the creative act

If an alumna of the English Department from as few as five years ago were to take a look at the Department's current course offerings, she might be surprised: creative writing classes have tripled, representing nearly one-third of current offerings. The change represents the Division's attempt to bring the practice of the arts closer to the center of its intellectual mission. While the prevalence of creative writing at a programmatic level may be new, the enthusiasm that it enjoys amongst the student body is well established. As the timeline on pages 2 and 3 reveals, the University has long nourished a number of creative writers who have gone on to attain acclaim. >>>

{ WRITING ON THE RISE }

The literary community that flourished in years past was sustained by student organizations such as the Poetry Club, publications like the *Chicago Review*, and creative writing courses offered by Richard Stern, the recently retired Helen Regenstien Professor of English. In the last few years, the English Department has seen the demand for creative writing classes rise dramatically at both undergraduate and graduate levels. At the undergraduate level, an increasing number of students are electing to complete creative bachelor's theses, now accounting for nearly forty-five

"It's so exciting to see how many new opportunities are being made available to writers at the U of C. These students are not only learning to improve their own skills, but discovering how their own creative work fits into the scholarly environment of the University." — Sophia Carroll, AB'00, AM'02

percent of all honors projects. The students who choose this path often have the highest grade point averages in traditional literature coursework. At the graduate level, the demand for courses has grown with the Master of Arts Program in the Humanities (MAPH). Many MAPH students find that writing classes provide them with skills that are desirable on the job market. Patrick Reichard (AM'02) notes that coursework in creative writing greatly enhanced his resumé when he applied for a position as a writing instructor at a community college.

In response to this surging demand for courses, Deans John Boyer and

Janel Mueller convened a College-Divisional University Writing Committee in 2001–02. Headed by Janice Knight, Associate Professor of English and Associate Chair of Undergraduate Studies in the English Department, the Committee was charged with the difficult task of addressing immediate curricular needs while simultaneously devising a coherent, long-term program for creative writing at the University. They met the first challenge with aplomb, attracting a number of well-known writers to teach in the Department as visiting lecturers or professors during the 2002–03 academic year. Among these writers were Simon Winchester (*The Professor and the Madman*), Sara Paretsky (AM'69, PhD'77, the V. I. Warshawski series), Susan Fromberg Schaeffer (AB'61, AM'63, PhD'66) and Kingsley-Tufts Award-winning poet Campbell McGrath (AB'84, *Spring Comes to Chicago*).

The Committee also developed a plan for sustaining writing courses in the Division and a rationale for the writing program itself. In the next several years, it will continue to hire short-term visiting faculty but will supplement these appointments with longer-term lectureships and two tenured faculty members, one in fiction and one in poetry. This year, two writers were appointed to three-year positions in the Department of English: Achy Obejas as the Frank C. and Gertrude Melcher Springer Lecturer in Fiction, and Srikanth Reddy as the William Vaughn Moody Lecturer in Poetry. In addition to writing courses, each will also teach a more traditional literature course. Obejas will teach "Jewish Latin American Writers," reflecting a concern very much in evidence in her recent prize-winning novel *Days of Awe*; Reddy will conduct a course

on the cinematic lyric, examining the ways in which cinematic art has influenced and impacted poetry.

That each of these writers would teach a course in literature reflects the attitude toward creative art at the University of Chicago—it is not a respite from intellectual work but a practice pursued with the same intellectual intensity brought to traditional academic work. Just as a filmmaker ably detects elements in cinema that may escape the notice of the film scholar, the creative writer is attuned to aspects of form and process that elude the literary critic. In contrast to an MFA or BFA program, creative writing at the University is a concentration offered within the English bachelor's degree or within the Master of Arts Program in the Humanities. Creative writing concentrators engage in different modes of creative production, while still participating fully in the intellectual analysis of culture, history, and literature.

Creative writing, of course, is more than imaginative writing; it includes the travel essay, the personal essay, the memoir, biography and the arts review. Indeed, creative nonfiction has been one of the areas of highest demand among graduate students. The University has a pool of talented writers—including Hank Sartin (AM'88, PhD'98), Megan Stielstra, Kathryn Cochran (AM'87), and Tracy Weiner (AM'86)—who regularly teach courses in these areas. These courses are supplemented by regular offerings in academic and professional writing from the University Writing Programs under the able directorship of Larry McEnerney (AM'80). Additionally, through the generosity of Robert Vare (AB'67, AM'70), the College is able to host a visiting nonfiction writer-in-residence

each year. This year's Vare Writer-in-Residence is Edmund Morris, author of a Pulitzer Prize-winning biography of Theodore Roosevelt and a controversial biography of Ronald Reagan.

Endowed visiting lectureships like the Vare program allow students to have close contact with some of the world's leading writers. One place where this interaction between students and faculty is readily apparent is in the annual "Writers at Chicago: A Celebration," which provides a forum to showcase writers who are teaching or have taught at Chicago as well as workshops for writing in progress. Supported by the Kestnbaum Family Cultural Activities Fund, last year's Writing Celebration allowed outstanding student writers to read alongside such established talents as Richard Stern, former U.S. poet-laureate Mark Strand, Campbell McGrath, and Alane Rollings. In addition, last year's festival featured readings of novels-in-progress by literature professors Kenneth Warren and William Veeder.

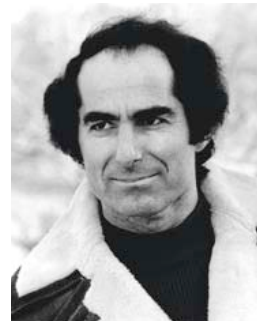
Student response to these opportunities and to the enhanced course offerings has been enthusiastic. Janice Knight reports that "students feel that there has been a tremendous change in the atmosphere about writing." Sophia Carroll (AB'00, AM'02), winner of MAPH's Catherine Ham Memorial Award for Outstanding Creative Thesis, concurs: "It's so exciting to see how many new opportunities are being made available to writers at the U of C. These students are not only learning to improve their own skills, but discovering how their own creative work fits into the scholarly environment of the University." □



Harriet Monroe



Chicago Review



Philip Roth



Norman Maclean



Kurt Vonnegut



Saul Bellow



Susan Sontag



Sara Paretsky



Richard Stern



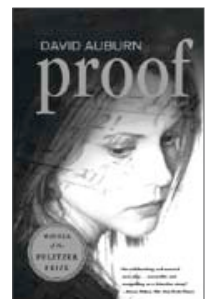
Mark Strand



George Steiner



Urinetown



Proof

More information on the English Department's Creative Writing Program can be found online at <http://english.uchicago.edu/creative-writing>.

caught in the creative act

1930 Thornton Wilder teaches in the Department of English

1936 Harriet Monroe bequeaths the archives of *Poetry Magazine* to the University

1938 Nobel Laureate in Literature Bertrand Russell teaches in the Department of Philosophy

1946 *Chicago Review* founded

1949 Langston Hughes is Poet-in-Residence at the Lab School and lives in the International House

1960 Philip Roth (AM'55) awarded the National Book Award for *Goodbye, Columbus*

1965 Marguerite Young (AM'36) publishes *Miss MacIntosh, My Darling*

1966 Nathaniel Tarn's (AM'52, PhD'56) translation of Pablo Neruda's *The Heights of Macchu Picchu* published

1969 Kurt Vonnegut (AM'71) publishes *Slaughterhouse Five*

1976 Norman Maclean (PhD'40) publishes *A River Runs Through It*

1976 Saul Bellow (EX) awarded the Nobel Prize in Literature

1978 Susan Sontag (AB'51) receives the National Book Critics Circle Award for *On Photography*

1979 Bernard Pomerance (AB'52) wins the Tony Award for *The Elephant Man*

1982 Sara Paretsky (AM'69, MBA'77, PhD'77) publishes *Indemnity Only*, the first in the V. I. Warshawski series

1985 Professor and fiction writer Richard Stern awarded Medal of Merit by the American Academy for Arts and Letters

1990 Charles Simic (EX) awarded the Pulitzer Prize for Poetry for *The World Doesn't End: Prose Poems*

1990 Mark Strand named Poet Laureate of the United States

1993 George Steiner (AB'48) awarded the PEN Macmillan Fiction Prize for *Proofs and Three Parables*

1995 June Jordan (EX) founds Poetry for the People in Berkeley, California

1996 Lecturer Achy Obejas awarded Lambda Award for *Memory Mambo*

1996 Hayden Carruth's (AM'74) *Scrambled Eggs and Whiskey* wins the National Book Award for Poetry

1999 Poet Campbell McGrath (AB'84) awarded a MacArthur Fellowship

2000 Nobel Laureate Toni Morrison teaches "Global Fictions" in the Department of English

2000 Kimberly Peirce (AB'90) honored by Boston Society of Film Critics and National Board of Review for her film *Boys Don't Cry*

2001 David Auburn (AB'91) wins the Pulitzer Prize for *Proof*

2002 Greg Kotis (AB'88) wins Tony Award for Best Book of a Musical for *Urinetown*

2003 Distinguished Service Professor J.M. Coetzee wins the Nobel Prize in Literature



{ NEW HUMANITIES FACULTY }

talents

DREW BEATTIE (MFA School of the Museum of Fine Arts, Tufts University, 1978), Assistant Professor in the Committee on Visual Arts and the College, is a painter who has previously held visiting appointments at Hunter College, the University of California at Berkeley, the University of California at Davis, and the San Francisco Art Institute. Beattie's paintings and drawings look for meaning through intuitively hybridized fusions of imagery and abstraction. In 1994, he was a recipient of the Rome Prize in Visual Arts from the American Academy in Rome. His work has been exhibited extensively in such venues as the Berkeley Art Museum, the Drawing Center (New York), the Joseph Helman Gallery (New York), the Museum of Contemporary Art (San Diego), and the Stephen Wirtz Gallery (San Francisco).

"Moon" (detail), 30 x 24 inches, acrylic and collage on canvas, 2002

recent work

BY HUMANITIES FACULTY

Allen, Michael.
Frechulfi Lexoviensis episcopi Opera Omnia (Brepols, 2002).

Betz, Hans Dieter.
Gottesbegegnung und Menschwerdung. Zur religionsgeschichtlichen und theologischen Bedeutung der "Mithrasliturgi." Hans-Lietzmann-Vorlesungen, Vol. 6 (De Gruyter, 2002).

Bevington, David, ed.
The Norton Anthology of Renaissance Drama (W. W. Norton & Company, Inc., 2002).

Bohlman, Philip V.
World Music: A Very Short Introduction (Oxford University Press, 2002).

Bohlman, Philip V. with New Budapest Orpheum Society.
Dancing on the Edge of a Volcano: Jewish Cabaret, Popular, and Political Songs, 1899-1945. Double CD Set with a booklet (Cedille Records, 2002).

Brown, Bill.
A Sense of Things: The Object Matter of American Literature (University of Chicago Press, 2003).



Cherchi, Paolo, and Giovanni Andrea Gilio.
Dialogo de letterato cortegiano (Longo, 2002).

Clancy, Steven, and Laura A. Janda.
The Case Book for Russian (Slavica, 2002).

Davidson, Arnold.
The Emergence of Sexuality: Historical Epistemology and the Formation of Concepts (Harvard University Press, 2002).

Desan, Philippe.
L'Imaginaire économique de la Renaissance (Presses de l'Université de Paris-Sorbonne, 2002).

Desan, Philippe, ed.
Reproduction en quadrichromie de l'Exemplaire de Bordeaux des Essais de Montaigne, texte établi avec une introduction (Scheda Editore, Montaigne Studies, 2002).

Doniger, Wendy, and Sudhir Kakar, trans.
A New Translation of the Kamasutra (Oxford University Press, 2002).

Dorman, Peter.
Faces in Clay: Technique, Imagery, and Allusion in

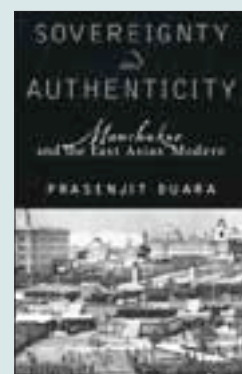
a Corpus of Ceramic Sculpture from Ancient Egypt, Münchner Ägyptologische Studien, no. 52 (Verlag Philipp von Zabern, 2002).

Duara, Prasenjit.
Sovereignty and Authenticity: Manchukuo and the East Asian Modern (Rowman & Littlefield, 2003).

English, Darby, Ian Berry, Vivian Patterson, and Mark Reinhardt, eds.
Kara Walker: Narratives of a Negress (MIT Press, 2003).

Forster, Michael.
Wittgenstein's Later Philosophy: The Arbitrariness of Grammar (Princeton University Press, 2002).

Friedman, Victor A.
Macedonian Languages of the World/Materials 117 (LinCom Europa, 2002).



Gossett, Philip, and Alberto Zedda, eds.
Edizione Critica Delle Opere di Gioacchino Rossini: Semiramide (University of Chicago Press, 2002).

Hillocks, George.
Testing the Trap: How State Writing Assessments Control Learning (Teachers College Press, 2002).

Hoffner, Harry, and Itamar Singer.
Hittite Prayers (Society of Biblical Literature, 2002).

Kendrick, Robert.
The Sounds of Milan, 1585-1650 (Oxford University Press, 2003).

Klauck, Hans-Josef.
The Religious Context of Early Christianity: A Guide to Graeco-Roman Religions (Fortress Press, 2003).

Lincoln, Bruce.
Holy Terrors: Thinking about Religion after September 11 (University of Chicago Press, 2003)

Merchant, Jason.
The Syntax of Silence: Sluicing, Islands, and Identity in Ellipsis (Oxford University Press, 2002).

Mueller, Janel, and David Loewenstein, eds.
The Cambridge History of Early Modern English Literature (Cambridge University Press, 2002).



ROBERT BUCH (Ph.D. Stanford University, 2002), Assistant Professor in the Department of Germanic Studies and the College, recently completed a dissertation that investigates the intersection of visual representation and violence in the work of Peter Weiss and Claude Simon. His interests include twentieth-century German literature, the crisis of representation in fin-de-siècle literature and art in Austria and Germany, visions of catastrophe in German literature and philosophy, and the emergence of realism in Germany and France.

Mueller, Janel, and Leah S. Marcus, eds.
Elizabeth I: Autograph Compositions and Foreign Language Originals (University of Chicago Press, 2003).

Mustafa, Farouk, trans.
Love in Exile by Bahaa Taher (American University in Cairo Press, 2002).

Neer, Richard T.
Style and Politics in Athenian Vase-Painting: The Craft of Democracy, ca. 530-460 B.C.E. (Cambridge University Press, 2002).

Norman, Larry.
The Book in the Age of Theater, 1550-1750 (University of Chicago Press, 2003).

Pardee, Dennis.
Ritual and Cult at Ugarit (Society of Biblical Literature, 2002).

Pippin, Robert, and Stanley Rosen.
Hermeneutics as Politics (Yale University Press, 2003).

Ptaszynska, Marta.
Moon Flowers for Cello and Piano, PWM Edition (Polskie Wydawnictwo Muzyczne, 2002).

Rabadan-Carrascosa, Montserrat.
Cuentos Palestinos de Tradición Oral. A Dormir o a Contar? (Contarabia, 2002).



Ran, Shulamit.
Fantasy Variations for solo cello, *Soliloquy* for piano trio, *Verticals* for solo piano, *Excursions* for piano trio (New World Records, 2002).

DAISY DELOGU (Ph.D. University of Pennsylvania, 2003), Assistant Professor of French in the Department of Romance Languages and Literatures and the College, completed a dissertation, "Royal Biographies and the Politics of the Hundred Years War: Theorizing the Ideal Sovereign," that examines how royal biographies of the Hundred Years War between France and Germany (1337-1453) deploy canonical medieval discourses to advance a variety of political aims. Her scholarly interests include the relationship between politics and literature, debate literature and scholarly debates, the evolution of medieval genres, and the role of women as producers and as subjects of literary works. A recipient of a Jacob Javits Fellowship, Delogu has recently published work in *Médiévales* and in *Le Moyen Français*.

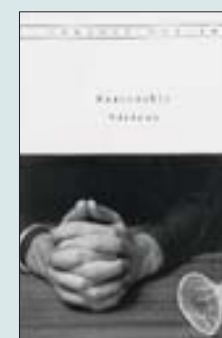
DARBY ENGLISH (Ph.D. University of Rochester, 2002), Assistant Professor of Art History and the College, comes to Chicago from the Clark Art Institute (Williamstown, Massachusetts) where he was the Acting Assistant Director of Research. His dissertation, "Black Artists, Black Work? Regarding Difference in Contemporary Art," focuses on the work of the artists Fred Wilson, Kara Walker, and Glenn Ligon to argue that the narrow

terms of an artist's racial identification are not sufficient for understanding an artwork and that progressive work on race necessitates attention to modernity's many permutations. Prior to working at the Clark Art Institute, English was a Gaius Charles Bolin Fellow in American Studies and Art History at Williams College.

STEPHEN HARVEY (Ph.D. University of Pennsylvania, 1998), Assistant Professor of Egyptian Art and Archaeology in the Oriental Institute, the Department of Near Eastern Languages and Civilizations and the College, comes to Chicago from the University of Memphis where



Funerary relief of Min and his wife Riga, from Abydos, ca. 1550 B.C. Oriental Institute Museum 7778.



Presses de l'Université de Paris-Sorbonne, 2002).

van den Hout, Theo P. J., Hans G. Güterbock, and Harry A. Hoffner, eds.
The Hittite Dictionary of the Oriental Institute of the University of Chicago, Volume 5 (University of Chicago Press, 2002).

Vogler, Candace.
Reasonably Vicious (Harvard University Press, 2002).

Weaver, Elissa.
Convent Theater in Early Modern Italy: Spiritual Fun and Learning for Women (Cambridge University Press, 2002).

West, Rebecca, and Graziella Parati, eds.
Italian Feminist Theory: Equality and Sexual Difference (Associated University Presses, 2002).

Wu, Hung.
Reinterpretation: A Decade of Experimental Chinese Art, 1990-2000 (Guangdong Museum of Art, 2002).

Zbikowski, Lawrence.
Conceptualizing Music: Cognitive Structure, Theory, and Analysis (Oxford University Press, 2002).

Zeitlin, Judith, and Lydia H. Liu, eds.
Writing and Materiality in China: Essays in Honor of Patrick Hanan (Harvard University Press, 2003).

Zorach, Rebecca, Amy Bingaman, Lise Sanders, and Leora Auslander, eds.
Embodied Utopias: Gender, Social Change, and the Modern Metropolis (Routledge, 2002).

acquired talents

{ NEW HUMANITIES FACULTY }

he was an Assistant Professor and Assistant Director of the Institute of Egyptian Art and Archaeology. Harvey's work focuses on ancient Egypt's transition from the Second Intermediate Period to the founding of the New Kingdom by King Ahmose. He has published numerous articles and has been the recipient of awards and fellowships from the National Endowment for the Arts, the National Endowment for the Humanities, the National Science Foundation, and the Getty Foundation.

OREN IZENBERG (Ph.D. Johns Hopkins University, 2000), Assistant Professor in the Department of English Language and Literature and the College, comes to Chicago from Harvard University where he won the Bok Center Teaching Award while teaching in the English Department. Izenberg's interests include twentieth-century poetry and poetics, modernism, and philosophy and literature. His dissertation, "Being Numerous: The Twentieth-Century Poetic Imagination of the Ground of Social Life," argues that the current impasse in the historiography of twentieth-century Anglo-American poetry can be resolved by revising the object of analysis from the poem to focus on poetic intention, particularly in the work of poets who view poetry as a "capacity" rather than a concrete performance.

TRAVIS JACKSON (Ph.D. Columbia University, 1998), Associate Professor of American Music in the Department of Music and the College, comes to Chicago from the University of Michigan where he was an Assistant Professor of Musicology. Jackson's work focuses on jazz, particularly New York jazz, and the ways in which participants at musical events construct meaning. Jackson situates his analysis of jazz within the contexts that produce and support it, arguing that the scene of the performance and a blues aesthetic

combine to enact jazz as a ritualized activity oriented toward spirituality and transcendent musicality. A recipient of a Ford Foundation Postdoctoral Fellowship, he has published key articles on jazz and the blues in *The African American Music Handbook*, *The New Harvard Dictionary of Music*, and *The New Grove Dictionary of Music and Musicians*.

GABRIEL RICHARDSON LEAR (Ph.D. Princeton University, 2001), Assistant Professor in the Department of Philosophy and the College, comes to Chicago from Yale University where she held the same position. The recipient of a Whiting Honorary Fellowship in the Humanities and a Yale University Whitney Humanities Center Junior Faculty Fellowship, Lear has a book forthcoming from Princeton University Press entitled *Happy Lives and the Highest Good: Aristotle's Nicomachean Ethics*. Her scholarly interests include ancient Greek philosophy, the history of ethics, contemporary virtue theory, the philosophy of literature, and theories of practical reasoning and of the emotions.

AGNES LUGO-ORTIZ (Ph.D. Princeton University, 1990), Associate Professor of Spanish in the Department of Romance Languages and Literatures and the College, comes to Chicago from Dartmouth College where she held the same position. Her work focuses on nineteenth-century Spanish-American literature, twentieth-century Caribbean cultural history, and gay and lesbian studies. Her book, *Identidades imaginadas: Biografía y nacionalidad en el horizonte de la guerra, (Cuba 1860-1898)*, explores the relationship between biographical writing and Cuban nationalist discourse. Lugo-Ortiz argues that biographical writing functioned as an arena where different conceptions of the "national self" were being constructed and debated. She has also co-edited *Herencia: The Anthology of Hispanic Literature of the United States* (Oxford UP, 2001) and published numerous articles.

MARK PAYNE (Ph.D. Columbia University, 2003), Assistant Professor of Latin in the Department of Classical Languages and Literatures and the College, recently completed a dissertation entitled "Narrative Technique in the Pastoral Poetry of Theocritus." His analysis employs formal categories derived from ancient scholia on the poems and explores the connection between form and response that is characteristic of this ancient criticism. Payne's scholarly interests include Old Comedy, Hellenistic poetry, Neronian literature, scholia, and ancient and modern literary theory.



Left: Aristotle

MICHAEL RAINE (Ph.D. University of Iowa, 2002), Assistant Professor in the

Department of East Asian Languages and Civilizations, the Committee on Cinema and Media Studies, and the College, comes to Chicago from Bard College where he was Assistant Professor of Film and Media Arts. He has also held visiting appointments at Yale University and the University of Michigan. His dissertation, "Youth, Body, and Subjectivity in Japanese Cinema, 1955-60," is a cultural history of postwar Japanese film culture, demonstrating how emergence of a modernist cinema in Japan was the consequence of a shift toward auteurism (rather than the appearance of several noted auteurs) and of changes in the structure and critical discourse of the Japanese film industry. Raine has published several articles and translations, as well as written subtitles for a number of Japanese films.

SETH F. C. RICHARDSON (Ph.D. Columbia University, 2002), Assistant Professor of Ancient Near Eastern History at the Oriental Institute, the Department of Near Eastern Languages and Civilizations, and the College, comes to us from a postdoctoral Research Fellowship in Assyriology at Columbia University, where he worked on several projects in Old Babylonian cuneiform including contributions to a biography of Hammurabi of Babylon. In the preceding year he completed his dissertation on "The Collapse of a Complex State: A Reappraisal of the End of the First Dynasty of Babylon, 1683-1597BC," which was received with distinction.

Continued on back page



WHAT MATTERS TO ME & WHY

When I was young, I wanted to be a poet, and I still write poems from time to time. But in college I gradually forsook that dream to become a philosopher. To be honest, my decision to take up philosophy did not spring from an overpowering preoccupation with any of its questions. As a sophomore, I had only a nodding acquaintance with such problems as the basis of knowledge, the relation between mind and body, or the source of moral obligation. Sometimes, however, we wander unknowingly into things that later come to be of the greatest value. So it was in this case. I needed to select a major, yet I had so many different interests that choosing seemed impossible. Until, that is, I discovered a department, called Philosophy, whose courses touched on every imaginable subject. It offered the perfect way

represents what philosophy is really about. Over the years, I have focused on particular problems, of course. Recently I finished a book on the self, arguing that the fundamental relation to ourselves which makes each of us a self is not one of intimate self-acquaintance, contrary to the usual view. The knowledge we have of our own mental life follows the same path as our knowledge of other people, and our greater familiarity with ourselves stems simply from our devoting a lot more attention to that quarter. The self's special intimacy with itself lies instead in the fact that we alone (no one else in our place) are able to

trouble. Philosophical problems run deep, ramifying through all the various areas of our experience, and the solution that looks good when certain elements are made central appears wrong-headed when the problem is approached from a different angle. Nothing is so settled as not to be open to question from another, also plausible, point of view. (For this reason, one of my projects has been a "political liberalism" that seeks principles by which reasonable people can live together despite their

Charles Larmore is Chester D. Tripp Professor in the Humanities, and Professor in the Departments of Philosophy, Political Science, and the College.



charles larmore

to avoid a choice and to go on pursuing everything I liked—history, literature, physics, and politics.

From the outset, therefore, philosophy caught my imagination because its scope appeared boundless. The American philosopher Wilfrid Sellars once defined philosophy as the effort to "understand how things in the broadest possible sense of the term hang together in the broadest possible sense of the term." If a definition is necessary, then let it be that. I have no sympathy for the many twentieth-century attempts to delimit in advance what counts as a "philosophical" question and what does not, as though it were essential to nail down philosophy's slot in the intellectual division of labor. Philosophy ought to be immune to such hang-ups, since its spirit is precisely the freedom of mind in which we cease to be a mere part of the whole by making the whole itself the object of our thought. Similarly, the famous distinction between "analytic" (Anglo-American) and "continental" philosophy has always left me indifferent. I range through both traditions as I please, without supposing that one of them alone

Philosophical problems run deep, ramifying through all the various areas of our experience, and the solution that looks good when certain elements are made central appears wrong-headed when the problem is approached from a different angle.

commit ourselves, as indeed we do all the time, since to believe this or to desire that amounts to committing ourselves to reason in accord with the presumed truth of what we believe or the presumed value of what we desire.

Still, I have always tried to pursue such themes with an eye to seeing how everything hangs together. One important lesson I have learned, however, is that philosophy never comes to an end, thanks to a law we might call the conservation of

unending disagreements about the nature of the good life.) The moral is not that philosophy is pointless. Its questions cannot fail to grip us, and they do so by moving us to work out answers. But we need to recognize with Montaigne that "there is no end to our inquiries, and it's a sign of narrow-mindedness or fatigue when we are content." In hindsight I find that my idea of philosophy resembles the poetry I wrote when young—passion hedged with irony. □

I N H I S O W N W O R D S

Say the words “world music” to a given person and he or she may nod in recognition, but compare the definitions of the two nodders and you will likely find some disagreement. As Philip Bohlman, Mary Werkman Professor of Humanities and Professor in the Department of Music, the Committee on Jewish Studies, and the College, notes in his recently published *World Music: A Very Short Introduction* (Oxford Press, 2002), the term is exceedingly difficult to define: “World music can be folk music, art music, or popular music; its practitioners may be amateur or professional. World music may be sacred, secular, or commercial . . . The old definitions don’t hold anymore. The world of world music has no boundaries.”

PHILIP BOHLMAN

THE WORLDS OF

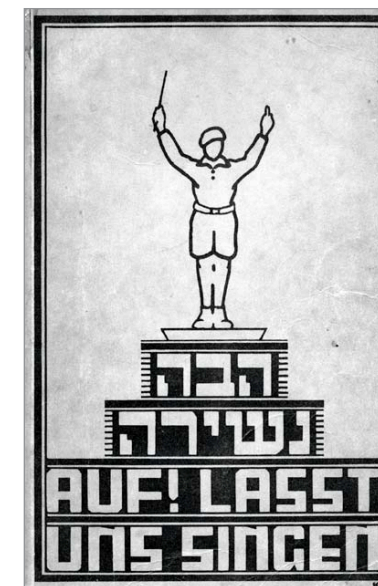


Philip Bohlman, center, and the New Budapest Orpheum Society

Just as world music can be described as world musics, one feels compelled to speak about Bohlman’s work in the plural. In the past year, Bohlman has had no fewer than five projects published or in the pipeline, and, in a twenty-year career, has authored a dozen monographs, edited an equal number of volumes, collaborated on four compact discs, and published a number of articles on ethnomusicology. In 1997, the Royal Musical Association in Glasgow awarded Bohlman the Dent Medal, the highest honor bestowed on musicologists. Such an achievement could incite professional envy, but Bohlman also enjoys a reputation as a dedicated and generous colleague. This year, he expands his talents further by becoming the chair of the Committee on Jewish Studies.

Bohlman’s recent work on Jewish musical cultures has helped revive some Jewish cabaret music that was nearly cast into oblivion by the Austrian Censor’s Office. The work that was rescued was from the longest-running Jewish cabaret in Vienna, which ran from the 1880s through the end of the First World War. While many regard cabaret as an emblem of German decadence and cynicism (a view promoted in popular films like *The Blue Angel* and *Cabaret*), this art form had strong Jewish roots, crossed national boundaries, and even endured in the concentration camps. According to Bohlman, the Viennese “material was well known but very ephemeral. And it’s all in Viennese dialect, which has considerable affinity with Yiddish.” With Ilya Levinson, Lecturer in Music, Bohlman worked to reconstruct the music, which sometimes existed only as lyric text with notations suggesting the tune. The New Budapest Orpheum Society, of which Bohlman is the artistic director and emcee, recently released “Dancing on the Edge of a Volcano,” a double compact disc on which they performed these long-lost songs.

One may be surprised to learn that cabaret was performed in concentration camps during the Holocaust. It is also not commonly known that opera—another equally extravagant form of performance—was staged in concentration camps. In *Music Drama of the Holocaust* (under contract to Cambridge University Press), Bohlman examines the music that was performed at Theresienstadt. A number of well-known musical talents were interned at Theresienstadt, including Leo Strauss (son of the great Viennese cabaretist, Oscar Strauss) and the respected composer Viktor Ullmann. While it was certainly remarkable that traditions of musical performance continued under such austere conditions, Bohlman does not see this fact as the music’s most compelling story: “My concern is not to talk about this as music that was good despite the circumstances, but rather ask why it reaches the extraordinary artistic and aesthetic levels that it does.”



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Bohlman’s two other forthcoming works take a larger look at European music and nationalism. In his just-completed manuscript *Music of European Nationalism: Cultural Identity and Modern History* (ABC-Clio Books, in press), he examines the rise of nationalism from the Enlightenment through the present, paying special attention to the new nationalisms that have emerged in Europe since 1989. “The use of music in very specific nationalist ways,” Bohlman notes, “is very much a product of European thinking about what music does and about what it is.” Among the contemporary examples of this phenomenon that Bohlman considers are the highly fraught battles over national anthems in the new republics of Eastern Europe and the Eurovision Song Contest, which often provides a forum for nations to assert their “Europeanness.”

One thinker who comprehended early the links between music and cultural and national identity was Johann Gottfried Herder (1744–1803). Hailed as one of the major figures in nationalist thought (though perhaps for the wrong reasons), Herder is often cited as a major influence on thinkers as diverse as Goethe, Schleiermacher, and Nietzsche. Herder was a polymath who is interesting to ethnomusicologists not least because he coined the term *Volkslieder*, or “folk songs.” In *Herder on Music and Nationalism* (under contract to the University of California Press), Bohlman will translate many of Herder’s voluminous essays on these topics and provide commentaries on them.

It’s fitting that Bohlman should take an interest in Herder: both engage deeply in a wide range of subjects. As chair of the Committee on Jewish Studies, Bohlman and his global outlook will no doubt stimulate collaborations with other departments in the Division and across the University, raising the profile of the Committee even further. In the coming year, the Committee looks forward to, among other things, a conference organized by Paul Mendes-Flohr, Professor of Modern Jewish Thought, on a new translation of Gershom Scholem’s work and an edition of essays on the Holocaust edited by Eric Santner, Associate Professor of Germanic Studies, and Moishe Postone, Associate Professor of History. □

Center: Cover of Jos. Jacobsen and Erwin Josppe. *Hawa Naschira! (Auf! Lasst uns Singen!)*. Leipzig-Hamburg: A.J. Benjamin, 1935. Above and below: Viennese broadsides by Carl Lorens. Printed by C. Fritz in Vienna.



discipline

and flourish

Time is the scholar's most precious resource.

Compelling scholarship requires large stretches of uninterrupted time to weigh complex evidence and to link words and ideas together in persuasive arguments.

Although we are inclined to value time above all, such a position presupposes the ready availability of an equally precious resource: space. Virginia Woolf understood the importance of space in the work of serious writing when she accorded the title of her famous polemic not to the 500 pounds per year that would buy the time to write but to the “room of one’s own” that would shelter one from the demands of everyday life. The academics who populate the halls of universities are supplied workspaces, of course, but these can often be filled with other materials and uses: teaching, student conferences, administrative work.

It is, therefore, not surprising that the seven faculty and four doctoral fellows at the Franke Institute for the Humanities treasure the offices that come with their year-long fellowships. Described by one former fellow as “capacious, light, and airy,” the offices are located in the southeastern corner of the

Regenstein Library, situated close to the bookstacks that are vital to a researcher in the late stages of a project. In addition to providing a space for quiet and intense focus on a single question or range of questions, the offices—and the Institute itself—are removed from departmental associations, and consequently foster an environment where a different kind of conversation can occur. The tenor of that conversation is partly attributable to another aspect of the program that the fellows unanimously praise: the energetic leadership of James K. Chandler, Director of the Franke Institute and Richard J. and Barbara E. Franke Professor of English Literature.

Fellowship programs at humanities institutes usually take one of two forms. One model draws candidates who share an interest in a specific area of inquiry from inside and outside of a university. In contrast to this thematically organized program, the second model draws its membership from within the



university, providing fellows with material resources to support a year of intense, solitary work. The Franke Fellows Program operates on the latter model, each year supporting faculty fellows from across the Division and at all career levels in addition to four doctoral fellows. Next year, through the continued generosity of the Institute's prime benefactors, University Trustee Richard J. Franke and Barbara Franke, an eighth faculty fellowship will be offered.

Postdoctoral fellows from other institutions sponsored by the Andrew W. Mellon Foundation and the Mrs. Giles Whiting Foundation also have a base at the Institute, resulting in an array of researchers who represent every level of scholar at the University. This assemblage of persons at different stages of their academic careers allows for conversations that are extraordinarily beneficial to the graduate fellows about such things as the academic job market and life as a junior faculty member.

For junior faculty members, the fellowship provides the time to complete the work necessary for the next professional hurdle, the third-year renewal of tenure decision. For 2001–2002 fellow Sandra Macpherson, Assistant Professor in the Department of English, the fellowship year enabled her to complete substantial revisions to her monograph on relationship liability in eighteenth-century British literature and culture, and to revise two essays for submission. She was then able to include the work in her file for contract renewal. “The fellowship,” Macpherson notes, “is a *crucial* resource for junior faculty, and by helping them accomplish what they must in order to become long-term members of their department, it is an important resource for the University as a whole.”

Throughout the year, the fellows gather in bi-weekly meetings where one fellow presents his or her

2003–2004 FACULTY FELLOWS

Jason Bridges
(Philosophy) “The Autonomy of Reasons”

Cornell Fleischer
(Near Eastern Languages and Civilizations) “An Occult Polymath of the Fifteenth Century: Abd al-rahman al-Bistami of Antioch”

Armando Maggi
(Romance Languages and Literatures) “The Mystical Poetry of Jacopone of Todi and Early Franciscan Spirituality”

Jason Merchant
(Linguistics) “The Saving Grace of Ellipsis: The Repair of Grammatical Deviance by Deletion”

Bozena Shallcross
(Slavic Languages and Literatures) “Things Polish: An Interdisciplinary Inquiry”

Adam T. Smith
(Anthropology) “Artifact and Affect: Material Culture, Aesthetics, Politics”

Martha Ward
(Art History) “Bookifying Exhibitions: The Art History Show in the 1930s”

research to the rest of the group. As Lisa Wedeen, a 2002–2003 fellow and Assistant Professor of Political Science, notes, the meetings are not only useful for the remarks that they generate but also because “they allow you to make connections to people who are helpful to you outside the confines of the gathering itself.” In this way, the fellows’ group functions much like the Institute itself—as a hub for connecting like-minded scholars across the Division, the University, and the world (the Institute regularly hosts scholars from other institutions for lectures, conferences, and colloquia). Each faculty cohort features a member from the Division of Social Sciences, and this past year’s social scientist was Wedeen, who is completing a study of political identifications in Yemen, following that nation’s unification. Educated at Berkeley during the heyday of New Historicism, Wedeen was already doing work in ongoing dialogue with cultural studies and various advances in the humanities. In fellows’ meetings, she was attuned to questions that seem more discipline-specific: What counts as explanation? What counts as evidence?

Such questions have been of longstanding interest to James Chandler, who co-edited an influential volume of essays, *Questions of Evidence* (1984), on the topic. Under Chandler’s stewardship, the Institute has launched a three-year seminar exploring the theme “New Perspectives on the Disciplines: Comparative Studies in Higher Education,” funded by the Andrew W. Mellon Foundation. In the fellows’ meetings, Chandler pursued this interest further by asking each of the year’s fellows to preface their presentations by situating their work within disciplinary debates and by explaining the contributions their work is making. On one hand, such a move would seem to run counter to current trends toward interdisciplinarity; but, by taking a step back to define and reflect on what working in a specific

discipline means, a space for the disciplines to talk to each other begins to open up. Christopher Faraone, a 2002–2003 fellow and Professor of Classical Languages and Literatures, observes that “one of the biggest problems in the work that gets done today is that we get more and more specialized as we talk to an audience that is far smaller than the one scholars addressed fifty years ago.” The Franke Fellows’ discussions of disciplinary boundaries and concerns work against this trend and, in the process, transform the program into a hybrid of the two aforementioned models.

By speaking about their disciplines to a group of scholars who did not necessarily share their disciplinary interests, several of the fellows began to think about how their work could communicate with broader audiences in the humanities and discovered serendipitous intersections between their work and another’s. Doctoral fellows Naomi Hume (Art History) and Amy Graves (Romance Languages and Literatures) both speak of productive exchanges with Holly Shissler, Assistant Professor of Ottoman History in the Department of Near Eastern Languages and Civilizations. Hume, who works on avant-garde Czech art, spoke with Shissler about studying topics far removed from one’s personal background and learning difficult second languages in order to do so. This conversation led to a deeper discussion about how the Ottoman Empire was an important backdrop to some elements of Czech modernism and how the eastern part of Europe in the early twentieth century was more proximate to the Ottoman Empire than we are usually inclined to think. Although Shissler works on modern Turkey, Graves, who studies the sixteenth-century wars of religion, had useful exchanges with her about the “Turkish threat” that Luther believed was a “retribution for the schism in Christianity.”

Some fellows discovered new things about their projects as they considered the histories and conven-

2002–2003 DOCTORAL FELLOWS

Pictured above are last year’s Franke Doctoral Fellows, from left: Naomi Hume, Department of Art History; Ian Moyer, Committee on the Ancient Mediterranean World; and Amy Graves, Department of Romance Languages and Literatures

Alyssa Agres
(South Asian Languages and Civilizations) “Languages Policy, Ethnic Identity, and Nationalism in Pakistan”

Chika Kinoshita
(East Asian Languages and Civilizations) “Mise-en-scène of Desire: The Films of Mizoguchi Kenji”

Ryan Minor
(Music) “National Memory, Public Music: Commemoration and Consecration in Nineteenth-Century German Choral Music”

John Urang
(Germanic Studies) “Legal Tender: Love and Legitimacy in the East German Cultural Imagination”

tions of their disciplines. Doctoral fellow Ian Moyer is completing his dissertation in the Committee on the Ancient Mediterranean World (CAMW) which is deeply invested in interdisciplinary modes of inquiry. Despite this interdisciplinary orientation, Moyer discovered that the rhetorical and political issues that most animated his project were in relation to Classics. While he had originally thought that he was working at the intersection of Classics and Egyptology, Moyer grew to see that the project was perhaps equally well situated between Classics and cultural studies. In the process, he also was able to uncover the unexpected history of CAMW, which began in the 1970s as an effort to bring together Classics and Philosophy but has since metamorphosed, in some ways responding to such work as Martin Bernal’s *Black Athena*, into an arena where connections between Classics and the ancient Near East have become a major focus.

If the experience of reflecting on one’s discipline and making its concerns intelligible to a broader audience was sometimes humbling, Amy Graves notes that it is also emboldening: “It makes you realize that what you do is a tiny microcosm of academia, but that there is always common ground and that you always have something to say about another’s research. You learn to trust your instincts as a reader.” For Graves, the conversations that occur in the biweekly meetings are especially valuable to graduate students since they prepare one for such later professional activities as job interviews, campus visits, conference presentations, and public lectures. Examining the large conference room where the fellows’ meetings for the last year were held, Graves waxes rhapsodic: “This room is a room of big ideas. And being able to talk about the big ideas is the moment at which you remember why you do what you do.” □

the honor roll

2002 - 2003

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The Division is grateful to all those who make a provision for the Humanities in their wills. During the 2002–2003 year, gifts were received from the estates of the following alumni and friends:

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Paul and Jennifer Nelson
In honor of Professor Joseph Cropsey
Deborah Shefner
In honor of Sam Golden's retirement

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The Division offers special thanks to all those whose gifts honored the memory of individuals during the 2002–2003 year.

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Hall of Thirty-Three Bays, Hiroshi Sugimoto, 1995



Christophe Rousset

In 1995 Hiroshi Sugimoto was allowed to photograph inside Kyoto's famed thirteenth-century Buddhist temple Sanjusangendo (Hall of Thirty-Three Bays). Working at daybreak, a traditional time for meditation, he captured the dawn light illuminating 1,000 statues of the bodhisattva Kannon, an enlightened being of boundless compassion. The resulting photographs—gorgeous, richly detailed black-and-white images—frame row upon row of Kannon's slightly varied faces. This suite of meditative images immerses the viewer in what the artist has called a "Sea of Buddha." They are on display at the David and Alfred Smart Museum of Art until January 4, 2004.

upcoming cultural events

Court Theatre

NOVEMBER 28–DECEMBER 28
James Joyce's "The Dead"
adapted by Richard Nelson
and Shaun Davey

JANUARY 22–MARCH 28
Guys & Dolls story by Damon Runyan,
music and lyrics by Frank Loesser,
book by Jo Swerling and Abe Burrows

APRIL 22–MAY 16
Fraülein Else translated and adapted by Francesca Faridany
from the novella by Arthur Schnitzler

MAY 20–JUNE 20
Cyran by Edmund Rostrand,
adapted by Jim Lasko and Charles Newell

Franke Institute for the Humanities

FEBRUARY 2004
Inventing the Self: Subjectivity, Gender, and Self-Representation in Italian Culture

FEBRUARY 21
Symposium: Poppea's World

APRIL 2004
Early, Modern, American: Comparison and its Critics in the Study of the Colonial Literature of the Americas

APRIL 16–17
Aristotle's Ethics, Politics, and Aesthetics

MAY 21–22
Arts of Transmission

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Chamber Music Series
Concerts at 8 pm

FRIDAY, JANUARY 23
Brentano Quartet

FRIDAY, FEBRUARY 20
St. Lawrence String Quartet,
with Todd Palmer, clarinet

FRIDAY, MARCH 5
Florestan Trio

FRIDAY, APRIL 23
John Relyea, bass-baritone
Warren Jones, piano

FRIDAY, MAY 7
Gidon Kremer, violin
Kremerata Musica

Howard Mayer Brown International Early Music Series

FRIDAY, FEBRUARY 13, 8 pm
Rockefeller Memorial Chapel
Trio Medievale

SUNDAY, APRIL 18, 3 pm
Les Talens Lyriques
Christophe Rousset, director/
harpichord and Anna Maria Panzarella, soprano

Additional Concerts
Concerts at 7:30 pm unless listed otherwise

TUESDAY, JANUARY 13
Contemporary Chamber Players

FRIDAY, JANUARY 30 at 8 pm
Artists-in-Residence
Pacifica Quartet

TUESDAY, FEBRUARY 10
Regents Park Discovery Concert
Jonathan Biss, piano

TUESDAY, APRIL 13
Contemporary Chamber Players

FRIDAY, MAY 14 at 8 pm
Artists-in-Residence
Pacifica Quartet

SUNDAY, MAY 16
Music Up Close
Pacifica Quartet with pianist Lisa Kaplan

TUESDAY, MAY 21
Contemporary Chamber Players
Young Composers Concert

The Renaissance Society

NOVEMBER 16–DECEMBER 21
Ulrike Ottinger
South East Passage: A Journey to New Blank Spots on the Map of Europe

JANUARY 11–FEBRUARY 22
Further Passage: A Survey of Eastern European Video

MARCH 8–APRIL 19
Laura Letinsky

MAY 3–JUNE 14
Joan Jonas

Further information on these events may be obtained by contacting Tableau at tableau@uchicago.edu.

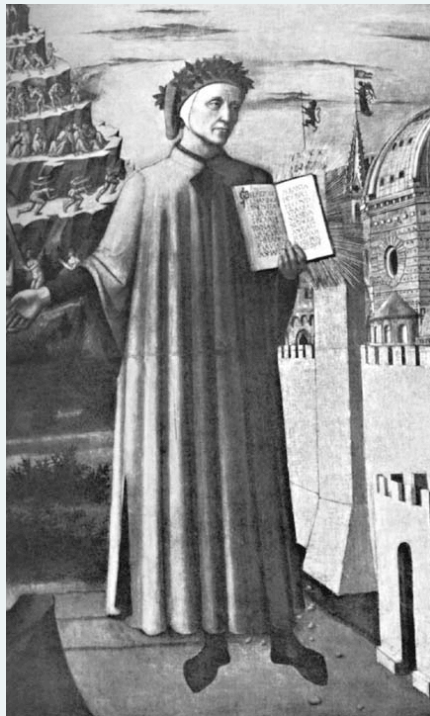
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"THE UNIVERSITY, as well as the broader world of scholarship, will be greatly enriched by the contributions of these talented young scholars for decades to come." — Janel Mueller

Continued from page 6

JUSTIN STEINBERG (Ph.D. University of Minnesota, 1999), Assistant Professor of Italian in the Department of Romance Languages and Literatures and the College, comes to Chicago from the University of Notre Dame where he was Visiting Assistant Professor of Italian. Steinberg's work focuses on medieval Italian literature (especially Dante), the early lyric, manuscript culture, history, and historiography. He has published several articles in such journals as *Italian Studies* and *Scrittura e civiltà*, and has a forthcoming book entitled *Accounting for Dante: Merchants, Notaries, and the Transmission of the Early Italian Lyric* (U of Notre Dame P). He is also collaborating on a census of American manuscripts of thirteenth- and fourteenth-century Italian lyric poetry for the database project "Lirica italiana delle Origini" (LIO) with the Fondazione Ezio Franceschini and the Accademia della Crusca (Florence).

LINA STEINER (Ph.D. Yale University, 2003), Assistant Professor of Russian in the Department of Slavic Languages and Literatures and the College, recently completed her dissertation, "The Novel as a Critique of Self-Consciousness: Literary Evolution and the Public Sphere in the Post-Romantic Period." She has been the recipient of fellowships from the Whiting Foundation, the Whitney Humanities Center at Yale University, and Cornell University's School of Criticism and Theory.



Dante Alighieri

HANS THOMSEN (Ph.D. expected, Princeton University, 2003), Instructor in the Department of Art History and the College, spent the last two years as a visiting scholar on a Fulbright IIE Grant at the National Museum of Kyoto where he conducted research on eighteenth-century Japanese paintings. Thomsen recently completed his dissertation, "Itô Jakuchû (1716–1800) and the Rokuonji Temple Painting Ensemble of 1759." In addition to publishing several articles, Thomsen has curated exhibits and acted as a translation consultant at the Museum of Modern Art, the Princeton Art Museum, and the Spencer Museum of Art (Lawrence, Kansas).

ROBIN VALENZA (Ph.D. Stanford University, 2003), Assistant Professor in the Department of English Language and Literature and the College,

specializes in eighteenth-century British literature. At Stanford, she received the Centennial Teaching Award and completed a dissertation entitled "Literature and the Disciplines, 1700–1820." Her dissertation examines how the definition of "literature" changed in the eighteenth and nineteenth centuries in response to the emergence of disciplinary languages that created and strengthened the expert's authority. A recipient of awards and fellowships from the Andrew W. Mellon Foundation, the National Science Foundation, and Stanford Humanities Center, Valenza has also completed graduate work at Cambridge University on computer speech and language processing.

ALAN YU (Ph.D. University of California, Berkeley, 2003), Assistant Professor in the Department of Linguistics and the College, comes to Chicago from McGill University where he was Visiting Assistant Professor of Linguistics. He recently completed a dissertation that examines the formal properties of infixes. His scholarly interests include phonology, morphology, phonetics, and historical linguistics. He has published a dozen articles in such journals as *The Journal of East Asian Linguistics*, *Phonology*, and *Natural Language Semantics*.

REBECCA ZORACH (Ph.D. University of Chicago, 1999), Assistant Professor in the Department of Art History and the College, previously held appointments as a Mellon Postdoctoral Fellow at the University of Pennsylvania Humanities Forum, a lecturer at Yale University, and a Harper Fellow and Collegiate Assistant Professor at the University of Chicago. She co-edited a volume of essays, *Embodied Utopia: Gender, Social Change, and the Modern Metropolis*, and has a monograph, *Matters of Excess: Blood, Ink, Milk, and Gold in the Visual Culture of Sixteenth-Century France*, forthcoming from the University of Chicago Press. Her academic interests include Renaissance art (especially sixteenth-century French and Italian), gender studies and critical theory, print culture and technology, and Renaissance theories of the imagination and the passions. □

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