The first year of the new millennium is rapidly coming to a close, providing an occasion to reflect on the historic events of the past year and to imagine a better future. As Dean of the Humanities, I feel profoundly grateful to live and work in an atmosphere where careful critique is combined with compassionate response and where the production of new, life-affecting knowledge is an extension of the fundamental humanity that lies at the heart of humanistic inquiry. Our friends and alumni are not only inheritors of this legacy, but also active participants in it. You keep it alive not only through your financial support of the Division and its projects but also in the remarkable way you live lives committed to these same principles. In this issue of Tableau, we once again honor and thank those who expressed their commitment to the Division last year with their generous contributions. I am heartened by this response and energized to provide leadership in maintaining and enhancing our prominent role in the humanities. These three initiatives are representative of the vitality of the Humanities at Chicago, but are by no means exhaustive of this vitality. There are many more constructive parts, and our whole is greater than the sum of our parts because of the deep and abiding commitment to excellence, innovation, and the advancement of knowledge that invests every part of our University, its students and faculty. We are delighted to share this commitment with you, our alumni and friends.

With cordial greetings and thanks,

JANEL MUELLER

Janel Mueller is Professor of English and of the Humanities and William Rainey Harper Professor in the College. She has been teaching at Chicago since 1967. Her publications include The Native Tongue and the Word: Developments in English Prose Style (University of Chicago Press, 1984), The Second Part of the Countess of Montgomery’s Urania, edited with Suzanne Gossett (Renaissance English Text Society, 1999), and Elizabeth I: Collected Works, edited with Leah Marcus and Mary Beth Rose (University of Chicago Press, 2000). She was awarded the University of Chicago Award for Excellence in Graduate Teaching in June 1998.
If you wish to stand in high honor on the sultan’s threshold, You must be a Jew or a Persian or a Frank, You must choose the name Hâbil, Kâbil, Hamîdî, And behave like Zorzi: show no knowledge.

Written by an unidentified Muslim residing in Istanbul during the reign of Mehmed the Conqueror in the fifteenth century, the above lines would, at first glance, appear to rely somewhat held assumptions about the relationship between Islam and the West. The speaker seems to engage in xenophobic thinking, suggesting, on the one hand, that a fierce antipathy existed between groups in the region and, on the other, a desire for a distinct and clear boundary between Islam and the West. Yet, on closer examination, these assumptions dissolve. The speaker’s main complaint is not against the foreign presence in Istanbul but against the sultan for failing to adequately distribute recognition and material rewards. The foreign presence isn’t simply the Christian West, either, for he lists Jews and Persians among those granted “high honor” in Mehmed II’s court. The inclusion of names associated with the different groups he enumerates suggests that the speaker was conversant with the different cultures, implying that fifteenth-century Istanbul was polyglot and heterogeneous with borders that were more porous than distinct. Indeed, the historical record verifies these aspects of Mehmed’s court which, among other things, was a cultural magnet for Italian humanists.

Despite these features—which all bear marks of cultural and psychological modernity—the central lands of the Islamic world have been effectively denied modernity in the standard historical accounts until Napoleon’s invasion of Egypt in 1798. In these accounts “modernity” is the technicized, imperialist West, here beginning the assertion of its intellectual, social and economic superiority that would end in outright colonialism and its economic superiority that would end in outright colonialism. By the first half of the nineteenth century or, in the beginning of the nineteenth century or, in the aftermath of the French Revolution, the West and the Middle East emerged as distinct entities, with the West described as “Enlightenment” and the Middle East as “medieval.” By the end of the twentieth century, the West was seen as a cultural and historical entity distinct from the “Islamic” world, with the two worlds held apart by a long history of conflict, religious differences, and the West’s colonial and imperialist presence.

This account has been defined by two methodological approaches that have exerted a powerful influence on Islamic studies: a nineteenth-century positivist, philological approach, and what Edward Said and others have described as “Orientalism.” Both approaches are marked by strong essentializing tendencies and are deeply invested in such binaries as East/West and tradition/rationality. The Sawyer Seminar will attempt to dismantle some of the Orientalist structures that have pervaded the field by investigating some of the gaps or blanks that these structures have ignored. In many ways, the University is a fitting place to launch such an investigation. Thirty years ago, Marshall Hodgson, Professor in the Committee on Social Thought, attempted to dismantle these structures in his magnum opus “The Venture of Islam,” which was an outgrowth of his Islamic Civilization sequence at the University of Chicago. In the intervening years, Hodgson’s vision has neither been taken seriously nor has been superseded.

In its attempts to build a more composite picture of the Islamic world during this period, the seminar will focus on a different set of issues each quarter. The Mellon Foundation established Sawyer Seminars to bring together faculty, foreign visitors, postdoctoral fellows, and graduate students from disparate disciplines to intensively examine areas of comparative inquiry that would be otherwise difficult to study under ordinary institutional structures. In bi-weekly meetings with scholars from across the country and around the globe, the seminar began in the autumn by surveying the terrain of knowledge, paying special attention to the interaction between political, cultural, social, and intellectual and cultural production. Among the topics considered are science, astrology, and their political valences; the conflict between pastoralist and Muslim legal and social norms; the popularization and organization of mysticism; and the development of radical pieties. In the winter term, the seminar will examine the formation of regional Muslim empires in the Islamic world’s great experiments: a point of departure, the history of the Islamic world’s great civilizations and their political, economic, and cultural interactions.

The final phase of the seminar will examine striking parallelisms and interactions between the Christian and Muslim zones, demonstrating that, far from being separate and distinct, these zones were very much interpenetrating. The seminar will explore the ways in which several early modernities in both zones were mutually informing and part of a more global development. In addition to providing a forum for leading scholars to present their research, the Sawyer Seminar also supports one postdoctoral and two doctoral fellows. Adnan Husain, an Assistant Professor of Middle Eastern Studies and History at New York University, is the postdoctoral fellow, pursuing a project titled “Interconfessional Encounters: Self and History in Late Medieval Religious Texts.” The two doctoral fellows, Ebru Turan and Sinem Eryilmaz, are both from the Department of Near Eastern Languages and Civilizations. Turan examines the “The Ottoman Vizierate, 1533-1579,” while Eryilmaz’s dissertation project addresses “Self/names Writing in the Second Half of the Sixteenth Century: Its Formation and Cultural Context.”

At a moment in which misconceptions and misperceptions about the Islamic world proliferate in media accounts and its others is stubbornly asserted, the Sawyer Seminar on Islamic History is especially timely. The seminar focuses on an important moment in the histories of two of the world’s great civilizations: a point when definitive decisions had not yet been made about whether one belonged to an “East” or a “West” and in which a cognizance that people shared similar concerns and profited from interaction prevailed. The idea that Middle Easterners inhabit “another world,” as Professor Fleischer notes, “not true at the end of the twentieth century, and it also wasn’t true of the sixteenth century, but the historical vision of the intervening centuries has skewed that sense of cultural and historical reality.”
A recent alumnus and a former staff member of the Dean’s Office in the Humanities Division have joined forces and established such a press, Flood Editions, a Chicago-based non-profit, independent publisher that focuses on publishing high-quality volumes of both established and up-and-coming writers. The founders, Devin Johnston (AM ’94; Ph.D. ’99) and Michael O’Leary, are well-qualified for this task. Johnston recently completed a dissertation that considered the occult’s appeal to contemporary American poets like H.D., John Berryman, and Robert Duncan. For a number of years, he was also on the staff of Chicago Review, serving as Poetry Editor for five years. O’Leary, along with his brother Peter (AB ’90; AM ’94; Ph.D. ’99), is the founder and editor of LVNG (pronounced “lung”), a free, Chicago-based journal that, like Flood Editions, publishes an eclectic mix of younger and well-known writers.

While Chicago may seem remote from more established poetry scenes in such cities as San Francisco and New York, Johnston and O’Leary believe that the location of the press and its distance from some of the complex allegiances that structure poetic communities in other locales and Flood Editions in its attempt to publish a disparate array of volumes that nonetheless speak to each other across generations, geographies, and styles.

This desire to bring seemingly discordant voices into harmony is nicely illustrated by Flood’s first two books: Pam Rehm’s To Give It Up and Ronald Johnson’s The Shrubberies. Both poets write compact, finely-crafted poems that have attracted the enthusiastic praise of Robert Creeley, who refers to Johnson as “one of the defining poets in my own imagined company of poets” and calls Rehm’s verse “articulate with impeccable grace.” Yet, Johnson’s minute observations of nature and time contrast radically with the humble, ethical meditations of Rehm.

Rehm has written four books of poetry, and, in 1994, received a National Poetry Series award for her collection To Give It Up. Gone to Earth takes its title from a Mary Webb novel in which a young woman growing up after World War I attempts to reconcile the demands of social conventions with the equally loud calls for self-actualization. The poems, like Webb’s young protagonist, oscillate between metaphysical speculation and a concrete grounding in everyday life. In the environment of Rehm’s verse, to use her words, “the senses turn mendicant.”

In Ronald Johnson’s verse, in contrast, the senses are omnivorous and exuberant, devouring and observing all the minute detail in the sensorium of the natural world. As Peter O’Leary explains in his afterword to the volume, Johnson appears to have considered two schemes for organizing his book: the first a tour through a garden, the second a record of the seasons. O’Leary, who completed a dissertation in the Divinity School on the relationship between creativity and illness in the poetry of Robert Duncan, established a long corres-

spondence with Johnson that lasted until the poet’s death. As a partial result of this exchange, Johnson named Peter O’Leary his literary executor. Because O’Leary was out of the country during the period that Johnson described his publishing of The Shrubberies, O’Leary and Devin Johnston visited Johnson as he was succumbing to a fatal brain tumor. Propped up in a hospital bed in his living room, the ailing Johnson directed the two men to some boxed-up letters, sculptures and manuscripts—which included, among other things, The Shrubberies. As Johnson and O’Leary left, Johnson handed them a final sheet of paper titled “Last Poem.” Three years later, that last poem became the final piece in the first volume that was published by the press O’Leary and Johnston would establish, providing a sense of reassurance that suits the editorial vision of the press.

In the coming year, Flood Edition’s next volumes will include the Northumbrian poet Tom Pickard’s U.H in the Wall: New and Selected Poems, Fanny Howe’s Economics, a re-issue of Robert Duncan’s seminal volume of poetry Letters (1958), as well as Philip Jems’s first book On the CaveYou Live In. More information on Flood Editions can be found on its website: http://www.floodeditions.com.
Eros, how natural for us to invoke this word in the same breath as that of philosophy, with Plato's Symposium and Phaedrus as our patronym—especially the Phaidros, in which Plato suggests that it is the mutual gaze of a male lover and his beloved that sparks in each a drive for philosophic self-betterment. Here, though, I would like to unsettle this marriage of eros and philosophy, and to do so by redirecting our gaze from fifth-century Athens to Rome in the first century AD, where a rather different paradigm linked together ideas about sexuality, philosophy, and the role of vision. Consider a first-century AD mosaic from a Roman villa in Antioch, which shows a disembodied eyeball under attack from a number of creatures, including the phallus of a dwarf (see figure on page 8). Such images linking the phallus and the eye are not unique in antiquity; moreover, they often show the eye as the object of assault by the phallus. Why is this?

There are two answers to these questions, one general and one specific. To start with the specific, this mosaic presents an apotropaic image against the evil eye, which was known in both Greek and Roman culture; its force could be countered by a number of methods, including such images at the entrances of houses or the presence of phallic symbols such as the amulet worn by Roman boys. The general answer, however, asks us to acknowledge a different understanding of the workings of vision in classical antiquity: the ancients saw vision as a form of ocular penetration, with consequences that rendered it quite different from our own incorporeal take on seeing.

Almost all the ancient schools of thought about optics described the nature of sight as tactile. Most subscribed to one of two theories: intromission, the notion that objects emit tiny particles (ekdoxa or simulacra) that enter through the eyes and strike the soul; or extra-mission, the view that the eye emits rays that make contact with opaque objects and are said to feel or grasp them. Another school, the Stoics, described vision with the similarly tactile metaphor of touching an object with a stick. Moreover, the simulacra of intromission theory were explicitly said to penetrate the body.

As a result, both in the Phaidros and in later texts from the Roman period, we can see the invocation of an erotic paradigm in which love between humans is described as parallel to the activity of the eyes: to look at your beloved is to allow penetration by his (or her) image, with

Continued on page 8

"UNLIKE the Socratic philosopher, for whom eros is an ennobling force, the Roman philosopher, like the actor on stage, was often mocked as the stereotypical penetrator, the man who ‘takes it’ unlike a man."

Envisioning Eros

THE PHILOSOPHER:
VISION AND EROS
IN THE EARLY ROMAN EMPIRE

Shadi Bartsch
Professor and Chair, Department of Classics; Professor, Committee on the Ancient Mediterranean World and History of Culture, and the College

LOVE AT THE MOVIES:
THE DESIRE AND PURSUIT OF THE HOLe

Tom Gunning
Professor, Department of Art History, Committee on Cinema and Media Studies, and the College

I n the Western tradition, two seemingly anti-
theoretical images of Love interweave, perhaps complementing, perhaps contradicting each other. One is the view of Love as an over-
flowing abundance, the divine source of existence and creation. As expressed by the German
Romantic Franz von Baader, creation resulted
from God’s love, which he describes as “his absolute Overflow into the Overflowing.” Baader
rooted existence in this free-flowing love of God, reworking Descartes’ cogito ergo sum into “I am
loved, therefore I am.” Baader strives to separate
this over-abundant love from its opposite, desire,
which signifies lack, declaring: “Only the rich
soul loves, only the poor soul desires.”

It is difficult to conceive of eros in Western
art and literature only in terms of such a tauto-
logical abundance, without the lack that inscribes desire, and which, according to theories of nar-
atology, kicks off most stories. There is, in fact,
a primal story that narrates the relation between
these two views of love, as wholeness and as lack: the tale Plato puts in Aristophanes’ mouth in
the Symposium. According to this satirical tale,
human beings once consisted of three sexes—
male, female, and hermaphrodite—and they
possessed spherical bodies with four legs and
arms, two heads, and two sets of genitals. Fearing this powerfully endowed mankind, Zeus
divided them in two, weakening their strength by half. Each separate being now yearned for its complement. Aristophanes proposed love as the result of—and compensation for—this primal separation, declaring: “The soul out of its epimetheus
kai dravos eran eroma. The elegant British novel-
ist, Baron Corvo, used this Greek phrase as both
title and motto of his Romance of Medoran Venice,
translating it as, “The Desire and Pursuit of the
Whole is called Love.” This founding Western
myth of love reconciles lack and fullness through a quest to recover a primordial unity, a previous whole.

A Alfred Hitchcock’s 1958 film Vertigo provides perhaps the most beautiful and most bitter image of this quest. It owes its ever-increasing reputation, I believe, to its revelation of both the pathology and the emotional depth of Western
love. A plot that begins as a detective story becomes a tale of desire as the detective misses a crime but uncovers a primal loss within himself, and searches agonistically to overcome it.

Vertigo places the erotic quest within a mise-
en-scene in which identity are manufactured,
confused, concealed, lost, and reconstructed. Within the film’s first half, Scottie—the main protagonist

Continued on page 9

"IF WE TAKE Vertigo as a tragic glosso on Plato/Aristophanes’ satiric yarn, we experience the impossibility of recovery of a lost wholeness.”
the mark of the man who is forced to
penetration can be conceived of as a wounding
are instruments of erotic penetration. And this
links between the eye and phallus, because both
penetration. (For example, the first century BCE scholar Varro
pierced and why a phallus is involved: against
a hypothesis as to why the eye is shown being
But you have something those goaty,
You who know the origins and arguments
accept the aggression of the other; it describes
the sexually submissive partner in a male homo-
the un-imaged depth which must contain Judy's
Scottie's doomed quest
primordial epoch of union before division,
remains unattainable. Not only the body, but
time is out of joint. Scottie's doomed quest
seek to reproduce an original (to transform Judy into Madeline), and through this perfect
representation, to re-find lost time. But, in
fact, no original can be found, only a series of
copies and counterfeits. The perfect sphere of
the human body Aristophanes imagined
becomes a vortex of resemblances, a hall of
shattered mirrors that invites Scottie to fall—
In love? The Theory of Vertigo is a round
of substitutions, in which the erotic undermines
a stable sense of identity or gender. Yet it remains
a story of desire and loss, rather than fulfillment.

At the center of this paradox the Roman
philosopher puts his stand, in a place where eros
as we know it is absent, but its violent force is
now well and alive: a force no longer figured as
the caressing inflow of one gaze into the eyes of
the other, but rather as an assault comparable to
the damage inflicted by a hostile form of seeing, a
blow against body and mind. It is a curious coin-
cidence, perhaps, that Seneca also instructs the
would-be philosopher to turn away from the
public gaze, to submit his actions to the evaluat-
look of only— the philosopher himself.

The film's second part rehearses a fetishistic
drama of recreation as Scottie tries to refashion
the woman Judy into the image of his lost love,
Madelene. He gradually discovers that he is
actually retracing a previous drama, a plot designed
to ensnare him and allow Gavin Elster to murder
his wife, Judy is Madeline, in fact, or was; she
had played the part for Scottie, masquerading as
the possessed and possibly mad wife in order to
make M. Elster’s death appear a credible suicide,
to be misled by the reliable detective Scottie,
possessed by the spirit of her great-grandmother,”
Carlotta Valdez (or so it seems). Madeleine’s
seeks to reproduce an original (to transform
M. Elster's attacked and allowed by the
the spirit of his great-grandmother,
Carlotta Valdez (or so it seems). Madeleine’s
possessed by the spirit of her great-grandmother, Car

The link between violation and seeing
explains several Roman attitudes that we might
find odd today. For the Roman citizen, any kind
of violation of the boundaries of the body was
seen as a direct blow to the sovereignty of
the individual unless the individual had control
over the meaning of that display (as did orators
and politicians from the elite classes). Such exposure
was either marked as its object, as a debased member
of society, or made him one. The actor's self-
display before the assessing gaze of a crowd of
viewers was therefore considered debasing—
perhaps in part because he was felt to be pene-
trated, and thus emasculated, by the phallic gaze
where the gender categories in play were not
male and female as much as active and passive.
Unlike the Socratic philosopher, for whom eros
is an ennobling force, the Roman philosopher,
lke the actor on stage, was often mocked as the
sterotypical penetrator, the man who occupies it
unlike a man. Martial's epigrammatic address
to a philosopher conveys the idea:
"Blah, blah, blah," about Demonitus, Zeno,
and emigmatic Plato, And any glibly figure shown hairy on a
bust: why.
You sound as if you’re successor and
her to Pythagoras! And sure, your beard is just as
long as theirs.

At the center of this paradox the Roman
philosopher puts his stand, in a place where eros
as we know it is absent, but its violent force is
not only well and alive: a force no longer figured as
the caressing inflow of one gaze into the eyes of
the other, but rather as an assault comparable to
the damage inflicted by a hostile form of seeing, a
blow against body and mind. It is a curious coin-
cidence, perhaps, that Seneca also instructs the
would-be philosopher to turn away from the
public gaze, to submit his actions to the evaluat-
look of only— the philosopher himself.

"the made-to-order witness.”

The film’s climax: Scottie realizes his lack of
control in this drama with the traumatic
revelation that he has not refashioned his lost
love, but rather uncovered her earlier betrayal of
him. His recreation was predestined and预制
a previous one. The passion and terror released
by this revelation led to Judy's death (she falls
accidentally from the tower at once repeating
and making her earlier faked death) and
apparently cures Scottie's vertigo, his fear of
heights brought on by the trauma which opens
the film.

If we take Vertigo as a tragic gloss on
PleistoKRINE/Androphanes’ satric yarn, we experience
the impossibility of recovery of a whole sphere,
not simply because the two parts never seem
to cohere, but because the original time, the
acquired talents

(NeW HUMANITIES FACULTY)

MIZAFFAR ALAM (Ph.D. Jawaharlal Nehru University, 1977), Professor, Department of South Asian Languages and Civilizations, comes to Chicago from Jawaharlal Nehru University, New Delhi, where he held the position of Professor and Chairperson at the Center for Historical Studies. He has been a visiting professor at several universities, including the University of Leiden and the University of Wisconsin, Madison. During the 2001-2002 academic year, he was a fellow at the Institute for Advanced Study in Berlin. His books include The Crisis of Empire in Mughal North India (Oxford, 1998), in which he presents a bold new interpretation of the collapse of the Mughal Empire and its long-lasting effects on Indian government; and The Making of Indo-Persian Culture (Indian and French Studies (Manohar Publications, 2000), a collection of essays that he edited which highlights the emerging trends of current Indo-Persian studies in India.

ROBERT BIRD (Ph.D. Yale, 1998), Assistant Professor of Russian, Department of Slavic Languages and Literatures, comes to Chicago from Dickinson College, where he held the position of Assistant Professor since 1998. His dissertation, The Tenter Mityry: Romanticism and Symbolism in the Poetry and Thought of Viazemsky Ivanov, analyzes Ivanov’s artifice and theoretical texts in order to elucidate the author’s Romantic dilemma and its resolution. He is the editor of XIII, a newsletter on Russian philosophy, and a member of the editorial boards of Europe Orientalis and Studies in Eastern European Thought. His teaching interests include Russian language, literature, and film.

JASON BRIDGES (Ph.D. University of California, Berkeley, 2001), Assistant Professor, Department of Philosophy, completed a dissertation entitled Locating Thought: Externalism and Naturalism About Content. While at Berkeley he was the recipient of multiple honors and awards including a Townsend Center for the Humanities-Fellowship and an Outstanding Graduate Student Instructor Award. His areas of specialization are the philosophy of mind and epistemology, and he has secondary interests in political philosophy, ethics, metaphysics, the philosophy of language, and early analytic philosophy.

DAVID H. FINKELSTEIN (Ph.D. Pittsburgh, 1994), Associate Professor, Department of Philosophy, comes to Chicago from Indiana University where he has held the position of Assistant Professor since 1994. His principal interests include philosophy of mind, philosophy of psychology, epistemology, and Wittgenstein. He has been awarded fellowships from the Mellon and National Science Foundations. He is currently writing a book on expression, first-person authority, and Wittgenstein’s philosophy of psychology.

GUNNAR OLAFUR HANSSON (Ph.D. University of California, Berkeley, 2001), Assistant Professor, Department of Linguistics, received multiple awards and honors at University of California, Berkeley, including the Bernard and Julia Bloch Memorial Fellowship of the Linguistic Society of America and an Outstanding Graduate Student Instructor Award. His dissertation, Segmental Transparency in Harmony Systems, is primarily concerned with the synchronic nature and diachronic sources of segmental transparency in harmony systems and with the related issue of whether voiced and consonant harmonies are in some ways fundamentally different. He is fluent in four languages (Icelandic, English, Swedish, and Russian) and has strong speaking, reading, and comprehension skills in five others.

DAVID MARTINEZ (Ph.D. Michigan, 1990), Associate Professor, Department of Classical Languages and Literatures, comes to Chicago from the University of Texas at Austin. At the University of Chicago, he holds a joint position in the Department of Classics and the Divinity School. He is the editor of P. Michigan XVI: A Greek Love Charm from Egypt (American Society of Papyrologists, 1991). He has also written articles on documentary Greek papyri and ancient Greek religion and maps. His current projects include the publication of the Texas papyri and projects that relate papyrological research to the study of early Christianity. His teaching interests focus on Greek papyrology and paleography, Greek language, Hellenistic authors, and early Christian literature.

CARLA MAZZIO (Ph.D. Harvard, 1999), Assistant Professor, Department of English Language and Literature, spent the past three years at the University of Michigan as a Research Fellow in the Society of Fellows and an Assistant Professor in the Department of English. Her current book project is entitled The Inarticulate Renaissance, which maps out an anatomy, physiology, and history of vocal alienation in late-sixteenth- and early-seventeenth-century England. She has also edited several collections of essays on early modern literature and cultural studies, including Social Control and the Arts (Cambridge, 1991), The Body in Prints (Routledge, 1997), and Historicism, Postcolonialist, and Early Modern Culture (Routledge, 2000). Her primary teaching and research interests are Renaissance literature, Shakespeare, literature and science (particularly connections between literature and mathematics), and early modern cultural studies.

ALISON RUTTAN (M.F.A. School of the Art Institute, 1992), Assistant Professor, Committee on Visual Arts, comes to Chicago from the School of the Art Institute of Chicago. She is an interdisciplinary artist whose recent work uses digital technology to create animations that are actively engaged in a dialogue between the pornographic image and the reductive strategies used within the history of painting. She is interested in the idea of visual comedy, the relationship of visual imagery to biological and cultural response, and in the intersection of new technology with traditional media. Recent reviews and articles on her work have appeared in The New Art Examiner, Sculpture Magazine, and ArtWeekly. She is the recipient of several grants including an Illinois Arts Council Award and a Jerome Foundation Fellowship. Her work has been exhibited in New York, Chicago, Moscow, and San Francisco.

BOZENA SHALCROSS (Ph.D. Polish Academy of Arts and Letters, 1983), Associate Professor of Polish in the Department of Slavic Languages and Literatures, comes to Chicago from Indiana University where she was Associate Professor of Slavic Languages and Director of the Polish Studies Center. She is the author of Parallel Visions: The Tumult of Poland, Herbert, and Brody (Northwestern, 2001), as well as numerous articles, conference papers, and encyclopedia entries. Her current book projects include Unreal Estate, a study of nineteenth-century Polish and Russian women’s alternative life styles, and Poetry and Object Lessons, an investigation of the presence of still-life paintings in poetry. At the University of Chicago she will be teaching courses on Polish art, literature, and film, and Polish language classes.
recent work (by humanities faculty)


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MILLER, FRANCIS The Ecstasy of Language Production (Cambridge: Cambridge University Press, 2001).

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Wray, David Catalan and the Poetics of European Modernism (Cambridge: Cambridge University Press, 2000).


MUSIC AND POETRY
February 22, 8 pm — Mandel Hall Christian Tetzlaff, violin, and Leif Ove Andsnes, piano Works by Beethoven, Schubert, and Bartok.
April 12, 8 pm — Mandel Hall James Starker, cello, and Shigeo Neriki, piano Works by Stravinsky, Beethoven, and Brahms.

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E R A T T A
From volume 3, number 1, page 25
In our article about the appointment of James Chilton as director of the Frankel Institute for the Humanities, Tableau listed the past director of the Institute from 1934 to 1996.

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CRAMMER MUSIC SERIES
January 17, 8 pm — Mandel Hall Christian Tetzlaff, violin, and Leif Ove Andsnes, piano Works by Beethoven, Schubert, and Bartok.

REGENTS PARK DISCOVERY SERIES
February 26, 8 pm — Mandel Hall

HOMER MAIER BROWN INTERNATIONAL MUSIC SERIES
January 25, 8 pm — Mandel Hall

ANUMO, violin, and Richard Eger, harpsichord
“Stylus Phantasticus”

April 5, 8 pm — Rockefeller Memorial Chapel
The Huelgas Ensemble Directed by Paul Van Nevel
“O Germa, Lux.”

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The Student Cardinal

OUR MONICA, OURSELVES: THE CLINTON AFFAIR AND THE PUBLIC INTEREST
From volume 3, number 1, page 22
In our article about the appointment of James Chilton as director of the Frankel Institute for the Humanities, Tableau listed the past director of the Institute from 1934 to 1996.

The University of Chicago