I am happy to have this opportunity to introduce myself in this second issue of Tableau, the annual newsletter of the Humanities Division. I’d like the Division to accomplish several goals during my tenure as Dean. One is to communicate the importance of studying the humanities to the public. The humanities can add a fineness of perception, awareness, and response that is rivaled by no other kind of knowledge. Sadly, though, we too often face distortions in the media that feed public misperceptions about the humanities. If we are determined, we can reclaim the figure of the scholar-teacher and dispel cynical representations of the academic pop-culture icon.

Another goal is to strengthen the Division’s presence in performing arts—theater, music, dance, film and video production—which have tremendous vitality on campus and a great range of participants. At the same time, the language and philosophy programs, which are the core of the Division, will receive the utmost support. Not every university has a Humanities Division. Elsewhere our disciplines are typically collected under the comprehensive umbrella of Arts and Sciences. Chicago’s affirmation that the humanistic disciplines are a coherent grouping can inspire and help build a sense of common purpose among our students, faculty, and public.

Finally, an ever-present task is to secure the funds needed to attract and support our scholars and students. Last year was a tremendously successful one for the Graduate Fund. We met our target of $250,000 in new and increased contributions, which in turn means that the specifications of two major challenge grants and will help establish a one-million dollar Graduate Alumni Endowment for dissertation follows. We have already begun awarding these fellowships to students. (See p. 26)

I am pleased to announce that late last fall we arranged to have the Andrew J. Mellon Foundation continue to match a portion of donations made to the Graduate Fund this year. This means that with continued support, we will be able to double the Endowment to a total of two million dollars.

I believe this issue of Tableau conveys something of the scope and excitement of work in the Humanities Division today. We are planning to produce two issues next year, and the development of a Tableau website where additional news and views will be posted is underway. We’d like to extend our coverage of alumni, so please keep in touch and let us know what you might like to see in future issues.

Best wishes,

Janel Mueller
Dean, Division of the Humanities

WHAT’S NEW

1. The Gift of Music
2. Ethnomusicology in Contemporaneous Harmony
3. sledging: faith for East German Detective Novels
4. Human Rights
5. New Human Rights Program Grounded in Philosophy
6. American Poetry
7. At the Millennium

THE GIFT OF MUSIC

EVERY AFTERNOON MUSIC DRIFTS from the practice rooms of Goodspeed Hall. The scurrying scales of vocalists and pianists weave in and out of the breathtaking fullness of ensemble pieces. As people cross the darkening quad from Cobb to Gates-Blake or Classics to Swift, whether musically gifted or not they might linger with these snatches of beauty before hurrying on to the next decidedly non-musical appointment. Perhaps with a bit of song in their scholarly step.

ABOVE: JOHN D’ALONZO PLAYS THE EXQUISITE TESTOR CELLO.

MUSIC

THE GIFT OF MUSIC

15
THE PRESENCE OF WORLD MUSIC

The public presence of world music has changed a lot in recent years. The traditional musical canon has exploded into a staggering variety of musics from various cultures (the spell-checker's rejection of the plural "musics" is a familiar sign of rapid scholarly expansion). And rather than an opera scholar or music theorist, the current acting chair of the Music Department, Associate Professor Martin Stokes, is a trained anthropologist. Stokes and Professor Philip Bohlman, the founder of the ethnomusicology program, discuss how this field has shaped the tone of the department.

PHILIP BOHLMAN: The presence of ethnomusicology students in the department has grown steadily in recent years, and they surely constitute a very important community in the department right now. Accordingly, we've seen the department's traditional emphases—composition, theory, and historical musicology—transformed by the influence of ethnomusicology and, vice versa, in fascinating ways. Music theorists, who used to be quiet in ethnomusicology classes, are now major contributors.

STOKES: The influence of ethnomusicology on traditional historical musicology is often noted of late. But our composition students have become involved in a more remarkable critical undertaking, not just being influenced by exotic musical traditions, but really incorporating other cultures' music into their work in deep, sustained ways.

TABLEAU: Are there particular non-canonical areas of music that claim the most interest?

STOKES: Ethnomusicology used to be conceived in terms of regional expertise, and indeed we two have our own regional specializations. Nowadays, though, young ethnomusicologists tend to mount more generalized critiques. The range of dissertations in the past few years is quite remarkable.

TABLEAU: I've read a criticism that despite an immense growth in scholarship, ethnomusicology programs tend to devote most of their energy to Asian art musics rather than, say, American folk music or American music in general.

BOHLMAN: That's a misleading characterization, but to the extent that it is a problem, the UC curricular rationale is still quite profound. Although American music history out of many different and contradictory traditions. This year the department is also offering a course on jazz and one on film music including popular and avant-garde American film music.

TABLEAU: Your research always involves a concern for cultural growth through cross-cultural musical understanding. In a 1991 essay, you identified the fourth element of ethnomusicology, after scientific observation, experimentation, and fieldwork, as "seeing ourselves in the Other and the Other in ourselves." But our composition students have become heavily invested in the concept. Increasingly, though I wonder about how and why notions of authenticity is not attempts to discover or define it, because the criticism of the concept has been so strong—in fact I personally don't have the sense of having grown up in a field that was heavily invested in the concept. Increasingly, I think about how and why notions of authenticity persist and ensure the significance they now do, despite the critiques. It's impossible, for example, to talk about Celtic music—something I'm examining at the moment—without taking into account people's senses of what is "authentic" about it.

TABLEAU: These scholarly critiques haven't influenced the wider public, then?

STOKES: Well, I've found myself writing for some popular publications recently, which has made me think hard about the kinds of lines I draw separating my professional critical self from that self that wants to get less familiar musics circulating by any means possible. I might be uncomfortable with some of the reasons people have for listening to non-canonical musics, but increasingly I feel that ethnomusicologists have become more of a presence in Chicago world music performance. Performance is a hugely important part of the department's mission to the community, but non-Western music hasn't been a central part of this mission. When such music does get performed, campus groups have taken the initiative, such as with 1-E Hour student concerts. There has been a longstanding interest: we've had the Camelin [a Jeanesian pre- concert music] Ensemble for 11 years. The newest performance group is the Middle East Music Ensemble, established on the basis of strong student interest, and we're planning a world music concert series in which students and community organizations will be involved.

BOHLMAN: And EthNoise!, the ethnomusicology workshop, is one of the longest running workshops on campus. It's very interdisciplinary, highly attended by people in other departments who are looking for opportunities to talk seriously about music and culture. Students from Anthropology who work on musical topics are regular participants, and several have even served as student coordinators. In addition, students from the Divinity School, History, and Germanic Studies have shared their research in recent years.

STOKES: Student initiatives matter so much around here. We tend to formalize what they innovate.2 Above: The Gamelan Ensemble sets up in Rockefeller Chapel.
Bibliographers Mardikes and Sutter find refuge in the stacks for the ongoing Regenstein renovation, now causing anxiety years from now.

For example, Sutter has acquired a number of German novels with ecological themes published in the 1890s, establishing a critical mass for researchers.

"New students from, say, Nebraska can come here and get a full and coherent picture of this important area of German fiction," Sutter豪斯, "or they can use Intel-library Loan to borrow titles they can't find anywhere else."

In another case, after hearing Professor Kate Trumpener express frustration about the unavailability of East German detective fiction in the U.S., Sutter seized an opportunity. When a Chicago grad student began discovering detective novels, known as Krimis, from the former East Germany in second-hand shops for $1-$2 each, Sutter authorized him to buy as many as possible for the Library. He eventually acquired more than 75 titles, and a quick search of the WorldCat online union catalog indicated that about 60 percent were not held by any American institution.

"At negligible cost ($125 including shipping) we have assembled a collection that could form the basis for analyzing the uses of this genre in a socialist state—and one of our students had an adventure in the bargain." [See page 6]

Sutter received a Ph.D. in European History, and attended the UC Graduate Library School (no longer in existence) after completing his dissertation. As a grad student, he had decided that classroom teaching was not his vocation, but now he finds that he does more teaching as a librarian than he would have guessed, most of it one-on-one.

"There are always a number of students who get completely turned on by research and come knocking on my door." Then the sleuthing, and the guidance, begins.

FROM OLD BIBLIA TO NEW

Besides being responsible for the Classics and Ancient Near Eastern collections, Catherine Mardikes is Electronic Text Services Coordinator. This means she has been heavily involved in the digitization of texts for the Regenstein. She helped develop The Electronic Open Stacks (EOS), a cyber-stacks where you can browse through facsimiles of dozens of rare books, most dealing with the ancient world. For instance, you can examine a fifteenth-century incunable (Latin manuscript) held in the Department of Special Collections, Ked evacamur magni (Journal de Montaigne viri perspicacioum) by Jean Regenstein (1436-1476). This influential and colorful calendar is owned by only one other library in the U.S. At this site, you see facsimiles of the original pages, not searchable, reformatted text files. Their display helps speed up the inquiry stage of research because you can look over primary sources on-line before deciding to visit the library for a full-fledged examination (libraries don't send fifteenth-century incunabula out over interlibrary loan). Such databases provide an accessible alternative to microforms. On-line facsimiles help cut down on the wear-and-tear of manuscripts and other rare items, a problem Mardikes has dealt with in her other role as caretaker of collections. For years, at the end of the day the fifth floor of the Regenstein looked as if a parade had passed through, so much confetti littered the floor. In fact there had been: a parade of students carrying around disintegrating volumes of mostly classical authors whose pages were gradually flaking into oblivion. With the help of the Library's Preservation Department, Mardikes has replaced most of these with acid-free paper volumes that will last hundreds of years. "I'm a great fan of paper," she assures me. "It is a fine preservation medium."

Most of Mardikes' work lately has focused on acquiring configuring full-text web databases, such as Chadwick-Healey's Patrologia Latina Database, under a sophisticated searching interface that was developed by the ArtFLP Project. A scholarly community group within the Humanities Division. Collections of searchable on-line texts serve as more powerful versions of tools that have existed for some time: indexes, concordances, etc. Today, anyone with computer access can find every instance of any word in the collected plays of Shakespeare quickly.

Mardikes explains that sophisticated searching is especially important in editorial work. Searchable texts can increase the likelihood that questionable passages indicated by obelisks in the text (those "daggers of despair" in Mardikes' phrasing), are rendered accurately. If a scholar ever renders a passage doubtful, electronic searches of that context can generate a host of possible emendations. For example, if you can make out "two [illegible]", you can run a search and find: need'le, point, need, constraint, needs imper, needn't Saint, needled splint, needs acquaintance, and needn't start. There are all examples from a search in English Verse Drama. The acronym EOS, as classiciests will have recognized, is also the name of the Greek goddess of dawn, but Mardikes wouldn't have run too far with that. It's not really a new dawn, she insists, in that the book will never become obsolete.

"There's no substitute for holding the book in your hand, seeing the colors reflect the natural light, examining the print," she argues. "Would you rather read a good book on-line, or in a comfortable chair with your foot up and a cup of coffee?"

A P.D. in Classics, Mardikes also brings her graduate experiences of the frustrations and pleasures of research to her work. Both bibliographers extol bibliophilia. As Sutter asks, "Isn't buying thousands of good books ideas with someone else's money every grad student's dream job?"

Mardikes helped develop The Electronic Open Stacks (EOS), a cyber-stacks where you can browse through facsimiles of dozens of rare books, most dealing with the ancient world.
I started collecting East German detective novels (Krimis) by accident. I was living in Weimar two years ago, when I came across a one-room bookstore located in the basement of a decaying building, the entrance to which was hidden behind a dumpster in an alley. I was mainly trying to collect inexpensive editions of the “standard” German works that I felt I ought to own (Goethe, Schiller, Mann, etc.), and this off-the-beaten-path place seemed like a good place to find such things.

Somehow, while I was flipping through an edition of some worthless literary junk, a stack of old, cheaply produced paperbacks all in the same fading indigo blue color caught my eye. The bizarre, avant-garde photomontages on the covers made me more interested, as did the 1 DM price (approx. 53 cents, tax included). They were part of an East German series entitled DIE REIHE —the DIE an acronym for the German words for Crimes, Clues, Investigations (Delikt, Indizien, Ermittlungen) as well as the feminine definite article (“the”) in German. I couldn’t resist buying two or three that had such interesting titles as Someone Has to be the Corpse (Einser muss die Leiche sein). When I purchased them, the owner, who had been watching me quizzically, told me: “I have more, you know.” He disappeared—same title, but better paper, multi-volume—and I was back for another load, one of therekord klein (and therefore much more thrilling) than I had ever imagined before trying it myself.

When I got back to the house where my wife and I were staying, the owner and her daughter were quite amused by my purchase. They knew I had been watching me quizzically, and I was further prompted to collect these Krimis because the series was clearly unified in design, but was unnumbered—and none of the volumes advertised the others. When was the first volume published? How many were there? Such simple questions did not have easy answers. Collecting these detective novels certainly required a good bit of exciting detective work. Also exciting is the picture of East German literary culture that emerges from these volumes, one usually left unconsidered when looking at the standard canon of Socialist writing.

I told Professor Katie Trumpener, who I knew was a Krimis fan, about the books, and she was, of course, excited to read them when I got back. I returned with perhaps 25, which was all that I was able to find—and also all that I could afford to ship back. I didn’t really intend to continue buying these things when I went to Berlin for a year in the fall. However, Katie told Sam our about the books, and he was immediately intrigued by the possibility of building a collection that would surely be unique in North America. He asked me if I would consider picking up whatever I could for the library and shipping them back to him. I was more than happy to do that—not only because it allowed me to continue to pursue my detective work at someone else’s expense, but also because it seemed to make it a more noble endeavor. I was no longer collecting tradecraft stuff for myself, but for posterity!

I settled for a fertile ground to find Krimis—though I had to pay big city prices. 2 DM or even more! Few markets were especially good places to find them, but my favorite hunt- ing ground was the bookstore in my neighbor- hood in Prenzlauer Berg. One day I came across 10 or so new titles and bought them all. The next day, as I was walking down the street, I noticed that the display had been replenished. I tried to remember which ones I had bought (it’s tough when they all have the same design), and picked up another half dozen or so. A couple of days later there was a new stock. I had to start keeping a list. Another 5 or 6. And so on, for months. Did they have them in the back and bring them out as I bought them? Did they continually acquire new ones? Did they buy them from another store for 1 DM and sell them to me for 2.50 DM? I didn’t know—and they never asked if I wanted more from the back.

They, like me, seemed to appreciate that it would be no fun to acquire everything in one stroke. Anyway, one day after I had bought 50 or so, and was back for another load, one of the workers at the store couldn’t resist any longer. “Do you really READ all these books—and so quickly?” she asked. When I replied, laughing, that I was actually collecting them for a major U.S. research library, she seemed relieved.

“Someone Has to be the Corpse” (1975) and Gert Schoenau’s Die Operationan der Chef (Am Telefon der Chef, 1971), which sold both then for only 2 Ostmarks.

Perhaps I wasn’t pathological, after all. But then her quizzical expression returned: “But what would THEY possibly want with all these things?” she seemed to be thinking.

“...and reconstruct the full social history of the GDR, how families function? Schools? What were women’s roles?”

“There have been several interesting new volumes, for instance, on the history of fashion, on neck cultures, and on underground filmmaking in the GDR,” explained Professor Trumpener. “In a society ostensibly antipathetic to capitalist values, in a centralized econo- my (and one dominated by ascetic), interest in fashion always evokes the problem of the socialist project, and yet it flourished.”

Detective novels seem to fall into a similar category—if the people are living under an almost utopian social order (at least some intellectuals continually insisted, why are they still inter-
In the 1980s literary theory, "violence" was a term widely used to describe the reductive and distorting effects of all significance. More recently, speculation about this abstract notion has been displaced somewhat by analyses of the symbolic meanings of physical violence, whether ritualistic or more disorderly—no doubt at least in part in response to the continuing pervasiveness of political and military violence in the post-cold war era. In this installment of Tableau's series of faculty discussions of humanities keywords, W.J.T. Mitchell explores the paradoxes of recent critical thought on the violence of representation, and Danielle Allen discusses the centrality of violence in Greek literature.

**Office Hours: Violence.** In 1980's literary theory, "violence" was a term widely used to describe the reductive and distorting effects of all significance. More recently, speculation about this abstract notion has been displaced somewhat by analyses of the symbolic meanings of physical violence, whether ritualistic or more disorderly—no doubt at least in part in response to the continuing pervasiveness of political and military violence in the post-cold war era. In this installment of Tableau's series of faculty discussions of humanities keywords, W.J.T. Mitchell explores the paradoxes of recent critical thought on the violence of representation, and Danielle Allen discusses the centrality of violence in Greek literature.
of the U.S. military in Vietnam was that “we had to destroy the village in order to save it.” The official aim of violence in Vietnam was never simply destruction but persuasion, “winning the hearts and minds” of the Vietnamese people. The argument of force and the force of argument, the twin weapons of words and deeds, have been the principal instrumental weapons since Thucydides.

The end of violence is always peace and tranquility. Peace as aim of conflict, struggle, and aggression is always the subduing of the antagonist and the elimination of his will or ability to fight. It was not by accident that the six-guns on the American frontier was called “the peace-maker,” and that this central instrument of violence had (and has) a symbolic, even mythic importance in American culture. There is no possibility, then, of producing a critique of violence, a historical, political, philosophical understanding of its causes and consequences, without engaging the problem of representation. Violence and representation as concepts do not merely exist in some kind of adventitious coexistence, but are integral components of the fabric of human relations. In order to reflect on violence, violence and representation are intertwined from the ground up.

**References**


I

smart art


Following an extensive seven-month renovation and reinstallment of its permanent collection, the David and Alfred Smart Museum of Art reopened to the public November 23. The $2 million renovation features more spacious special exhibition galleries and a new Education Study Room for use by university classes and school groups from the broader community.

When the great museums in the U.S. were founded in the period from 1870 to 1890, they were seen as innovative places where new knowledge would be created through research, and then disseminated to the public through displays and lectures. But over the course of the next thirty years, museums were left behind as the universities became centers of knowledge, attracting graduate students to work as instructors. The Old Master Gallery will exhibit three unique and intimate exhibitions through 2001. One of these, “The Place of the Antique in Early Modern Europe,” was generated through a graduate seminar taught by Art History Professor Ingrid Rowland, an expert on both ancient and Medieval art. The exhibition, in collaboration with four students, Rodini, and other departmental courses, will include objects for the exhibition from the permanent collections of the Smart Museum. The exhibition will be used as a teaching tool in an undergraduate course that Professor Rodini will teach in the Spring semester of 2001. Students enrolled in the course will be asked to consider aspects of contemporary devotional practices in light of what they have learned. A controversial exhibition at the Hyde Park Arts Center this past summer, “IMPIDIOUS JOURNEYS: Christian Devotional Religious Art,” will function as a study tool along with traditional readings and coursework. Seidell will also collaborate with graduate students in creating essays that will be used in the undergraduate course and incorporated into a catalogue. “These Mellon projects illuminate our other programming and exhibitions,” said Borschbach. “We strive to please insightful and thought-provoking exhibitions in an manner that provides a window on the university’s scholarship and cross-disciplinary discourse. Our newly installed permanent collection is also displayed in a manner that promotes thematic and interdisciplinary connections with different periods in art history, rather than straightforward chronological displays. Our close collaborations with university educators and scholars enable all of us to learn and present new knowledge to the public.”

The Smart Museum, located on campus at 5500 S. Greenwood Ave., houses more than 7,500 art objects spanning five centuries of Western and Eastern civilizations. Following its significant renovation, new galleries focus on the strengths of the collection in modern, contemporary, East Asian and Old Master art. If you can’t make it to the new Smart anytime soon, the museum’s web site features virtual tours of recently critically acclaimed exhibitions and an image database of the permanent collection at http://smartmuseum.uchicago.edu.2.

WHAT’S NEW

The Richard and Mary L. Gray Special Exhibition Gallery

The Place of the Antique in Early Modern Europe

November 23, 1999 – February 20, 2000

Pious Journeys: Christian Devotional Art and Practice in the Later Middle Ages and Renaissance

March 16 – September 11, 2000

The Theatrical Baroque

April 13 – June 11, 2000

The Hyde Park Art Center show provided a window into aspects of medieval devotional representation, although not the kind we regularly see represented in textbooks.

A report of graduate students working with Art History Professor Linda Seidell have been planning an exhibition titled “Pious Journeys” of medieval and Renaissance devotional religious art drawn from objects in the permanent collections of the Smart Museum. The exhibition will be used as a teaching tool in an undergraduate course that Professor Seidell will teach in the Spring semester of 2001. Students enrolled in the course will be asked to consider aspects of contemporary devotional practices in light of what they have learned. A controversial exhibition at the Hyde Park Arts Center this past summer, “IMPIDIOUS JOURNEYS: Christian Devotional Religious Art,” will function as a study tool along with traditional readings and coursework. Seidell will also collaborate with graduate students in creating essays that will be used in the undergraduate course and incorporated into a catalogue. “These Mellon projects illuminate our other programming and exhibitions,” said Borschbach. “We strive to please insightful and thought-provoking exhibitions in an manner that provides a window on the university’s scholarship and cross-disciplinary discourse. Our newly installed permanent collection is also displayed in a manner that promotes thematic and interdisciplinary connections with different periods in art history, rather than straightforward chronological displays. Our close collaborations with university educators and scholars enable all of us to learn and present new knowledge to the public.”

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the firestorm of controversy last autumn over the Brooklyn Museum of Art’s showing of CharlesSaatchi’s collection of British artists alarmed many supporters of the arts. Whatever position one takes on the public funding of arts, it’s clear that Mayor Giuliani and his New York Post supporters dragged the level of debate down a notch.

“Whoever one is an art dealer or artist, a minister or museum director, a First Amendment champion or just a lover of art, it is difficult to be anything but diametrically opposed by the combination of vehemence and vacuity in the public debate,” remarked Lawrence Rothfield, Associate Professor of English and Acting Director of the University of Chicago’s new Cultural Policy Program. But Rothfield and his colleagues decided that the controversy offered a rare opportunity to engage the public in a more thoughtful discussion about fundamental issues in cultural policy: questions of freedom of artistic expression, the responsibilities of cultural institutions to communities, and the marketplace for cultural goods.

“For instance,” Rothfield asks, “is government funding anathema to freedom of artistic expression, or crucial to it, and under what conditions? How should museums handle potentially offensive art? How are religious or moral sensibilities to be respected without chilling artistic freedom or imposing a politically-correct blandness on our culture? And what of the economic interests at stake here? What policies should govern the relations between publicly-funded museums and private players in the art market?”

To begin to answer these questions, the Cultural Policy Program has invited stakeholders from across the nation to participate in its annual conference on the arts and humanities in public life, this year titled “Taking Funds, Giving Offense, Making Money: The Brooklyn Museum of Art Controversy and the Dilemmas of Arts Policy.”

The Brooklyn Museum of Art’s parade marching for the Sensation exhibitions seems both trivial and seriously

The program also sponsors a workshop that gathers faculty and graduate students across the university for biweekly discussions of issues related to cultural policy. This spring, it will offer the first graduate course designed to blend social scientific and humanist approaches to questions about the role of the arts and humanities in public life.

The Cultural Policy Program’s annual conference extends these conversations beyond the academy and into the community at large. This year’s meeting has been designed to capitalize on the Brooklyn Museum of Art frenzy in a way that increases public understanding of the arts and humanities for all who value them.

The program’s core sequence, open to undergraduate and graduate students, begins with a course that examines the philosophical foundations of human rights. The current conference theme, “The really frightening thing about totalitarianism is its attack on objective truth,” Professor Conant, 1984, offers a different perspective. Instead, it gathers faculty and students in the law school or public policy school, and it does not take a traditional legal or political approach. Instead, it gathers faculty and students from across the university for biweekly discussions of issues related to cultural policy. This spring, it will offer the first graduate course designed to blend social scientific and humanist approaches to questions about the role of the arts and humanities in public life.

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Panels have been convened by three of the University’s most prominent intellectual figures: Geoffrey Stone, Profs. and First Amendment scholar; Hemí Bhabha, theorist of cultural hybridity; and John Brewer, perhaps the world’s foremost historian of the arts and humanities for all who value them.

The conference takes place at the School of the Art Institute, co-sponsor of the event, on Saturday, February 12. A publication of conference proceedings is planned. See the Cultural Policy Program web site (http://humanities.uchicago.edu/cis/hr/) for more details.

Philosophy is at the center of human rights education here, explains Jacqueline Bhabha, Director of the new Human Rights Program at the University, “and that makes us unique among existing programs.” The UC program fills the philosophy gap in this policy- and advocacy-oriented field, which has been greatly challenged by the implications of globalization, and takes advantage of the analytical strengths of UC faculty and students. The program’s core sequence, open to undergraduate and graduate students, begins with a course that examines the philosophical foundations of human rights. The current conference theme, “The really frightening thing about totalitarianism is its attack on objective truth,” Professor Conant, 1984, offers a different perspective. Instead, it gathers faculty and students from across the university for biweekly discussions of issues related to cultural policy. This spring, it will offer the first graduate course designed to blend social scientific and humanist approaches to questions about the role of the arts and humanities in public life.

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Panels have been convened by three of the University’s most prominent intellectual figures: Geoffrey Stone, Profs. and First Amendment scholar; Hemí Bhabha, theorist of cultural hybridity; and John Brewer, perhaps the world’s foremost historian of the arts and humanities for all who value them.

The conference takes place at the School of the Art Institute, co-sponsor of the event, on Saturday, February 12. A publication of conference proceedings is planned. See the Cultural Policy Program web site (http://humanities.uchicago.edu/cis/hr/) for more details.

Philosophy is at the center of human rights education here, explains Jacqueline Bhabha, Director of the new Human Rights Program at the University, “and that makes us unique among existing programs.” The UC program fills the philosophy gap in this policy- and advocacy-oriented field, which has been greatly challenged by the implications of globalization, and takes advantage of the analytical strengths of UC faculty and students. The program’s core sequence, open to undergraduate and graduate students, begins with a course that examines the philosophical foundations of human rights. The current conference theme, “The really frightening thing about totalitarianism is its attack on objective truth,” Professor Conant, 1984, offers a different perspective. Instead, it gathers faculty and students from across the university for biweekly discussions of issues related to cultural policy. This spring, it will offer the first graduate course designed to blend social scientific and humanist approaches to questions about the role of the arts and humanities in public life.
John Goldsmith, the William B. Ogden Distinguished Service Professor in the department of Art, has expanded this program to include presentations by current colleagues and by visiting scholars. Last autumn, for example, Werner C. Booth, George M. Pullman Distinguished Service Professor Emeritus in English, organized a debate about literary, historical, and personal views on writing autobiographies, and was joined by Karl J. Weintraub, Thomas E. Donnelley Distinguished Service Professor in History and Social Thought, and John Coetzee, Visiting Professor to the Committee on Social Thought and Book Prizes–winning novelist. During winter 2000, this program of faculty talks is taking yet another new turn to include faculty presentations on "Disciplinary Directions," talks about current programs on campuses that broaden our views of the humanities. Upcoming topics will include university libraries, with a talk by U.C. Library Director Martin D. Rundel, and the Center for the Study of Race, Politics, and Culture, with a talk by Director Michael Dawson. Professor and Chairman of the department of Political Science.

THE FRANKE INSTITUTE AS A FORUM

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

A FORUM FOR THE HUMANITIES IN PUBLIC LIFE

be the Franke Institute for the Humanities has begun a new program called the Chicago Humanities Forum, a series of lectures that focuses on the theme of "The Humanities in Public Life." The Forum arises from a decisive concern that university research in the humanities doesn’t impact the daily life of the public enough. The lecture series features multiple profiles on "The Humanities in Public Life." In November, Philip Gossett, Robert W. Reneker Professor in the Music Department and Dean of the Humanities Division (1990–99), initiated the program with his talk on "Scholars and Performers: Musicoology Across the Footlights." In December, the focus of the Forum shifted to how the humanities and sciences collaborate in John Goldsmith’s talk on how he develops computer software that can learn human language. Professor Goldsmith is Edward Carson Waller Professor in the Linguistics Department.

Upcoming speakers include Barbara Stafford, the William B. Ogden Distinguished Service Professor in the department of Art History and the College, and Janet Mueller, Professor of English and the Humanities and to the William Rainey Harper Professor in the College. “We aim to bring the Humanities downtown,” declares J. Paul Hunter, Director of the Franke Institute, “so that friends and alumni of the University can attend events of interest to them.” The Institute has placed the Chicago Humanities Forum on the University’s Gleacher Center from 5–15 to 6:30 p.m. to help it find a niche in your day—after business and before dinner, or perhaps before a talk. The Forum is held on the first Wednesday of the month (see the schedule on the next page).

JOIN US

You are cordially invited to join us for these programs, which begin with a half-hour talk by our professor, continue with audience questions and discussion, and conclude with a reception for informal mingling with the speaker and other participants. Please consider bringing a guest or two. To make reservations for one of the talks, please contact the Institute at (773) 702-8274. We look forward in engaging you in current topics about the Humanities, and welcome your responses to the program.

A FORUM FOR HUMANITIES RESEARCH

ow can faculty members from different departments best become acquainted with their new colleagues? For almost a decade, the Franke Institute for the Humanities has provided a forum for regular talks by new faculty members on their current research, followed by informal questions and discussion. In this series last autumn, Humanities faculty and grad students invited new faculty members on such themes as "love, murder, and literature," "freedom, cruelty, and truth," and "terrorism and the law of war.

In recent years, J. Paul Hunter, Director of the Franke Institute, has expanded this program to include presentations by current colleagues and by visiting scholars. Last autumn, for example, Werner C. Booth, George M. Pullman Distinguished Service Professor Emeritus in English, organized a debate about literary, historical, and personal views on writing autobiographies, and was joined by Karl J. Weintraub, Thomas E. Donnelley Distinguished Service Professor in History and Social Thought, and John Coetzee, Visiting Professor to the Committee on Social Thought and Book Prizes–winning novelist. During winter 2000, this program of faculty talks is taking yet another new turn to include faculty presentations on "Disciplinary Directions," talks about current programs on campuses that broaden our views of the humanities. Upcoming topics will include university libraries, with a talk by U.C. Library Director Martin D. Rundel, and the Center for the Study of Race, Politics, and Culture, with a talk by Director Michael Dawson. Professor and Chairman of the department of Political Science.

FUTURE HORIZONS FOR HUMANITIES

ben complex machines such as airplanes were developed in this century, the various devices that communicated information about the functioning of the machine took analog form: dials, dials, digital readouts. Much of the challenge and upheaval of modern technical culture involves the need to educate masses of people to process the complex information new technologies generate. Recently, advances have been made in making information more universally accessible, the most prominent being the Graphical User Interface (GUI) of the personal computer (those icons and colloquial messages), which eliminates the need for users to learn elaborate programming languages.

What other sorts of GUIs could make complex programming accessible to most people? One guest speaker at the Franke Institute's Sawyer Seminar on Computer Cultures speculated that the human face could be harnessed as a medium for information transfer. When complex machines such as airplanes were developed in this century, the various devices that communicated information about the functioning of the machine took analog form: dials, dials, digital readouts. Much of the challenge and upheaval of modern technical culture involves the need to educate masses of people to process the complex information new technologies generate. Recently, advances have been made in making information more universally accessible, the most prominent being the Graphical User Interface (GUI) of the personal computer (those icons and colloquial messages), which eliminates the need for users to learn elaborate programming languages.

What other sorts of GUIs could make complex programming accessible to most people? One guest speaker at the Franke Institute's Sawyer Seminar on Computer Cultures speculated that the human face could be harnessed as a medium for information transfer, taking advantage of the huge amount of human cortex already devoted to interpreting faces. If computers or even airplane control panels were designed to look like faces, they might be able to convey much more information in a glance. Other participants questioned the possibility of using the human face as a medium for complex technical information. There may be universal adaptive constraints or cross-cultural differences that would prevent the implementation of faces as GUIs. What effects would such an innovation have on face-to-face interactions IRL (in real life)?

This was one of the fascinating discussions that took place at one session of "Computer Science as a Human Science: The Cultural Impact of Computerization," the 1999-2000 Sawyer Seminar at the Franke Institute, the fourth in a series of yearlong seminars funded by the Mellon Foundation.
to language also can be a pleasure,” says Deborah Nelson, Assistant Professor of English Language and Literature. “People who attend the lectures are going to see that poetry is more diverse than they ever imagined.”

Nelson, who helped organize the series, hopes the series’ varied format will encourage people to attend even if they are unfamiliar with the study of poetry. “Creating a series instead of hosting individual poets allows us to have an ongoing conversation about aesthetics and pleasure, which episodic programs don’t offer,” she says.

In addition to Taggart, poets who have contributed to the conversation so far this year include the Pulitzer Prize winner Jerria Graham and acclaimed poets Frank Bidart and David Ferry. In April, the “American Poetry at the Millennium” series will welcome Eleanor Wilner, the 1999-00 University of Chicago Sherry Poet. Wilner’s latest volume of poetry, Reserving the Spell: New and Selected Poems, collects poems from four previous books and adds to them a substantial body of new work. Treating subjects as diverse as Hera, the United States space program, and the Spanish poet Federico García Lorca, Wilner follows the tradition of the old Talmudic prophets and ancient Chinese sages to find visionary insights into myth, culture, and the human psyche.

In May, the visiting poet-lecturer will be Pulitzer Prize winner Yusef Komunyakaa. He received the Pulitzer prize for New and Selected Poems: 1977-1989, one of his eleven published volumes, and in 1999 he was elected a Chancellor of The Academy of American Poets.

—SG

ELEANOR WILNER  

Excerpt from Changing the Imperatives

The poet. The wrecked lurch that, when self-assertion is the goal for which the ship is lost. Take up the fallen hammer and turning it around, pry the nail from Ahad’s gold divinity, then turn it over the side. Watch how fast the ocean can forget, how brief an opening your entry makes, how soon the wave shuts back upon itself, how small a current the lashing bit of gold excites as it drifts down through the endless rift of green...
IN MEMORIAM

A memorial service for James McCawley was held at Rockefeller Chapel on October 9, 1999 from 2 p.m. to 4:30 p.m., followed by a reception and dinner. October 9th is Hongul Day, a day that celebrates the invention of the Korean writing system Hongul and which used to be a national holiday in Korea. With characteristic humor and elan, Jim, as everyone called him, celebrated the only holiday dedicated to the achievement of linguists, inviting, as on other occasions, students and colleagues into his home, feeding them, and delighting them with his infectious zest for life.

Jim McCawley was the Andrew McLeish Distinguished Service Professor of Linguistics and East Asian Languages at the University of Chicago, and a scholar of an enormous range of subjects, including “syntax and semantics, Chinese, Japanese, Spanish, and miscellaneous other subjects, ranging from writing systems to philosophy of science,” as he put it. He was the teacher, colleague, and friend of many people in linguistics who admired him greatly for his deep humanity and decency, his intellect, and the wide spectrum of things he loved and loved to share.

A moving tribute to Jim composed of dozens of messages from colleagues and former students can be read on the Linguistics Department web site: http://humanities.uchicago.edu/linguistics/

Here are a few excerpts.

Remembering Jim McCawley briefly at his Funeral, 15 April 1999

Jim McCawley played a key role in fostering in students and colleagues into his home, feeding them, and delighting them with his infectious zest for life.

Almost anywhere without special appointments when another relevant member is available, and in which we have celebrated special family, i.e., departmental, events some of which are Jim’s own innovations. Yes, Jim made sure that there was always a humana dimension in our social academic lives.

He was a model teacher, very helpful and resourceful, with an encyclopedic wealth of facts. He liked formulating ideas accurately and some
time forcefully but non-linguistic comparisons. He was fair and constructive in critiquing works of others. We have learned from him the phrase “chattlebug misinterpretation.” He could enrich one’s ideas without letting them feel they know much more ground than they should have done.

Salkhove S. Mayone
Linguistics Department Chair

More Than He Knows

One of my favorite things that Jim would often say in class was, “I’ve already told you more than I know.” This modest remark strikes me as at the heart of Jim’s marvelous generosity. He probably one of the smartest people who ever lived, and he knew such a tremendous amount about so many topics. But what made him more even remarkable was his eagerness to share his great knowledge and intellect with as many people as he could. As many others have remarked, Jim would very often leave things for people in their department mailbox, unsolicited, just because he came across something that he thought might interest them. On a number of occasions he left me photo-copies of articles he thought I’d like, and I always did like them. It made me so happy to know that he was thinking of me. What a privilege to know Jim and learned so much from him. I’m sad that he can’t be here to tell us more than he knows any more.

— Elaine Francis, AM’95, Ph.D. ’99, Professor of Linguistics, Hong Kong University

From a poem, “For Jim”

Haj 19 IV/99. Mistywood
Not fuer wienschnafliche Zwecke! Only for scientific purposes—
this cheery German rubber stamp would find itself gracing margins of texts Jim found particularly repellent, he’d send them to me to marvel at, but never to believe. Believing in one’s life was all-important as much so as leaving one’s thinking with self-deflating barbs. “I want to launch an attack on myself,” I heard him say once, at a conference, as he lit into his old idea.

— John R. Ross, Professor of Linguistics, University of Northern Texas at Denton

NEW MA PROGRAM OPENS MINDS, AND DOORS

The Master of Art Program in the Humanities (MAPH, pronounced “maffl”) opened its doors in 1996 in its first class of students, ushering in a new genre of graduate study at the University. A one-year program co-created by Professors Gerald Graff and Lawrence Rothfield, MAPH is designed to appeal to students seeking interdisciplinary breadth and a focus on scholarly and social debates. MAPH’s training in relevant contemporary issues in the humanities has turned out to be a highly attractive alternative for students who want to take sophisticated scholarly training into careers outside of traditional academic tracks.

MAPH’s Winning Formula for preparing students for rewarding intellectual careers, especially with no end in sight for the Ph.D. market depression, has attracted admiring attention from beyond the quads. The program has been characterized in “The Chronicle” as “Higher Educative as ‘an MA with muscle,” and President of the Modern Language Association Elaine Showalter landed MAPH as a new model for graduate study.

MAPH enrollment has grown from 64 students in 1996 to 75 in this year’s class. What kinds of students come to MAPH? As the following profiles of MAPH alumni reveal, the eclectic interests of “MAPhers” defy easy categorization. It is obvious, however, that MAPH has successfully equipped its students for a wide variety of post-graduate careers and interests.

Indeed, the demanding course load combined with a required thesis trains students to write well (and quickly!) under pressure. This fast-paced schedule, combined with a focus on argumentation, prepares the program’s graduates for careers in various arenas of business, publishing, and education—including, to be sure, Ph.D. programs. Of the MAPH graduates who have applied to doctoral and professional programs, 90% have been accepted.

ALICE SWAN entered MAPH in its first year and brought with her an interest in Renaissance art. She took most of her classes in the Art History department and applied to Ph.D. programs across the country. Now a Ph.D. candidate in the Art History department at Johns Hopkins, she studies Italian painting and sculpture from 1420-1620.

KAVEH ASKARI also chose MAPH as a precursor to graduate work at the Ph.D. level. A graduate of the most recent class, he took several courses in popular cinema at Chicago and wrote his thesis on the functions of the close-up in film. Accepted to the newly formed Committee on Cinema and Media Studies (see Tableau 1999) with a Century Fellowship, Kaveh continues his work on film and film culture as a first-year Ph.D. student.

JORDAN SILVER, a member of the second MAPH class, wanted “to explore and debate the past, present, and future of the humanities.” At MAPH, he wrote his thesis on the concept of aesthetic value and how this concept overlaps with (and shapes) the ways art is produced and justified. This work led him to apply his insights first to a position as the Program Manager for the Center for Arts and Culture, and currently as an Associate Director for Ashoka Innovators for the Public, an umbrella organization for social entrepreneurs. Jordan declares that, “For a guy who’s interested in enhancing the value of ‘intangible’ aspects of our society—whether it be the humanities, culture, or social capital—this is the perfect job.”

KARLA SCHERER, like Jordan, arrived at MAPH with an interest in “pursuing academics for non-academic ends.” As the Chair of her own educational foundation, she oversees the distribution of fellowships to undergraduate and graduate women who specialize in business or economics. Her professional identity established, Karla did not need or want to use the program as a springboard to graduate school or her career. Thus, rather than concentrate her research in one area, Karla deliberately took a wide variety of courses, ranging from “Italian Democracy and its Critics” to “Theory of Psychoanalysis.” For her thesis, she acted as curator for a moat art show, drawing up plans for an exhibit for which she also offered a critical analysis.

Professor Lawrence Rothfield, who is the program’s sole director today, believes that mature professionals who return to university later in life to acquire “the more profound humanities education they couldn’t get before” will make up a larger part of MAPH’s student body as the program’s reputation spreads. Every year he works with faculty and staff to develop well-rounded courses that explore the key issues in the humanities today.

This year he joined Candace Vogler (Philosophy) and W.J.T. Mitchell (English and Art History) to team-teach the MAPH Core Course, “Contested Issues in the Humanities,” which explores some of the fundamental debates over what the humanities stand for today—theory vs. practical criticism, canon vs. cultural studies, high art vs. low art—how these positions came about, and what their implications are. Through courses such as this, MAPH graduates become adept at thinking intellectual problems through to their tangible effects.

—Jenny Adams, Assistant Director, MAPH, and Ph.D. Candidate, English (Medieval)
**NEW HUMANITIES FACULTY**

**JOHN BREWER**
University Professor in English Language and Literature and History, is an accomplished historian of seventeenth- and eighteenth-century Europe and North America, focusing primarily on eighteenth-century Britain. Ranging over two centuries and national traditions, his scholarship covers such topics as the history of politics, society, economics, theater, literature, music and the visual arts (from painting to caricature). He has been a Fulbright fellow, a Guggenheim fellow, a National Endowment for the Humanities fellow, and a fellow of the Royal Historical Society. His most recent book is: The Passions of the Imagination: A History of British Culture in the Eighteenth Century.

**JAMES CONANT**
Professor of Philosophy, has a broad range of interests that include the philosophy of language, questions in ethics and political philosophy, literary forms of philosophical work, and the history of philosophy. He has published widely in each of these areas, with a recent focus on Frégé and Wittgenstein. His work on Kierkegaard and Nietzsche is also renowned, as is his exposition of and commentary on contemporary philosophers such as Putnam, Cavell and Rorty. He returns to Chicago from the University of Pittsburgh.

**GREGORY GOLLEY**
Assistant Professor of East Asian Languages and Literatures, earned his doctorate from UCLA. His dissertation focused on the work of Yokotomi Riichi and Tanizaki Jun’ichirō and examines the relationship between mass media technology and literary modernism in Japan from the early 1930s to the late 1930s. His teaching and research interests include comparative cinema studies, issues of modernity and its critique, and the politics of the avant-garde in Japan between the wars.

**MICHAEL GREEN**
Assistant Professor of Philosophy, earned his Ph.D. at Berkeley and has taught at McGill University and Stanford. The core of his scholarship concerns moral and political philosophy and focuses on international justice. In addition to his appointment in Philosophy, he will be an active participant and teacher in the University’s Human Rights Program. He has also completed significant study in the history of philosophy, and is currently working on an ambitious project on Hobbes’ political philosophy.

**DONALD HARPE**
A scholar of Chinese cultural history, has accepted an appointment as Professor of East Asian Languages and Literatures. He is interested in the relationship between material and spiritual culture, and his research investigates the matrices of proto-scientific thought, religious, magical, cosmology and medicine in which much early Chinese traditional writing is embedded. His most recent work, Early Chinese Medical Literature: The Wuzhangxiang Medical Manuscripts, is a study and translation of the oldest known examples of Chinese medical literature.

**NOËL HIERNE**
Assistant Professor of Romance Languages and Literatures and Media Studies Program. A scholar of eighteenth-century literature, film, and also he is a journalist (writing for Libération and Presse), a public citizen, contributing to the Nouvelle Revue française and Avant-scene cinéma), and a collaborator in the world of French film (including the Cannes Film Festival). He recently completed his Doctorat d’études cinématographiques at the Sorbonne with an intellectual biography and critical study of Rene Clair, one of the great figures of twentieth century French cinema.

**JOHN HAUGELAND**
Professor of Philosophy, comes to Chicago from the University of Pittsburgh. His main interests are Humeanism, the philosophy of mind (especially cognitive science and artificial intelligence), and metaphysics. His books include Artificial Intelligence: The Very Idea and Having Thoughts: Essays in the Metaphysics of the Mind. He also edited and introduced Mind, Design, a collection of foundational papers on the subject of artificial intelligence, recently revised and enlarged. His other interests include Kant, the philosophy of science (especially Kuhn), and the philosophy of language.

**RICHARD NEEK**
Assistant Professor of Art History, has spent the last three years as the David Finley Fellow at the Center for Ancient Studies in the Visual Arts at the National Gallery in Washington. His 1999 dissertation from Berkeley focused on the field of classical art and archeology, with a concentration on Greek vases, Tiled “POMPEJI” Representation, Style and Ideology in Attic Red-Figure,” his project related the pictorial ambiguity of late classical vase painting to issues of style and authorship, the self-fashioning of vases, and to the creation of democratic civic iconographies in Athens.

**JACQUELINE STEWART**
is completing a Ph.D. from the University of Chicago and will join the faculty as an Assistant Professor. Her research and teaching focus on African-American literature and music culture. Her dissertation, “Migrating to the Movies: The Emergence of Black Urban Film Culture, 1893-1920” explores how African Americans performed as cultural producers, consumers, and commentators during a transformative period in Chicago’s and America’s history. She has taught courses in Pan African cinema and African American literature at the School of the Art Institute and the University of Chicago.

**ALAN GEWIRTH**
Professor of Philosophy, earned his Ph.D. from Chicago in 1995, and has had a range of teaching and research specialties in the history of philosophy. He has published books and articles on a range of topics, from mystical literature to psychoanalysis and gay studies to Portuguese literature. Currently, he is working on a book titled Spain’s Heretics: A Study in Renaissance Demography.

**SHAIDI BARTSCH**

**KAREL V. BOOTH**

**RENE DE COSTA**
Humor in Borges (Wayne State University Press, 1999).

**FRED M. DONNER**
Narrative of Homer Orsine: The Beginning of Islamic Historical Writing (Darden Press, 1998).

**ALAN GEWIRTH**

**SANDER GILMAN**

**NORMAN GOLD**

**LOREN A. KRUGER**
The Drama of South Africa: Plays, Papers, and Politics since 1920 (Routledge Press, 1999).

**RASHID I. KHALIDI**

**D.J. LEVIN**

**NOEL SWERDLOW**

**THOMAS PAVEL**
De Barbey to Balzac: Fiction d’un critique, critique d’une fiction (Toronto: University of Toronto Press, 1999).

**BARBARA STAFFORD**

**DAVID J. LEVIN**

**ALAN GEWirth**

**SANDER GILMANN**

**Li GUO**

**MARTHA NUSBBAUM**
Sex and Social Justice (Oxford University Press, 1999).

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

GERMANSK STUDIES

TERMY CAMPBELL

M I C H A E L  L A T H A N
"From the Spiritual in Art to Decorative Art: Aesthetics, Perception, Cultural Politics.” Visiting Lecturer, University of Michigan.

L A U R A  B R O W N

J O E L  C A S T A L L E N O

E L I Z A B E T H  F I N D E R

J A N E T  B E R N A R D
"The Art of the Woman: Gender and Race.” Assistant Professor, English, Baylor University.

T H I A N  F R A N C I S
"Variation Within Lexical Categories.” Assistant Professor, University of Hong Kong.

L I S A  S H A P I R O
"Acquisition of Japanese Idiom of Domination in Paradise Lost.” Assistant Editor, W. W. Norton & Co.

M U S I C

B E A T H  K E A T I N  A R Z E N I N A
"Women Reading, Writing, and State in the Soviet Union.” Assistant Professor, Washington, DC.

P I T E R  C H E N
"Printing and Publishing in Medieval China.” Assistant Professor, NYU Shanghai.

J A N E  B R A D B Y

J O E L  C A S T A L L E N O

E L I Z A B E T H  F I N D E R

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"Printing and Publishing in Medieval China.” Assistant Professor, NYU Shanghai.

J A N E  B R A D B Y
The interviews in order to leave the field exclusively to the fans’ voices into a more traditional analysis of their recollections and interpretations. Since the interviews had to be edited after completion, I needed to preserve the voices of the individual fans, to let them speak for themselves, and to show them and whoever else might finally read these wonderful little histories, how remarkably eloquent even ordinarily un-Churchillian orators can be. Almost everyone, it turns out, speaks beautifully and movingly when he speaks of what he loves or loved. Those mute inglorious Miltons, those all but inaudible voices of a desire to preserve the voices of individuals, to let them speak for themselves, and to show them and whoever else might finally read these wonderful little histories, how remarkably eloquent even ordinarily un-Churchillian orators can be. All are loyers or loved. Those mute inglorious Miltons, those all but inaudible voices of a desire to preserve the voices of individuals, to let them speak for themselves, and to show them and whoever else might finally read these wonderful little histories, how remarkably eloquent even ordinarily un-Churchillian orators can be. All are likely to have a good musical education. For Levine, the review would use the concepts and language of a story’s main characters and the action. I need to get inside the main character (and thus is true for any review that revolves around a person or persons) to show what he or she is feeling. I read about the culture from which the story arose, the geography of the locale, the items people used, foods, and customs specific to that culture, in order to glean details flesh out the story. I then retell the story in the context of the culture. I use a close translation of key words, trying to capture the rhythm of the phrases. For example, in the story, “The Girl Who Threw Ashes into the Sky,” the Kalahari San girl says, “You which are wood ashes here must altogether become the Milky Way!” This is not my usual phraseology, but it is the way of the fan storytellers. For each story, then, I had a different voice. My voice had to change and become muted, subdued by the need to let the voice of each culture emerge. Even as I was doing this, I was aware that I could not tell the story as it was told long ago, for neither I nor my readers know the original language. Woven around these stories is a consistent story, “The Right Road,” which is written in what Kerouac called his flat style, derived from Dashiell Hammet. It’s unadorned, straightforward prose captures the rhythm of the spoken word. Wayne took to it right off, borrowed my copy of On the Road and read it straight through. He then began his own autobiography with his own dose of hitchhiking across America, and the resulting story, “The Right Road,” sounds remarkably like Kerouac. Yet it wasn’t mere imitation. The piece was filled with Wayne’s self-deprecat- ing humor and good nature. Like the rest of the writing from the workshop, “The Right Road” went through a full revision process, as Wayne added a bit here and deleted a bit there. Months later he began to write again about his early years, but this time he wrote in the third person, observing his life from the outside. We hadn’t talked about his trying this. When I asked Wayne where he got the idea, he said it just had occurred to him to see which way would work best to tell the story. Like practically everyone else in the workshop, Wayne had done no writing since high school, yet here he was, on his own initiative, experimenting. I can’t recall any students in my college composition classes as insightful and as interested in discovery.
subject matter of "real" poetry was far removed from the mundane personal lives of the poets. By the time I was in graduate school in the late 1940s and early 1950s, both Christina Rossetti's pristine voice and the type of sentimentiality that my father and his friends indulged in would be judged, by me, to fall into the category of "Affective Fallback" to be avoided at all cost.

A few months after Pearl Harbor in 1942 when we were about to be removed to an Assembly Center in Puyallup, Washington, I grabbed a couple of thin notebooks of lined newsprint with a red Big Chief cover off my father's desk. Imitating my father's habit, I kept short cryptic notes in them in Puyallup and later in Minidoka, Idaho, the more "permanent" concentration camp to which we were eventually transferred. I had no one to share these writings with for my father had been arrested by the FBI and incarcerated away from us in a POW camp in New Mexico, and I did not have the where-withal to start my own poetry group as he might have done. I carried these notebooks around with me for thirty years until some of the entries were finally published in 1976 by a feminist press in San Francisco under the title Camp Notes And Other Poems. During the rise of radical political consciousness in the 1960s, my transformation from "mere housewife and mother" to published poet and political activist seemed to have happened by a series of accidents. I stumbled upon the writings of Tilla Olmen and some of the early Senryu poets during my frequent trips to the library with my children. When my youngest child was about to start school, I decid ed to give myself something to do and applied, armed with my 15-year-old master's degree from the University of Chicago, for a teaching position at a community college. I was hired, much to my dismay, to teach freshman English and American literature, for which I felt totally unqualified.

I was still writing, but only once submitted some of my poems to The Insomniac Quarterly and was ecstatic to receive a handwritten note from the poetry editor, Audré Lorde. I met Alta, the publisher of The Shameless Hussy Press and a fellow poet with a master of fine arts degree in poetry and the poetry editor, Audré Lorde. I met Alta, the publisher of The Shameless Hussy Press and a poet in her own right, quite by accident. She provided an audience for me. This was most important, for a voice without an audience is voice in all.

MCCAWLEY, Continued from page 20

On Jim McCawley

Where does one begin to describe someone as extraordinary as Jim McCawley? I'll begin with the fact that he was a tremendous expert and a real connoisseur, in short, a maven. He was a man of food, a man of music—a man's man. He just knew loving things. So he collected facts about wine, about whiskey, about places, about philosophy, about people, about Chicago, about...about...about...about...Jim McCawley was a great man in every sense of the word. His recipe for greatness is simple. The ingredients are very hard to assemble. The instructions are different and include:

"Love what you are doing."

"Learn a hell of a lot about it."

"Never simply pursue understanding."

-Jerry Sadow, Professor of Linguistics, UC

His UC Ethos

...It's interesting to me too that the U of C ethos of education that many of us as graduate students have been internalized and practiced on any social group --- a 19-year-old undergraduate. I felt he took exactly the same care in justifying his ideas to me, in explaining things, in giving me out of his bulging briefcase what he had written the previous night, as he would have to [faculty] or students or whomever, and of all that despite his huge standing in the field... and on top of all this he was such a sweet person.

-Tony Woodbury, AB, AM '75,

Professor of Linguistics at UT Austin

Alumni books are listed in the university of Chicago magazine.
Table will routinely feature reviews and comments on selected alumni books rather than a comprehensive list (as last year) so as not to duplicate the coverage of the university wide magazine.

Please continue to notify them of your publications by writing to the Books Editor, University of Chicago Magazine, 1313 East 60th Street, Chicago Illinois 60637, or by a e-mail to uchnica.magazine@uchicago.edu.

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The Graduate Alumni Endowment was made possible by the generous donations of our alumni and friends, who gave $250,000 in now and increased contributions to the Graduate Fund last year. These gifts were matched by two major challenge grants, one from the Andrew W. Mellon Foundation and the other from the University Trusts and Humanities Visiting Committee members.

The Graduate Alumni Endowment is the first in the history of the University.

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playing the cello despite knowing that he would never be great. He recovers the term “amateur” from the utilitarian disparagement of a “dabbler” in favor of its original sense: one who works at a skill not for material return but “for the love of it” (the title of his book). Such a “non-instrumental” dedication to aesthetic life could be said to underpin the UC musical performance program.

One former performer has recently given back to the program that so enriched his student life. David Fulton was deeply involved in musical performance when he was studying mathematics at the UC in the 1960s. He played violin and eventually served as Concertmaster of the University Symphony Orchestra. He has said that performance provided a rejuvenating respite from academic pressures and competitiveness. Over the years as a successful entrepreneur at the center of the PC revolution (he co-founded Foxpro software, which was sold to Microsoft), Dr. Fulton never waned in his dedication to music. A noted collector of rare instruments, he invites renowned musicians to his home to play his Stradivarius violins.

Dr. Fulton donated one of his superb instruments to the department in 1996, a cello made in 1736 by Milanese instrument maker Carlo Giuseppe Testore. The cello carries a rich musical history that we can only guess at: it could have been used to perform one of Bach’s cello suites in the presence of JSB himself (he died in 1750). Johann Ohy, medical school student and principal cellist of the University Symphony Orchestra, described playing this cello recently: “The longer it is played, the better a cello resonates, and the more beautiful the tone.

A generous benefaction from David Fulton, SB ’64, tops a year of high notes for the Department of Music.

Testore was one of the very best instrument makers and the incredible responsiveness of this cello shows it. The Testore makes me sound like a better cellist than I really am. I have played other cellos in the same price range [approximately $300,000], but this one is by far the best. Words just can’t capture all the amazing things that this cello can do... at least not my words.”

Now Dr. Fulton has topped this gift with a major endowment of $2 million to the department. The income from this endowment will provide “unprecedented and unparalleled support” for the department’s performance division, according to Barbara Schubert, Director of Performing Programs. Initially these funds are being applied to renovating the recital hall in Goodspeed. The tuned-up performance space will be dedicated the Amy and David Fulton Recital Hall in a ceremony in May.

The Fulton gift also supports the continuing residency of the Pacifica String Quartet, an acclaimed young group whose reputation has been enhanced this past year with a glowing review in The New York Times and a week-long feature on NPR’s “Performance Today.” Their contributions include rehearsing and performing new works by student composers; leading coaching sessions for student chamber ensembles, orchestra sections, and private lessons; and presenting chamber music concerts of their own.

“In the long term, the endowment will yield even more conspicuous benefits for our performance division,” explains Schubert. The gift will enable the division to bring in more guest soloists and clinicians, to fund special projects for performance groups, and to purchase much-needed instruments.

“We are greatly indebted to David Fulton for providing us with such meaningful support,” continued Schubert, “which will help enhance the musical development and aesthetic experience of future generations of University of Chicago musicians.”

—CP