FROM THE DEAN

THE START of another academic year brings with it the enthusiasm and optimism that always accompany the new school year. Despite the financial uncertainties facing the Division of the Humanities, I feel the same rush of anticipation that I experience every autumn when the students return and classes resume. This issue of Tableau highlights some of the things that I find most encouraging as I look toward the future.

First, I take pleasure in the listing of new Humanities faculty. This is an extraordinary cohort, distinguished both by its size—eighteen!—and by the spectrum of disciplines represented. The fields of study range widely—from jazz to Latin to linguistics, from Japanese to philosophy to art history. The University, as well as the broader world of scholarship, will be greatly enriched by the contributions of these talented young scholars for decades to come. I hope that you will take the time to review their accomplishments and to join me in welcoming their addition to our community.

Second, I am cheered by this issue’s story on creative writing (page 1). This is a program that is evolving and changing in vital ways, all while building on a distinguished tradition. Safeguarding the treasured values of the past can never be an excuse for inactivity, and I am greatly encouraging by the renewed life of a program that has long and distinguished roots in the Division.

Last, but not least, I celebrate the alumni and friends whose generosity undergirds our enterprise. The 2002–03 honor roll of donors on page 18 acknowledges the philanthropic dollars that mean so much to the Division. More importantly, it recognizes the friendships on which we depend. On behalf of our students and faculty, I thank you for your ongoing interest and for the many ways in which you support the work of the Humanities Division.

Sincerely,

JANEL MUELLER

Janel Mueller is Professor in the Department of English Language and Literature and the William Rainey Harper Distinguished Service Professor in the College. She has been teaching at Chicago since 1967. Her most recent publications are *Elizabeth I: Autograph Compositions and Foreign Language Originals* (University of Chicago Press, 2003), and *The Cambridge History of Early Modern English Literature*, edited with David Loewenstein (Cambridge University Press, 2002). Other publications include *Elizabeth I: Collected Works*, edited with Leah Marcus and Mary Beth Rose (University of Chicago Press, 2000), *The Second Part of the Countess of Montgomery’s Urania*, edited with Suzanne Gossett (Renaissance English Text Society, 1999) and *The Native Tongue and the Word: Developments in English Prose Style* (University of Chicago Press, 1984). She was awarded the University of Chicago Award for Excellence in Graduate Teaching in June 1998.

DEAR ALUMNI AND FRIENDS,

Caught in the Creative Act

Creative Writing is on the Rise at the University of Chicago

If an alumna of the English Department from as few as five years ago were to take a look at the Department’s current course offerings, she might be surprised: creative writing classes have tripled, representing nearly one-third of current offerings. The change represents the Division’s attempt to bring the practice of the arts closer to the center of its intellectual mission. While the prevalence of creative writing at a programmatic level may be new, the enthusiasm that it enjoys amongst the student body is well established. As the timeline on pages 2 and 3 reveals, the University has long nourished a number of creative writers who have gone on to attain acclaim. >>>

caught in the
creative act
The literary community that flourished in years past was sustained by student organizations such as the Poetry Club, publications like the Chicago Review, and creative writing courses offered by Richard Stern, the recently retired Helen Regenstein Professor of English. In the last few years, the English Department has seen the demand for creative writing classes rise dramatically at both undergraduate and graduate levels. At the undergraduate level, an increasing number of students are electing to complete creative bachelor's theses, now accounting for nearly four

"It's so exciting to see how many new opportunities are being made available to writers at the U of C. These students are not only learning to improve their own skills, but discovering how their own creative work fits into the scholarly environment of the University." — Sophia Carroll, AB’00, AM’02

percent of all honors projects. The students who choose this path often have the highest grade point averages in traditional literature coursework.

At the graduate level, the demand for courses has grown with the Master of Arts Program in the Humanities (MAPhi). Many MAPhi students find that writing classes provide them with skills that are desirable on the job market. Patrick Reidhead (AM’92) notes that coursework in creative writing greatly enhanced his resume when he applied for a position as a writing instructor at a community college.

In response to this surging demand for courses, Deans John Boyer and

James Mueller convened a College-Divisional University Writing Committee in 2001–02. Headed by Janice Knight, Associate Professor of English and Associate Chair of Undergraduate Studies in the English Department, the Committee was charged with the difficult task of addressing immediate curricular needs while simultaneously devising a coherent, long-term program for creative writing at the University. They met the first challenge with aplomb, attracting a number of well-known writers to teach in the Department as visiting lecturers or professors during the 2002-03 academic year. Among these writers were Simon Winchester (The Professor and the Madman), Sara Paretsky (AM’80, PhD’77, the V. I. Warshawski series), Susan Frommberg Schauffler (AM’81, AM’88, PhD’86) and Kingley-Tulsh Award-winning poet Campbell McGrath (AM’84, Spring Course in Chicago).

The Committee also developed a plan for sustaining writing courses in the Division and a rationale for the writing program itself. In the next several years, it will continue to hire short-term visiting faculty but will supplement these appointments with longer-term fellowships and two tenured faculty members, one in fiction and one in poetry. This year, two writers were appointed to three-year positions in the Department of English: Achy Obejas as the Frank C. and Gertrude Melcher Springer Lecturer in Fiction, and Srikanth Reddy as the William Vaughn Moody Lecturer in Poetry. In addition to writing courses, each will also teach a more traditional literature course. Obejas will teach “Jewish Latin American Writers,” reflecting a concern very much in evidence in her recent prize-winning novel Days of Awe; Reddy will conduct a course on the cinematic lyric, examining the ways in which cinematic art has influenced and impacted poetry.

That each of these writers would teach a course in literature reflects the attitude toward creative art at the University of Chicago—it is not a respite from intellectual work but a practice pursued with the same intellectual intensity brought to traditional academic work. Just as a filmmaker ably detects elements in cinema that may escape the notice of the film scholar, the creative writer is attuned to aspects of form and process that elude the literary critic. In contrast to an MFA or BFA program, creative writing at the University is a concentration offered within the English bachelor’s degree or within the Master of Arts Program in the Humanities. Creative writing concentrators engage in different modes of creative production, while still participating fully in the intellectual analysis of culture, history, and literature.

Creative writing, of course, is more than imaginative writing: it includes the travel essay, the personal essay, the memoir, biography and the arts review. Indeed, creative nonfiction has been one of the areas of highest demand among graduate students. The University has a pool of talented writers—including Hank Sartin (AM’88, PhD’98), Megan Stielstra, Kathryn Cochran (AM’97), and Tracy Weiss (AM’04)—who regularly teach courses in these areas. These courses are supplemented by regular offerings in academic and professional writing from the University Writing Programs under the able directorship of Larry McEnerney (AM’88). Additionally, through the generosity of Robert Vare (AM’67, AM’70), the College is able to host a visiting nonfiction writer-in-residence each year. This year’s Vare Writer-in-Residence is Edmund Morris, author of a Pulitzer Prize-winning biography of Theodore Roosevelt and a controversial biography of Ronald Reagan.

Endowed visiting lectureships like the Vare program allow students to have close contact with some of the world’s leading writers. One place where this interaction between students and faculty is readily apparent is in the annual "Writers at Chicago: A Celebration," which provides a forum to showcase writers who are teaching or have taught at Chicago as well as workshops for writing in progress. Supported by the Kostbaum Family Cultural Activities Fund, last year’s Writing Celebration allowed outstanding student writers to read alongside such established talents as Richard Stern, former U.S. poet-laureate Mark Strand, Campbell McGrath, and Alan Holling. In addition, last year’s festival featured readings of novels-in-progress by literature professors Kenneth Warren and William Vinder.

Student response to these opportunities and to the enhanced course offerings has been enthusiastic. Janice Knight reports that "students feel that there has been a tremendous change in the atmosphere about writing." Sophia Carroll (AM’90, AM’92), winner of MAPhi’s Catherine Hans Memorial Award for Outstanding Creative Thesis, concurs: "It’s so exciting to see how many new opportunities are being made available to writers at the U of C. These students are not only learning to improve their own skills, but discovering how their own creative work fits into the scholarly environment of the University."
When I was young, I wanted to be a poet, and I still write poems from time to time. But in college I gradually found that drawing is more than forming oneself into the image of a philosopher. To be honest, my decision to take up philosophy rather than continuing intruding musical performance was due to the fundamental nature of the discipline. If I had to choose between music and literature, I would choose literature. My dissertation, which I titled "Being Numerous: The Philosophy of Literature and Modernity," was awarded the Bok Center Teaching Award while teaching in the English Department.

I have been involved in several projects in Old Babylonian cuneiform literature that are related to the study of ancient Mesopotamia. My research interests include ancient Mesopotamian poetics, the history of ethics, and the philosophy of literature.

Jackson's work focuses on jazz and the blues in the Department of Music and the College, and he comes to Chicago from Harvard University where he won the Rock Center Centering Award while teaching in the English Department.

Jackson's dissertation, "Izenberg's interests include twentieth-century modernist poetry and poetics, modernism, and philosophy and literature. His dissertation, "Being Numerous: The Philosophy of Literature and Modernity," was awarded the Bok Center Teaching Award while teaching in the English Department.

AGNES LUGO-ORTIZ (Ph.D. Princeton University, 1990), Associate Professor of Spanish and Portuguese in the Department of Romance Languages and Literatures and the College, comes from Chicago to Dartmouth College where she held the same position. Her work focuses on nineteenth-century Spanish-American literature, twentieth-century Caribbean cultural history, and gay and lesbian studies. Her book, Identidades imaginarias: Robredo y nacionalidad en los escritores de la Guerra Civil, (Cuba 1868-1989), explores the relationships between biographical writing and Cuban nationalistic discourse.

PHILosophical problems run deep, ramifying through all the various areas of our experience, and the solution that looks good when certain elements are made central appears wrong-headed when the problem is approached from a different angle.

To avoid a choice and to go on pursuing everything I liked—history, literature, physics, and politics.

From the outset, therefore, philosophy caught my imagination because its scope appeared boundless. The American philosopher Wilder Fillmore once defined philosophy as the effort to "understand how things in the broadest possible sense of the term hang together in the broadest possible sense of the term." If a definition is necessary, then let it be that I have no sympathy for the twenty-century attempts to delimit in advance what counts as a "philosophical" question and what does not, as though it were essential to mail down philosopher's dot in the intellectual division of labor. Philosophy ought to be immune to such hang-ups, since its spirit is precisely the freedom of mind in which we cease to be a mere part of the whole by making the whole itself the object of our thought. Similarly, the famous distinction between "analytic" (Anglo-American) and "continental" philosophy has always left me indifferent. I range through both traditions as I please, without supposing that one of them alone represents what philosophy is really about. Over the years, I have focused on particular problems, of course. Recently I finished a book on the self, arguing that the fundamental nature of the discipline which makes each of us a self is not one of intimate self-acquaintance, contrary to the usual view. The knowledge we have of our own mental life follows the same path as our knowledge of other people, and our greater familiarity with ourselves is simply from a closer attention, a deeper point of view. (For this reason, one of my projects has been a "political liberalism" that seeks principles by which reasonable people can live together despite their differences.)

A new humanities faculty member at the University of Iowa, 2002), Assistant Professor in the Department of East Asian Languages and Civilizations, and the College, comes to Chicago from Bard College where he was Assistant Professor of Film and Media Arts. He has also held visiting appointments at Yale University and the University of Michigan.

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LAFAYETTE, Izenberg's dissertation, "Youth, Body, and Subjectivity in Japanese Cinema, 1955–60," is a cultural history of postwar Japanese film culture, demonstrating how emergence of a modernist cinema in Japan was the consequence of a shift toward auteurism (rather than the appearance of several noted auteurs) and in changes in the structure and critical discourse of the Japanese film industry. He has published several articles and translations, as well as writ- ten several articles for a number of Japanese film journals.

Seth F. C. Richardson (Ph.D. Columbia University, 2002), Assistant Professor of Ancient Near Eastern History at the Oriental Institute, the Department of Near Eastern Languages and Civilizations, and the College, comes to us from a postdoctoral Research Fellowship at Assiya- nus at Columbia University, where he worked on several projects in Old Babylonian cuneiform including contributions to a biography of Hammurabi of Babylon. In the preceding year he completed his dissertation on “The Collapse of a Complex State: A Historical Journal of the First Dynasty of Babylon, 1893–1579 BC,” which was reserved with distinction.

A new humanities faculty member at the University of Iowa, 2002), Assistant Professor in the Department of East Asian Languages and Civilizations, and the College, comes to Chicago from Bard College where he was Assistant Professor of Film and Media Arts. He has also held visiting appointments at Yale University and the University of Michigan.

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Say the words “world music” to a given person and he or she may nod in recognition, but compare the definitions of the two nodders and you will likely find some disagreement. As Philip Bohlman, Mary Werkman Professor of Humanities and Professor in the Department of Music, the Committee on Jewish Studies, and the College, notes in his recently published World Music: A Very Short Introduction (Oxford Press, 2002), the term is exceedingly difficult to define: “World music can be folk music, art music, or popular music; its practitioners may be amateur or professional. World music may be sacred, secular, or commercial... The old definitions don't hold anymore. The world of world music has no boundaries.”

Just as world music can be described as world music, one feels compelled to speak about Bohlman's work in the plural. In the past year, Bohlman has had no fewer than five projects published or in the pipeline, and, in a twenty-year career, has authored a dozen monographs, edited an equal number of volumes, collaborated on four compact discs, and published a number of articles on ethnomusicology. In 1997, the Royal Musical Association in Glasgow awarded Bohlman the Dent Medal, the highest honor bestowed on musicologists. Such an achievement could incite professional envy, but Bohlman also enjoys a reputation as a dedicated and generous colleague. This year, he expands his talents further by becoming the chair of the Committee on Jewish Studies.

Bohlman's recent work on Jewish musical cultures has helped revive some Jewish cabaret music that was nearly cast into oblivion by the Austrian Censor's Office. The work that was rescued was from the longest-running Jewish cabaret in Vienna, which ran from the 1880s through the end of the First World War. While many regard cabaret as an emblem of German decadence and criticism (a view promoted in popular films like The Blue Angel and Cabaret), this art form had strong Jewish roots, crossed national boundaries, and even endured in the concentration camps. According to Bohlman, the Viennese “material was well known but very ephemeral. And it's all in Viennese dialect, which has considerable affinity with Yiddish.” With Ilya Levinson, Lecturer in Music, Bohlman worked to reconstruct the music, which sometimes existed only as lyric text with notations suggesting the tune. The New Budapest Orpheum Society, of which Bohlman is the artistic director and emcee, recently released “Dancing on the Edge of a Volcano,” a double compact disc on which they performed these long-lost songs.

One may be surprised to learn that cabaret—another equally extravagant form of performance—was staged in concentration camps. In 1997, the Royal Musical Association in Glasgow awarded Bohlman the Dent Medal, the highest honor bestowed on musicologists. Such an achievement could incite professional envy, but Bohlman also enjoys a reputation as a dedicated and generous colleague. This year, he expands his talents further by becoming the chair of the Committee on Jewish Studies.

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It's fitting that Bohlman should take an interest in Herder: both engage deeply in a wide range of subjects. As chair of the Committee on Jewish Studies, Bohlman and his global outlook will no doubt stimulate collaborations with other departments in the Division and across the University, raising the profile of the Committee even further. In the coming year, the Committee looks forward to, among other things, a conference organized by Paul Mendes-Flohr, Professor of Germanic Studies, and Moishe Postone, Gershom Scholem's work and an edition of essays on Herder on Music and Nationalism (under contract to the University of California Press), Bohlman will translate many of Herder's voluminous essays on those topics and provide commentary on them.

One thinker who comprehended early the links between music and cultural and national identity was Johann Gottfried Herder (1744–1803). Hailed as one of the major figures in national thought (though perhaps for the wrong reasons), Herder is often cited as a major influence on thinkers as diverse as Goethe, Schleiermacher, and Nietzsche. Herder was a polymath who is interesting to ethnomusicologists not least because he coined the term Volkslieder, or “folk songs.” In Herder on Music and Nationalism (under contract to the University of California Press), Bohlman will translate many of Herder's voluminous essays on those topics and provide commentary on them.

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Although we are inclined to value time above all, such a position presupposes the ready availability of an equally precious resource: space. Virginia Woolf understood the importance of space in the work of serious writing when she accorded the title of her famous polemic not to the £500 pounds per year that would buy the time to write but to the “room of one’s own” that would shelter one from the demands of everyday life. The academics who populate the halls of universities are supplied workspaces, of course, but these can often be filled with other materials and uses: teaching, student conferences, administrative work.

It is, therefore, not surprising that the seven faculty and four doctoral fellows at the Franke Institute for the Humanities treasure the offices that come with their year-long fellowships. Described by one former fellow as “capacious, light, and airy,” the offices are located in the southeastern corner of the Regenstein Library, situated close to the bookstacks that are vital to a researcher in the late stages of a project. In addition to providing a space for quiet and intense focus on a single question or range of questions, the offices—and the Institute itself—are removed from departmental associations, and consequently foster an environment where a different kind of conversation can occur. The tenor of that conversation is partly attributable to another aspect of the program that the fellows unanimously praise: the energetic leadership of James K. Chandler, Director of the Franke Institute and Richard J. and Barbara E. Franke Professor of English Literature.

Fellowship programs at humanities institutes usually take one of two forms. One model draws candidates who share an interest in a specific area of inquiry from inside and outside of a university. In contrast to this thematically organized program, the second model draws its membership from within the discipline and flourishes. Time is the scholar’s most precious resource. Compelling scholarship requires large stretches of uninterrupted time to weigh complex evidence and to link words and ideas together in persuasive arguments.
research to the rest of the group. As Lisa Wedem, a 2003–2005 fellow and Assistant Professor of Political Science, notes, the meetings are not only useful for the remarks that they generate but also because “they allow you to make connections to people who are helpful to you outside the confines of the gathering itself.” In this way, the fellows’ group functions much like the Institute itself—as a hub for connecting like-minded scholars across the Division, the University, and the world (the Institute regularly hosts scholars from other institutions for lectures, conferences, and colloquia). Each faculty cohort features a member from the Division of Social Sciences, and this past year’s social scientist was Wedem, who is completing a study of political identifications in Yemen, following that nation’s unification. Educated at Berkeley during the heyday of New Historicism, Wedem was already doing work in ongoing dialogue with cultural studies and various advances in the humanities. In fellows’ meetings, she was attuned to questions that seem more discipline-specific: What counts as evidence? What counts as evidence?

Such questions have been of longstanding interest to James Chandler, who co-edited an influential volume of essays, Questions of Evidence (1984), on the topic. Under Chandler’s stewardship, the Institute has launched a three-year seminar exploring the theme “New Perspectives on the Disciplines: Comparative Studies in Higher Education,” funded by the Andrew W. Mellon Foundation. In the fellows’ meetings, Chandler pursued this interest further by asking each of the year’s fellows to preface their presentations by situating their work within disciplinary debates and by explaining the contributions their work is making. On one hand, such a move would seem to run counter to current trends toward interdisciplinarity, but, by taking a step back, to define and reflect on what working in a specific discipline means, a space for the disciplines to talk to each other begins to open up. Christopher Parascand, a 2002–2003 fellow and Professor of Classical Languages and Literatures, observes that “one of the biggest problems in the work that gets done today is that we get more and more specialized as we talk to an audience that is far smaller than the one scholars addressed fifty years ago.” The Franke Fellows’ discussions of disciplinary boundaries and concerns work against this trend and, in the process, transform the program into a hybrid of the two aforementioned models. By speaking to their disciplines to a group of scholars who did not necessarily share their disciplinary interests, several of the fellows began to think about how their work could communicate with broader audiences in the humanities and discovered serendipitous intersections between their work and another’s.

Doctoral fellows Naomi Hume (Art History) and Amy Graves (Romance Languages and Literatures) both speak of productive exchanges with Holly Shissler, Assistant Professor of Ottoman History in the Department of Near Eastern Languages and Civilizations. Hume, who works on avant-garde Czech art, spoke with Shissler about studying topics far removed from one’s personal background and learning difficult second languages in order to do so. “This conversation led to a deeper discussion about how the Ottoman Empire was an important backdrop to some elements of Czech modernism and how the eastern part of Europe in the early twentieth century was more proximate to the Ottoman Empire than we are usually inclined to think. Although Shissler works on modern Turkey, Graves, who studies the sixteenth-century wars of religion, had useful exchanges with her about the ‘Turkish threat’ that Luther believed was a ‘‘tribution for the schism in Christianity.” Some fellows discovered new things about their projects as they considered the histories and conventions of their disciplines. Doctoral fellow Ian Moyer is completing his dissertation in the Committee on the Ancient Mediterranean World (CAMW) which is deeply invested in interdisciplinary modes of inquiry. Despite this interdisciplinary orientation, Moyer discovered that the rhetorical and political issues that most animating his project were in relation to Classics. While he had originally thought that he was working at the intersection of Classics and Egyptology, Moyer grew to see that the project was perhaps equally well situated between Classics and cultural studies. In the process, he also was able to uncover the unexpected history of CAMW, which began in the 1970s as an effort to bring together Classics and Philosophy but has since morphosed, in some ways responding to such work as Martin Bernal’s Black Athena, into an arena where connections between Classics and the ancient Near East have become a major focus.

If the experience of reflecting on one’s discipline and making its concerns intelligible to a broader audience was sometimes humbling, Amy Graves notes that it also is embedding: “It makes you realize that what you do is a tiny microscopic of academia, but that there is always common ground and that you always have something to say about another’s research. You learn to trust your instincts as a reader.” For Graves, the conversations that occur in the biweekly meetings are especially valuable to graduate students since they prepare one for such later professional activities as job interviews, campus visits, conference presentations, and public lectures. Examing the large conference room where the fellows’ meetings for the last year were held, Graves says rhuphesive: “This room is a room of big ideas. And being able to talk about the big ideas is the moment at which you remember why you do what you do.”
their sincere thanks to those listed here and to all alumni and friends who generously support the University through gifts to the General Fund, the Andrew W. Mellon Foundation, the Robert Bosch Foundation, and the James and June Hirschman Fund.

To promote a sense of community, we are pleased to recognize those who have given $100-$249, with special thanks to the Donors of $250 and above.

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“THE UNIVERSITY, as well as the broader world of scholarship, will be greatly enriched by the contributions of these talented young scholars for decades to come.” — Janel Mueller

Continued from page 6

JUSTIN STEINBERG (Ph.D. University of Minnesota, 1999), Assistant Professor of Italian in the Department of Romance Languages and Literatures and the College, comes to Chicago from the University of Notre Dame where he was Visiting Assistant Professor of Italian. Steinberg’s work focuses on medieval Italian literature (especially Dante), the early lyric, manuscript culture, history, and historiography. He has published several articles in such journals as Italian Studies and Scrittura e civiltà, and has a forthcoming book entitled Accounting for Dante: Merchants, Histories, and the Transmission of the Early Italian Lyric (University of Notre Dame Press). He is also collaborating on a census of American manuscripts of thirteenth- and fourteenth-century Italian lyric poetry for the database project “Lirica italiana delle Origini” (ULIS) with the Fondazione Edo-Franceschi and the Accademia della Crusca (Florence).

LINA STEINER (Ph.D. Yale University, 2003), Assistant Professor of Russian in the Department of Slavic Languages and Literatures and the College, recently completed her dissertation, “The Novel as a Critique of Self-Consciousness: Literary Evolution and the Public Sphere in the Post-Romantic Period.” She has been the recipient of fellowships from the Whitney Foundation, the Whitney Humanities Center at Yale University, and Cornell University’s School of Criticism and Theory.

HANS THOMSEN (Ph.D. expected, Princeton University, 2003), Instructor in the Department of Art History and the College, spent the last two years as a visiting scholar on a Fulbright IIE Grant at the National Museum of Kyoto where he conducted research on eighteenth-century Japanese paintings. Thomsen recently completed his dissertation, “Itô Jakuchû (1716–1800) and the Rokuonji Temple Painting Ensemble of 1759.” In addition to publishing several articles, Thomsen has curated exhibits and acted as a translation consultant at the Museum of Modern Art, the Princeton Art Museum, and the Spencer Museum of Art (Lawrence, Kansas).

ROBIN VALENZA (Ph.D. Stanford University, 2003), Assistant Professor in the Department of English Language and Literature and the College, specializes in eighteenth-century British literature. At Stanford, she received the Centennial Teaching Award and completed a dissertation entitled “Literature and the Disciplines, 1760–1820.” Her dissertation examines how the definition of “literature” changed in the eighteenth and nineteenth centuries in response to the emergence of disciplinary languages that created and strengthened the expert’s authority. A recipient of awards and fellowships from the Andrew W. Mellon Foundation, the National Science Foundation, and Stanford Humanities Center, Valenza has also completed graduate work at Cambridge University on computer speech and language processing.

ALAN YU (Ph.D. University of California, Berkeley, 2003), Assistant Professor in the Department of Linguistics and the College, comes to Chicago from McGill University where he was Visiting Assistant Professor of Linguistics. He recently completed a dissertation that examines the formal properties of affixes. His scholarly interests include phonology, morphology, phonetics, and historical linguistics. He has published twelve articles in such journals as The Journal of East Asian Linguistics, Phonology, and Natural Language Semantics.

REBECCA ZORACH (Ph.D. University of Chicago, 1999), Assistant Professor in the Department of Art History and the College, previously held appointments as a Mellon Postdoctoral Fellow at the University of Pennsylvania Humanities Forum, a lecturer at Yale University, and a Harper Fellow and Collegiate Assistant Professor at the University of Chicago. She co-edited a volume of essays, Embodied Utopia: Gender, Social Change, and the Modern Metropolis, and has a monograph, Matters of Excess: Blood, Ink, Milk, and Gold in the Visual Culture of Seventeenth-Century France, forthcoming from the University of Chicago Press. Her academic interests include Renaissance art (especially sixteenth-century French and Italian), gender studies and critical theory, print culture and technology, and Renaissance theories of the imagination and the passions.