In an effort to keep you—our alumni and friends—better informed about the spectrum of activities and programs in the Division of the Humanities, we are launching Tableau, an annual newsletter.

Please allow me, as this issue’s first page editor, to convey the excitement generated when one gathers together as many gifted faculty and students as we have in the Humanities. The initiatives and accomplishments described here—exhibitions, scholarly projects, student research, and more—are indicative of the intellectual energy that we work to sustain.

The project about which I am personally most excited is our special campaign for the Graduate Alumni Endowment, a permanent fund which will furnish much-needed support for Humanities graduate students. Two special challenge grants—one from the Andrew Mellon Foundation and the other from trustee Richard J. Franke—will match gifts to the Division on a three-to-one basis. We have already topped last year’s contributions to the Graduate Fund by over $100,000, but in order to reach our goal of a million dollar endowment for graduate student fellowships, we need to raise $310,000 more by June 30, 1999. Many of you have already contributed generously to this campaign, and I thank you again for your support. To those of you who have not yet given but would like to do so, I extend a warm invitation to respond to our recent written requests.

I hope you enjoy reading this first issue of Tableau, and I encourage you to take a few moments to let us know your whereabouts and to tell us what you might like to see in future issues.

All best wishes,

Philip Gossett
Dean, Division of the Humanities

Keep in Touch...

If you have any news you’d like to share about your professional life—publications you’ve written, a new job you’ve acquired, etc.—please let us know. We’d also be happy to hear what you think of Tableau and what you might like to see covered in future issues.

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

WHAT’S NEW

1 Exploring Chinese Art at the Smart Museum
2 Upcoming Conferences at the Franke Institute
3 Academiaemia: Franke Institute Brings Journalists and Scholars Together
4 Interdisciplinary Programs Thrive—Cinema and Media Studies, Jewish Studies

GRADUATE STUDIES

5 On the Road to the Archive: Travel Grants for Graduate Students
6 Onward and Upward: Recent Appointments for Humanities PhDs

EXPLORING CHINESE ART

From February 18 through April 18, the David and Alfred Smart Museum of Art will present a groundbreaking exhibition entitled Transience: Chinese Experimental Art at the End of the Twentieth Century. Featuring works by 21 Chinese artists, the exhibit will include paintings, sculptures, photographs, videos, and installations that explore the rapid changes brought about by China’s socio-economic transformation and its new exposure to Western influences.

Most artists to be featured in this exhibition currently live in the People’s Republic of China, and their works are representative of the experimental art that has appeared in China in recent years. According to Kimerly Rorschach, Dana Feitler Director of the Smart Museum, “the exhibition will not be a soup-to-nuts survey of Chinese art, but rather an intensive look at how contemporary artists on the Mainland—are isolated from international dialogue until recently—are responding to the flood of ideas and images now available to them.”

The Smart’s distinctive focus on experimental Chinese works of the late 1990s as well as the significant proportion of works loaned directly from Mainland China set this exhibit apart from others in the United States (including a recent exhibition at the Asia Society in New York, which has now moved to the San Francisco Museum of Modern Art). The Smart’s exhibition will be the first major U.S. exhibition to bring together a wide range of experimental works, all of which were created in China during the late 1980s and early 1990s.

The exhibition will feature works by some of China’s most innovative and influential artists, including Ai Weiwei, Jiawei Shi, and Wang Guangyi. The exhibit will also include works by younger artists, such as Liu Bolin and Huang Zhen, who have emerged in recent years and are already making their mark on the international art scene.

The exhibition will be accompanied by a catalogue that will include essays by art historians and critics, as well as a comprehensive survey of the art market in China. The catalogue will be available at the museum and will be distributed free of charge to all visitors.

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Keeping up with the times...
DEMystification, Ruins, AND TranSience

The exhibition will feature three thematically linked sections—“Demystification,” “Ruins,” and “Transience”—each of which registers the artists’ insistent focus on the dramatic reconstruction of social space in China. The first section will document the artists’ fascination with a subject not historically depicted in Chinese art—“ruins”—and with various kinds of destruction, simultaneously manifesting the negative effects of China’s economic boom and the creation of new social spaces in half-demolished residential buildings, dilapidated public spaces, and “ruined” human beings. The third section will feature works that further critique China’s new social landscape and that depict changing conceptions of time, place, and human relationships.

The exhibition’s configuration developed out of a series of interviews with over 40 Chinese artists and art critics, conducted by the curator, Wu Hung—a leading scholar of Chinese art, a native of the People’s Republic of China, and the Harrie H. Vanderstappen Distinguished Service Professor in the Departments of Art History and East Asian Languages and Civilizations. Based on these interviews, Wu Hung is writing a series of essays for the show’s catalog which will document the lives and experiences of the artists (most of whom have not been the subject of published texts) and the specific social and political situations that influenced the creation of their works. Wu Hung says that this kind of social and biographical contextualization enhances the viewer’s understanding of the “content and language” of the works. As an example, he points to his interview with installation artist Yin Xiuzhen, where she expressed a metaphoric portrait of her physical environment, imagining herself as “a small seedling which has sprouted but has not yet emerged above the ground” and describing her relationship with Beijing as one of “squeezing and pressing”: “I imagine that when the seedling grows it must press the earth surrounding it and that the earth must also press the seedling back. I feel that this is just like my relationship with my surroundings.” Wu Hung’s catalog essay adds context to this statement, evoking the city of Beijing with “its vanishing enclosures, [and] half-demolished residences which expose their interiors to street onlookers” as well as Yin Xiuzhen’s own “rambling neighborhood of low, decaying houses, her own tiny room inside a multi-family compound, [filled with] personal belongings from different periods in her life.” Wu Hung connects these spaces to Yin Xiuzhen’s artistic expression, describing her “installations of changing family” as a “representation of her engagement with this layered environment.”

In addition to the fully illustrated catalog, the Smart Museum has plans for a variety of programs related to the exhibition, including a scholarly symposium to be coordinated in conjunction with the University’s Regional Worlds program; a series of lectures and gallery tours, educational outreach and curricular-enrichment programs for middle and high school students, and a virtual tour on the museum’s web page. "Transience" is supported by grants from the “Smart Family Foundation,” the Luman Foundation, the Andy World Fund for the Visual Arts, the Nathan Cummings Foundation, and Mary and Troy Cullen.

The smart family: Museum of Art

UPCOMING CONFERENCES AT THE FRANKE INSTITUTE

MARCH

4-7

New Paradigms in Human Rights: Redefining the Concept of Torture and of Cruel, Inhuman, and Degrading Treatment

Center for International Studies

APRIL

4-7

“Fakes” and “Frauds”: Authorship and Authenticity in Roman Poetic Texts

Department of Classical Languages and Literatures

10

Modelling and Simulation

Department of Philosophy, Committee on Conceptual Foundations of Science

APRIL

10

23-25

Teaching the Theban Plays of Sophocles

Department of Classical Languages and Literatures

MAY

6-9

6th Conference on Causcasia

Department of Slavic Languages and Literatures

14-15

Initiative on Language and Diasporacy

— Department of Anthropology and Linguistics

MAY

21-23

Conference to Honor Howard Stein’s 70th Birthday: Topics in the History and Philosophy of Science and Mathematics

Department of Philosophy

JUNE

10-11

Germanic Studies

MAY

22

Cosmopolitanism

Department of South Asian Languages and Civilizations; Public Culture

FOR MORE INFORMATION about these events or other programs sponsored by the Franke Institute, please visit their website at http://humanities.uchicago.edu/institute or phone 773/702-8274.

The Journalists and Scholars Program was made possible through a generous grant to the Institute from Bruce Clinton, Chief Executive Officer of The Clinton Company, proprietors of Regents Park. Topics for the seminar will vary from year to year, but will generally revolve around important public issues such as the nature of arts criticism, the future of public policy governing the arts and humanities, the cultural dimensions of globalization, and the teaching of cultural studies.

According to J. Paul Hunter, Director of the Franke Institute, the program will help meet the need for better communication between academics and journalists. "Many issues and projects in academic, especially those involving the arts and humanities, are seriously misunderstood by the general public, sometimes because journalists do not fully understand the issues and sometimes because academics pay too little attention to how their projects are publicly received. This is a two-way problem, one which is exacerbated by the fact that there are few opportunities for interaction between the two groups."

Hunter hopes to use the new program to "develop more of a ‘team’ approach to addressing crucial public issues—a model where journalists and academics work cooperatively to tell a more complete story to both the scholarly community and the general public.”

The weekly seminar, he adds, will provide a sustained opportunity for the two groups to collaborate: "Journalists will benefit from being able to draw on the scholarly expertise of the faculty, and faculty will benefit from working with professionals who are in the habit of translating complex ideas to a more general audience.”

In addition to participating in the weekly seminars, journalists in the program will pursue their own research and writing, using University resources relevant to their work. They will live in Hyde Park (in the Regents Park complex) and remain in residence at the Institute for the entire quarter of the fellowship, where they will have direct access to library facilities as well as opportunities to meet University faculty and attend classes.

The New York Times, Chicago Tribune, and Time have already signed on as partners in the project and nominated journalists for this year’s seminar. Negotiations are underway to arrange future partnerships with other news organizations. The long-term plan is for each of these partner organizations to send a journalist to the Institute every two to three years.

The Journalists and Scholars Program was made possible through a generous grant to the Institute from Bruce Clinton, Chief Executive Officer of The Clinton Company, proprietors of Regents Park. for more information about these events or other programs sponsored by the Franke Institute, please visit their website at http://humanities.uchicago.edu/institute or phone 773/702-8274.

Please note: Departments or other organizations co-sponsoring the events are bold in italics.
The Holocaust Memorial Museum. Schindler’s List. The rediscovered sections of Anne Frank’s diary. The Swiss bank scandal. As the century comes to a close, our desire to come to terms with the Holocaust seems to intensify. The task of memorializing Holocaust victims and the need to grasp the modern contexts of genocide become all the more urgent as the survivor generation ages and as “ethnic cleansing” continues to erupt over the globe.

Prompted by these concerns, the Committee on Jewish Studies recently sponsored a conference where scholars explored the cultural, historiographical, and moral questions raised by the Holocaust.

"Catastrophe & Meaning: Rethinking the Holocaust at the End of the Twentieth Century" was held on the University campus from November 14-16.

According to Eric Santner, the Harriet and Ulrich E. Meyer Professor of Modern European Jewish History and a conference organizer, "The task of the conference was in some way a paradoxical one: we were attempting to understand processes, events and actions that together represent a traumatic rupture in the fabric of human history. In order to better understand an event that could itself seem to defy understanding, Santner says, "we brought together a remarkable group of scholars doing path-breaking research on the genocide itself and its place in the history of racism and violence in our century, as well as on the problems of how we might live with what we know."

Participants in the conference explored questions such as: How do we situate the Holocaust within the logic of twentieth-century history? Where do we locate individual agency and moral responsibility? What are the tasks and imperatives of memory and memorialization?

The keynote address, "On Ideology and Mass Murder," was delivered by Saul Friedlander, Maxwell Cummings Chair in European History at Tel Aviv University and the 1999 Club Chair for the History of the Holocaust at UCLA. Friedlander, who is also a member of the Independent Exports Commission investigating Swiss politics during World War II, discussed what he calls "redemptive anti-Semitism," the worldviews cultivated by Hitler and according to which the future of "Aryan" humanity depended upon the annihilation of the Jews.

The conference was one of a number of recent events sponsored by Jewish Studies, an interdisciplinary committee which supports a master’s program (now in its third year) and beginning in the 1999-2000 academic year, a Ph.D. program as well. Master’s and doctoral students can pursue research in such areas as Rabbinic Literature, the Dead Sea Scrolls, Yiddish Language and Culture, Modern Jewish-German Thought, the Bible, and the Ancient Near East.

The Committee on Jewish Studies, since "the study of film: To what extent does the mass-production of studio films determine their formal qualities? What constitutes a national film style? How does cinema reflect and shape changes in a country’s social structures?"

This spring, the Committee will see its first graduating class, as undergraduates who entered the new Program four years ago earn A.B.s with a concentration in Cinema and Media Studies. In the autumn of 1999, the Committee expects to enroll its first class of graduate students.

Distinguished Service Professor in the Humanities, Professor of English, and CMS Chair, "The aesthetics of film are inextricably linked to the cultural, social, political, and economic configurations within which the cinema emerged and which it in turn has shaped." Students in Cinema and Media Studies will study the many dimensions of film in a variety of courses, from introductions to film styles and genres to investigations of Russain silent cinema, the "Golden Age" of French cinema, film exhibition, and theories of visual culture. These courses will draw students into a number of debates central to the study of film: To what extent does the mass-production of studio films determine their formal qualities? What constitutes a national film style? How does cinema reflect and shape changes in a country’s social structures?"

As an industrial and commercial form of mass art, film demands a rigorous and extensive exploration of its context, explains Marian Hansen, Ferdinand Schreib.

This year, the Division was able to make archival research a little easier for a few students by providing several short-term fellowships specifically designed to defray the costs of research-related travel. "We’d love to be able to give long-term funding to every student in our programs, but until that becomes possible, short-term grants can make an enormous difference," says Dean of Students Tom Thurer. "Many of our advanced students have a discrete research project they need to complete before they can finish their dissertations. If we can provide enough funding for these students to visit a collection for the two weeks they need, we can help them to finish." English graduate student Margaret Boyle, whose dissertation investigates the cultural practice of letter-writing in eighteenth-century America, agrees that the travel funds she received will be crucial to her dissertation. "The grant is going to allow me to look at a body of letters which are the archival ‘missing link’ of my project. Up until now, I’ve only been able to read snippets of these letters since they haven’t been collected and published in full."

Boyce, who has already completed one leg of her research travel, adds that the "serendipity of archival research" can open up unexpected intellectual vistas. "Often you’ll search through a box of family papers, when suddenly you’ll find something you didn’t even know existed—something that will change the way you’re (continued on page 21)
looking for other Chicago alumni at your institution or in your area? Curious about where last year’s class of Humanities graduates got jobs? Following is a list of recent Humanities Ph.D.s who have accepted full-time academic, curatorial, or editorial positions.

**COMMITTEE ON THE ANCIENT MEDITERRANEAN WORLD**

**JEFFREY HYDRICK-COX**
*The Rhetoric of Myth: A Study of Vergil’s Aeneid.* Professor, Department of English, Santa Clara University

**R. R. DRAPER**
*Narrative: A Functional Approach to the Prose of Roman Historiographic Discourse.* Assistant Professor, Department of Classical Languages and Civilizations, University of Minnesota

**JOAN DODSON SINGH**
*The Early Development of the State of Ben-Rom at Its Enfoldment to the Hapimag Corporation.* Lecturer in Korean, University of Chicago

**JESSICA GURSTEIN**
*Proximate Effect: Call Modernism in Wittgenstein's Philosophy.* Assistant Professor, University of Washington

**REGINA HAIN**
*Political Agency in Stephen Frye’s American Writing.* Assistant Professor, Department of English, University of Illinois, Urbana-Champaign

**MAUREEN MCGRAE**
*Poetry Round: Romantic Writing and the Science of Man.* Harper-Parsons Professorial Fellow, English Department, University of Chicago

**ANTHONY MCGURL**
*On the Edge of Calligraphy: Merging the Ante-Garde in Contemporary Architecture.* Assistant Professor, Department of Architecture and Urban Design, UCLA

**PAUL MCGUIRE**
*“Curiosity and English Tragedy, 1686-1811.* Assistant Professor, Centre College, Kentucky

**WILLIAM PORTERICH**
*Outward Appearance: The Display of Women in Restoration London.* Visiting Assistant Professor, Williams College

**HANK STARRING**
*Training on Hollywood: Woman Writer, Director, and Hollywood, 1930-1960.* Assistant, Departments of English and Film Studies, Wayne State University

**WOLFGANG SCHMIDMEN**
*Famous Werewolves: Communication of Persons and Things in Eighteenth-Century British Flexes.* Lecturer, University of Leeds

**PAUL YOUNG**
*Virtual Fantasies, Public Bonds, and Film Studies, Wayne State University

**PAUL YOUNG**
*Idea in Song: Schubert’s Ideology in Early New England Gardens.* Assistant Professor, University of North Carolina, Chapel Hill

**PAUL YOUNG**
*Hank Sartin*
*The Emergence and Development of the State of Washington, C.E. 500 to 750.* Assistant Professor, Department of History, University of California, Berkeley

**MARGARET JEWETT**
*Woman in the Future of the City.* Assistant Professor, Department of Urban Studies, University of Chicago

**CATHERINE O’NEIL**
*For Another World: Instrumental and Film Studies, Wayne State University

**HANK SARTIN**
*Academic Identity and Literary Appropriation of Shakespeare.* Assistant Professor, Department of English, University of California, Berkeley

**STUART SEARS**
*Re-Storying: Inscriptions of Central Asian Women: Social Change and Media, 1895-1995.* Assistant Professor, Department of English, University of California, Berkeley

**ERIC WILAND**
*Idea in Song: Schubert’s Ideology in Early New England Gardens.* Assistant Professor, University of North Carolina, Chapel Hill

**ESTHER MARIA SANJANA**
*The Reagan Transformation: A Study of Vergil’s Aeneid.* Professor, Department of English, Northwestern Illinois University

**C. E. BAUMANN**
*On the Future of the City.* Assistant Professor, Department of Urban Studies, University of Chicago

**ANNE DAISY ROCKWELL**
*On the Future of the City.* Assistant Professor, Department of Urban Studies, University of Chicago

**LORI LEA LOONEY**
*Narrative Transgressions: American Fiction, 1943-1980.* Assistant Professor, University of California, Irvine

**HIRAM ALDARONDO**
*Displacement and Hollywood, 1930-1960.* Assistant Professor, California State University, Chico

**DELLA KONZETZ**
*Erasure: Modernism, Interpretation and the Production of Gender and Historical Narrative in Post-Enlightenment Britain, 1770-1817.* Lecturer, University of Michigan

**PAUL CEHUL**
*Hank Sartin*
*The Emergence and Development of the State of Washington, C.E. 500 to 750.* Assistant Professor, Department of History, University of California, Berkeley

**STACY MANES**
*The Age of Adulption: American Literature and the Limits of Doubt, 1868-1944.* Professiorial Fellow, California Institute of Technology

**KRISTINA ROESKE**
*The Epiphany of Praying.* The Praying Indian Figure in Early New England Gardens.* Assistant Professor, California Institute of Technology

**PAUL YOUNG**
*Virtual Fantasies, Public Bonds, and Film Studies, Wayne State University

**ARTHUR KNIGHT**

**PATRICIA CHIC**
*American Universities: Gender, Geography, Genre.* Assistant Professor, Brandeis University

**KATJA GRÜNWALD**
*On the Future of the City.* Assistant Professor, Department of Urban Studies, University of Chicago

**IRENE MORGAN**
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**MIKHAIL CHISTYAKOV**
*Other Things Being Equal: Counterfactuals, Social Networks, With Case Studies From Russia and the Former Soviet Union.* Fellow, Center for the Study of Science and Technology, Rice University

**BRUCE KONG**
*The End of Adventure: On the Future of the Black Hole.* Visiting Assistant Professor, Columbia University

**DAVID C. WOLFSIF**
*Myers in History of Art.* Associate Professor, University of Chicago

**WOODROW TAYLOR**
*Perceptions of the American Frontier in Performance Practice: The Audubon, Editions, and Poetics of Visuality in Lithographic Practices of the Valdivia-Sanparejo Native Community in Peru.* Assistant Professor, University of Illinois, Chicago

**C. E. BAUMANN**
*On the Future of the City.* Assistant Professor, Department of Urban Studies, University of Chicago

**CHRIS BERNKOW**
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**DEPARTMENT OF CLASSICAL LANGUAGES AND CIVILIZATIONS**

**JUDY KISS**
*The Myth of Myth: A Study of Vergil’s Aeneid.* Professor, Department of English, Santa Clara University

**SUSAN G. HADLER**
*Upgrading the 1960s: A History ofgenic Trends in New York.* Associate Curator, Museum of Contemporary Art, Chicago

**JEAN FRANCOIS ADAM**
*Silence and Aspect in Roman Historiographic Narrative: A Functional Approach to the Prose of the Roman Historians.* Assistant Professor, Department of Classics, University of California, San Diego

**JOAN DODSON SINGH**
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The concept of "cosmopolitanism" has recently begun to intrigue many scholars in the humanities, attracting as much attention as "structuralism" or "formalism" did some years ago. The term has particularly gained currency in cultural criticism as well as in scholarly explorations of globalization. What do scholars mean when they invoke "cosmopolitanism" and what are the ethical dimensions of the term? We asked two of our faculty members—Homi K. Bhabha and Norma Field—to explain the implications of the term and to discuss how one might think about an ethical cosmopolitanism. While Bhabha sees in cosmopolitanism the opportunity to create a "new moral order" built out of our "transnational passions," Field questions whether academics entranced by cosmopolitanism and the academic enterprise with which it is entangled—cultural studies—could focus so intently on "culture" that they ignore harsh political and economic realities.

For elite prewar Japanese intellectuals, culture became a refuge from a society riven with political and social crises. Might it not again become a site of displacement where economic and legal terms are translated into those humanists in the U.S. academy are comfortable manipulating?
questioning the priorities of our national interests. It is, indeed, the discovery of the transnational passions—for peace, justice, rights, and equality—that enables us to relate to a world that is in a rapid process of cultural and technological transformation. This makes it imperative for us to translate our most cherished ideas and beliefs—the things we live by, the dreams we live for—into the language of a new cosmopolitan order.

plentitude of referential meaning—acknowledged, but it came to be sought and even celebrated, especially in the academy. It is the pride of place given to “difference” that makes cultural studies cosmopolitan in its orientation. Indeed, in its attempt to popular culture, to modest everyday practices, to environmental issues, to ethnic, racial, and sexual identities, cultural studies has expanded the purview of the humanites in a way unimaginable twenty years ago. Although its focus is contemporary, its range of interest has led it to study even the distant past. Its achievements and its promise are linked to the excitement and concern we register in feeling connected to previously alien parts of the world, which also is a positive aspect of globalization's undermining national boundaries both physically and psychologically. But globalization's consequences are hardly uniform: for example, depending on the identity of the “peoples” in the phrase “flow of peoples” that I used above—migrant laborers, scientists, refugees, artists and intellectuals, the families of corporate executives or military personnel—the impact of displacement varies considerably. Cultural studies is an important site for sifting and evaluating the immense phenomenon of globalization, which can neither be simply applauded for its transnational character nor dismissed for its often brutal dislocations. How adequate is cultural studies to this task?

Perhaps, in the face of these daunting challenges, we humanists should become more modest about culture, precisely so as to avoid being tempted to see in the world culture that can be coextensive with the world, but not all problems are best approached culturally, that is, as “the culture of X” rather than “culture and X.” This means, in part, developing a double consciousness, of scrupulously attending to the worldly conditions that enable our study while probing deeper into our texts for a horizon opening out to others. The British philosopher Gillian Rose, in the book written just before her untimely death, recalls how, as an undergraduate, introduction to sociological theory by a sympathetic teacher allowed her to resume “passionate, holistic, critical reading and thinking,” revising her “commitment to justice and to specula- tion” and questioning: What better basis can there be for making a commitment to ethical cosmopolitanism in the academy today?

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Cultural studies is an important site for sifting and evaluating the immense phe- nomenon of globalization, which can neither be simply applauded for its transnational character nor dismissed for its often brutal dislocations. How adequate is cultural studies to this task?

Perhaps, in the face of these daunting chal- lenges, we humanists should become more modest about culture, precisely so as to avoid being tempted to see in the world culture that can be coextensive with the world, but not all problems are best approached culturally, that is, as “the culture of X” rather than “culture and X.” This means, in part, developing a double consciousness, of scrupulously attending to the worldly conditions that enable our study while probing deeper into our texts for a horizon opening out to others. The British philosopher Gillian Rose, in the book written just before her untimely death, recalls how, as an undergradu-ate, introduction to sociological theory by a sym-pathetic teacher allowed her to resume “passion-ate, holistic, critical reading and thinking,” revis-ing her “commitment to justice and to specula-tion” and questioning: What better basis can there be for making a commitment to ethical cosmopolitanism in the academy today?
very autumn, the Humanities Open House brings thousands of students to the University for lectures and other events. If any one faculty member could be identified with the success and longevity of this 19-year tradition, it would be Ned Rosenheim, Professor Emeritus of English and a member of the University faculty since 1949. Rosenheim was one of the event’s Founding Fathers (along with then-dean Karl Weintraub), served as Faculty Advisor for the event for years, and has a singularly uninterrupted Open House track record: he has presented a lecture every year and he packs the room every time.

Rosenheim jokes that “it’s mainly my relatives” who flock to his presentations. But although the Rosenheim clan is steadily growing (most recently, with the addition of twins, whom the smitten grandfather refers to as “enchanting little girls”), family loyalty couldn’t begin to explain the overwhelming popularity of each lecture. A better place to start might be Rosenheim’s passion for literature and his self-avowed “love affair with this place” (he is after all, a triple alum—AB’39, AM’46, PhD’53).

Over the years, the eighteenth-century scholar best known for his work on Gulliver’s Travels has presented lectures on satire (or “Anger as a Fine Art”), poems by Shakespeare, Keats, and Yeats—and of course, Gulliver itself ("confirming the rumour that it’s the only book I’ve ever read cover to cover"). Rosenheim says. For the 1998 Open House, he revived an old interest and discussed "Bad Poetry," a topic which he first explored in 1950, when he was appointed to the University Examiner’s Office and asked to create final exams for undergraduates.

"Dick Levin and I decided to give students two versions of poems, one ‘good’ and the other ‘bad,’ then ask them to identify the good one and write an essay on it. I wrote a fake answer to Gerard Manley Hopkins’ ‘Spring and Fall’ in which Goldengrove was a dog. It was sort of obscure, as I recall. As it turned out, Rosenheim says, “a disturbing number of students picked the ‘bad’ poem as the authentic one, which led to some very interesting conversations among the staff and faculty. In discussing, he says, a discussion about the various poetic tropes that the ‘bad’ poems had inadvertently imitated.

The second source of his interest in “bad poetry,” says Rosenheim, was “the infamous conference we held in 1970 or 1971 on the poetry of William McGonogall—the famous terrible poet of Scotland. It was a great spoof to have all of those very learned papers on a poet with such a horrible ear.” Rosenheim adds that the conference was “hugely welcome at the time since it came on the heels of a large student sit-in, during which there had been a lot of tension between students and faculty. This was a spirit-ed but light-hearted affair where students and faculty all pitched in, so it helped heal some of that tension.”

Rosenheim differentiates between “good bad poetry” and “bad bad poetry.” “The first includes good poets who make bozo-boss. Think about a line or two in Shelley’s ‘Music When Soft Voices Die’—‘Ophelia, when sweet violets sink/ Live within the sense they quicken’ is just terrible. Or Ophelia’s poem to Valentine’s Day in Hamlet. There’s something about Valentine’s Day that could corrupt any poet,” he says. “In the second category would be poets like Edgar Guest, the newspaper poet and author of well-known inspirational verses like ‘The House by the Side of the Road’ and ‘Somebody Muttered It Couldn’t Be Done.’ So why is bad poetry so popular?”think Aristotle was right that poetry has a natural appeal for us because of its metrics, its sound,” Rosenheim says. “There’s also a didactic appeal to a lot of bad poetry—the same that ‘what if’ was thought but not expressed—in that a very good poet said that after all. In living in a house by the side of the road and being a friend to man is not a particularly original thought, but the particular metaphor Guest uses might not be everyone has thought of. Bad poetry can give us some sense of self-improvement, painlessly imparted through sound.”

Rosenheim plans to give a revised version of his “Bad Poetry” lecture to an upcoming meeting of the Carnon Club, a book lovers’ group of which he is a long-time member. The lecture will be one in a long list of active speaking engagements he has had over the years— including talks at the University’s Library Society and at the Illinois Humanities Council, where he served as President from 1985 to 1997. This year will also bring a family reunion in late summer, when he will gather with his wife, Peggy (Professor Emerita in the School of SSA), his three sons, and those enchanting twin granddaughters for his oldest son’s 50th birthday. “Peggy and I have been so lucky,” Rosenheim adds. “Family is a great satisfaction when you get to be an old coast like me.” Perhaps if they’re lucky, the family can also book ahead for a reserved seat at next year’s Open House.
S

ome people just don’t know when to quit. Luckily, Professor Emerita Nancy Helmbold is one of them. In 1983, Helmbold came to the University of Chicago to accept what was originally supposed to be a one-year appointment as a Visiting Professor in the Classics department. Thirty-five years later—despite her official retirement in 1983—she’s still the primary teacher of Latin to Chicago’s rising scholars. “I’m somebody who really loves to teach. I’ve never stopped because I’ve never wanted to stop,” Helmbold says.

Every year since her retirement, Helmbold has returned to the University to teach a three-quarter sequence on Latin to graduate students. The course regularly attracts a large group of students from departments throughout the Humanities and Social Sciences. “There’s a real demand now for an education in Latin at the graduate level,” says Helmbold. “When I grew up, everyone took Beginning Latin in high school, but for years now that hasn’t been the case. In many areas of the country, Latin isn’t even offered in the high schools.” In order to bring her students up to speed as quickly as possible, Helmbold focuses her class on “the basics.” “We read Horace, Virgil, Ovid, and Livy. Livy’s style changes quite a lot from his early to his late period so 3 to 4 years I’d try to show those changes as well as how the passages are interesting in their own right. The Rape of Lucretia, for instance, is such a wonderful example of Livy’s way of telling a story—in as few words as possible but using a vocabulary that really counts and a style where everything is so closely packed together that it really has quite an impact on your mind, since you’re taking in so much in just a few pages. Then of course there’s Tacitus. I could spend a whole quarter on Tacitus. I time it so that we need read Seneca’s ‘Murder of Mother’ on Mother’s Day. It’s rather a bloody course,” she says.

When pressed for her favorite work of Latin literature, Helmbold pauses. “Spring Quarter is really wonderful. Livy, Virgil, Horace, Ovid, and Tacitus are perfection, to my mind. I can’t think of a better line-up. But I’m passionate about having people like Cicero. I would never skip Cicero.” Helmbold’s love of Latin began at a fairly early age, back in those high school Latin classes—although she admits that she had other motivations to learn the language, too. “My high school would pay your way to go to the Latin tournament if you made the school’s team. This was during the Depression, and I know it was the only way I’d get to travel so I studied very hard and made the team year.”

In recent months, Helmbold’s extracurricular activities have included attending a train-awarded reunion of Antioch Bolus’ Melosite (at the Lyric Opera of Chicago) and celebrating her 80th birthday. “You don’t get to be 80 without enjoying life,” she says. Not surprisingly her future plans include teaching more Latin. “I think teaching keeps you young. Each year, you get an enthusiastic new crop of students, and some of that enthusiasm rubs off. And, of course, there’s the subject. I really love Latin grammar.”

Nancy Helmbold’s students cut their teeth on the works of playwright Terence. Pictured above, a page from Terence omnia quintae commentarii, ed. Iodocus Badius Ascensius (Veneice 1528), Department of Special Collections, University of Chicago Library.

S P E C I A L I S T S
Dr. Hildegarde Romberg

GIFT REFLECTS LIFE OF DEDICATED SERVICE

Dr. Hildegarde Romberg began her professional life as an educator in 1923, when she was a newly-minted University of Chicago graduate (with a degree in mathematics). She was hired to teach math and science in Delmur, Iowa for $1,500 a year. Two years later, happy to be given the chance to be closer to her family, she was lured to a position in the Chicago Public School System, where she remained as a teacher and administrator for the rest of her long and impressive career.

Romberg began saving her earnings as she rose through the ranks of education—becoming a principal in 1929, returning to Chicago to earn a master's degree in education in 1935 and a Ph.D. in 1950, and eventually becoming the District Superintendent of the Chicago Public Schools. “I always tried to manage to get along on the minimum so that I’d always have some-thing left to pay rent and pay for a telephone and utilities. I had none of the responsibilities (of apartment life), and I came and left as I wanted to.” She insists she was far from deprived by her surroundings, however: “It was a wonderful place. We had a swimming pool, a beautiful library, and nice dinners. You could rest assured that we were not hungry.”

And there were always the pleasures of the classroom and the camaraderie of her fellow teachers. Reminiscing of her days teaching chemistry at Lake View High School, she says, “I was fascinated with my work. All the advanced teachers there knew their science. In our morn-ings, occasionally we would have breakfast in the woods before we came to school. We’d record the birds we watched and the wildflowers that we saw. And then we’d go teach school. That was the kind of life we had, and it was a life I loved.”

In 1967, Romberg retired after a forty-four-year career in the Chicago school system. Having accrued considerable savings, she began to consider how she might use the fruits of her labor to honor the memory of her parents, German immigrants who had worked to create a better life for their eight children—one, as a homemaker and writer for several magazines (including Chicago’s Voice of the People), the other as a driver of a horse-drawn wagon who delivered ice in the Loop. “The more you live and the more you see how immigrants are treated and how they were treated, you realize what hardships they underwent all those years. My mother, I think of what she left behind [when she left Germany].”

Romberg began to frame the details of a legacy that would pay homage to her parents by foster-ing a greater understanding of German culture and the German immigrant experience. Working with University faculty and adminis-trators, she devised a plan for an endowment which would support Germanic Studies by funding both faculty and student scholarship.

For Romberg, the endowment brings together two of the most deeply felt aspects of her history: her honor for her parents’ memory and her commitment to education. “My parents, espe-cially my mother, and the University were the most profound influences in shaping my long life… I regard the gift as appropriate,” she says. The first of the three components of the fund to be endowed, the Ida and Philip Romberg Lectures, began this past year. Although Romberg was unable to fly from California (now her home) for the inaugural lecture, she did attend the second lecture, where she was honored at a dinner celebrating the establishment of the endowment. Characteristically, the woman being feted for her recent multi-million dollar gift flew coach.

If you would like information about establishing an endowed fund for the Division, please contact Sara Schastok at 773-702-3109.

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The more you live and the more you see how immigrants are treated and how they were treated, you realize what hardships they underwent all those years. My mother, I think of what she left behind [when she left Germany].”

The Ida and Philip Romberg Lectures, named in honor of Romberg’s parents, were established to promote the study of Germanic Studies and to encourage interdisciplinary research that focuses on the history of Germanic-speaking peoples and cultures. The aim of the lectures is to foster a greater understanding of Germanic Studies and to bring together scholars from different disciplines to share their research.

Such questions have rarely been asked about German-Americans—a group that have yet to receive their due in academic explorations of ethnicity, say several Chicago faculty. The study of German-American culture remains underdeveloped, says Germanic Studies Chair Sander Gilman, its complexities often flattened by “parochial or nationalistic approaches.” Preoccupied with regional his-tories of specific communities (“history with a small H,” as Gilman calls it), existing studies have often left aside larger questions about German-American culture. Such shortcom-ings have been compounded by an academic aver-ision to the topic since World War II, when, Gilman says, “any discussion of German-Americans became an anathema in the academy.”

These lacunae in the field at large pro-voked a compelling context for a recent Romberg Lecture delivered by Werner Sollors, the Cabot Professor of English Literature and Professor of African-American Studies at Harvard. Asking the question “How German Is It?,” Sollors analyzed a group of literary texts written in German, but authored and published in the United... (continued on page 21)
The Division is currently soliciting more funding for graduate student travel so that it can continue to offer the fellowships in the future. There's hope to eventually expand the program so that it can support students who need to spend more time working with archival materials. The grants, he argues, aren't only a boon to students, but are smart spending for the Division as well. "There's remarkably sound investment on our part since they help support students who we know can succeed—students who have already proven themselves in our graduate departments and already developed solid dissertation projects. Even a modest amount of money can do a lot of good in helping these students to progress and ultimately to finish. Looking at the projects that benefited from these grants, I have to say that we got a lot of mileage from that $5,000 gift."

For a list of projects funded by the grants, see the box below:

**R O M B E R G , continued from page sixteen**

States by German-Americans—from eighteenth-century aphorism books to nineteenth-century urban gothic novels. "In the past, the literature which Sollors discussed has fallen through the cracks of academic study," says Katie Trumpener, Associate Professor of Germanic Studies, Comparative Literature, and English. "Scholars of American literature haven't looked at it because it's not written in English, and scholars of German literature haven't looked at it because it wasn't published in Germany."

According to Germanic Studies graduate student Ashley Pasmore, Sollors’ focus on these neglected works helped correct a common misapprehension about German-American culture. "Germanas have generally been considered the most assimilated immigrant group in America," says Pasmore. "Our assumption has often been that this community embraced 'Americanism' to the extent that it no longer existed as a real community of its own."

What the Romberg lecture made clear to Pasmore was that "this was a unique community and it thrived through its printing presses." The works Sollors studies, she points out, include scenes where characters speak in a hybriding tongue, combining German and American slang to create words that work as puns in one or both languages. This play with language "stirs up a whole set of questions about the relationship between language and citizenship" and "shows that these writers were interested in exploring what was in fact a complexified contact zone between German emigré and the new land," she says. For future Romberg lectures, Sander Gilman plans to recruit more speakers like Sollors who are working to expand the boundaries of the field. His goal is to use the lecture series to signal new directions in Germanic studies to a larger academic community. "We’re trying to change the notion of what the study of a non-English culture can be," he says. For example, we want to move away from looking at a small range of canonical texts to looking at the broader range of cultural artifacts that generate from the German-speaking world." Gilman argues that this broader approach is needed in order to “re-activate a culture truly rich and interesting in its complexities.”

Already, the Romberg lectures have generated a great deal of intellectual energy on campus. Fourth-year student Pasmore has submitted a paper to archives in her home state of Missouri to study German-language newspapers and further

**K A V I T A D A I Y A**


**REBECCA J. DEROQ**

"Private Objects/Public Institutions: French Art and the Re-invention of the Museum"

**HELEN H. KOK**

"Immigrant Experience: Childhood as Modernity in Korean Literature"

**KAYCIV NOTA**

"A Forgotten History Literature in China: A Missing Edge"

**MILE GANEVA**

"A Missing Edge"

**WILLIAM G. GANEVA**

"Trustworthy Letters: Epistolariy, Sympathy, and Literary Authority in Eighteenth-Century America"

**STEPHEN LONGMIRE**

"Picture a Life: The Photo-Texts of Wright Morris"

**AMARO YOLANDA PAVILLA**

"Identity and Indignismo in Chicana’s Literature and Culture, 1930-1984"