

TABLEAU

THE DIVISION OF THE HUMANITIES AT THE UNIVERSITY OF CHICAGO | FALL 2013



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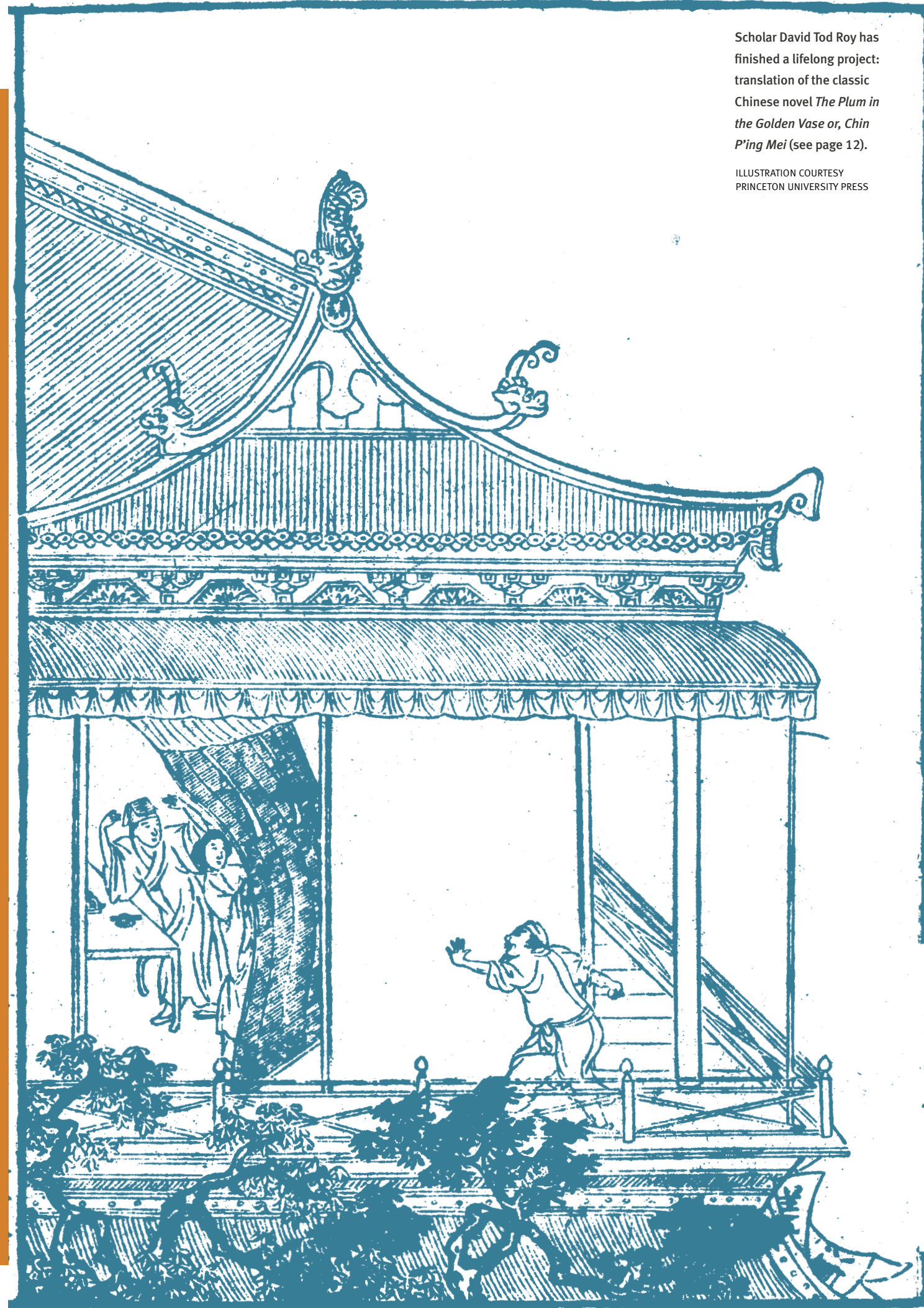
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ON THE COVER *To Be Free*, a silkscreen print by Barbara Jones-Hogu, was featured in a summer 2013 exhibition of works by members of the Chicago collective AFRICOBRA (African Commune of Bad Relevant Artists). Shows and programming were held at the Reva and David Logan Center for the Arts, the South Side Community Art Center, and the DuSable Museum of African American History; Art History professor Rebecca Zorach and UChicago students participated as curators.



Scholar David Tod Roy has finished a lifelong project: translation of the classic Chinese novel *The Plum in the Golden Vase or, Chin P'ing Mei* (see page 12).

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Dear Alumni and Friends,

THE INHERENT VALUE of humanistic research and instruction remains a subject of debate in the popular media. I imagine that many of you have felt compelled to defend your own fields of study—or the disciplines of your friends and colleagues—against those who worry about the irrelevance or obsolescence of the humanities.

Rather than lamenting this situation, I eagerly welcome the conversation as an opportunity to articulate and demonstrate the value of foundational scholarship and rigorous inquiry. My work at the University of Chicago is focused on supporting and strengthening humanities scholarship here and throughout the academy. The June 2013 report from the American Academy of Arts and Sciences, aptly titled “The Heart of the Matter,” presents a compelling case for broad education in the humanities at every level. You can read the full report online at www.humanitiescommission.org.

The first sentence of the report’s executive summary captures some of the crucial elements in today’s discussion: “As we strive to create a more civil public discourse, a more adaptable and creative workforce, and a more secure nation, the humanities and social sciences are the heart of the matter, the keeper of the republic—a source of national memory and civic vigor, cultural understanding and communication, individual fulfillment and the ideals we hold in common.”

This aspirational assertion is applicable across all subjects in the humanities and humanistic social sciences, and each of the projects and scholars featured in this issue of *Tableau* bolsters some aspect of its claim. Our faculty members contribute to public discourse, examine the artistry and impact of media, and make literary works accessible across linguistic and cultural boundaries. Our students conduct creative, meaningful research while our alumni nurture appreciation of the classical legacy in a new generation and help to preserve our cultural heritage and to sup-



Martha T. Roth

port innovative scholarship. Their work takes place along with many other projects and pursuits that are sustained by the generosity of our most dedicated advocates.

Humanistic scholarship allows us, as human beings within a diverse and shared culture, to mark our progress through history, to understand our collective past, and to chart our future. The humanities are timeless—and as the transitions from one moment of modernity to the next become ever more accelerated, the social value of the humanities has never been greater.

With best wishes,

Martha T. Roth
Dean of the Division of the Humanities

A SERIES OF FORTUNATE EVENTS

How book series and their faculty editors shape, define, and defend their fields.

BY SUSIE ALLEN, AB'09



ILLUSTRATION BY WHITNEY SHERMAN

FROM HIS COLLEAGUES' latest monographs to students' dissertation chapters to undergraduate papers on Anglo-Irish literature, English professor **James Chandler**, AM'72, PhD'78, doesn't lack for reading material. So why does Chandler add to the pile by editing a book series?

The reason is simple: "If you care about your field, you want to bring people into it and you want to bring good people into it. Book series help to do that," says Chandler, editor of *Cambridge Studies in Romanticism* for Cambridge University Press and *Literature in History* for Princeton University Press.

Book series play an essential role in helping to forge new fields and keep established ones vibrant, scholars say. As editors, they are charged with curating the critical conversation by handpicking the books to include. "It allows for a bird's-eye view of the pertinent field—often hard to get at when caught up in the detail of individual research," explains English scholar **Leela Gandhi**, coeditor with Sanjay Seth, Michael Dutton, and Pal Ahluwalia of Routledge's *Postcolonial Politics*.

The sometimes underappreciated work of editing book series has perks for the editors too, providing opportunities for mentoring, collaboration, and scholarly inspiration. "It is nearly always pleasurable, even exhilarating, to watch one's peers at the top of their game," says classicist **Clifford Ando**, editor of the University of Pennsylvania Press's series *Empire and After*.

The hunt for the next great manuscript

The process begins with "some bird-dogging of good manuscripts," explains Chandler, the Barbara E. and Richard J. Franke Distinguished Service Professor in English and Cinema and Media Studies and director of the Franke Institute for the Humanities. "You want to be on the lookout for really promising work that fits within the series."

Such searching gets easier, he says, "the longer you've been around and the more people you know." In fact, presses often look for scholars with years of experience and a robust roster of contacts to edit a series. In other cases, scholars propose their own series to oversee.

For **Frederick de Armas**, who edits the University of Toronto Press's *Iberic* series, this "bird-dogging" phase can be thrilling.

"It is always with excitement and some trepidation that I start reading a manuscript we have agreed to consider," says de Armas, the Andrew W. Mellon Distinguished Service Professor in Romance Languages and Literatures. He hopes for the best, "concerned that, sometimes even with the best advice by a great board, a book may not come to fruition, but always in search of elegant arguments, new knowledge or perspectives, and striking insights."

After an initial reading, the editor typically decides whether to reject the manuscript or send it on to another scholar for assessment. If the second reader approves, the manuscript may be sent to a third reader or returned to the author for revision. Finally, the editor makes a formal recommendation to the press, which offers the author a contract.

Although nothing compares to publishing a book of one's own, editors like Chandler say they become invested in the fate of manuscripts they've shepherded through the editorial process: "It's not disconnected to the feeling one has in bringing along a dissertation. It's essentially the same skill set—it's nurturing and fostering."

De Armas agrees that editing a series provides a welcome opportunity to deepen his connection to his colleagues' work. "It is so gratifying to publish a book, for example, by a young scholar who is then promoted partially on the basis of her study," he says, "or to see the completion of a major book by a senior scholar, while enjoying every page."

It is nearly always pleasurable, even exhilarating, to watch one's peers at the top of their game.
—Clifford Ando

Defining and defending fields

Book series benefit the wider scholarly community by "making the disciplinary fields or terrains sharper and clearer," explains Gandhi, a professor in English whose interests include sixteenth- and seventeenth-century drama, Indo-Anglian literature, and postcolonial theory.

The role of series is especially pronounced in smaller fields, says Ando, the David B. and Clara E. Stern Professor in Classics. Thanks to carefully curated series, books that might otherwise have been isolated by topic or methodology can be brought into conversation with one another. In ancient studies, for example, "the mere existence of trends in scholarship can be discovered and certainly affirmed," he says.

In Gandhi's case, *Postcolonial Politics* emerged out of a relatively young scholarly conversation at the intersection of politics and postcolonial theory. "The interest as editors was in thinking about postcolonial politics in an interdisciplinary way," she says, "with a special openness to humanistic perspectives."

By providing a stable home for scholarly conversation, book series can help to protect more established fields against changes in academic trends and fashions. As some English departments in recent years moved toward dividing literature by chronological period rather than by movement, for example, Romantic studies seemed endangered. Many scholars have told Chandler that *Cambridge Studies in Romanticism* "helped defend the field of Romanticism against the squeeze," he says.

The ability of book series to protect and shape fields is what makes editorial work so essential, says Chandler: "More generally, the profession just won't function if no one agrees to do it."

Inspiration and collaboration

Editing a series provides a welcome opportunity to collaborate with coeditors, press editors, and authors. For Gandhi, such shared labor is "insufficiently encouraged in the traditional humanities," and was a driving factor behind her commitment to *Postcolonial Politics*.

Similarly, de Armas says his partnership with *Iberic* coeditor Robert Davidson, a University of Toronto scholar, has been "the perfect combination, since he specializes in contemporary Iberia while I work on Renaissance and early modern. We both enjoy interdisciplinary studies—he is particularly interested in architecture, while I work more with art history. The partnership has proven extremely successful."

Collaborating has also shaped de Armas's research on the literature of the Spanish Renaissance. Editorial work influences "your own perceptions of trends," he says. "And knowing what is being said helps me to construct my own arguments in my books and essays."

For Ando—who explores law, administration, and cultural change in the Roman Empire—the benefit is more abstract: It lies "at the level of inspiration, derived from watching creative and intelligent people wrestle with questions that I recognize as meaningful to the world that I too study."

TO SEE A LIST OF BOOK SERIES edited by faculty members in the Division of the Humanities, visit tableau.uchicago.edu/series.

Classics professor
Mark Usher
stitches together an
unorthodox career.

ADAPTATION

BY CARRIE GOLUS, AB'91, AM'93

ABOUT 13 YEARS AGO, Mark Usher, AM'94, PhD'97, now an associate professor and chair of the classics department at the University of Vermont, was working on an article about what Socrates might have looked like. In the *Republic*, Socrates is described as “a snotty-nosed kid.” Usher, the father of three sons, was struck by how childlike Socrates was: “Asking annoying questions, not letting things go. Plus he was against all the adults. I thought, this is a character that kids will like.”

Usher—an assistant professor at the time—had never written a picture book before, but he had spent countless hours reading them aloud to his children. Using the books of Peter Sís as models, and with his youngest son Gawain, then four, in mind, he wrote a simple biography of Socrates. Usher recounted the philosopher’s imprisonment, for example, like this: “Then they sent him off...to jail! Socrates was sad. ‘Nevertheless,’ he said, ‘it is still better to suffer a wrong than to commit one.’” Sidebars supply more detailed information for advanced readers or parents. The structure echoes “the classical form of text and commentary,” says Usher. “As a classicist, that’s your stock in trade.”

Usher knew no one in children’s publishing, but he sent his manuscript to five or six publishers. Three years passed before it emerged from the slush pile at Farrar, Straus and Giroux; Usher had all but forgotten it. “I didn’t realize until after the fact how lucky I was,” says Usher, whose academic publications include *A Student’s Seneca* (2006) and *Homeric Stitchings: The Homeric Centos of the Empress Eudocia* (1998). “Compared to getting a children’s book published, getting an academic book published is easy.” *Wise Guy: The Life and Philosophy of Socrates* came out in 2005 and received positive reviews in *Publishers Weekly* and *Kirkus Reviews*.

A few years later, work on another academic article—this one about Diogenes’s quotations from Homer—inspired Usher to write another picture-book manuscript. In a biography told entirely in limericks, Usher portrayed Diogenes, the founder of the Cynic (Greek for “dog-like”) school of philosophy, as an actual dog. Usher’s editor liked the story, but not the limericks: “Some of them were rude, some were a little too sophisticated,” says Usher, who published a revised, prose version of *Diogenes* in 2009—the same

In the 2009 book *Diogenes*, Mark Usher depicted the Greek philosopher as a dog who wanted to be his own master.

year his article “Diogenes’ Doggerel” appeared in *Classical Journal*.

His most recent children’s book, an adaptation of Apuleius’s *The Golden Ass* for older readers, came out in 2011. The comedic novel had long been one of Usher’s favorites. “Kids love to say the word *ass*,” he says. “Here’s the chance for them to do it in a legitimate context.” Usher hoped the book’s title would incite controversy: “It would get so much attention if it were banned from libraries.” But so far no luck.

USHER DATES HIS INTEREST in illustrated manuscripts back to graduate school, when he was asked to curate a 1994 exhibition at the Regenstein’s Special Collections Research Center. “Texts and Transformations” focused on classical works and their adaptations in different genres and media—including music and visual art—through the centuries. To make the exhibition and its catalog interesting, “we wanted to have splashy volumes with illustrations,” he says. It was the first time he had thought seriously about the juxtaposition of text and image.

Usher’s research for the exhibition also inspired his dissertation, which became *Homeric Stitchings*. In a 1502 collection of Christian poetry published by Aldus Manutius, Usher discovered something he had never seen before: a poem on Biblical themes, composed entirely in language taken from Homer. It was a cento (pronounced with a hard “c”), from the Greek word for stitching: a type of poem consisting of passages taken from other authors. Eudocia Augusta had crafted this particular cento in the fifth century.

Kids love to say the word *ass*.
Here’s the chance for them to do it
in a legitimate context.
— Mark Usher

As Usher studied the poem, he realized the Aldus version differed from other versions, and all were incomplete. He identified what seemed to be the definitive manuscript in a catalog of the libraries of Mount Athos in Greece, home to more than 20 Eastern Orthodox monasteries. But the catalog had been compiled in 1890, before a major fire. If the poem manuscript had survived, it would be bound with others, so Usher had to physically search for it.

With a fellowship from the University, he traveled to Greece, not knowing if it was a fool’s errand. In a Hollywood-like moment, the librarian, Father Theologos, “cracked this big book, dust goes everywhere, and we found the manuscript,” says Usher. “Then a younger monk came by and threw it on the photocopier.” Usher’s second book was a critical edition of the text, *Homocentones Eudociae Augustae* (1999), published just a year after *Homeric Stitchings*.

Usher no longer works on centos, but he writes them. In 1999, collaborating with the composer John Peel, he wrote the libretto for the opera *Voces Vergilianae*. The story of Dido and Aeneas is told using lines taken from throughout the entire *Aeneid*, “so they serve as intertextual commentary on the whole poem,” he says. “The Dido and Aeneas episode is really what the whole poem is about—westward expansion, Rome’s march to world domination and all the victims that are in the way, Dido being one of them.”

He’s working on another libretto about the Roman emperor Nero with the same composer, using ancient Greek and Latin texts. Selections from this work-in-progress were performed in concert this past March; the full opera will premiere in Salem, Oregon, in 2016. Usher has also written a cento for children, *POEM*, a picture book about poetry stitched together from the lines of famous poems: “Some poems come in on little cat feet/Some wander lonely as a cloud/And some beat boldly on a big bass drum/And tell even Death to not be proud.”

In addition to his academic and creative work, Usher, a trained carpenter, built his own farmhouse in Shoreham, Vermont. He and his wife, Caroline, homeschooled their three children: the oldest, Isaiah, graduated from Princeton; the middle, **Estlin**, AB'13, from UChicago; and the youngest, Gawain, is studying viola at Interlochen Arts Academy.

The couple raises sheep, poultry, pigs, and goats on their farm, called Works & Days after the poem and farmer’s almanac written by Hesiod around 700 BCE. “I do the PhDing around the farm,” says Usher. “That’s post-hole digging.” But that’s a story for another place and time.

PHOTOGRAPHY BY JASON SMITH; ILLUSTRATION BY MICHAEL CHESWORTH

READ AN INTERVIEW with the Ushers about life on their farm and listen to selections from the opera *Neron Kaiser* at tableau.uchicago.edu/usher.



ANTHONY CHEUNG joins the faculty as Assistant Professor in Music after three years in the Harvard Society of Fellows and a year-long residency at the American Academy in Rome. He received doctoral and master's of musical arts degrees from Columbia and a BA in music and East Asian history from Harvard. A composer and a pianist, Cheung has played and written music since early childhood and his works have been performed by internationally recognized ensembles. His scholarship focuses on contemporary music; his dissertation is titled "Ligeti's Magic Horn: Parallel Universes of Tuning and Tradition in the Hamburg Concerto."

WHITNEY COX, AM'06, PhD'06, is Associate Professor in South Asian Languages and Civilizations. He returns to the University after serving as a senior lecturer in Sanskrit at SOAS, University of London. As the recipient of a UK Arts and Humanities Research Council

LAURA GANDOLFI is Assistant Professor in Romance Languages and Literatures, specializing in modern Latin American literature. She completed her MA and PhD in Spanish and Portuguese languages and cultures at Princeton, and holds master's and BA degrees from the Università di Trieste in Italy. Her dissertation, "Objects on Paper: Literature, Material Culture, and Advertising in Nineteenth-Century Latin America," is based on fieldwork in Mexico City, Buenos Aires, and Paris. In addition to translations and journal articles, she published a collaborative interview of philosopher Jacques Rancière in the winter 2012 issue of *Critical Inquiry*.

YUNG-TI LI, Associate Professor in East Asian Languages and Civilizations, was previously an assistant professor at the Academia Sinica in Taipei, where he oversaw the Anyang Archaeology Lab; he also held an appointment in anthropology at National Tai-

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fellowship, he spent 2012–13 working on a book project, "Moonset on Sunrise Mountain: Poetry, Politics, and the Making of a South Indian King." He is also preparing a publication on modes of philology in late medieval South India. His research examines the history of writing and textual dissemination in South India during the Middle Ages with a focus on Sanskrit and Tamil literature.

PATRICK CROWLEY, Assistant Professor in Art History, received his MA, MPhil, and PhD degrees in art history and archaeology from Columbia and a BA in classical archaeology from the University of Michigan. While his dissertation was titled "Forms of Spectrality in Ancient Rome," he also has a background in Mesopotamian art and has done archaeological fieldwork in Cyprus and Italy. His scholarly interests include sarcophagi, portraiture, depictions of the dead, and gems and cameos. His book project, "The Phantom Image: Visuality and the Supernatural in the Greco-Roman World," analyzes ghosts in the visual iconography of classical antiquity.

wan University. A specialist in the craft production and social history of Bronze-Age China, he received a PhD from Harvard and an MA from the University of Arizona, both in anthropology. His BA, in Chinese literature, is from National Sun Yat-sen University in Taiwan. He has published two edited monographs in Chinese and received an American Council of Learned Societies grant to write his forthcoming book, *The Kingly Craft: Craft Production and Political Economy of the Shang Capital at Anyang*.

RAOUL MOATI is Assistant Professor in Philosophy, focusing on Continental European philosophy, phenomenology, metaphysics, and philosophy of language. His PhD is from the University of Paris I (Panthéon-Sorbonne University), where his thesis was titled "Le double problème de l'intentionnalité et des actes de langage dans la pensée de Jacques Derrida." His first book, *Derrida/Searle, deconstruction et langage ordinaire*, examines the tension between deconstruction and ordinary language philosophy. His forthcoming book is titled *Derrida*

et le langage ordinaire, and his current research analyzes the Continental understanding of metaphysics.

DANIEL MORGAN, PhD'07, returns to the University as Associate Professor in Cinema and Media Studies following an appointment in English and philosophy at the University of Pittsburgh. His MA in cinema and television studies is from the University of London; he received a BA in social studies at Harvard. The author of *Late Godard and the Possibilities of Cinema*, he is working on a book project, "Film beyond Philosophy," with coauthor **Richard Neer**, the William B. Ogden Distinguished Service Professor in Art History and Cinema and Media Studies at UChicago. Morgan's scholarship explores aesthetics at the intersection of film and philosophy, with attention to camerawork, linkages between realism and modernism, and the visual impact of digital techniques.

JULIE ORLEMANSKI is Assistant Professor in English Language and Literature. Previously she held a faculty position at Boston College and a postdoctoral fellowship at the Mahindra Humanities Center at Harvard, where she received her PhD and MA in English. She will spend 2013–14 as a fellow at the Huntington Library. Her dissertation, "Symptomatic Subjects: Bodies, Signs, and Narratives in Late Medieval England," analyzes how fourteenth- and fifteenth-century authors used depictions of emergent medical understanding and terminology to articulate agency and identity. Orlemanski published a creative-writing piece in *Sou'wester* that was nominated for the 2011 Pushcart Prize.

RICHARD PAYNE, Neubauer Family Assistant Professor in Near Eastern Languages and Civilizations and the Oriental Institute, holds a PhD in history from Princeton and a BA in classics from the University of Colorado–Boulder. His dissertation, "Christianity and Iranian Society in Late Antiquity, ca. 500–700 CE," details the relationship between Christian institutions and the cultural practices of the Iranian world. He was previously a visiting research scholar at the Insti-

tute for the Study of the Ancient World at New York University and an assistant professor of history at Mount Holyoke College; he also held teaching or research appointments at Trinity College, Amherst, and Universität Konstanz.

D. N. RODOWICK is the Glen A. Lloyd Distinguished Service Professor in Cinema and Media Studies, with a primary focus on film history and theory. Previously he was the William R. Kenan, Jr. Professor and chair of visual and environmental studies and directed the Carpenter Center for the Visual Arts at Harvard. He held prior faculty appointments at King's College, University of London; the University of Rochester; and Yale, where he founded the film studies program. He earned a PhD in communication and theater arts from the University of Iowa and an MA in communications from the University of Texas–Austin; he also did graduate work in cinema in Paris. He spent several years as an experimental filmmaker and video artist before his doctoral studies. He has two forthcoming books—*An Elegy for Theory: The Senses of Theory* and *An Elegy for Theory: Philosophy's Artful Conversation*—and published others including *The Virtual Life of Film and Reading the Figural, or, Philosophy after the New Media*.

JACQUELINE STEWART, AM'93, PhD'99, returns to teaching at UChicago from Northwestern as Professor in Cinema and Media Studies. An expert in African American film, literature, and culture, her interests include the history and exhibition of moving images—especially in the city of Chicago—and non-canonical audiovisual media frequently excluded from archives. She directed the South Side Home Movie Project, an effort to preserve and disseminate work by amateur filmmakers from diverse Chicago neighborhoods. The author of *Migrating to the Movies: Cinema and Black Urban Modernity*, her current projects include a book on the films of Spencer Williams and a manuscript that grew out of her role as curator of the L.A. Rebellion Preservation Project at the UCLA Film and Television Archive.

READ MORE ABOUT FACULTY MEMBERS' backgrounds, research, and teaching at tableau.uchicago.edu/newfaculty.

Daniel Morgan

Jacqueline Stewart

D. N. Rodowick

NO LIMITS

New hires build on strength in Cinema and Media Studies.

"NOWHERE ELSE IS FILM" thought about so deeply and rigorously as at the University of Chicago, and nowhere else does film studies occupy such a central position amidst older disciplines," says **Robert Bird**, interim chair of Cinema and Media Studies. Three new faculty members joined the department this fall—read their biographies above.

Jacqueline Stewart, who returns to teaching at UChicago from Northwestern, is excited about the resources afforded by the Film Studies Center and the Reva and David Logan Center for the Arts and looks forward to collaborating with the Center for the Study of Race, Politics, and Culture and the Arts + Public Life initiative on "projects that engage students, colleagues, and community." The interdisciplinary, even populist, nature of the field is what drew **Daniel Morgan** to study it in the first

place: "My interest in film studies emerged out of two deep passions—going to, and thinking and talking about movies, and an intellectual investment in philosophy." His new colleague **D. N. Rodowick** is eager to explore "how contemporary media and installation art works with questions about film history" while continuing his recently resurrected practice as an experimental filmmaker. "I used to teach art making," he explains, "so I wouldn't mind folding that back into my teaching portfolio."

"This year UChicago swept many of the prizes awarded at the annual conference of the Society for Cinema and Media Studies, which is to say the department was already very strong," says **James Chandler**, who is on leave as chair for 2013–14. After adding this new group of scholars, he says, "there is no limit to what is possible for us."—*Courtney C. W. Guerra, AB'05*

PHOTOGRAPHY BY CHRIS KIRZEDER



SOCIAL OF

THE SCIENTISTS MUSIC



Ethnomusicology students blend art and science in their research.

BY CLAIRE ZULKEY

AN ADVANCED DEGREE in ethnomusicology sounds enticing: not every discipline accepts an evening at a nightclub as research. But consider some of the requirements of the PhD at UChicago: a reading knowledge of three languages, sight-reading and singing exams, a public recital, not to mention two-plus years of course work, comprehensive exams, and a dissertation proposal and defense.

Ethnomusicology is defined as the study of social and cultural aspects of music and dance in local and global contexts; it combines training and approaches from music and anthropology. The rigorous well roundedness of UChicago's ethnomusicology graduate program—offered in the Department of Music—helps to make it distinctive, says **Philip Bohlman**, the Mary Werkman Distinguished Service Professor in Music. “It might not be obvious to an ethnomusicologist studying Indian music why he or she needs to learn how to play piano,” Bohlman says, but in the end, students frequently tell him, “I’m so happy I had to learn these things in such a fundamental way.”

Fieldwork takes ethnomusicology students to unusual venues: drag shows (top), jazz clubs, Israeli independence festivities, and pole-dancing performances (right).



The way I see it, men have had a lot to say about women and their bodies.

Why can't I return the favor?

—Alisha Lola Jones

Student **Alisha Lola Jones** is working on a dissertation about the role of black men's gender and sexuality in gospel-music performance in Chicago and Washington, DC. She says the program's challenging comprehensive exams exposed her to “great theoretical tools that can inform my analysis of areas like cinema theory, Christian mysticism, and men's studies.” She's interviewed self-identified straight and same-gender-loving black men in the ministry as well as an artist whose YouTube videos show him gracefully pole dancing to gospel music as a form of worship.

Michael Figueroa says he found the program's performance requirement more emotionally taxing than exams. In his fourth year, he gave a guitar recital knowing that “the department wants us to be active in music making in addition to thinking and writing about it.” Figueroa is writing his dissertation on music and violence in the Middle East, examining “the idea that songs can drive people to political action.” His field research in Jerusalem—an experience he describes as a “brain rush nearly every day”—included a four-hour interview with Dan Almagor, a songwriter and playwright whom Figueroa describes as “one of the busiest people in Israel.”

The way Figueroa sees it, ethnomusicology, “a little-known but long-named discipline,” trains people to think in “a critically cosmopolitan way. We learn about the lives of others through music.” In ethnomusicology, students learn from living people as much as static sources: “I spent a lot of time in the archives at the National Library of Israel, but ethnography is really central to our approach of studying music.”

Ethnomusicologists frequently find unusual points of entry. Figueroa, who is of Puerto Rican and Syrian descent, came to his subject by taking a popular Modern Hebrew class with senior lecturer **Ariela Finkelstein**, AM'96, “on a fluke.” By contrast, Jones, a former beauty-queen-cum-minister, entered the program after graduating from Yale Divinity School. “I originally didn't want to be the stereotypical black girl doing gospel music,” she says, hoping instead to build on her previous training in Western art music and international folk music. She changed her mind when she found a topic that “would allow me to research social issues that I encounter as a public theologian who leads worship.”

To further define her research, Jones is striving to make her dissertation “fun and contemporary” and to study “untapped issues” in the Pentecostal church such as gender roles in black worship experiences, the implications of HIV/AIDs discourse, homosocial networks, and “interpretations about what it means to be a gospel performer.”

Both Jones and Figueroa studied music as undergraduates; meanwhile, **Adrienne Alton-Gust**, AM'06, began college as an engineering major. Although she eventually turned to music, she says, “I didn't come in knowing I'd be working with drag queens.” Her dissertation explores the role of music in drag performance. She calls ethnomusicologists “social scientists among music scholars.”

Alton-Gust's line of study embodies a theme—the relevance of popular music—that has come up repeatedly in the 25-plus years since Bohlman landed the University's first appointment in ethnomusicology. “My early teaching didn't use a lot of popular music,” says Bohlman, “but I've learned from my students that this is an important aspect of the vitality of diverse music in the world.”

One graduate student who immersed himself in popular music is **Will Faber**, whose dissertation is on black music in Britain, particularly jazz and electronic dance music. He spent time in London shadowing sound engineers in clubs, interviewing musicians, and poring over the archives at the city's Musicians' Collective. Now, he says, “Musicians I've worked with in London will pass through Chicago, and I'll go to Smart Bar and listen.” Just because an ethnomusicologist has left the period of what Faber calls “research-research” doesn't mean “that you can't have encounters that force you to rethink it.”

The social aspect of ethnomusicology research isn't always a perk. While Alton-Gust's friends sometimes ask to tag along on her research outings “because it seems like so much fun,” she admits that late-night bars and clubs are “not always the safest places to work.” She's observed bar fights and patrons being abusive to performers. Jones, meanwhile, has encountered some resistance from church leaders when she discusses her research. “Men's sexuality is a really contentious topic” in the Pentecostal church, she says. “I've been informed that only men should research men. But the way I see it, men have had a lot to say about women and their bodies. Why can't I return the favor?”

Many students in ethnomusicology find that their research enriches more than their academic lives. “I feel very privileged to have had relationships with the same musicians for over ten years now, to be able to ask these questions in a supportive community,” says Faber. He also admits that one benefit of his London research was “going out dancing with my wife,” and it's hard to deny that graduate students in the department are enjoying their work. “Ethnomusicology really facilitates living a good life,” says Figueroa. “It changes the way you travel and think about everyday situations and encourages you to think critically about your place in the world.”

PHOTOGRAPHY COURTESY ADRIENNE ALTON-GUST, WILL FABER, MICHAEL FIGUEROA, AND ALISHA LOLA JONES

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FOR MANY GRADUATE STUDENTS, a master's degree is the first step toward an eventual doctorate. But others—like **Pauline Eveillard**, AM'08—know from the start that their time in the academy comes with an expiration date. After graduating from Tufts in 2005 with a major in art history and a minor in Latin, Eveillard went to Tunisia on a Fulbright fellowship, and her master's thesis on ancient Roman mosaics grew out of that experience. After finishing the Master of Arts Program in the Humanities (MAPH), Eveillard continued her work in ancient art with an internship at the antiquities department at Christie's in her hometown of New York City. In 2009 she moved to the New York office of the World Monuments Fund, where she promotes the importance of preserving the world's cultural heritage. She works with the organization's donor travel program and young members group and or-

for example, they wouldn't be reading to second graders in Englewood or Humboldt Park without this platform." She found her way into corporate giving after learning about it in a hybrid administrative and fundraising role at a social-service organization. She encourages other humanists to be similarly open-minded about their careers: "I just want to shout from the rooftops that working for 'the man' can be really fulfilling."

Corporations can also provide a home for cultural resources. **Laura Satersmoen**, AM'86 (Art History), is executive director of the Fisher Art Foundation, housed within the San Francisco headquarters of clothing retailer Gap, Inc. "Most people's reaction is, 'You do what?'" she laughs. "It's pretty unusual that a big corporation has this enormous, museum-quality collection in it." What started out as a temporary position—"I was hired to assemble a data-

base, which they thought it was going to take three months"—has turned into a 17-year career. Satersmoen is now overseeing the collection's transition from Gap headquarters to the San Francisco Museum of Modern Art. She credits her success to influential mentors beginning in graduate school as well as her own willingness to be flexible. Satersmoen originally considered an academic-style career in a museum, "and I thought that was the only career path I could take," she says. "But I know now that there are lots of things that can get you to interesting places."

One such place is the Templeton Foundation in Philadelphia, where **Christopher Strawbridge**, AM'98 (Middle Eastern Studies), has worked for nearly six years. Strawbridge had worked as a financial consultant during grad school and for a nonprofit before that. "I wanted to get back to the nonprofit world because I was interested in mission," he says. "I had a great job doing consulting in Chicago, and we made very well-off people much more money—but I didn't feel as though I was really mak-

ing a difference in the world." Templeton makes grants to researchers, including humanists at UChicago, investigating what it calls "the Big Questions"—complicated topics such as forgiveness or human virtue. As a planning and evaluation officer, Strawbridge helps evaluate the foundation's impact and whether its grant-making efforts reflect organizational goals. He finds overlap between his work and the skills he learned at UChicago: "Grad school gave me the ability to aggregate and assimilate a lot of often ambiguous information very quickly and make something nontrivial of it." That skill, he says, is "remarkably valuable in the foundation context." Strawbridge's career philosophy echoes a sentiment shared by his fellow alumni: "You still need to pay the bills, but isn't it cooler to be working for an organization that has a point to it?" —C. G.

PHOTOGRAPHY BY WINNI WINTERMEYER

MISSION

CRITICAL



Four alumni find homes as humanists in the nonprofit sector.

ganizes lectures and visits to preservation sites in New York City, such as a guided tour of the High Line by its structural engineer. "Long-term," she says, "my goal is to further an understanding of preservation with people who are interested in culture. Our members are in diverse professions such as interior design, and finance, and law, and our programming—in a fun and engaging way—introduces people to the work we do."

The business world has room for humanists too—as MAPH alumna **Beth Gallagher**, AM'02, can attest. Gallagher describes her work as "bringing the humanities to corporate America." As director of community involvement at the Aon Corporation, Gallagher oversees the professional services firm's philanthropic efforts and organizes volunteer activities. "At the end of the day," she points out, "human beings work at all these huge multinational companies," and people like her connect them with the world beyond downtown Chicago. She enjoys "providing the vehicle for my colleagues to get involved—

FOR MORE ON THESE ALUMNI including their advice for recent graduates, please visit tableau.uchicago.edu/mission.



Emmett Dedmon, AB'39, for whom the visiting writers program is named.

The Dedmon Visiting Writers program unites the scholarly and the creative.

DISCOVERY AND ADVENTURE

"IF I WERE DOING PR FOR THE HUMANITIES," says **Jonathan Dedmon**, noting recent news stories about the beleaguered disciplines, "I'd use the Tom Sawyer strategy." Dedmon, a principal with the public relations firm The Dilenschneider Group, recalls the scene from Mark Twain's novel in which Tom convinces neighborhood boys to whitewash a fence for him. "Hey, everyone," Dedmon calls out in a mock-Sawyer voice, "you're missing out on the most fun in your life!" The difference is that unlike Tom Sawyer, Dedmon, a Division of the Humanities visiting committee member, wants to work right alongside those whom he brings together. "That's the real joy in it," he explains.

Dedmon's enthusiasm for the humanities also led him to establish in 2007 the Claire and Emmett Dedmon Visiting Creative Writers Program, in honor of his late parents. **Emmett Dedmon**, AB'39, was a University trustee and long-time editor at the *Chicago Sun-Times*; his wife, Claire, served on the Women's Board at UChicago. Each year the program invites a writer in residence to speak

at the University. The talks draw enthusiastic audiences from fields across the University, and Dedmon is almost always in attendance.

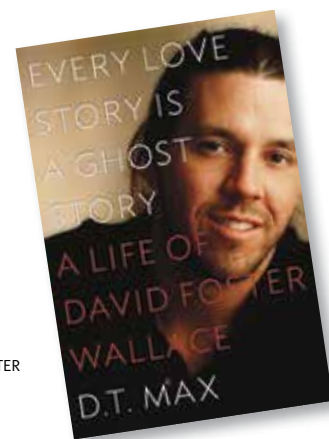
The program is interdisciplinary by design. Past writers have included essayist Tom Bissell, whose work covers topics from international politics to video games, and novelist Richard Bausch. Comics journalist Joe Sacco and cartoonist Alison Bechdel have held the title, as have translator-critics Eliot Weinberger, Esther Allen, and the late Michael Henry Heim. "The Dedmon program breaks out of genre silos and also provides models of creative work for a scholarly university," says John Wilkinson, a professor of practice in the arts in English and chair of the University's Creative Writing program.

Hosting Dedmon writers is at the heart of encouraging academic and creative pursuits to feed into and inform one another, explains Wilkinson: "One person can change the world from her solitude, and that will always be so." But writers who stand before an audience and speak about their work make possible precisely the moments of "real joy" that Dedmon envisioned.

By engaging with students, faculty, and the public, writers in residence help foster a creative scholarly community at the University, says Wilkinson. "Most important for me," he adds, "is that those who do not know what a poem or an intricate fiction might do for them in its making or in its reading should enjoy the discovery and then the further adventure."

The 2014 Dedmon writer in residence will be D. T. Max, a staff writer at the *New Yorker*. Max is the author of *Every Love Story Is a Ghost Story: A Life of David Foster Wallace* (2012), and *The Family That Couldn't Sleep: A Medical Mystery* (2006). —Bill Hutchison, AM'12

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IN MEMORIAM

FAROUK MUSTAFA

1943 - 2013

Farouk Mustafa, the Ibn Rushd Professorial Lecturer in Near Eastern Languages and Civilizations, died April 3 in Chicago. He was 70.

A specialist in Arabic literature, Mustafa was also a prolific translator. Writing under the pen name Farouk Abdel Wahab, he translated many novels by Egyp-

tian writers into English, and plays by Shakespeare and Pirandello into Arabic. His final translation, of Hala El Badry's *Rain over Baghdad*, will be published later this year.

Mustafa taught at the University for nearly 40 years and was actively involved with the Center for Middle Eastern Studies.

READ TRIBUTES, INTERVIEWS, and more at tableau.uchicago.edu/mustafa.



A LIFETIME FASCINATION

David Tod Roy finishes his translation of a once-banned Chinese classic.

AN UNUSUAL UPBRINGING: My parents went to China as Presbyterian missionaries in 1930; I was born in 1933 in the Drum Tower Hospital in Nanjing. We stayed in Chengdu from 1938 to 1945. It was bombed during the Sino-Japanese war, so the school that my younger brother [J. Stapleton Roy, US ambassador to China, 1991–95] and I attended closed down. We were tutored by faculty members from universities in the city and didn't have any formal schooling between 1939 and 1945.

Later we went to boarding school at the Shanghai American School. The civil war in China was going on, and every few weeks the Communist armies got closer. My parents decided that since they had gone to China as missionaries,

Crowning nearly 50 years of scholarship, **David Tod Roy**, professor emeritus in East Asian Languages and Civilizations, has published the final volume of his monumental translation of *The Plum in the Golden Vase or, Chin P'ing Mei*. The late sixteenth-century novel, written anonymously, is considered a masterpiece of Ming-era Chinese literature.

Since Princeton University Press released Roy's first volume in 1993, scholars have praised his masterful translation and painstaking research. Along with extensive annotations, Roy has provided the first complete European-language version of the intricate novel, which chronicles the rise and fall of a corrupt middle-class merchant, his six wives, and his concubines.

This past spring and summer, Roy, 80, spoke about his lifelong affair with the *Chin P'ing Mei* in interviews and at a workshop series with graduate students. We excerpt his reflections here.

their purpose was to communicate their faith regardless of the political situation. Instead of fleeing from the Communists, they decided to see if they could stick it out. I remember taking my final exam in tenth-grade geometry in May 1949, the day the Communists marched into Shanghai.

DISCOVERING A CLASSIC: As a teenager I developed an interest in traditional Chinese fiction. I found out that the *Chin P'ing Mei* contained many vivid descriptions of sexual activity. It also gives detailed descriptions of every aspect of daily life—costumes, eating, funeral celebrations, political corruption. But I was a teenager, so I was excited by the prospect of trying to read something pornographic.

CENSORED BOOK: There were many expurgated editions of the novel where the sexual passages had been deleted. You would read along in Chinese and all of a sudden it would say, "The next 560 characters are deleted." I learned that there was an English translation done by Clement Egerton in 1939. I got it from the University of Nanjing library, but to my disappointment, he had rendered the sexual passages into Latin.

In 1950 I found an unexpurgated Chinese version in a secondhand bookstore in the Confucian Temple area of Nanjing. During the Communist era, many people got rid of books that were considered dangerous to own, so there were rich pickings to be had at bookstores.



David Tod Roy's five-volume translation of *The Plum in the Golden Vase* includes exhaustive research of sources that the novel borrowed from other works. In his office, Roy created a giant card file (left) indexing each line of poetry, parallel prose, and proverbial sayings in the book.

FROM RESEARCH TO TRANSLATION: From 1950 on, I continued to be a student of the *Chin P'ing Mei*. In 1967, when I came to the University of Chicago, I chose to teach the *Chin P'ing Mei* in Chinese, but only one student signed up. I ran that seminar for two years, covering one chapter each week, and it further enhanced my fascination with the book.

The novel is loaded with poetry and songs; few, if any, were written by the author. I started doing research on these unidentified passages and, after a few years, decided to research the sources in detail. At the same time, **Anthony Yu** [the Carl Darling Buck Distinguished Service Professor Emeritus in East Asian Languages and Civilizations] had begun his own translation of *Journey to the West*. I was inspired by his example to undertake a translation of the *Chin P'ing Mei*. I started in 1982 and finished in 2012.

WHY IT'S A MASTERPIECE: The *Chin P'ing Mei* is pathbreaking with many features that are unprecedented in Chinese and world literature. This is the first novel to deal with everyday life in detail and with ordinary, believable people who might be your next-door neighbors—although you might not like having them as neighbors. It's the first to have such a carefully planned, symmetrical plot and an elaborate rhetorical structure.

ONCE FORBIDDEN: Various Chinese governments have banned the *Chin P'ing Mei* since it first appeared. Mao Zedong's diary indicated that he was an avid fan of the novel and thought it was a profound work, but he didn't want his citizens to read it. Now the book is available, but it's not always easy to obtain. Since Mao's death there has been a flood of scholarship in Chinese on the *Chin P'ing Mei*.

HOW IT FELT TO FINISH, AFTER 30 YEARS: It felt great, mainly because I could thumb my nose at the people who said I would never finish (laughs). Unfortunately, I was diagnosed with ALS around the same time as I completed the work, so I associate my accomplishment—if I can be so bold as to call it that—with my decline.

THE NEXT FRONTIER: One idea is to bring out an edition of my translation with simplified notes, which might appeal to a larger audience. Anthony Yu has produced a condensed version of his translation of *Journey to the West*, and some people have suggested I do the same with the *Chin P'ing Mei*. But I believe the novel's greatness is best preserved in its entirety.

—Edited and condensed by Elizabeth Station with thanks to Theodore Foss, AM'74, PhD'79; Lintao Qi; and Shengyu Wang, AM'11

READ AN EXPANDED VERSION of Professor Roy's reflections at tableau.uchicago.edu/roy.

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The background features a light blue grid pattern. Several circular cutouts are scattered across the page, containing images of historical documents, a portrait of a woman, and Japanese calligraphy. A large red location pin icon is positioned in the center-left. The text "LET YOUR MIND WANDER" is prominently displayed in the center.

Humanities Day

Saturday, October 19, 2013

The University of Chicago

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