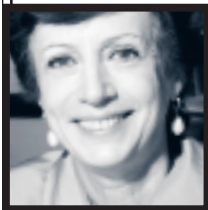


# TABLEAU



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NUMBER 1

THE NEWSLETTER *for the* DIVISION *of the* HUMANITIES  
*at* THE UNIVERSITY *of* CHICAGO



## DEAR ALUMNI AND FRIENDS

**T**he lengthening days of this season and the now semi-annual publication of *Tableau* offer an opportunity to reflect with you on notable developments of the year 2000 in the Humanities Division. There is much evidence of vitality and vibrancy to share. Both applications and matriculations in the graduate programs of the Division rose in number and increased in quality, with particularly strong gains in Cinema and Media Studies, Comparative Literature, and Philosophy.

For the first time this year we have had the benefit of Divisional postdoctoral fellowships, thanks to the generosity of a three-year experimental grant from the Mrs. Giles Whiting Foundation. The initial recipients are in Comparative Literature, Conceptual and Historical Studies of Science, and South Asian Languages and Literatures. You will have the opportunity to read about their projects in the following pages. This year has also seen the benefits of additional graduate student support and enriched curricular offerings enabled by the successful securing of U.S. Department of Education Title VI FLAS (Foreign Language / Area Studies) grants.

The scholarly productivity of the faculty of the Humanities Division also reached new heights in 2000. On February 20, 2001, at the annual party honoring faculty publications held at the Franke Humanities Institute, forty-eight items by forty-two faculty members formed the matter for celebration. They included scholarly monographs and editions in several languages and a musical composition, "Three Scenes for Clarinet," by Shulamit Ran. We have a Divisional faculty of 161, so this yields the impressive ratio of one faculty member in four publishing a major piece of research or scholarship in 2000.

The justified pride and pleasure that I feel as Dean of the Humanities Division in the production and acquisition of significant new knowledge by its faculty and students are tempered by the sober realization that the University of Chicago must cultivate further resources to maintain its high standard of excellence. Support for faculty professorships and research allowances, support for graduate students—especially the need for summer money, for funds to travel to conferences to present work, for fifth- and sixth-year stipends while dissertations are being completed—these remain our greatest needs and our most urgent priorities.

Your past generosity has been much appreciated and has done great good. On the strength of those investments of means and confidence that you have made in the Humanities Division, I invite you to continue your help by renewing your contributions and challenging us afresh to make good on your faith in the value and excellence of our enterprise. To alumni of the Division especially, I add the request to send us your news and your comments—let us know what you would like us to cover in future issues of *Tableau*.

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.

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## A HIDDEN GEM



# MIDWAY

**ACROSS THE MIDWAY**, away from the bustle of the main campus, sit some of the University of Chicago's most venerable institutions: the Law School, the School of Social Service Administration, the new University of Chicago Press building, and the Harris Graduate School of Public Policy Studies. To the west of these imposing buildings—hidden slightly in their shadows—stands a less visible, but no less important institution: Midway Studios.

THE FRONT ENTRANCE OF  
MIDWAY STUDIOS. THE BUILDING  
ONCE BELONGED TO THE FAMOUS  
SCULPTOR AND EDUCATOR,  
LOREDO TAFT (1860–1936)



For those who have never visited (and there are many who have spent dozens of years at the University without having done so), Midway Studios is home to the Committee on the Visual Arts, or COVA for short. The mission of COVA is the *making* of art, both as an individual expression and as a vehicle for exploring creativity, perception, and the constructed world. University of Chicago students interested in sculpting, painting, photographing—in *doing* art, in other words—will walk through the doors of Midway Studios at some point during their time at the University.

The building itself holds a tremendous historical significance, and it was designated a Chicago Landmark in December 1993. The original studio and residence of Laredo Taft—the sculptor whose *Fountain of Time* punctuates the western end of the Midway—are connected to a modern wing. The result is a maze-like structure filled with surprising twists and turns, nooks and crannies. The





front hallway opens up into a large entry room (the “Great Hall”) whose ceiling towers overhead. At various times during the year, this space serves as a location for formal exhibits featuring works by students, faculty members, and visiting professors. At other times it houses miscellaneous pieces that student artists wish to place on display to those passing by. Jutting off from this central room is a series of large classrooms and small private studios, all of which bustle with activity.

“This building has so much character—it’s one of the reasons why students and faculty love working here,” said Charles Cohen, Professor, Department of Art History, and Chair, COVA. Each individual classroom and studio adopt the personality of the medium taught in that space: the sculpture room, for instance, is draped from top to bottom in cement drippings and clay (even the stools and benches are saturated), and the painting studio is packed with easels, each supporting a

“Our expectations [of students] are similar to those in other departments: we demand an intellectual and creative engagement with the material taught in our classes. Art entails making, but it also requires reading, looking, and critiquing.”

different version of the still life that sits, ready to be interpreted, at the center of the room.

Between housing classes for undergraduate concentrators and non-concentrators, as well as graduate students, Midway Studios is an extremely busy place. Many undergraduates arrive there to fulfill a curricular requirement and are surprised to discover that making art can be as rigorous and rewarding as any of their other areas of study. Learning how to produce art is only one component of what COVA faculty members attempt to convey to

their students, however: “We strive to demonstrate that making art is a thinking as well as a ‘doing’ process,” said Laura Letinsky, Associate Professor, Committee on the Visual Arts and the College. “Our expectations are similar to those in other departments: we demand an intellectual and creative engagement with the material taught in our classes. Art entails making, but it also requires reading, looking, and critiquing.”

Although set off physically from most of the other departments on campus, Midway Studios has a strong commitment to maintaining ties with the rest of the University. “Much of the artistic exploration here concerns philosophical, experimental, and political issues central to those in the humanities and other areas. Projects in the past couple of

years have included, for example, photographic essays that investigated third-wave feminism, and the complicated relationship between portraiture and identity,” said Letinsky.

Perhaps nowhere is this dedication to an interdisciplinary approach more evident than in the Master of Fine Arts program at Midway Studios. This two-year program is unique, accepting fewer than a dozen students each year and offering an intimate setting where they work closely with faculty members. The M.F.A. degree attracts artists interested in a wide variety of mediums, and it encourages them to explore new areas: “My concentration is in painting and drawing, but my advisors are sculptors, photographers, media artists, and so on,” said Audrey Preuss Blessman, a second-year M.F.A. student. “Being a part of the greater University of Chicago community has also been beneficial to my work and to my colleagues’ work. Most of the M.F.A. grads supplement their studio time with courses in philosophy, art history, film studies, etc.

“This building has so much character—it’s one of the reasons why students and faculty love working here.”

I’ve received feedback on my work from a professor in Russian literature that has been very, VERY useful.”

This emphasis on cross-disciplinary approaches is displayed vividly in the annual graduating M.F.A. exhibit. “All of the artists participating in this show approach their work with different ideas, different interests, and different practices,” said Stephanie Smith, Assistant Curator at the Smart Museum. “This diversity speaks both to the vibrant situation in the contemporary art world, as well as to the varying interests of the COVA faculty.” This year the exhibit, “Butterflies and Other Monsters,” will feature the works of ten M.F.A. students, and it will be held at Gallery 312, located at 312 North May in central Chicago.

As the popularity of Midway Studios increases, so too do difficulties with the facility. “We have something of a love/hate relationship with this building,” commented Charles Cohen. “On the one hand, its complex, winding, and diverse spaces give it a tremendous amount of character. But on the other hand, it’s in terrible disrepair, and there’s not enough room. We’ve



outgrown the space and it’s virtually impossible to offer the range of courses that we would like.” Ideas for remedying this situation include reconfiguring the space within the building, adding on a wing, or constructing a new, more expansive facility.

Of equal concern is raising the profile of Midway Studios across the campus. “I’ve often felt as if we’re one of the University’s best-kept secrets, and part of the reason stems from our

slightly marginalized position across the Midway. We’d like to be closer to places like the Smart Museum and the Art History Department,” said Letinsky. “But at the same time, the isolation can be nice. It’s quiet here and our students can concentrate on their art.” —HP

BEN SHAHN, BOWERY, APRIL 1936, PHOTOGRAPH

## ART EVENTS

### UPCOMING EXHIBITS: MIDWAY STUDIOS

March 8 – June 16, 2001  
“50 Yard Beauty Queen”  
Advanced Photography Exhibition  
Franke Institute for the Humanities

June 6 – 16, 2001  
“Butterflies and Other Monsters”  
M.F.A. Exhibition  
Gallery 312, 312 North May, Chicago

October 2001  
Incoming M.F.A. Student Exhibition  
Franke Institute for the Humanities

November 2001  
“Morning and Melancholia”  
Photography by Laura Letinsky  
Edwynn Houk Gallery, New York

### UPCOMING EXHIBITS: SMART MUSEUM

April 10 – July 8, 2001  
Anselm Kiefer: Painting,  
Sculpture, Woodcuts, Books

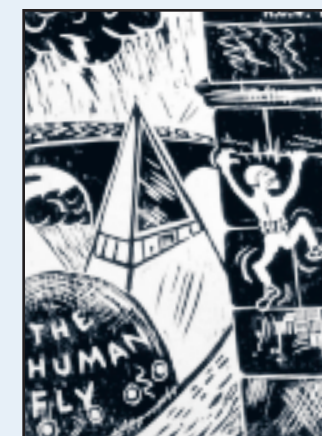
This exhibition features several works by contemporary German artist Anselm Kiefer, including many of his recent works, his earlier large-scale woodcuts, and a handful of his books.

April 19 – June 17, 2001  
Ben Shahn’s New York: The  
Photography of Modern Times

This exhibit explores the experimental photography of Ben Shahn (1898–1969) and his subsequent contribution to the emerging field of social documentary within the larger social and political climate of the 1930s and the Great Depression.

May 8 – October 7, 2001  
Borders and Crossroads: The  
Buddhist Art of Ancient Gandhara

This exhibition explores Buddhist sculpture and imagery in Asia and examines issues of exchange and appropriation across territorial, national, and cultural borders.



H.C. WESTERMANN, THE HUMAN FLY, 1971, WOODCUT



June 28 – September 9, 2001  
“See America First”:  
Prints by H.C. Westermann

This exhibit features more than forty-five lithographs, linoleum cuts, and woodblock prints by H.C. Westermann (1922–1981), an artist who was highly influential in figurative and pop art trends, as well as in the locally based Chicago Imagist movement.

July 14 – September 2, 2001  
Recollections and Observations:  
The Prints of Roger Brown

This exhibit presents a selection of the twenty-three prints and artist-designed posters donated to the Smart Museum by Roger Brown (1941–1997) shortly before his untimely death.



# learning to teach teaching to learn

# M

aking the transition from student to instructor is one of the primary tasks of most graduate students in the Humanities Division. Now more than ever, the Division is providing its budding teachers with a wealth of classroom experience and pedagogical training. In the following pages, *Tableau* embarks on a guided tour through some of these opportunities, exploring a group of unique workshops and assistantships, fellowships and lectureships that offer the skills and tools necessary to become a successful educator. Challenged to produce cutting-edge research and to think great thoughts, the Humanities graduate student also faces one other crucial task: learning to teach.



## MAUREEN McLANE ON TEACHING

MAUREEN McLANE, Ph.D. 1997, was a Harper-Schmidt Postdoctoral Fellow during the 1997–1998 and 1998–1999 academic years. Harper-Schmidt Fellows hold the rank of Collegiate Assistant Professor. They are members of the College faculty, whose primary responsibility is to teach in the general education program.

McLane's book, *Romanticism and the Human Sciences: Poetry, Population, and the Discourse of the Species*, has just been published by Cambridge University Press. Prior to moving on to the Harvard Society of Fellows, McLane reflected on her teaching experiences in an extended essay entitled "Inside the University of Chicago's Embattled Core Curriculum." Following are excerpts from this article, which appeared in *The Chicago Tribune* on October 24, 1999.

The University of Chicago is known as an intense, not to mention tense, place of study. Not for the University of Chicago undergraduate the pleasant longueurs of a fourteen-week semester, capped off by a pre-examination reading period in which students can cram half a year's work. University of Chicago students endure three nasty, brutish, and short eleven-week terms a year, during which they

process huge quantities of information, read Great Books, think great thoughts, and write increasingly great papers, all the while shivering proudly morose in their cramped, dank, gothic cells. Or so the myth goes.

For two years I taught Reading Cultures, a yearlong cross-disciplinary sequence that draws upon literature, visual culture such as films and photographs, institutions such as museums, and critical theory to launch an investigation into the concept of culture as well as into the kinds of things—art, texts, ideas—any culture produces.

I chose to teach Reading Cultures because I was interested in stretching myself, in studying, discussing, and teaching a range of texts in a range of media. Soon I discovered that teaching a core course sets you up for some vexation. Some of my students had acquired what the Brazilian libertarian educator Paulo Freire called the "banking concept of education"; these students want teachers to deposit knowledge into the savings account in their brains, and they plan to take out their savings only to spend on exams. Such students have little interest in discussion; they want the facts and they want to know what's on the exam.

Other students seem to have acquired a military model of learning: discussion as battle, class as war. One or two students emerged as "baiters"; these students tend to be very smart people, and they strive day after day to expose the idiocy of fellow students and more particularly of the teacher. These students—a rarity, thank God—I found most difficult, because they activated in me an uncharitable desire to crush them. To resist that desire, to calm my will-to-power, to maintain serenity in the face of the occasional sly comment and contemptuous remark, to turn those remarks back to the student and ask him or her to clarify them—these are skills I am still acquiring.

In addition to bankers and snipers, I found some students aspiring to the condition of pop psychologists. These students seem to bring a therapeutic model to class: discussion as encounter group. While this model emphasizes considerate, or at least "nice" speech, it also tends to blunt specific responses, precise questions and acute listening.

As a student, I myself hovered among all of these models, worrying about exams and grades, wondering what "counted," bruising for a fight, yearning for approval, hoping to be affirmed.

Somehow amid all these straightjackets

I managed to retain some sense of the fragile freedoms and pleasures of learning—the unconstrained, vertiginous leaps of association and insight; the deep satisfaction brought by close scrutiny of a passage; the pleasing hum in the brain when some fragment of poetry stuck in my head to re-emerge while jogging.

In teaching, I wanted to sustain my own pleasures in learning and to communicate my enthusiasms. I asked students to encounter the readings and visual materials in good faith, to suspend premature judgment, to be receptive to the materials and yet active in their encounters with them. I tried to discourage passivity; I expected people to come to class with texts in hand, passages marked, questions to ask. For some students this was a new universe of expectation. You can teach terms (apostrophe, synecdoche); you can explicate concepts (wage labor, dialectic); you can't teach a receptive and rigorous stance—you can only model it. I hope I modeled the stance I desired to see.

Or perhaps I should say, I hope I reflected back what I did see. For truly what amazed me was the maturity, diligence, and open curiosity of most of my students, their disdain for grade-grubbing, their passion for making coursework their own work. There were people with interests and commitments and skeptical intelligences, people willing to challenge themselves and their beliefs and their teachers, people willing to take risks. The people I taught were, on the whole, more integrated and developed than I was as a freshman, and I'm not idealizing them or denigrating myself to say so.

The intellectual, socio-economic, religious, and ethnic diversity of the students checked any impulse I might have had to treat classes as homogeneous collectives. I took seriously the core's mandate—to offer discussion-style classes and not lectures. Yet the ideal of Socratic conversation, or any conversation, cannot easily be achieved among twenty-six people. What I didn't

// You can teach terms (apostrophe, synecdoche); you can explicate concepts (wage labor, dialectic); you can't teach a receptive and rigorous stance—you can only model it. I hope I modeled the stance I desired to see. //



want to happen, and what inevitably did happen at times, was for class discussion to devolve into a dialogue between two asymmetrical parties, me and them.

How to avoid exclusively teacher-centered and teacher-propelled discussion? Some methods I tried, with varying success, included having students take responsibility for calling on one another after I called on the first. Several times each term we broke into small groups for discussion or to work on particular research projects. I established an e-mail forum for each class and had two volunteers sum up and further that day's conversation. Most of the ideas I had I adapted from friends, colleagues, students, and the educational theorists I had been lucky enough to read.

One ever-present threat in any course, especially a required course, is boredom. Bored people want—that is, lack—any interest in what's going on. How to interest them? Those oriented to a more authoritarian (some would say less sentimental) model of education would say it's not the teacher's job to worry about students' "interests." Who are they to know their interests? That's what you're there for: to guide them, to point out what is worthy of interest by presenting the worthiest objects for study—"the best that has been thought and known," in Matthew Arnold's ringing Victorian phrase. To present students with "the best," whether they want it or not, has long been the implicit task of teachers in the humanities.

Such a commitment to the "best" assumes a lot, not least a consensus about what's "best." Such a consensus no longer prevails in universities or in American culture more broadly, if it ever did. Confronted with this late twentieth-century withering of consensus, which was largely a consensus manufactured by and for narrow elites, I find myself undisturbed and even cheered.

This doesn't mean that I don't think distinctions between better and worse artwork can and should be made; helping students to discern which distinctions might be relevant is part of my job. Yet I've become far less concerned with ranking objects of knowledge—books, poems, paintings, theories—than with exploring modes of knowledge, kinds of inquiry, and the conditions of aesthetic experience. Part of my job was, in fact, to introduce students to new books, films, ideas, and writing strategies, even as I myself was learning en route.

I did not care overmuch whether students liked what they read or looked at, although if they did, I was glad. The poet William Blake thought it was important to be a good hater;

if my students became good haters of texts, I was almost as happy as if they became good lovers of them. I wanted my students to be able to articulate exactly what they hated about what they hated; so too, I wanted the enthusiastic students to move beyond mere appreciation—the "I liked this" school of criticism. This meant they had to become competent, nuanced describers both of the material at hand and of their own responses.

The benefits of teaching a yearlong sequence such as Reading Cultures are many, and among the strongest is that such a course offers students the leisure of both time and focus. Many University of Chicago undergrads go through college under the shadow of the pressure to professionalize (thus the premeds, the prelaws, the pre-engineers, the pre-anythings); there is too little time for them to explore their interests, much less themselves. Even amid all the demands of coursework, this and other core courses seem to have allowed some students to dilly, to dally, to dilate, to discover. It certainly allowed me to do so, and I hope such unique courses continue to provide a brake on the rush to be something else, to be somewhere else. ■

## JOSHUA PHILLIPS ON TEACHING OFF CAMPUS

JOSHUA PHILLIPS is a Ph.D. candidate in the Department of Comparative Literature. His dissertation, "Properties of the Mind: Intellectual Property and Prose Fiction in Tudor England," is about the relation of Renaissance literature to social technologies of print. This past fall he taught "English I: Beowulf to the Restoration" at North Park University—a small evangelical institution on the north side of Chicago.

The Chicago metropolitan area offers an impressive array of college-level educational institutions, from community colleges to continuing education programs to research universities, and many graduate students in the Humanities Division look toward these schools to gain some valuable teaching experience. My own off-campus assignment at North Park University highlights the benefits of pursuing these jobs.



Many, if not all, of the students at North Park choose to attend school there specifically because of its religious affiliation and its attendant religious atmosphere. Coming from a very different background, I was slightly apprehensive about teaching there.

To my surprise, however, one of the greatest pleasures of teaching at North Park stemmed from my students' deep commitment to religion and the Bible. Not only did they recognize allusions and understand the religious conflicts inherent in the sixteenth- and seventeenth-century literature I assigned, but they related to these texts in a profoundly personal way. They reacted to Spenser's *Faerie Queene*, Milton's *Paradise Lost*, and especially Donne's religious poetry very differently than my students at the University of Chicago had done. They did not simply respond to the intellectual content of the ideas or to the beauties of the language (although they certainly did respond to those elements). They also expressed a deep connection with the spiritual yearnings and the religious experiences about which these poets were writing. They were not afraid to discuss how their own deeply held beliefs and relationships with God invested these literary works with meaning. In so doing, these students reminded me of the great task of the teacher and the power of the written word: we need to do more than merely analyze literature; we also must find a way of letting it speak to our innermost convictions, doubts, and aspirations, to let it move us, become part of us, and leave us the better off for it.

Not every graduate student has such an unconditionally positive experience when he or she goes to teach in nearby schools. But my semester at North Park demonstrated that becoming part of a different learning community, if only for a short time, can help us to become more thoughtful and more receptive teachers. ■

## WORKSHOP ON TEACHING IN CHICAGO

How do I prepare a syllabus?

What should I say on the first day of class?

Should I give lectures, or should I place more emphasis on discussions?

These questions and many others represent the focus of the annual Workshop on Teaching in Chicago. The mission of this intensive two-day seminar is to introduce University of Chicago graduate students to the nuts and bolts of teaching and to establish a forum where the center of attention is pedagogy. In 1995, the Pew Charitable Trusts provided a generous five-year grant, and the University has now dedicated itself to funding the workshop in full, a commitment that will soon entail expanding it into a semi-annual event.

"We have made great strides in thinking more carefully about how we prepare students to teach," comments Elizabeth O'Connor Chandler (A.M. 1972), the Director of the Center for Teaching and Learning and Coordinator of the Workshop. She perceives the difficulties for first-time instructors as cutting across two related avenues: Graduate students must learn how to articulate their own grasp of a complicated field to a non-specialist audience, and they need to determine how that information engages the academically untested knowledge of their collegiate audience. The Workshop aims to address these challenges through a series of lectures, presentations, and small discussion sections.

The number of participants in the Workshop is expanding rapidly: each year, over twenty-five faculty members give lectures and lead discussion sections, and in the fall of 2000, nearly 150 students from throughout the University registered.

As any first-time instructor rapidly learns, teaching university courses can be an all-consuming activity—one that can easily absorb every moment of one's time. This workshop aims to introduce graduate students to strategies that will help them balance their rigorous teaching loads with the other demands an academic career typically entails, such as research, university community service, and personal and family life. —HP

## THE STUART M. TAVE FELLOWSHIPS

The Tave Fellowship was established in 1992 to provide graduate students across the Humanities Division the opportunity to teach a course of their own design. To be selected, one must assemble a detailed course syllabus whose subject matter has the potential to attract undergraduates from a wide variety of disciplines. A Humanities-wide committee then selects five courses to be introduced into the undergraduate curriculum. Those chosen this year are characteristic of the wide scope and interdisciplinary nature of Tave Fellows:

### MARY BACHVAROVA

Committee on the History of Culture

#### Ancestors of Homer

This course explores Homer's *Iliad* in light of earlier examples of epic from the Near East, beginning with the precursors of Gilgamesh, and including Ugaritic and Hittite materials.

### PETKO IVANOV

Department of Slavic Languages and Literatures and Department of Anthropology

#### Balkan Modernism in Its European Context

Viewing the Balkans as a zone of contact literatures, the course explores both the unity and the diversity of literary production in the region across its various ethnic, linguistic, and religious boundaries.



Wassily Kandinsky, *Multicolored Circle*, 1921

### PIETER KEULEMANS

Department of East Asian Languages and Civilizations

#### Chinese Visions of Violence: Reading *The Outlaws of the Marsh*

Since it was first published in the sixteenth century, *The Outlaws of the Marsh* has been one of China's most popular novels. This course proposes to read this work in order to investigate its main theme: violence.

### MARTIN THOMAS LIN

Department of Philosophy

#### Existentialism: Philosophy and the Arts

This class seeks to understand existentialism in terms of both its systematic

philosophical developments and the expression of those ideas in art.

### RICCARDO MARCHI

Department of Art History

#### Abstraction in Painting: Kandinsky to Pollock

This class will explore abstract painting as an enterprise that radically challenged entrenched notions of artistic form and experience with the often openly stated aim to redefine art's role in life. It seeks to make this redefinition the starting point of a complete renewal in consciousness, world-view, and society.





# tiger, tiger, burning bright

During the fall quarter, the University of Chicago community was granted an early peek at the new epic film, *Crouching Tiger, Hidden Dragon*. William Orchard, a Ph.D. candidate in the Department of English Language and Literature and a student of contemporary film, explores some of the highlights.



A woman chases a thief in the night in nineteenth-century China, leaping from rooftop to rooftop in utter defiance of the laws of physics. A horse chase across the Gobi Desert concludes with each opponent throwing one final, exhausting blow before passing out from fatigue. A sword fight between two martial arts masters occurs high in the fragile limbs of a bamboo forest. These are but a few of the memorable images from the film *Crouching Tiger, Hidden Dragon*, which combines the conventions of Hong Kong martial arts pictures with a lush romance and, in the process, injects both genres with a lyricism that elevates them to new heights. *Crouching Tiger* opened on December 8, 2000 to critical raves. The University of Chicago community had a sneak preview of this epic on November 29, 2000 when director Ang Lee, writer/producer James Schamus, and Sony Classics Co-President Michael Barker brought the film to campus for its Midwest premiere.

James Schamus is a familiar figure in the Humanities Division. In 1997, he served as the first Nuveen Fellow in the Humanities, a unique program that brings leaders in art and culture to the University. While he is perhaps best known for his collaborations with Ang Lee on such films as *The Wedding Banquet* (1993), *Eat Drink Man Woman* (1994), and *The Ice Storm* (1997), Schamus is also an important figure in the independent film movement. He has provided vital support for such films as Cindy Sherman's *Office Killer*, Edward Burns's *The Brothers McMullen*, and John O'Hagan's *Wonderland*. In recognition of his substantial contributions to the independent film world, the Independent Feature Project invited him to deliver the keynote address at their 2000 Spirit Awards ceremony (see excerpt).

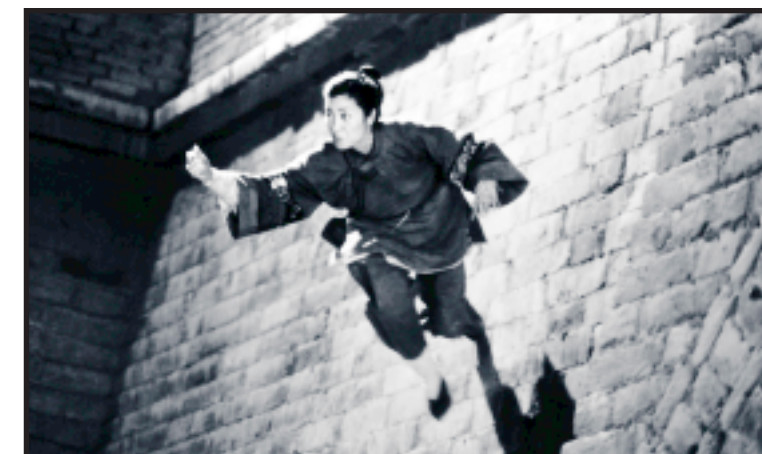
While on campus for the screening, Schamus met with the Mass Culture Workshop to discuss some of the more controversial opinions he expressed in that keynote address. Facing a room

contends that the more crucial issue for the independent filmmaker is "independence itself—the preservation of some form of civic space in which freedom of expression is not merely a privilege purchased with the promise of an eventual profit, but the exercise of a fundamental right." In an age of increasingly large corporate conglomerates that have absorbed the independent film movement, Schamus fears that some forms of *de facto* censorship may occur even as these corporations bring more independent films to the masses.

Schamus, Lee, and Barker joined together for a standing-room-only question-and-

unique fight sequences. The presence and enthusiasm of Lee, Schamus, and Barker at this special screening are testament to the high reputation film study and appreciation enjoy at the University among both scholars and producers of film. ■

PHOTOGRAPHY © CHAN KAM CHUEN/SONY PICTURES ENTERTAINMENT, INC.



full of inquisitive and contentious graduate students and faculty is nothing new to James Schamus: he is also an Associate Professor of film theory, history, and criticism at Columbia University. According to Schamus, the Independent Feature Project, formed twenty years ago to support and draw attention to independent cinema, has achieved its main goal: independent films now enjoy healthy box-office receipts and find increasingly wider distribution. Schamus

answer period following the screening. Ang Lee explained how he conceptualized the movie as a musical in which the elaborately choreographed fight sequences not only provide visual satisfaction but also propel and texture the narrative. The panel also addressed the problems of marketing a foreign language film to a mainstream U.S. audience, spoke about Yo-Yo Ma's cello contributions to the film, and shared behind-the-scenes stories about the perils of filming such ambitious and

## JAMES SCHAMUS

### IN HIS OWN WORDS

*From his keynote address to the Independent Feature Project*

"The successful integration of the independent film movement into the structures of global media and finance has wrought untold benefits to American filmmakers and has resulted in the making and distribution of some of the greatest works of cinema art to come along in a long time [...] As responsible citizens of the new global imperium, we [should continue] to redefine media companies in the public service, even if that means fighting to limit their total hegemony over the marketplace of ideas. Otherwise, we may soon live in a world where we are free to say anything, but where the cost of reaching out to anyone who can afford to hear us will be beyond prohibitive."



**OFFICE HOURS : TECHNOLOGY** Technology is a word typically associated with the sciences, conjuring images of white-coated men and women toiling in laboratories of invention. However, the technological boom of the last quarter century led by the rapid proliferation of computer and Internet capabilities has impacted humanistic inquiry in at least two significant ways. First, it has made available new tools that have spurred the pace of research and enlarged our capacities for understand-

ing. Second, the ubiquity of such things as computers has raised a number of questions about the role of the humanities in a world that is at once intricately connected and strangely atomized. In what follows, John Goldsmith considers how the growing number of texts made available by computers is transforming the way we think about linguistics and translation, and Barbara Maria Stafford discusses how the explosion of information on the Internet gives rise to the need for humanistic “go-betweens.”

# o n T E C H N O L O G Y

## WHAT HAS HAPPENED TO THE STUDY OF LANGUAGE IN THE AGE OF THE INTERNET?

JOHN GOLDSMITH  
EDWARD CARSON WALLER  
DISTINGUISHED SERVICE  
PROFESSOR, DEPARTMENT  
OF LINGUISTICS AND  
THE COLLEGE

As most of you are probably well aware, the Internet has placed at our fingertips billions, even trillions of documents, all of which vie for our attention in one way or another. Some of them are graphical; most are textual. What may come as a surprise, however, is that the proportion of these documents that are written in English is now less than half.

Yet people surfing the Internet want and need access to all of these documents, regardless of whether or not they are presented originally in a language they understand. It is common sense that a document can be translated from whatever language it is presently in to any other language. In fact, we can think of a document as a two-sided object—one side of it is the concrete form that it takes in its present incarnation, and the other side is the content, which remains more or less the same when we translate the document into another language. There are 115 versions of *Alice in Wonderland*, each of which is in a different language, but each tells us the same story, the real content of the tale.

This form vs. content perspective invites a host of questions, *especially* in the Internet age. Two of them are immediate: how can we translate an Internet document from one language to another at an acceptable speed and cost (meaning in about one second, and for free)? And how can we get hold of a document’s content amid the clutter of all the other docu-

ments available on the Internet? Another question, less obvious than the others, is this: we said before that the *content* of a document is what all of its translations have in common, but what is it that all documents in a given language (say, English) have in common? To answer, “They’re all written in English” begs the question: what *is* it that makes a document be one that is written in English? This question may seem trivial to anyone familiar with the language, but would *you* be able to spot the difference between a text in Bengali and one in Arabic, two wildly different languages? The task is not as simple as it might seem on first glance.

When all is said and done, answering that third question is the job and goal of linguistics. Translating from language to language at Internet speeds is one of the tasks of computational linguistics; and the job of locating and accessing documents by virtue of their content is that of information retrieval. Computational linguistics shares with the larger field of linguistics the desire to figure out what makes English English, or Swahili Swahili, at least to the extent of wanting to identify a text’s language in no time flat.

One of the characteristics of a document that changes when it passes from one language to another is the manner in which words are spelled, a linguistic fact that probably comes

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## HUMANITIES IN THE MIDDLE: INCORPORATING INFORMATION TECHNOLOGY

BARBARA MARIA  
STAFFORD  
WILLIAM B. OGDEN  
DISTINGUISHED SERVICE  
PROFESSOR, DEPARTMENT  
OF ART HISTORY AND  
THE COLLEGE

Ubiquitous computing, embedded “smart stuff,” and fashionable “wearables” herald the coming of pervasive systems capable of melding with every element of the analog world. We are told that—like the unstoppable broom in Dukas’s *Sorcerer’s Apprentice*—stoves, refrigerators, wristwatches, even buttons, are about to spring to autonomous life. This futuristic condition of perpetual wirelessness, of carrying the computation and communication force always with you, tantalizingly promises instant access to the universe on your own terms, and in your own language.

This push to localize remote functions in ever more proximate and smaller devices interestingly corresponds to the equal, but opposite, pull—evident from the Internet—to transform all of us into distributed agents. Dispersed, monad-like, in the thinness of cyberspace we routinely send dazzlingly fast, if tenuous, electronic messages across a global infrastructure to scattered addresses via far-off servers. Since networking, more generally, supports the capture, retrieval, and manipulation of massive quantities of heterogeneous data by widely deployed groups,<sup>1</sup> social interaction in digital environments has become increasingly pointillist. It resembles the short-term access between clients and etherealized telecommunications equipment.

These two tendencies—empowering objects and atomizing subjects—exhibit a similar and

inhuman longing for maximum efficiency. Immediacy is just another word for deleting friction-causing intermediaries. It summons us to close uncomfortable spatial gaps and end annoying temporal latency. The trend to eliminate any perceived slack in the middle—whether we think of continuous job re-engineering or health care—pervades the new economics of digital information: quick, inexpensive, remotely and simultaneously accessible by multiple users. For better or worse, connectivity and compression go hand in hand. Consider the national and international attention focused on the problems of fusing data, integrating diverse platforms, consolidating operating standards, merging incompatible software, and swiftly bringing users closer to an enormous range of commercial products or cultural productions.

These are pressing concerns in themselves. But they emphasize rather than obliterate the granular need for real-life mediators to interpose themselves between glutted databases and other unsifted information sources and the general public. Unlike pre-programmed search engines or Web-bots, no matter how nimble, only human go-betweens teach us those pausing ways of assessing, interpreting, and relating unmoored content to itself and to others by rooting it within specific and complex social networks. The critical issue is not more and faster bits but

*Continued on page 12*

“ L A N G U A G E S have so many patterns open to them, which native speakers employ effortlessly, that getting a computer to identify the correct patterns in a given sentence is quite challenging.”

“ T H E S E T W O tendencies—empowering objects and atomizing subjects—exhibit a similar and inhuman longing for maximum efficiency. Immediacy is just another word for deleting friction-causing intermediaries.”

## GOLDSMITH — Continued from page 10

as no surprise. While it is true that every document in English differs from every other in terms of what words it contains, the pattern of what letters stand next to other letters remains remarkably consistent. (Indeed, the same is true of any language that uses letters.) Therefore, a computer program that monitors the relative frequencies of simple pairs of letters can easily determine a document's language after looking at no more than twenty-five words or so.

Most of the patterns that really make English what it is, however, are *much* harder to find than simply counting up pairs of adjacent letters. It turns out that if we sit down and tabulate all the ways in which words can sensibly and grammatically be put together in English (or any other language), it is still an *extremely* difficult task to program a computer to figure out, for any given sentence of English (such as this one), just how each word is actually related to the other words in the same sentence. Languages have *so* many patterns open to them, which native speakers employ effortlessly, that getting a computer to identify the correct patterns in a given sentence—what we call finding the *parse* of the sentence—is quite challenging.

But this challenge of parsing is critical for both translation and information retrieval because a deep connection exists between the form and the content of every text. Form consists not just of letters and words, but of many specific relations between words, and groups of words. These relations (or at least a large proportion of them) are what is translated, and it is they that constitute the real content of a text.

We know this implicitly. We know, for example, that there is a regular pattern in pairs of phrases like *deploy rapidly/rapid deployment; know implicitly/implicit knowledge; repair extensively/extensive repair*. And we know that, despite the deceptive superficial similarity, this pattern is not the same one found in *infect early/ear infection*. Getting the parse right means recognizing and categorizing the ways in which the words fit, pattern, and group together to create a sentence and text. *Form*, therefore, is much more complex than the appearance of one letter (or one word) after another.

The best automatic translation systems today are based on software that has had the opportunity to look at the parsing of many



## PROFESSOR JOHN GOLDSMITH

was the recipient of a Faculty Prize for Excellence in Graduate Teaching, University of Chicago (June 1995), and is the author and editor of numerous books including *Phonological Theory: The Essential Readings* (Basil Blackwell, 1999) and *Ideology and Linguistic Theory: Noam Chomsky and the Deep Structure Debates* (Routledge, 1995).



thousands of sentences in one language alongside the parsings of the sentences' translation into the other language. Armed with both the insight of the human translator and the detailed form-analysis provided by the parse, software today is beginning to do remarkably human-like translation.

There is thus no translation of the content of a document without a thorough, deep, and complete analysis of its form—language-specific as that may be. Both traditional linguistics and computational linguistics have (and must) put great effort into pushing our understanding of that task. Most of the insights required for this endeavor have their origins in traditional linguistic scholarship, and as our understanding has advanced, quantitative computational tools have helped to accelerate that progress. And over the years to come, users of the Internet and of the software that makes browsing and searching possible will profit from the advances in linguistic technology that will be increasingly embedded in this software. ■

## STAFFORD — Continued from page 11

good and responsible information.

The humanities help to dispel the blur of cyber-overload by clearing space for deliberation and assessment. They bridge the relentless, commercial thrust to enhance the liquidity of digital technology and the strange human compulsion to collect more information than can ever be assimilated or even looked at by one person. (When was the last time you read everything you downloaded from the Web or watched all the videotapes recording your summer vacation?) The humanities remind us that what drives informatics is inquiry. The point is not just to be put in rapid contact with masses of redundant, frequently unattributed, and often wrong raw data, but to generate new concepts by coordinating and synthesizing a rich diversity of intersecting material and media. Such individual internalization has a biological, supple, tangible feel to it unlike the robotic implications implicit in the abstract ideal of integration, modeled after "hard" artificial-intelligence systems.

Practically speaking, then, what needs to happen for professors and students to become full-fledged stakeholders in the volatile "odd new world"<sup>2</sup> of cyberspace? At the same time, what valued aspects of a bricks-and-mortar

liberal education are not found in a networked environment?

Let's take a stab at the second question. A problem with distance learning as it is presently conducted is that the "distance" in which it traffics is less about tailoring instruction or eradicating spatial and temporal impediments and more about the troubling absence of perceptual acquaintance. The combined plasticity and opacity of electronic media often reduce our ability to judge a situation accurately. The lack of many customary sensory cues (such as nuanced expression, gradations of scale, fine-grained texture, subtleties of context, resolution) in current on-line, versus real-life, classroom experience heightens ambiguity in a domain where ambiguity already reigns.<sup>3</sup>

On the other hand, the desire to generate ideas across myriad disciplines, to embody them in varied platforms, and spread them to as diverse a population as possible seems basic to the pedagogical mission of the humanities. We already take ourselves and our content abroad in Continuing Education programs. Their aim is to disseminate learning and build ongoing relationships with a broader segment of the community than can study on campus. Analogously, if we reconceived our regular programs to take appropriate advantage of the multitude of Web-based technologies, we could bring into the classroom those global developments that are now transfiguring all fields.

This brings me back to my first question. If information technology is "a medium that permits the expression of a vast array of information, ideas, concepts, and messages, and FITness [fluency in information technology] is about effectively exploiting that expressive power,"<sup>4</sup> then let's use it to amplify, extend, but, above all, imaginatively reinvent rather than just duplicate the off-line experience. One of the most important cognitive abilities nurtured by the humanities is the capacity to improvise. Collectively, they teach us how to discover meaning within abstract information and to invent ways to put it into play within dense and tangled social and cultural networks.

The Humanities Division is filled with passionate, non-conforming people, with undergraduates, graduate students, and teachers who care intensely about a variegated cosmos of ideas and practices. Our first-year students are the avant-garde. They are at the forefront of



## BARBARA MARIA STAFFORD

is the author of numerous books including *Artful Science: Enlightenment, Entertainment and the Eclipse of Visual Education* (MIT Press, 1994), *Good Looking: Essays on the Virtue of Images* (MIT Press, 1996), and *Visual Analogy: Consciousness as the Art of Connecting* (MIT Press, 1999).



a tumultuous popular culture that includes everything from streaming video and audio to telepresence and massively multiplayer persistent on-line worlds. We fall behind them at our peril. The University should give away cutting-edge tools to its professors, create labs where one might experiment while receiving technical guidance, and free up time. This last condition is essential, especially in the humanities where so much instruction gets done.

But I want to add a significant caveat. The goal of this Open-Source-like policy should not be to extract one more drop of false efficiency from the recipients by further reducing enabling staff. The gift of this technology should not serve as a pretext to wipe out already skeletal support services on the exhausting principle that the computer allows everyone to do everything. Rather, its purpose is imaginative incorporation. We are dispersing a catalyst for change in the midst of our existing educational programs. Focusing on the reshaping impetus of information technology will produce innovative methods for framing new questions and at a different order of magnitude than was possible before, or discovering unexpected synergies across far-flung emerging areas, or developing a modular and flexible curriculum for the twenty-first century. The humanities are at the core of informatics because they bring distant things near, not through the contiguity of mechanical integration, but by en fleshing disembodied bytes. ■

## ENDNOTES

1. Committee on Information Technology Research in a Competitive World, *Making IT Better: Expanding Information Technology Research to Meet Society's Needs* (Washington, D.C.: National Academy Press, 2000), 110.
2. Committee on Intellectual Property Rights and the Emerging Information Infrastructure, *The Digital Dilemma: Intellectual Property in the Information Age* (Washington, D.C.: National Academy Press, 2000), 49.
3. See my "In the Domain of Ambiguity," *Art Issues* (March–April, 2001).
4. Committee on Information Technology Literacy, *Being Fluent with Information Technology* (Washington, D.C.: National Academy Press, 1999), 15.



# regents park discovery concert series

"THE UNIVERSITY OF CHICAGO PRESENTS"

SPOTLIGHTS YOUNG MUSICIANS

The benefits of showcasing new talent on the concert stage are numerous. Audience members gain exposure to performers whose style and repertoire present exciting, innovative alternatives to more established professionals, and young instrumentalists and vocalists gain a wealth of valuable experience appearing in the professional arena. Recognizing the symbiotic potential of bringing up-and-coming artists into the limelight, The University of Chicago Presents has added a new concert series alongside its popular Chamber Music Series and Early Music Series: The Regents Park Discovery Concert.

Initiated in 1999 thanks to the generous support of Regents Park by The Clinton Companies, this annual concert event provides Chicagoland music lovers a chance to hear young, undiscovered talent.

One element that has become an essential ingredient of the Discovery Concert is outreach. Ticket prices are set at an unusually low rate and are free for subscribers to the Early Music and

Chamber Music Series. In addition, all artists appearing on the series visit students in neighborhood elementary and high schools. "Last year pianist Stewart Goodyear had high school students at Kenwood Academy absolutely mesmerized," commented Marna Seltzer, Director, The University of Chicago Presents. "That was really exciting to see." When asked what she finds most gratifying about this series, Seltzer responded



The Duke Trio

with enthusiasm: "Almost every element of this concert is rewarding. It's an important part of our identity to present these auspicious debuts, and it's always satisfying to support younger players. It is gratifying to see different faces in our audi-

ence, and it's really nice to be able to thank publicly our core of loyal subscribers. But, probably the most rewarding element is our partnership with the Regents Park apartment complex in Hyde Park, owned by the Clinton Companies. This series is reflective of our joint commitment to Hyde Park, classical music, education, and a desire to impact the cultural life of Hyde Parkers in a positive and expansive way."

Thus far, the Regents Park Discovery Concert has brought two soloists and one chamber ensemble to Hyde Park.

## 1999 THE DUKE TRIO

One of Canada's newest and most exciting piano trios, the Duke Trio has become a sought-after chamber ensemble. Since its debut appearance in Toronto in 1995, the trio has performed in recital and for radio broadcast across Ontario and has made guest appearances in British Columbia and Washington state. All three artists (Mark Fewer, violinist; Thomas Wiebe, cello; and Peter Longworth, piano) are on the faculty of the Royal Conservatory of Music in Toronto.

## 2000 STEWART GOODYEAR, PIANIST

To describe pianist Stewart Goodyear, one must use the word gifted. A native of Toronto, Goodyear began his career in an acclaimed performance of Shostakovich's



Stewart Goodyear



Colin Currie

*Concerto for Piano, Trumpet and Strings* with the Manitoba Chamber Orchestra. By the age of sixteen, he had already appeared as a guest soloist with major symphonies such as the Detroit Symphony, the Philadelphia Orchestra, the Buffalo Philharmonic, the National Arts Center Orchestra, the Cincinnati Pops Orchestra, and several Canadian orchestras. In addition to his talents as a pianist, Stewart is a prolific composer: since his first piano lesson he has improvised and now composes intricate music of his own.

## 2001 COLIN CURRIE, PERCUSSIONIST

Born in Edinburgh in 1976, Colin Currie came to national attention in 1992 at the age of fifteen when he won the Gold Medal of the Shell/London Symphony Orchestra Music Scholarship. In 1994, he became the first percussion finalist in the BBC Young Musician of the Year competition. Since then, Currie has appeared as soloist with many orchestras including the Royal Scottish National Orchestra and the London Symphony Orchestra, working with conductors such as David Robertson, Marin

Alsop, Paul Daniel, and Martyn Brabbins. An active chamber musician, he has collaborated with artists such as the Peterson String Quartet, Peter Donohoe, and Dawn Upshaw. Currie's first solo album, *Striking a Balance: Contemporary Percussion Music* from EMI's Debut Series for Young Artists, was released in February 1998. ■

## THE NEW GROVE DICTIONARY OF MUSIC AND MUSICIANS II

What kind of music did Umm Kulthum sing? What distinguishes acid jazz from mainstream jazz? How do we define the term "music"?

One can now seek out the answers to these questions, and literally millions more, in the newly released, twenty-nine volume *New Grove Dictionary of Music and Musicians II*. This resource, whose earliest edition dates back to 1878, is far more than a simple reference tool. It represents the world's most complete source of music scholarship, and it reflects the rapidly expanding nature of musicological, ethnomusicological, and theoretical research today.

Perhaps the most fascinating aspect of this dictionary from the perspective of a University of

Chicago affiliate is the active participation of our Music Department in helping assemble this tome. Eight of our faculty members contributed articles, including two by President Don M. Randel—a musicologist by trade. An equally significant testament to the strength of the Music Department is the large number of articles written *about* current and emeritus faculty. Look up "Philip Bohlman," "Easley Blackwood," "John Eaton," "Philip Gossett," "Marta Ptyaszynska," "Shulamit Ran," "Don M. Randel," "Anne Robertson," and "Ralph Shapey," and you will find articles detailing the many achievements of these accomplished composers, musicologists, and ethnomusicologists.

"Our faculty continue to ask the big questions and to conduct path-breaking research," said

Richard Cohn, Professor and Chair, Department of Music. "This activity is reflected in how many of them were asked to contribute fundamental articles on music and music scholarship that appear in this edition. Philip Bohlman and Martin Stokes, the two ethnomusicologists on our faculty, wrote the entire 'Ethnomusicology' article, for example; Bohlman himself wrote a large and very important piece on music of the Middle East; and Thomas Christensen contributed to the 'Musicology' entry."

At a list price of \$4,850, purchasing a copy of the *New Grove II* is probably far beyond the reach of most bibliophiles. This edition is accompanied, however, by an on-line version that can be accessed at <http://www.grovemusic.com>. —HP

One element that has become an essential ingredient of the Discovery Concert is outreach. Ticket prices are set at an unusually low rate and are free for subscribers to the Early Music and Chamber Music Series. In addition, all artists appearing on the series visit students in neigh-

borhood elementary and high schools. "Last year pianist Stewart Goodyear had high school students at Kenwood Academy absolutely mesmerized," commented Marna Seltzer, Director, The University of Chicago Presents. "That was really exciting to see."



# the odyssey project

**W**HY DO YOU THINK PEOPLE ARE POOR? This is the question that Earl Shorris, a New York author investigating the nature of American poverty for his book *New American Blues* (W.W. Norton, 1997) put to nearly six hundred people. As he neared the completion of his research, Shorris arrived at what he felt was a plausible explanation: “Numerous forces—hunger, isolation, illness, landlords, police, abuse, neighbors, drugs, criminals, and racism—exert themselves on the poor at all times and enclose them, making up a ‘surround of force’ from which, it seems, they cannot escape” (*Harper’s Magazine*, September 1997).

HE WAS SURPRISED, however, when one of the people he interviewed, Viniece Walker, a prisoner in the Bedford Hills Correctional Facility in Westchester County, New York, proposed a possible escape route: “You’ve got to teach the moral life of downtown.” It turned out Ms. Walker meant high culture: plays, museums, concerts, literature. The way out of poverty, Shorris believed, was politics. Ms. Walker was saying that to grasp politics, to enter the public world, the poor first had to learn to reflect. Art and the humanities were a gateway to reflection.

Shorris took Ms. Walker’s intriguing idea to heart and developed the Bard College Clemente Courses in the Humanities. Since its inception in 1994, the program’s mission has focused on extending humanities-based learning opportunities to economically disadvantaged adults. Students who complete the course receive six units of credit from Bard College, but the primary objective is not a goal-oriented one. Rather, the aspiration is to provide a forum where these students can contemplate and reflect on works of art with which they otherwise would have no contact. The project has been a resounding success, and it has given rise to nearly forty similar programs throughout the United States, including The Odyssey Project in the Humanities of Chicago.

Dedicated to providing the best education to a group of economically disadvantaged adults, four University of Chicago professors and instructors are participating in a new and exciting program: The Odyssey Project in the Humanities.



Currently in its first year, the Project is sponsored by the Illinois Humanities Council with assistance from the University of Chicago. Classes meet twice a week over a twenty-eight week period at the Carole Robertson Center, a social service agency located on the West Side of Chicago. The curriculum consists of five courses: Art History, U.S. History, Moral Philosophy, Literature, and Writing and Critical Thinking. Four out of the five Odyssey Project instructors are University of Chicago affiliates: Danielle Allen, Associate Professor, Departments of Classical Languages and Literatures and Political Science, the Committee on Social Thought, and the College; Charles Elder (A.M. 1983, Ph.D. 1991), Instructor, Basic Program; Amy Thomas, Ph.D. candidate, Classics and Religious Studies; and Robert von Hallberg, Professor, Departments of Germanic Studies, English Language and Literature, and Comparative Literature, and the College.

The twenty-two students currently enrolled in the Odyssey Project possess a few common characteristics: they all live well below the poverty line; they have all agreed to attend class twice a week for two hours at a time; and they all possess basic reading skills. In addition, they all face extraordinary difficulties in their day-to-day lives.

Angel Ysaguirre, Director of Community Programs at the Illinois Humanities Council, commented on a few of these problems. “One of our students was three hours late for her admissions interview because she lives secretly in the basement of a church. She stores her clothes in a closet there and was unable to access her interview outfit because she found the door unexpectedly locked that day. Another student had to drop out because she got a job that entailed a commute to Midway Airport; this made it impossible for her to attend class on a regular basis.”

To help alleviate these difficulties, the Odyssey Project provides some important benefits: the course is free, all books are paid for, bus fare is provided, and daycare is offered at the Carole Robertson Center. For those who have been able to stick with the course, the rewards have been enormous. “The students take this class because they crave knowledge,” Ysaguirre said. “They think of it as a chance they’ve never had before.” Amy Thomas, who teaches the Writing and Critical Thinking course and serves as the Coordinator of the Project, remarked that “the



Von Hallberg and Thomas commented on their students’ enthusiasm: “They really appreciate this opportunity and they continually express that,” Thomas remarked.

classroom discussions are every bit as animated and intellectually oriented as those at the University of Chicago.” She tells of walking into class one day to find two students heatedly debating whether true morality was internal or motivated by external forces. “It was extraordinary,” she said.

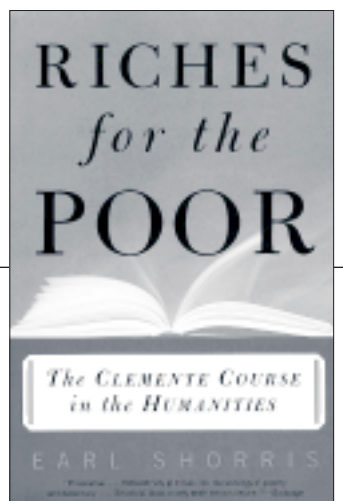
The Odyssey Project places a deep commitment on providing the best education for its students. Each instructor has assembled a rigorous schedule for his or her course. The required reading for Robert von Hallberg’s Literature class, for example, includes *Beowulf*; a group of Shakespeare sonnets, and Alexander Pope’s “The Rape of the Lock.” Students are asked to keep a journal of their reading in which they “explore the significance of each text,” rather than simply recording what they have read. To complete the course successfully, students must compose an essay pertaining to material covered during the year.

When asked what they felt was the most rewarding aspect of the Odyssey Project, both

“They say ‘thank you’ after every class and are constantly affirming that this experience is exactly what they’ve been looking for.”

Future plans for the Odyssey Project include initiating a program on the North Side. In addition there has been serious discussion of establishing a second-year course for those who would like to proceed further with their education. “One gets the sense that this whole thing is too good to be true, and along with this feeling comes a danger of being satisfied with what we’ve done,” Thomas said. “I think the other faculty members feel the same way as I do. We’re determined to keep improving upon what we’ve started.” —HP

When asked what they felt was the most rewarding aspect of the Odyssey Project, both Von Hallberg and Thomas commented on their students’ enthusiasm: “They really appreciate this opportunity and they continually express that,” Thomas remarked. “They say ‘thank you’ after every class and are constantly affirming that this experience is exactly what they’ve been looking for.”





**EACH YEAR, A NUMBER OF TOMES OF ERUDITE SCHOLARSHIP** by University of Chicago Humanities alumni reach the presses. Perhaps more rare is the occasional novel that is published. Rarer, still, are the long and accomplished novel-writing careers that our two featured writers, Barbara Mertz and Susan Fromberg Schaeffer, share. Mertz and Schaeffer are no strangers to path-breaking: each earned her B.A., M.A., and Ph.D. at the University at a time when fewer women in America were achieving such high academic goals. Mertz's novels about sleuthing Egyptologist Amelia Peabody seem quite unlike Schaeffer's wide ranging novels, which have taken on such weighty themes as Vietnam, the Holocaust, madness, and American mores. Yet, both write novels that are lauded for their meticulous research. Each author spoke with *Tableau* and reflected on the ways in which her University of Chicago experiences affected and shaped her fiction writing.

## spotlight on authors

### BARBARA MERTZ

A lifelong interest in Egyptology brought Barbara Mertz (a.k.a. Elizabeth Peters and Barbara Michaels) to the University's Oriental Institute in the 1950s.

By the time she was twenty-three years old, she had earned a Ph.B., M.A., and Ph.D. from the University of Chicago. Since then she has written more than sixty thrillers and adventure novels, of which more than a dozen put Egyptology and Egyptologists front and center. She makes frequent appearances on bestseller lists, including the *New York Times* and *The Wall Street Journal*, and her most popular novels are comic mysteries featuring Victorian Egyptologist and feminist, Amelia Peabody. There are thirteen published installments in the Peabody Series, and Mertz has just completed the fourteenth, *Lord of the Silent*, due out in May 2001 (Harper Collins). In addition to fiction, Mertz has published three cornerstone academic texts on Egyptology that remain in print today. She has served on the Board of Governors of the American Research Center in Egypt and has lectured widely, including appearances at the University of Pennsylvania, the Oriental Institute, and the American Institute of Archeology. Ms. Mertz spoke with *Tableau* from her home in the countryside of Maryland.

**It has been said that you go to enormous lengths to get the Egyptological facts right. To what extent do you attribute this attention to detail to your education at the University of Chicago? Or do you?**

Yes, I certainly do. I think that any academic training fixes in your mind a particular way of doing things, of answering questions, and once you know how to do research, you apply those methods to everything you do. I try to be as exacting as I can, if for no other reason than that I have a lot of friends in the field who will jump all over me like a duck on a junebug if I get anything wrong.

**When did you develop your love affair with Egypt?**

I would have to say that it was the first time I visited the Oriental Institute when I was around twelve or thirteen years old. I had one of those wonderfully horrible aunts who would drag you to all sorts of places that you didn't necessarily want to go, and I was the only one in our family who she could convince to go with her. So, she brought me to museums all over the place, one of which was the O.I. I was hooked from that day on, and I never really lost interest in the subject after that.

**Were there any specific events at the University of Chicago that influenced the plots of your novels and/or the personalities of your characters?**

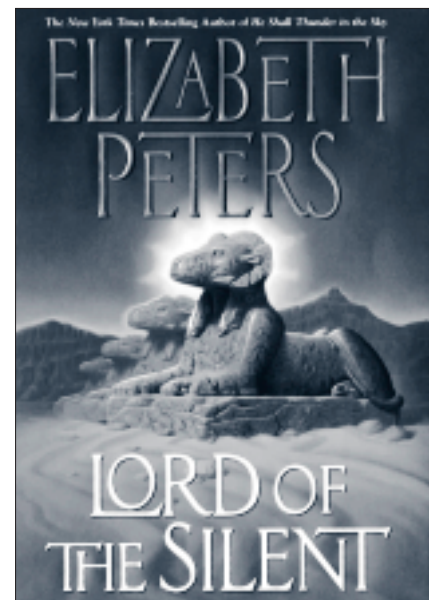
I remember graduate school being one of the happiest times in my life. I was part of a small group of students; we were all poor, and we were all passionately interested in the subject. This

made for a very congenial atmosphere. I received my Ph.D. when I was twenty-three years old. Perhaps I was too young, but regardless of my age, academia was shut off to me at that point—there was no possibility of me getting hired as a single woman in the early 1950s. That fact rankled for a long time, and there has always been a question in the back of my mind of what I might have done if I had been given the opportunity. But the Amelia Peabody novels have

served as a substitution for the work I was never able to do. Now, in a way, I have the best of all possible worlds.

**How often do you travel to Egypt?**

I try to go every year, depending on my writing schedule and my personal life.



**Do you conduct research every time you are there?**

Yes, I try to, but the problem is that my books are set primarily in the late nineteenth and early twentieth centuries, and so much about Egypt today is very different—it is difficult sometimes to rely on what is there now. Rather, I work primarily from secondary sources, old pictures and so on. But it is really important to go there and breathe the atmosphere from time to time.

**What draws you to write stories set in the Victorian and Edwardian eras?**

I am fascinated by the contrast between the outward primness of behavior at this time and the terrible actions and sentiments that often ran beneath the surface of this calm exterior. The subjugation of women is of particular interest to me because of my own experiences. It connects me to some of the characters—both real and fictional. Also, it was during the late nineteenth and early twentieth centuries that some of the most colorful personalities were conducting research in Egypt. There were no rules at that time, and these swashbuckling men embarked on the most interesting adventures. I'm hooked on these real-life characters and try to bring some of their personalities into some of the characters in my books.

**How long do you plan on writing the Amelia Peabody mysteries?**

Probably until I drop. I promised my editor I'd carry the Amelia Peabody stories through 1922, when King Tut's tomb was discovered. At that point, I might return to some of the missing years in the series and fill in some of the blanks. And of course there are other series on which I would like to work, but realistically, I probably won't get to everything I'd like to do. ■

### SUSAN FROMBERG SCHAEFFER

Susan Fromberg Schaeffer received a B.A., M.A., and Ph.D. from the Department of English between 1959 and 1966. A professor at Brooklyn College since 1966,

she was appointed Broeklundian Professor of English Literature in 1985, and retired in the spring of 1995 to work on her writing full-time. She is the author of fourteen published novels and collections of short stories, several books of poetry, more than four hundred poems, a dozen scholarly articles including one in *Critical Inquiry*, and over one hundred published book reviews. She was awarded a Guggenheim Fellowship in 1984 and has received the O. Henry Award and the Lawrence Award for Fiction. Her fiction reveals an author of varied interests and diverse capabilities. She received critical acclaim for her book *Buffalo Afternoon* (Knopf, 1989), the story of a young man whose life is altered irrevocably by his experience serving in the army during the Vietnam War. Her novel *The Golden Rope* (Knopf, 1996), about the love/hate relationship of twin sisters each obsessed with the other, was named a *New York Times* Notable Book of the Year. And her most recent book, *The Autobiography of Foudini M. Cat*, an enchanting tale as told by a wise old house cat, has just been translated into Japanese. Schaeffer is presently a Visiting Professor at the University of Chicago and *Tableau* spoke with her on campus.

**What has brought you back to Chicago?**

I left here in 1967 and I have really been very homesick for the University ever since, wondering often what it would be like to be back. I retired from Brooklyn College in 1995, but after five years, I found myself missing teaching very much. So, when one of my students suggested that I take it up again, I contacted the English Department here at the University of Chicago and asked if I might return and do some teaching.

**Have you run across any particular challenges in teaching creative writing at the University of Chicago that you haven't encountered elsewhere?**

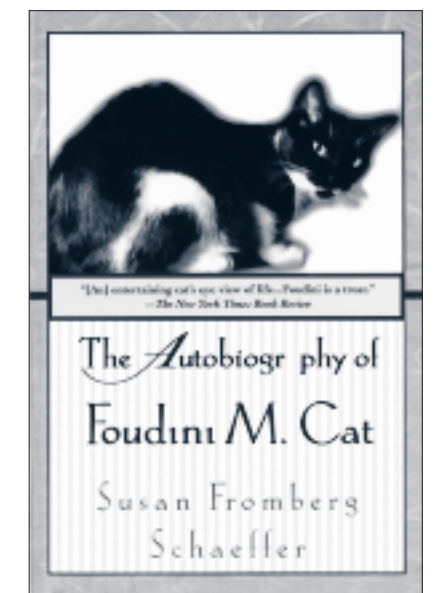
I think that the students here feel under a good deal more pressure than those I've taught elsewhere. When it comes to creative writing, they have difficulty slipping out of the theoretical framework that many of their other classes pursue. In my advanced writing class, which began last quarter and is continuing through this quarter, they've had a lot of trouble because they haven't had many opportunities to express themselves creatively.

This advanced class, however, has produced some truly amazing work, much of which is publishable. Two of my students have completed novels and one student has written some remarkable short stories on themes having to do with Texarkana; I've never read anything like them before. I've found that teaching these students isn't really like teaching; it's like collaborating. They are so smart, so funny, and so cutting; it is a pleasure.

**Has your experience as a student here influenced your approach to teaching?**

Definitely. I never liked lecture-style classes, always preferring the Socratic method. In my opinion, classes based on discussion work best because they enable the instructor to ferret

*Continued on page 26*





# kafka on stage and off

## IN THE PENAL COLONY EXPLORED IN THEATRE AND SYMPOSIUM

This fall, Court Theatre staged the Chicago premiere of *In the Penal Colony*, a chamber opera by Philip Glass (A.B. 1956) based on Franz Kafka's short story of the same title. To celebrate this illustrious event, the Department of Germanic Studies, Court Theatre, and the Faculty Committee on Theater and Performance Studies sponsored a two-day symposium during which University of Chicago faculty members reflected on Kafka's text and its relation to contemporary literary thought, performance practice, cultural theory, philosophy, and history.

### IN THE PENAL COLONY

On a remote island in the Caribbean, a voyager is invited to witness an execution by a machine of capital punishment that he deems antiquated and inhumane. (This instrument kills a condemned man over a period of twelve hours by delicately—and then more brutally—inscribing the description of his crime into his flesh with thousands of sharp needles.) In direct contrast to the voyager's repulsion, the colony's presiding officer is fervently dedicated to this machine, unable to imagine a more effective method of meting out justice. On the surface, Kafka wrote of capital punishment, but as his tale unfolds, a tormented struggle between enlightenment and the conquering of the human spirit is chillingly evoked through characters facing an eroded system of justice. ■



### THE KAFKA SYMPOSIUM

“Interdisciplinary” is more than just a buzzword. As a field of practice, this term challenges scholars, performers, and writers—among others—to think collectively across disciplinary boundaries and to approach a problem from a rich variety of perspectives. One of the fascinating products of interdisciplinary studies at the University of Chicago is the burgeoning of conferences and symposia, each co-sponsored by a variety of departments throughout the Humanities and other divisions.

During the winter quarter alone there have been four such events on campus: “Natural Histories: Landscape and Antiquity in Britain”

(January 27), “Lo Sviluppo del Mosaico: Formation and Transformation of the Italian Canon” (February 10), “Erotikon” (March 2–4), and “The Book in the Age of Theater: Print Cultures/Theater Cultures 1550–1700” (March 8–10). Many more are lined up for the spring.

The “Kafka Symposium,” which took place on December 1–2, 2000 at the Court Theatre, provides a fascinating example of how scholars from both inside and outside the academy can share knowledge, exchange experimental ideas, and shed new light on timeless subjects.

Seven faculty members hailing from the Departments of Comparative Literature, Anthropology, Germanic Studies, Slavic Languages and Literatures, Classical Languages and Literatures, and Philosophy, and the Committee on Social Thought presented papers addressing various aspects of Kafka's short story. Their

presentations loosely followed one of three themes: “Power & Confinement,” “Pleasure/Pain,” and “Thinking Through *In The Penal Colony*.” The second day of the symposium culminated in a matinee performance of Glass's opera, followed by a roundtable discussion of Kafka's text and Glass's musical translation. The participants included Philip Glass, director JoAnne Akalaitis, and David Levine, Associate Professor of Germanic Studies. Gretchen Helfrich, host of WBEZ-FM's talk show “Odyssey,” moderated the discussion.

Kafka's text plays with uncertainty, evoking ambivalent registers of anxiety that leave the reader with many unanswered, perhaps unanswerable, questions. Are the condemned men



who are executed by the torturous machine meant to experience transfiguration or enlightenment prior to their deaths? Does the voyager symbolize a figure of European Enlightenment? If so, does he not recognize that the machine's apparatus reflects that which sprung from his own cultural and historical background? These and other issues were raised and debated by the panelists and audience.

David Levine, co-organizer of the symposium and Chair of the Faculty Committee on Theater and Performance Studies, commented on the benefits of such interdisciplinary exchange and expressed hopes for future symposia. “The Faculty Committee's desire is that the cultural work done in the community and the academic work done on campus will continue to intersect in provocative and productive ways.” The symposium did much to recognize the richness of Kafka's work, while leaving listeners with a wealth of suggestive remarks. Furthermore, these investigations revived an interest in Kafka's talents and intellectual struggles, in an artist who once wrote in his diary: “This tremendous universe that I have in my head—but how can I free myself and set it free without being torn to pieces? Yet I would a thousand times rather do that than keep it confined or buried within myself. This is what I am here for, I have no doubt whatsoever of that.” —KH

### OPERA AT COURT

IN THE PENAL COLONY : BY PHILIP GLASS

In 1976, Philip Glass shook the opera world with the premiere of *Einstein on the Beach*. His “minimalist” compositional style—characterized by an intentionally simplified rhythmic, melodic, and harmonic vocabulary—appealed to modern spectators who typically rejected contemporary operas. The popularity of this work helped revive the art of operatic composition for twentieth-century musicians and audiences, and since that time, Glass has written theatrical music of all sorts. His oeuvre includes grand opera (*The Voyage*), chamber opera (*The Juniper Tree*), dance music (*In the Upper Room*), and music for three films by Jean Cocteau (*Orphée*, *La Belle et la Bête*, *Les Enfants Terribles*) and others.

This past fall, the composer added *In the Penal Colony*—a chamber opera for two singers, three actors, and string quintet—to his extensive theatrical oeuvre. The eighty-minute piece, co-produced by Court Theatre and Seattle's A Contemporary Theatre, has been heralded by critics as “a compact powerhouse of an opera.”

“If the music often sounds interchangeable with other Glass theater scores,” writes John von Rhein of the *Chicago Tribune*, “parts of it show a new melodic and rhythmic sophistication. In Glass's pulsing sonic patterns, you can feel gears turning and meshing with deadly efficiency: just as the hideous apparatus creates dread in our minds more than in our eyes, so does the music.”

Presenting a chamber opera at Court Theatre, a space traditionally associated with the spoken word, has had many benefits. “I'm happy to have the premiere in a theater with a subscription audience. At an opera house you get—what?—six or eight performances. At a theater you get thirty-five,” said Glass. The venue, furthermore, is far smaller than the



space offered by the Lyric or the Metropolitan Opera. Court Theatre offers an intimate atmosphere that is ideal for the pocket-sized ensemble.

The subject matter of *In the Penal Colony* is deeply disturbing, and for many the translation into a musical

medium does not make the story any more palatable. Glass, however, sees a lighter side to Kafka's work: “There's humor in *The Penal Colony*, and the theme has an element of lyricism and transfiguration.” The Court Theatre's production highlighted this lyricism with its dazzling staging and solid performances. An Off-Broadway premiere is scheduled for June 6 at the Classic Stage Company. —HP



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

# the franke institute

FOR THE HUMANITIES

## CHANDLER SUCCEEDS HUNTER AS FRANKE INSTITUTE DIRECTOR

**T**his academic year marks the end of J. Paul Hunter's immensely vigorous and successful five-year term as Franke Professor and Director of the Franke Humanities Institute. As a newly minted emeritus, Hunter will re-immers himself in a large study-in-progress of English rhymed verse of the sixteenth to nineteenth centuries, and in his chairmanship of the Illinois Humanities Council. As of July 1, 2001, another highly distinguished member of the English Department, and a Ph.D. of this Division, James K. Chandler will succeed Paul Hunter in the Franke professorship and directorship of the Franke Institute.

Chandler said he plans to continue the work of his predecessors toward making the Humanities Institute a living part of the University community and its outreach. "Outreach has been a particular emphasis for Paul Hunter's productive tenure at the institute—it's what he calls 'going downtown' with the Humanities," commented Chandler. "I intend to support and



strengthen such initiatives and develop ways of reaching even further," he said.

Chandler said he also would like to see the Franke Institute become a resource and generator for critical questions about the future of universities worldwide. "Major changes are

afoot in funding for higher education and in information technologies, disciplinary formations, and institutional linkages," he said. "Since these changes are affecting the character of higher education everywhere, our 'outreach' in this area has never been more urgently needed."

Janel Mueller, Dean of the Humanities Division, said, "Jim is the right successor to Paul as Director of the Franke Institute. He aspires to bring a contemporary meaning to the comprehensive, integrative vision of education, research, and publication that marked the founding vision of the University and the central role of humanities within it."

Chandler began teaching as an Instructor at the University in 1976 while completing his Ph.D. in English Language and Literature. Since he joined the faculty in 1978, he has taught courses in English and in the Committees on the History of Culture, Cinema and Media Studies, and General Studies in the Humanities. He is recognized as an authority on the Romantic Movement in England and the relationships between politics and literature, history, and criticism. His best-known publications, all published by the University of Chicago Press, include his critically acclaimed *England in 1819: The Politics of Literary Culture and the Case of Romantic Historicism* and *Wordsworth's Second Nature: A Study of Poetry and Politics*.

The Institute began operating in 1991 under the direction of Interim Director Norma Field, the William J. and Alicia Townsend Friedman Professor and Chair of East Asian Languages and Civilizations. Originally called the Chicago Humanities Institute, it was renamed the Franke Institute for the Humanities in the spring of 1998 in honor of a generous gift from Barbara and Richard J. Franke. —AF



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## THE UNIVERSITY OF CHICAGO POSTDOCTORAL FELLOWSHIPS IN THE HUMANITIES

**B**eginning in the 2000–2001 academic year, the Division of the Humanities initiated the University Postdoctoral Fellowship Program with funding from the Mrs. Giles Whiting Foundation. These prestigious awards will be granted to recent Ph.D.s of the highest quality from among our own degree recipients. Postdoctoral Fellows become faculty members of the Humanities Division faculty and they join the vital scholarly community at the Franke Institute for the Humanities. Each Fellow carries a teaching load of one one-quarter course in the College during the academic year.

This year the Humanities Division has awarded University of Chicago Postdoctoral Fellowships to three outstanding scholars who are undertaking innovative and fascinating research.

### FRANCESCA BORDOGNA

Ms. Bordogna received her Ph.D. from the Committee on the Conceptual Foundations of Science in 1998. She has been the recipient of numerous fellowships and awards including Postdoctoral Fellowships at the Max-Planck-Institut für Wissenschaftsgeschichte (1998–1999) and at Northwestern University (1997–1998). She is on leave this year from her position of Assistant Professor, Program of Liberal Studies and Program in the History and Philosophy of Science, University of Notre Dame.

During her fellowship year, Ms. Bordogna will be completing her book *William James at the Boundaries*. This project locates William James, a leading American psychologist and philosopher, at the boundaries—still not solid, nor even well defined—that were increasingly separating philosophy from psychology, and from the other emerging sciences of the human subject in late nineteenth- and early twentieth-century America. Throughout his life James challenged those borders and defied the newly emerging lines of disciplinary demarcation, transferring knowledge claims amongst different communities of investigators and questioning boundaries between professional and amateur groups. The book examines this practice of bridging disciplinary divides, and of merging widely different forms of discourse. In it,

Bordogna argues that it had profound implications for James's psychological and philosophical production.

### SUSANNAH YOUNG-AH GOTTlieb

Ms. Gottlieb received her Ph.D. from the Committee on Social Thought in 1999. She is currently an Assistant Professor of English and Comparative Literary Studies at Northwestern University where she teaches in the areas of twentieth-century poetry, continental philosophy and political theory, and Asian-American literary traditions.

During the fellowship year, Ms. Gottlieb will be completing her book, *"Regions of Sorrow": Spaces of Anxiety and Messianic Time in Hannah Arendt and W.H. Auden*. This project is a study of the poetry of W.H. Auden in relation to the political thought of Hannah Arendt. It demonstrates the degree to which the central concerns of some of their major works converge and argues that these points of convergence disclose hitherto unexplored dimensions in both of their writings.

### LAWRENCE MCCREA

Mr. McCrea, Lecturer in Sanskrit at the University of Chicago, was awarded his Ph.D.



W.H. Auden

from the Department of South Asian Languages and Civilizations in 1998. As a graduate student, he was the recipient of a Whiting Dissertation Fellowship in the Humanities (1995–1996). His dissertation, *The Teleology of Poetics in Medieval Kashmir*, examined the conceptual revolution in Alamkāraśāstra brought about by the work of the ninth-century Kashmiri, Ānandavardhana. McCrea argued that the most crucial innovation Ānandavardhana introduced in the field of Alamkāraśāstra was his application of a teleological approach to text interpretation derived from the Vedic hermeneutics of the Mīmāṃsakas.

During the fellowship year, Mr. McCrea will build on this work by pursuing a broader study of both the internal development of Sanskrit hermeneutic and interpretive theory, and its effects in the areas of linguistic philosophy and the practice of poetic commentary. —HP

### Postdoctoral Fellows

become members of the Humanities

Division and they join the vital

scholarly community at the Franke

Institute for the Humanities.



**RECENT JOB PLACEMENTS FOR HUMANITIES GRADUATES** Looking for other Chicago alumni at your institution or in your area? Curious about where last year's class of humanities graduates got their jobs? Here is a list of recent graduates, with thesis or dissertation titles and job titles, who have accepted full-time employment that exercises their graduate training.

# onward & upward



## ART HISTORY

### ANNA ARNAR

"Livre d'Artiste, Critical Instrument, Performance: Stephane Mallarmé and the Book." Instructor, Moorhead State University.

### REBECCA DeROO

"Private Objects, Public Institutions: French Art and the Reinvention of the Museum, 1968–1978." Postdoctoral Fellow, University of British Columbia.

### ANNE HARRIS

"The Spectacle of Stained Glass in Modern France and Medieval Chartres: A History of Practice and Perception." Assistant Professor, DePauw University.

### MARK HINCHMAN

"African Rococo: House and Portrait in Eighteenth-Century Senegal." Assistant Professor, University of Nebraska.

### REBECCA HOUZE

"Fashion, Disguise, and Transformation: Origins of the Modern Art Movement in Vienna, 1897–1914." Visiting Lecturer, Washington University in St. Louis.

### BARBARA JAFFE

"The Abstraction Within: Diagrammatic Impulses in Twentieth-Century American Art and Art Historical Pedagogy." Assistant Professor, Northern Illinois University.

### MICHAEL MACKENZIE

"Maschinenmenschen: Images of the Body as a Machine in the Art and Culture of Weimar Germany." Assistant Professor, Wabash College.

### MICHAEL SCHREFFLER

"Art and Allegiance in Baroque New Spain." Assistant Professor, Virginia Commonwealth University.

### REBECCA ZORACH

"The Figuring of Excess in French Renaissance Art." Postdoctoral Fellow, Penn Humanities Institute, University of Pennsylvania.

\* This information is reported by each department or committee and includes students who graduated from spring 1999 to summer 2000. If you or someone you know should be listed here, please contact your department. The Division is working to maintain accurate records of job placement.

## CLASSICS

### JILL CONNELLY

"Renegotiating Ovid's *Heroides*." Assistant Professor, Texas Tech University.

### KEITH JONES

"Controlling Love: Imagination, Subordination, and Alienation in Ovid's *Amores*." Latin Instructor, Allendale-Columbia School, Rochester, New York.

### ANATOLE MORI

"Alliance, Ambush, and Sacrifice: Political Authority in Apollonius' *Argonautica*." Visiting Assistant Professor, University of Missouri-Columbia.

## COMMITTEE ON THE ANCIENT MEDITERRANEAN WORLD

### KELLY OLSEN

"Fashioning the Female in Roman Antiquity." Assistant Professor, University of Western Ontario.

### GEERT VAN CLEEMPUT

"Aristotle on Happiness in the *Nicomachean Ethics* and the *Politics*." Political Consultant, Belgian House of Representatives.

## COMPARATIVE LITERATURE

### CORINNE SCHEINER

"Bilingualism and Biculturalism in Self-Translation: Samuel Beckett and Vladimir Nabokov as Doubled Novelists." Assistant Professor, Colorado College.

## EAST ASIAN LANGUAGES AND CIVILIZATIONS

### SARAH FREDERICK

"Housewives, Modern Girls, Feminists: Magazines and Modernity in Japan." Assistant Professor, Boston University.

### MING DONG GU

"Literary Openness and Open Poetics: A Chinese View in a Cross-Cultural Perspective." Assistant Professor, Rhodes College.

### FENG LI

"The Decline and Fall of the Western Zhou Dynasty: A Historical, Archaeological, and Geographical Study of China from the Tenth to the Eighth Centuries B.C." Assistant Professor, Arkansas State University.

### MELISSA WENDER

"Lamentation as History: Literature of Koreans in Japan, 1965–1999." Assistant Professor, Bates College.

## ENGLISH

### JENNY ADAMS

"Gender, Play, and Power: The Literary Uses and Cultural Meanings of Medieval Chess." Assistant Professor, University of North Texas.

### VINCENT BERTOLINI

"Constitutional Bodies: Practicing National Subjectivity in Antebellum Writing." Harper-Schmidt Fellow, University of Chicago.

### ELISABETH CEPPI

"Unnatural Bonds: Servitude and Conventional Identity in Protestant Early America." Assistant Professor, Portland State University.

### LEIGH ANNE DUCK

"'Is it True What They Say About the South?' Segregation and Identity in Depression-Era Southern Literature." Assistant Professor, University of Memphis.

### MICHELLE HAWLEY

"Aesthetic Citizenship: Poetry and the Public Sphere in Britain, 1868–1874." Assistant Professor, California State University, Los Angeles.

### PATRICIA LOUGHRAN

"Virtual Nation: Local and National Cultures of Print." Assistant Professor, University of Illinois, Urbana.

### ADAM LOWENSTEIN

"Shock Waves: Trauma, History, and Art in the Modern Horror Film." Assistant Professor, University of Pittsburgh.

### ROLLAND MURRAY

"Beyond Macho: Literature, Masculinity, and Black Power." Assistant Professor, Ohio State University.

### JAMIL MUSTAFA

"Mapping the Late-Victorian Subject: Psychology, Cartography, and the Gothic Novel." Assistant Professor, Lewis University.

### PAIGE REYNOLDS

"'A New Public, a New Form of Life': Irish Modernism and Irish Audiences." Assistant Professor, College of the Holy Cross.

### SARAH SKWIRE

"'No Health in Us': Representations of Illness in Early Modern Literature." Visiting Assistant Professor, Ohio State University.

## GERMANICS

### TODD HERZOG

"Criminalist Fantasy: Imagining Crime in Weimar Germany." Assistant Professor, University of Cincinnati.

### CECILIA NOVERO

"Eating Bodies Eating Texts: Metaphors of Incorporation and Consumption in Walter Benjamin, Dada, and Futurism." Assistant Professor, Pennsylvania State University.

### ANKE PINKERT

"Literary Intellectuals and the East German State: Legitimation and Dissent in Works by Christa Wolf and Franz Fühmann." Assistant Professor, University of Illinois, Urbana.

### MICHAEL SOSULSKI

"Body, Text, and Nation: Theatrical Reform in Eighteenth-Century Germany." Assistant Professor, Pacific Lutheran University.

## LINGUISTICS

### GREGORY ANDERSON

"Language Contact in South-Central Siberia." Lecturer, University of Manchester.

### LISE DOBRIN

"Phonological Form, Morphological Class, and Syntactic Gender: The Noun Class Systems of Papua New Guinea Arapeshan." Visiting Assistant Professor, University of Virginia.

### ALEXANDER FRANCIS

"Perceptual Learning, Attention, and Phonetic Categorization." Postdoctoral Fellow, University of Hong Kong.

### RACHEL HEMPHILL

"On the Perception/Production Interface in Speech Processing." Postdoctoral Fellow, University of Chicago.

### BARBARA LUKA

"Familiarity Breeds Consent: Is Structural Facilitation Evidence for the Implicit Knowledge of Syntactic Structures?" Research Associate, Department of Psychology, University of Arizona.

## MASTER OF ARTS PROGRAM IN THE HUMANITIES (MAPH)

### ELIZABTH ARNEY

"Exploring the Unbound Identity: Mapping Dubravka Ugresic's Literary Homeland." Program Associate, Facing History and Ourselves.

### LILIAN FRIEDBERG

"Mule Minus Forty Acres: Topographies of Geographic Disorientation and Redface Minstrelsy in George Tabori's *Weisman und Rotgesicht*." Ph.D. student, Department of Germanics, University of Illinois, Chicago.

### ERIN GRIFFITHS

"Edmund Curll, Jonathan Swift, and the Regulatory Language of Obscenity in Eighteenth-Century England." Technology Resource Advisor, Chicago Public Schools.

### LEAH HANDELSMAN

"Latin Pop Music and Crossover: The Contradictions of Cultural Identity." English Teacher, Webb School, Knoxville, Tennessee.

### ALISSA JONES

"'He Had Allowed Himself to Be Led Astray by a Metaphor': Freud's Misreading of the Rat Man." Ph.D. student, Department of English, University of Buffalo.

### STEPHANIE MURRAY

"Laudable Plausibility: Assaults on Dramatic and Bodily Boundaries in Elizabethan Revenge Tragedy." Freelance Editor, *Digital Photo* and other publications.

### REBECCA SUNDIN

"Cleaning House: Moral and Physical Patterns of Organization in *Great Expectations*." Web Design, AmericanEagle.com.

### NIK VARGAS

"Guardian of Innocence" (a novel in progress). Tutor, The University of Chicago Writing Program.

### JOSEPH YANG

"Dear Faithful Reader: Faith, Post-Modernity, and *The Crying of Lot 49*." Financial Consultant.

## MUSIC

### CLIFTON CALLENDER

"Luminous Signals," for string quartet with click track. Assistant Professor, Northern Illinois University.

### ADRIAN CHILDS

"Alone," for soprano and seven players. Visiting Assistant Professor, University of Illinois, Urbana.

## NEAR EASTERN LANGUAGES AND CIVILIZATIONS

### PAUL HECK

"Qudama b. Ja'far (d. 337/948) and His Kitab al-Kharaj wa-sina' at al-kitaba: Administrative Contributions to Knowledge." Editorial Assistant, *Encyclopedia of the Qur'an* and Postdoctoral Lecturer, Georgetown University.

### FUMI KARAHASHI

"Sumerian Compound Verbs with Body Parts." Visiting Lecturer, University of Michigan.

### MARY INGRID MATTSON

"A Believing Slave is Better than an Unbeliever: Class and Community in Early Islamic Society and Law." Assistant Professor, The Hartford Seminary.

## NEW TESTAMENT AND EARLY CHRISTIAN LITERATURE

### JEFFREY RAY ASHER

"Polarity and Change in 1 Corinthians 15: A Study of Metaphysics, Rhetoric, and Resurrection." Assistant Professor, Georgetown College, Kentucky.

### JAMES ANTHONY KELHOFFER

"The Authentication of Missionaries and Their Message in the Longer Ending of Mark (Mark 16:9-20)." Assistant Professor, McCormick Theological Seminary.

## PHILOSOPHY

### DAVID BRENDEL

"Looking Through the Mind's I: Empiricism, Moral Psychology, and Hume's Trouble with the Self." Chief Resident in Psychiatry, Harvard Medical School.

### BARBARA MONTERO

"The Body Problem and Other Foundational Issues in the Metaphysics of Mind." Assistant Professor, University of Pittsburgh.

### PHILIP ROBBINS

"Content and Self-Consciousness." Visiting Assistant Professor, University of Vermont.

## ROMANCE LANGUAGES AND LITERATURES

### SUZANNE M. MAGNANINI

"Between Fact and Fiction: The Representation of Monsters and Monstrous Births in the Fairy Tales of Gianfrancesco Straparola and Giambattista Basile." Assistant Professor, University of Colorado, Boulder.

### PATRICIA M. MONTILLA

"Desecrating Poetry: Parody and the Avant-Garde in the Early Works of Oliverio Girondo." Assistant Professor, Western Michigan University.

### KEVIN JOHN O'DONNELL

"A Red's Harvest: Cultural Adaptation as Intervention in Manuel Vazquez Montalban's Early Carvalho Novels." Assistant Professor, University of Richmond.

### ANA MARIA OSAN

"New Tales of the Tribe: Spanish Women Poets of the Twentieth Century and the Long Poem." Assistant Professor, Indiana University, Northwest.



SCHAEFFER *Continued from page 19*

out immediately what students do and do not understand. The method that the University generally employs—the one it used when I was a student—is exactly the method I adopted when I started teaching. When I was a student, I wanted to learn how to get behind a text, to figure out how it worked. That's what the University of Chicago did for me, and that is what I have intended for my students ever since.

**Have any of your experiences here spurred ideas for future novels or stories?**

Yes, oddly enough, and it is all the fault of one of my students here. It happened at the end of last quarter when we had completed all of the exercises I had planned for the term. This student suggested her own exercise, and I thought, why not? It was a simple idea: each student writes down two words and passes them on to the next; you then had to incorporate these two words into a story. I was handed the words "Turkey" [the country] and "horses" and was very dismayed at first because I couldn't figure out how I was going to turn these words into a story. But then I started writing and found that I really enjoyed the exercise and that it was fascinating to imagine places that I'd never been.



I've since written two more stories based on the same method and I would like to write more, hopefully compiling them into a collection called something like "Imagining Cities."

**"When I was a student, I wanted to learn how to get behind a text, to figure out how it worked. That's what the U of C did for me, and that is what I have intended for my students ever since."**

**What have you found is the most rewarding aspect about being back here?**

That's hard to say. It's like magic in a way, like revisiting your previous life. It's hard to describe because it has been a deep experience. The University of Chicago is where I always felt happiest; I really grew up here (I arrived when I was only seventeen years old). Many of the faculty members were responsible for raising me, people like Wayne Booth and Edward Wasiolek, with whom I have remained very close and who are still around here today. So coming back as a teacher instead of as a student (and I was not always a very well-behaved student) has completed something in my life. I really do love it here. In addition to maintaining ties with people I knew as a student, I have had the opportunity to meet and to grow close with some of the newer faculty. And the students are fantastic; they are remarkable creatures. —HP and WO

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