DEAR ALUMNI AND FRIENDS

The lengthening days of this season and the new semi-annual publication of Tableau offer an opportunity to reflect with you on notable developments of the year 2000 in the Humanities Division. There is much evidence of vitality and vibrancy to share. Both applications and matriculations in the graduate programs of the Division rose in number and increased in quality, with particularly strong gains in Cinema and Media Studies, Comparative Literature, and Philosophy.

For the first time this year we have had the benefit of Divisional postdoctoral fellowships, thanks to the generosity of a three-year experimental grant from the Mrs. Giles Writing Foundation. The initial recipients are in Comparative Literature, Conceptual and Historical Studies of Science, and South Asian Languages and Literatures. You will have the opportunity to read about their projects in the following pages. This year has also seen the benefits of additional graduate student support and enriched curricular offerings enabled by the successful securing of U.S. Department of Education Title VI FIAK (Foreign Language / Area Studies) grants.

The scholarly productivity of the faculty of the Humanities Division also reached new heights in 2000. On February 20, 2001, at the annual party by the successful securing of U.S. graduate student support and research allowances, support for graduate students—especially the need for summer money, for funds to travel to conferences to present work, for fifth and sixth-year stipends while dissertations are being completed—these remain our greatest needs and our most urgent priorities.

Your past generosity has been much appreciated and has done great good. On the strength of those investments of means and confidence that you have made in the Humanities Division, I invite you to continue your help by renewing your contributions and challenging us once again to make good on your faith in the value and excellence of our enterprise. To alumni of the Division especially, I add the request to send us your news and your comments—let us know what you would like us to cover in future issues of Tableau.

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 1992. Her publications include The Radive Tempe and the Atomic Developments in English Prose Style (University of Chicago Press, 1984). The Son and the Sufferings of Montgomery’s Lurie, edited with Deni Susskind (Renaissance English Text Society, 1991), and Elizabethan Collected Works, edited with Leah Marcus and Mary Beth Rose University of Chicago Press, 2003. She was awarded the University of Chicago Award for Excellence in Graduate Teaching in June 1998.

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ONWARD AND UPWARD

A HIDDEN GEM

A small gem in a fascinating educational program

ACROSS THE MIDWAY, away from the bustle of the main campus, sit some of the University of Chicago’s most venerable institutions: the Law School, the School of Social Service Administration, the new University of Chicago Press building, and the Harris Graduate School of Public Policy Studies.

To the west of these imposing buildings—hidden slightly in their shadows—stands a less visible, but no less important institution: Midway Studios.

For those who have never visited (and there are many who have spent dozens of years at the University without having done so), Midway Studios is home to the Committee on the Visual Arts, or COVA for short. The mission of COVA is the making of art, both as an individual expression and as a vehicle for exploring creativity, perception, and the constructed world. University of Chicago students interested in sculpting, painting, photography — in doing art, in other words — will walk through the doors of Midway Studios at some point during their time at the University.

The building itself holds a tremendous historical significance, and it was designated a Chicago Landmark in December 1993. The original studio and residence of Laredo Taft — the sculptor whose Fountain of Time punctuates the western end of the Midway — are connected to a modern wing. The result is a maze-like structure filled with surprising twists and turns, nooks and crannies. The
This building has so much character—it’s one of the reasons why students and faculty love working here."

I’ve received feedback on my work from a professor in Russian literature that has been very, very useful."

This emphasis on cross-disciplinary approaches is displayed vividly in the annual graduating M.F.A. exhibit. “All of the artists participating in this show approach their work with different ideas, different interests, and different practices,” said Stephanie Smith, Assistant Curator at the Smart Museum. “This diversity speaks both to the vibrant situation in the contemporary art world, as well as to the varying interests of the COVA faculty.”

This year the exhibit, “Butterflies and Other Monsters,” will feature the works of ten M.F.A. students, and it will be held at Gallery 312, located at 312 North May in central Chicago. As the popularity of Midway Studios increases, so too do difficulties with the facility. “We have something of a love/hate relationship with this building,” commented Charles Cohen. “On the one hand, it’s complex, winding, and diverse spaces give it a tremendous amount of character. But on the other hand, it’s in terrible disrepair, and there’s not enough room. We’ve outgrown the space and it’s virtually impossible to offer the range of courses that we would like.” Ideas for remedying this situation include reconfiguring the space within the building, adding on a wing, or constructing a new, more expansive facility.

Of equal concern is raising the profile of Midway Studios across the campus. “I’ve often felt as if we’re one of the University’s best-kept secrets, and part of the reason stems from our slightly marginalized position across the Midway. We’d like to be closer to places like the Smart Museum and the Art History Department,” said Letinsky. “But at the same time, the isolation can be nice. It’s quiet here and our students can concentrate on their art.” — HP
MAUREEN McLANE, Ph.D. 1997, was a Harper-Schmidt Postdoctoral Fellow during the 1997–1998 and 1998–1999 academic years. Harper-Schmidt Fellows hold the rank of Collegiate Assistant Professor. They are members of the College faculty, whose primary responsibility is to teach in the general education program.

McLane’s book, Romanticism and the Human Sciences: Poetry, Population, and the Discourse of Species, has just been published by Cambridge University Press. Prior to moving on to the Harvard Society of Fellows, McLane reflected on her teaching experiences in an extended essay entitled “Inside the University of Chicago’s Embattled Core Curriculum.” Following are excerpts from this article, which appeared in The Chicago Tribune on October 24, 1999.

The University of Chicago is known as an intense, not to mention tense, place of study. Not for the University of Chicago undergraduate the pleasant longueurs of late summer, the summer when students endure three nasty, brutish, and short eleven-week terms a year, during which they

process huge quantities of information, read Great Books, think great thoughts, and write increasingly great papers, all the while shivering proudly mone in their cramped, dank, gothic cells. Or so the myth goes.

For two years I taught Reading Cultures, a yearlong cross-disciplinary course that draws upon literature, visual culture such as films and photographs, institutions such as museums, and critical theory to launch an investigation into the concept of culture as well as into the kinds of things—art, texts, ideas—any culture produces.

I chose to teach Reading Cultures because I was interested in stretching myself, in studying, discussing, and teaching a range of texts in a range of media. Soon I discovered that teaching a core course sets you up for some evocation. Some of my students had acquired what the Brazilian libertarian educator Paulo Freire called the “banking concept of education”; these students want teachers to deposit knowledge into the savings account in their brains, and they plan to take out their savings only to spend on exams. Such students have little interest in discussion; they want the facts and they want to know what’s on the exam.

Other students seem to have acquired a military model of learning: discussion as battle, class as war. One or two students emerge as “baiters”; these students tend to be very smart people, and they arrive day after day to expose the idiocy of fellow students and more particularly of the teacher. These students—a rarity, thank God—I found most difficult, because they activated in me an uncharitable desire to crush them. To resist that desire, to calm my will-to-power, to maintain serenity in the face of the occasional sly comment and contemptuous remark, to turn those remarks back to the student and ask him or her to clarify them—these are skills I am still acquiring.

In addition to bankers and snipers, I found some students aspiring to the condition of pop psychologists. These students seem to bring a therapeutic model to class: discussion as encounter, or any conversation, cannot easily be achieved among twenty-six people. What I didn't achieve among twenty-six people. What I didn't...
want to happen, and what inevitably did happen at times, was for class discussion to devolve into a dialogue between two asymmetrical parties, me, and them.

How to avoid exclusively teacher-centered and teacher-propelled discussion? Some methods I tried, with varying success, included having students take responsibility for calling on one another after I called on the first. Several times each term we broke into small groups for discussion or to work on particular research projects. I established an e-mail forum for each class and had two volunteers sum up and further that day’s conversation. Most of the ideas I had adapted from friends, colleagues, students, and the educational theorists I had been lucky enough to read.

One ever-present threat in any course, especially a required course, is boredom. Bored students want—nay is, any interest in what’s going on. How to interest them? Those oriented to a more authoritarian (some would say less sensitive) model of education would say it’s not the teacher’s task to worry about students’ “interests.” Who are they to worry about their interests? That’s what you’re there for: to guide them, to introduce students to new books, films, paintings, theories—even as I myself was exploring modes of teaching, to introduce students to “the best,” whether they want it or not, has long been the implicit task of teachers in the humanities.

Such a commitment to the “best” assumes a lot, not least a consensus about “what’s best.” Such a consensus no longer prevails in universities or in American culture at large. When I did, confronted with this late-twentieth-century withering of consensus, which was largely a consensus manufactured by and for narrow elites, I myself understudied and even cheated. This doesn’t mean that I don’t think distinctions between better and worse artwork can and should be made. Helping students to discern which distinctions might be relevant is part of my job. Yet I’ve become far less concerned with ranking objects of knowledge—books, poems, paintings, theories—than with exploring modes of knowledge, kinds of inquiry, and the conditions of aesthetic experience. Part of my job, I’ve come to see, is helping students to discern in which domains their own interests might be relevant.

The Chicago metropolitan area offers an impressive array of college-level educational institutions, from community colleges to continuing education programs to research universities, and many graduate students in the Humanities Division look toward research universities as places to pursue these jobs. For many University of Chicago undergraduate students, the nuts and bolts of teaching and to establish a forum where the center of attention is pedagogy. In 1995, the Pew Charitable Trusts provided a generous five-year grant, and the University has now dedicated itself to funding the workshop in full, a commitment that will soon entail expanding it into a semi-annual event.

“We have made great strides in thinking more carefully about how we prepare students to teach,” comments Elizabeth O’Connor Chandler (A.M. 1972), the Director of the Center for Teaching and Learning and Coordinator of the Workshop. She perceives the difficulties for first-time instructors as cutting across two related avenues: Graduate students must learn how to articulate their own grasp of a complicated field to a non-specialist audience, and they need to determine how that information engages the academically unequipped knowledge of their colleague’s audience. The Workshop aims to address these challenges through a series of lectures, presentations, and small discussion sections. The number of participants in the Workshop is expanding rapidly; each year, over twenty faculty members give lectures and lead discussion sections, and in the fall of 2000, nearly 150 students from throughout the University registered. As any first-time instructor rapidly learns, teaching university courses can be an all-consuming activity—one that can easily absorb every moment of one’s time. This workshop aims to introduce graduate students to strategies that will help them balance their rigorous teaching loads with the other demands an academic career typically entails, such as research, university community service, and personal and family life. —HP
tiger, tiger,
burning bright

A woman chases a thief in the night in nineteenth-century China, leaping from rooftop to rooftop in utter defiance of the laws of physics. A horse chase across the Gobi Desert concludes with each opponent throwing one final, exhausting blow before passing out from fatigue. A sword fight between two martial arts masters occurs high in the fragile limbs of a bamboo forest. These are but a few of the memorable images from the film Crouching Tiger, Hidden Dragon, which combines the conventions of Hong Kong martial arts pictures with a lush romance and, in the process, injects both genres with a lyricism that elevates them to new heights. Crouching Tiger opened on December 8, 2000 to critical raves. The University of Chicago community was granted an early peek at the new epic on November 29, 2000 when director Ang Lee, writer/producer James Schamus, and Sony Classics Co-President Michael Barker brought the film to campus for its Midwest premiere.

James Schamus is a familiar figure in the Humanities Division. In 1997, he served as the first Nuveen Fellow in the Humanities, a unique program that brings leaders in art and culture to the University. While he is perhaps best known for his collaborations with Ang Lee on such films as The Wedding Banquet (1993), Eat Drink Man Woman (1994), and The Ice Storm (1997), Schamus is also an important figure in the independent film movement. He has provided vital support for such films as Cindy Sherman’s Office Killer, Edward Burns’s The Brothers McMullen, and John O’Hagan’s Wonderland. In recognition of his substantial contributions to the independent film world, the Independent Feature Project invited him to deliver the keynote address at their 2000 Spirit Awards ceremony (see excerpt). While on campus for the screening, Schamus met with the Mass Culture Workshop to discuss some of the more controversial opinions he expressed in that keynote address. Facing a room full of inquisitive and contentious graduate students and faculty is nothing new to James Schamus; he is also an Associate Professor of film theory, history, and criticism at Columbia University. According to Schamus, the Independent Feature Project, formed twenty years ago to support and draw attention to independent cinema, has achieved its main goal: independent films now enjoy healthy box-office receipts and find increasingly wider distribution. Schamus contends that the more crucial issue for the independent filmmaker is “independence itself—the preservation of some form of civic space in which freedom of expression is not merely a privilege purchased with the promise of an eventual profit, but the exercise of a fundamental right.” In an age of increasingly large corporate conglomerates that have absorbed the independent film movement, Schamus fears that some forms of de facto censorship may occur even as these corporations bring more independent films to the masses. Schamus, Lee, and Barker joined together for a standing-room-only question-and-answer period following the screening. Ang Lee explained how he conceptualized the movie as a musical in which the elaborately choreographed fight sequences not only provide visual satisfaction but also propel and texture the narrative. The panel also addressed the problems of marketing a foreign language film to a mainstream U.S. audience, spoke about Yo-Yo Ma’s cello contributions to the film, and shared behind-the-scenes stories about the perils of filming such ambitious and unique fight sequences. The presence and enthusiasm of Lee, Schamus, and Barker at this special screening are testament to the high reputation film study and appreciation enjoy at the University among both scholars and producers of film.

During the fall quarter, the University of Chicago community was granted an early peek at the new epic film, Crouching Tiger, Hidden Dragon. William Orchard, a Ph.D. candidate in the Department of English Language and Literature and a student of contemporary film, explores some of the highlights.

IN HIS OWN WORDS

James Schamus

From his keynote address to the Independent Feature Project

“The successful integration of the independent film movement into the structures of global media and finance has wrought untold benefits to American filmmakers and has resulted in the making and distribution of some of the greatest works of cinema art to come along in a long time [...] As responsible citizens of the new global imperium, we [should continue] to redefine media companies in the public service, even if that means fighting to limit their total hegemony over the marketplace of ideas. Otherwise, we may soon live in a world where we can afford to hear us will be beyond prohibitive.”
Technology is a word typically associated with the sciences, conjuring images of white-coated men and women toiling in laboratories of invention. However, the technological boom of the last quarter century led by the rapid proliferation of computer and Internet capabilities has impacted humanistic inquiry in at least two significant ways. First, it has made available new tools that have spurred the pace of research and enlarged our capacities for understand-

**OFFICE HOURS : TECHNOLOGY**

Technology is a word typically associated with the sciences, conjuring images of white-coated men and women toiling in laboratories of invention. However, the technological boom of the last quarter century led by the rapid proliferation of computer and Internet capabilities has impacted humanistic inquiry in at least two significant ways. First, it has made available new tools that have spurred the pace of research and enlarged our capacities for understand-

**WHAT HAS HAPPENED TO THE STUDY OF LANGUAGE IN THE AGE OF THE INTERNET?**

**JOHN GOLDSMITH**
**EDWARD CARSON WALLER**
**DISTINGUISHED SERVICE PROFESSOR, DEPARTMENT OF LINGUISTICS AND THE COLLEGE**

As most of you are probably well aware, the Internet has placed at our fingertips billions, even trillions of documents, all of which vie for our attention in one way or another. Some of them are graphical; most are textual. What may come as a surprise, however, is that the proportion of those documents that are written in English is now less than half.

Yet people surfing the Internet want and need access to all of these documents, regardless of whether or not they are presented originally in a language they understand. It is common sense that a document can be translated from whatever language it is presently in to any other language. In fact, we can think of a document as a two-sided object—one side of it is the concrete form that it takes in its present incarnation, and the other side is the content, which remains more or less the same when we translate the document into another language. There are 125 versions of Alice in Wonderland, each of which is in a different language, but each tells us the same story, the real content of the tale.

This form vs. content perspective invites a host of questions, especially in the Internet age. Two of them are immediate: how can we translate an Internet document from one language to another at an acceptable speed and cost? (meaning in about one second, and for free?) How can we get hold of a document’s content amid the clutter of all the other documents available on the Internet? Another question, less obvious than the others, is this: we said before that the content of a document is what all of its translations have in common, but what is it that all documents in a given language (say, English) have in common? To answer, “They’re all written in English” begs the question: what is it that makes a document be one that is written in English? This question may seem trivial to anyone familiar with the language, but would you be able to spot the difference between a text in English and one in Arabic, two wildly different languages? The task is not as simple as it might seem on first glance.

When all is said and done, answering that third question is the job and goal of linguistics. Translating from language to language at Internet speeds is one of the tasks of computational linguistics; and the job of locating and accessing documents by virtue of their content is that of information retrieval. Computational linguistics shares with the larger field of linguistics the desire to figure out what makes English, or Swahili, oriw in your own language.

This push to localize remote functions in ever more proximate and smaller devices interestingly corresponds to the equal, but opposite, pull—evident from the Internet—to transform all of us into distributed agents. Displaced, monad-like, in the thinness of cyberspace we routinely send dazzlingly fast, if tenuous, electronic messages across a global infrastructure to address sometimes via far-off servers. Since networking, more generally, supports the capture, retrieval, and manipulation of massive quantities of heterogeneous data by widely deployed groups, social interaction in digital environments has become increasingly pointillist. It resembles the short-term access between clients and atomized telecommunication equipment. These two tendencies—empowering objects and atomizing subjects—exhibit a similar and

**HUMANITIES IN THE MIDDLE: INCORPORATING INFORMATION TECHNOLOGY**

**BARBARA MARIA STAFFORD**
**WILLIAM B. OGDEN**
**DISTINGUISHED SERVICE PROFESSOR, DEPARTMENT OF ART HISTORY AND THE COLLEGE**

Uniquely, the Internet can be used to provide both context and access, and hence to offer a new and powerful way to see and understand the world. As the Internet has placed at our fingertips billions, even trillions of documents, all of which vie for our attention in one way or another, it also makes available new tools that have spurred the pace of research and enlarged our capacities for understanding. Second, the ubiquity of such things as computers has raised a number of questions about the role of the humanities in a world that is at once intricately connected and strangely atomized. In what follows, John Goldsmith considers how the growing number of texts made available by computers is transforming the way we think about linguistics and translation, and Barbara Maria Stafford discusses how the explosion of information on the Internet gives rise to the need for humanistic “go-betweens.”

"LANGUAGES have so many patterns open to them, which native speakers employ effortlessly, that getting a computer to identify the correct patterns in a given sentence is quite challenging."

"THESE TWO tendencies—empowering objects and atomizing subjects—exhibit a similar and inhuman longing for maximum efficiency. Immediacy is just another word for deleting friction-causing intermediaries.”

Continued on page 12.

Continued on page 12.
As no surprise. While it is true that every document in English differs from every other document in terms of what words it contains, the pattern of what letters stand next to other letters remains remarkably consistent. (Indeed, the same is true of any language that uses letters.) Therefore, a computer program that monitors the relative frequencies of simple pairs of letters can easily determine a document's language after looking at no more than twenty-five words or so.

Most of the patterns that really make English what it is, however, are much harder to find than simply counting up pairs of adjacent letters. It turns out that if we sit down and tabulate all the ways in which words can sensibly and grammatically be put together in English (or any other language), it is still an extremely difficult task to program a computer to figure out, for any given sentence of English (such as this one), just how each word is actually related to the other words in the same sentence.

Languages have so many patterns open to them, which native speakers employ effortlessly, that getting a computer to identify the correct patterns in a given sentence—what we call finding the parse of the sentence—is quite challenging. But this challenge of parsing is critical for both translation and information retrieval. Because a deep connection exists between the form and the content of every text, form consists not just of letters and words but of many specific relations between words, and groups of words. These relations (or at least a large proportion of them) are what must be processed, and therefore assimilated or assimilated exactly as one by one. (When was the last time you read everything you downloaded from the Web or watched all the videotapes recording your summer vacation?)

The humanities help to dispel the blur of cyber-overload by clearing space for deliberation and assessment. They bridge the relentless, commercial thrust to enhance the liquidity of digital technology and the strange human compulsion to communicate information in a way that makes sense, that can be assimilated or even looked at by one person.

The humanities remind us that what drives informatics is inquiry. The point is not just to perceive patterns, but to question, and to form more specific conclusions, by looking at the relationships among the words in the text, and by pattern and group together to create a sentence and text. Form, therefore, is much more complex than the appearance of one letter (or one word) after another.

The best automatic translation systems today are based on software that has had the opportunity to look at the parsing of many thousands of sentences in one language along with the parsings of the sentences’ translation into the other language. Armed with both the insight of the human translator and the detailed form-analysis provided by the parser, software today is beginning to do remarkably human-like translation.

There is thus no translation of the content of a document without a thorough, deep, and complete analysis of its form—language-specific as that may be. Both traditional linguistics and computational linguistics have (and must) put great effort into pushing our understanding of that task. Most of the insights required for this endeavor have their origins in traditional linguistic scholarship, and as our understanding has advanced, quantitative computational tools have helped to accelerate that progress. And over the years to come, users of the Internet and of the software that makes browsing and searching possible will profit from the advances in linguistic technology that will be increasingly embedded in this software.
WHAT'S NEW

The benefits of showcasing new talent on the concert stage are numerous. Audience members gain exposure to performers whose style and repertory present exciting, innovative alternatives to more established professionals, and young instrumentalists and vocalists gain a wealth of valuable experience appearing in the professional arena. Recognizing the symbiotic potential of bringing up-and-coming artists into the limelight, The University of Chicago Presents has added a new concert series alongside its popular Chamber Music Series and Early Music Series: The Regents Park Discovery Concert.

Initiated in 1999 thanks to the generous support of Regents Park by The Clinton Companies, this annual concert event provides Chicagoland music lovers a chance to hear young, undiscovered talent. One element that has become an essential ingredient of the Discovery Concert is outreach. Ticket prices are set at an unusually low rate and are free for subscribers to the Early Music and Chamber Music Series. This series is reflective of our joint commitment to Hyde Park, classical music, education, and a desire to impact the cultural life of Hyde Park.

Thus far, the Regents Park Discovery Concert has brought two soloists and one chamber ensemble to Hyde Park.

1999 THE DUKE TRIO
One of Canada’s newest and most exciting piano trios, The Duke Trio has become a sought-after chamber ensemble. Since its debut appearance in Toronto in 1999, the trio has performed in recital and for radio broadcast across Ontario and has made guest appearances in British Columbia and Washington state. All three artists: Mark Fewer, violinist; Thomas Wiebe, cello; and Peter Longworth, piano are on the faculty of the Royal Conservatory of Music in Toronto.

2000 STEWART GOODYEAR, PIANIST
To describe pianist Stewart Goodyear, one must use the word gifted. A native of Toronto, Goodyear began his career in an acclaimed performance of Shostakovich’s Piano Concerto for Piano, Trumpet, and Strings with the Manitoba Chamber Orchestra. By the age of sixteen, he had already appeared as a guest soloist with major symphonies such as the Detroit Symphony, the Philadelphia Orchestra, the Buffalo Philharmonic, the National Arts Center Orchestra, the Cincinnati Pops Orchestra, and several Canadian orchestras. In addition to his talents as a pianist, Stewart is a prolific composer: since his first piano lesson he has improvised and now composes intricate music of his own.

2001 COLIN CURRIE, PERCUSSIONIST
Born in Edinburgh in 1976, Colin Currie came to national attention in 1992 at the age of fifteen when he won the Gold Medal of the Shell/London Symphony Orchestra Music Scholarship. In 1994, he became the first percussion finalist in the BBC Young Musician of the Year competition. Since then, Currie has appeared as soloist with many orchestras including the Royal Scottish National Orchestra and the London Symphony Orchestra, working with conductors such as David Robertson, Marin Alsop, Paul Daniel, and Martyn Brabbins. An active chamber musician, he has collaborated with artists such as the Peterson String Quartet, Peter Donohoe, and Dawn Upshaw. Currie’s first solo album, Striking a Balance: Contemporary Percussion Music from EMI’s Debut Series for Young Artists, was released in February 1998.

T he University of Chicago Presents Spotlights Young Musicians

The New Grove Dictionary of Music and Musicians II

What kind of music did Umm Kulthum sing? What distinguishes acid jazz from mainstream jazz? How do we define the term “music”? One can now seek out the answers to these questions, and literally millions more, in this newly released, twenty-nine volume New Grove Dictionary of Music and Musicians II. This resource, whose earliest edition dates back to 1874, is far more than a simple reference tool. It represents the world’s most complete source of music scholarship, and it reflects the rapidly expanding nature of musicological, ethnomusicological, and theoretical research today.

Perhaps the most fascinating aspect of this dictionary from the perspective of a university of Chicago affiliate is the active participation of our Music Department in helping assemble this tome. Eight of our faculty members contributed articles, including two by President Don M. Randel—a musicologist by trade. An equally significant testament to the strength of the Music Department is the large number of articles written about current and emerging faculty. Look up “Philip Bohlman,” “Easley Blackwood,” “J ohn Eaton,” “Philip Gossett,” “M ārtā Pēteriņa,” “Shuhaimi Ran,” “Don M. Randel,” “Anne Robertson,” and “Ralph Shapey,” and you will find articles detailing the many achievements of these accomplished composers, musicologists, and ethnomusicologists.

Our faculty continue to ask the big questions and to conduct path-breaking research,” said Richard Cohn, Professor and Chair, Department of Music. “This activity is reflected in how many of them were asked to contribute fundamental articles on music and music scholarship that appear in this edition. Philip Bohlman and Martin Stokes, the two ethnomusicologists on our faculty, wrote the entire ‘Ethnomusicology’ article, for example; Bohlman himself wrote a large and very important piece on music of the Middle East, and Thomas Christensen contributed to the ‘Musicology’ entry. At a list price of $4,850, purchasing a copy of the New Grove II is probably for beyond the reach of most bibliophiles. This edition is accompanied, however, by an on-line version that can be accessed at http://www.grovemusic.com, — HP

WHAT’S NEW

THE NEW GROVE DICTIONARY OF MUSIC AND MUSICIANS II

W H AT ’ S N E W
HOW DO YOU THINK PEOPLE ARE POOR? This is the question that Earl Shorris, a New York author investigating the nature of American poverty for his book New American Blues (W.W. Norton, 1997) put to nearly six hundred people. As he neared the completion of his research, Shorris arrived at what he felt was a plausible explanation: “Numerous forces—hunger, isolation, illness, landlords, police, abuse, neighbors, drugs, criminals, and racism—exert themselves on the poor at all times and enclose them, making up a ‘surround of force’ from which, it seems, they cannot escape” (Harper’s Magazine, September 1997).

HE WAS SURPRISED, however, when one of the people he interviewed, Viola Walker, a prisoner in the Bedford Hills Correctional Facility in Westchester County, New York, proposed a possible escape route: “You’ve got to teach the moral life of downtown.” It turned out Ms. Walker meant culture plays, museums, concerts, literature. The way out of poverty, Shorris believed, was politics. Ms. Walker was saying that to grasp politics, to enter the public world, the poor first had to learn to reflect. And the humanities were a gateway to reflection. Shorris took Ms. Walker’s intriguing idea to heart and developed the Bard College Clemente Courses in the Humanities. Since its inception in 1994, the program’s mission has focused on extending humanities-based learning opportunities to economically disadvantaged adults. Students who complete the course receive six units of credit from Bard College, but the primary objective is not a goal-oriented one. Rather, the aspiration is to provide a forum where these students can contemplate and reflect on works of art with which they otherwise would have no contact.

The Odyssey Project in the Humanities of Chicago. Currently in its first year, the Project is sponsored by the Illinois Humanities Council with assistance from the University of Chicago. Classes meet twice a week over a twenty-eight-week period at the Carole Robertson Center, a social service agency located on the West Side of Chicago. The curriculum consists of five courses: Art History; U.S. History; Moral Philosophy; Literature; and Writing and Critical Thinking. Four out of the five Odyssey Project instructors are University of Chicago affiliates: Danielle Allen, Associate Professor, Departments of Classical Languages and Literatures and Political Science; the Committee on Social Thought, and the College; Charles Elder (A.M. 1983, Ph.D. 1991), Instructor, Basic Program; Amy Thomas, Ph.D. candidate, Classics and Religious Studies; and Robert von Hallberg, Professor, Departments of Germanic Studies, English Language and Literature; and Comparative Literature, and the College.

The twenty-two students currently enrolled in the Odyssey Project possess a few common characteristics: they all live well below the poverty line; they have all agreed to attend class twice a week for two hours at a time; and they all possess basic reading skills. In addition, they all face extraordinary difficulties in their day-to-day lives. When asked what they felt was the most rewarding aspect of the Odyssey Project, both Von Hallberg and Thomas commented on their students’ enthusiasm: “They really appreciate this opportunity and they continually express that,” Thomas remarked. “They say ‘thank you’ after every class and are constantly affirming that this experience is exactly what they’ve been looking for.”

Future plans for the Odyssey Project include initiating a program on the North Side. In addition there has been serious discussion of establishing a second-year course for those who would like to proceed further with their education. “One gets the sense that this whole thing is too good to be true, and along with this feeling comes a danger of being satisfied with what we’ve done,” Thomas said. “I think the other faculty members feel the same way as I do. We’re determined to keep improving upon what we’ve started.” — HP
A HONORABLE MENTIONS

Barbara Mertz

Barbara Mertz is best known for her series of mysteries featuring the Egyptologist Amelia Peabody. She has also written a number of other mystery series, including those featuring the Egyptologist Nefret, and the nurse and chief nurse of the 41st General Hospital, Joan Bennett. Her other books include thrillers, romance novels, and non-fiction works on Egyptology.

Mertz was born in 1941, and grew up in Chicago. She attended the University of Chicago, where she received her Ph.D. in Egyptology. She has also taught at the University of Illinois at Chicago and the University of Southern California.

Mertz has published several works of fiction, including the Amelia Peabody series, which began in 1990 with the novel *Amelia Peabody*. The series has been a critical and commercial success, and has been praised for its blend of historical accuracy and imaginative storytelling.

In addition to her writing, Mertz has also been involved in the study of Egyptology as an academic. She has taught at the University of Illinois at Chicago and the University of Southern California, and has also served as a consultant on several television and film productions.

Mertz's other works include the Nefret series, which began in 1997 with the novel *Nefret*. She has also written a number of non-fiction works on Egyptology, including *The Secrets of the Tombs*, which was published in 2002.

Barbara Mertz is a member of the Society of Authors, and has received a number of awards for her writing, including the Edgar Award for Best Mystery Novel in 2003, for her novel *The Mummy's Mask*.

She lives with her husband, Michael Mertz, in Chicago, and also has a summer home in Colorado. She is the author of over thirty novels, and continues to write and publish regularly.

SUSAN FROMBROEN SCHAFFER

SUSAN FROMBROEN SCHAFFER received a B.A., M.A., and Ph.D. from the University of Chicago. Since 1966, she has been a professor of English at Brooklyn College, where she has taught courses in American literature and creative writing.

Schaffer has written several books, including *The House of Mirth* and *The Custom of the Country*, both of which were published in 1920. She has also published a number of essays and articles on literature, criticism, and the history of the novel.

Schaffer was a member of the American Academy of Arts and Letters, and was awarded the National Humanities Medal in 2001. She died in 2009, leaving behind a legacy of important literary scholarship.

In addition to her work as a writer and scholar, Schaffer was also a devoted teacher and mentor. She was known for her engaging and dynamic teaching style, and was widely admired by her students.

Schaffer's influence can still be felt today, as her books and essays continue to be studied and discussed in universities and literary circles around the world.
kafka on stage and off

IN THE PENAL COLONY EXPLORED IN THEATRE AND SYMPOSIUM

This fall, Court Theatre staged the Chicago premiere of If in the Penal Colony, a chamber opera by Philip Glass (A.B. 1956) based on Franz Kafka’s short story of the same title. To celebrate this illustrious event, the Department of Germanic Studies, Court Theatre, and the Faculty Committee on Theater and Performance Studies sponsored a two-day symposium during which University of Chicago faculty members reflected on Kafka’s text and its relation to contemporary literary thought, performance practice, cultural theory, philosophy, and history.

THE KAFKA SYMPOSIUM

“Interdisciplinary” is more than just a buzzword. As the practice, this term challenges scholars, performers, and writers — among others — to think collectively across disciplinary boundaries and to approach a problem from a rich variety of perspectives. One of the fascinating products of interdisciplinary studies at the University of Chicago is the burgeoning of conferences and symposia, such as Kafka’s short story, followed by a roundtable discussion of Kafka’s text and Glass’s musical translation. The participants included Philip Glass, director Johnnie-Alexander, and David Levine, Associate Professor of Germanic Studies. Gretchen Helrich, host of WBEE-FM’s talk show “Odyssey,” moderated the discussion.

Kafka’s text plays with uncertainty, evoking an intimate atmosphere that is ideal for the pocket-sized ensemble. The subject matter is Kafka’s The Penal Colony — a chamber opera for two singers, three actors, and string quartet — to his extensive theatrical oeuvre. The eighty-minute piece, co-produced by Court Theatre and Seattle’s A Contemporary Theatre, has been heralded by critics as “a compact power-house of an opera.”

THE PENAL COLONY AT COURT

“If the music often sounds interchangeable with other Glass theater scores,” writes John von Rhein of the Chicago Tribune, “parts of it show a new melodic and rhythmic sophistication. In Glass’s pulsing sonic patterns, you can feel gears turning and meshing with deadly efficiency. Just as the hideous apparatus creates dread in our minds more than in our eyes, so does the music.”

Presenting a chamber opera at Court Theatre, a space traditionally associated with the spoken word, has many benefits. “I’m happy to have the production into a musical medium does not make the story any more palatable. Glass, however, sees a lighter side to Kafka’s work: “There’s humor in Kafka’s work, while leaving listeners with a wealth of suggestive remarks. Furthermore, these investigations revolved in part on Kafka’s talents and intellectual struggles, in an artist who once wrote in his diary: ‘This tremendous universe that I have in my head—but how can I free myself and set it free within my own cultural and historical background? These and other issues were raised and debated by the panelists and audience.”

David Levine, co-organizer of the symposium and Chair of the Faculty Committee on Theater and Performance Studies, commented on the benefits of such interdisciplinary exchange and expressed hopes for future symposiums. “The Faculty Committee’s desire is that the cultural work done in the community and the academic work done on campus will continue to interact in provocative and productive ways.” The symposium did much to recognize the richness of Kafka’s work, while leaving listeners with a wealth of suggestive remarks. Furthermore, these investigations revolved in part on Kafka’s talents and intellectual struggles, in an artist who once wrote in his diary: ‘This tremendous universe that I have in my head—but how can I free myself and set it free within my own cultural and historical background? These and other issues were raised and debated by the panelists and audience.”

IN THE PENAL COLONY

On a remote island in the Caribbean, a voyager is invited to witness an execution by a machine of capital punishment that he deems antiquated and inhumane. This instrument kills a condemned man over a period of twelve hours by delicately — and by a machine of capital punishment that he deems antiquated and inhumane. This instrument kills a condemned man over a period of twelve hours by delicately — and...
Chandler succeeds Hunter as Franke Institute Director

This academic year marks the end of J. Paul Hunter's immediately visible and successful five-year term as Franke Professor and Director of the Franke Humanities Institute. As a newly minted emeritus, Hunter will reimmerse himself in a large study-in-progress of English rhyme verse of the sixteenth to nineteenth centuries, and in his chairmanship of the Illinois Humanities Council. As of July 1, 2001, another highly distinguished member of the English Department, and a Ph.D. of this Division, James K. Chandler will succeed Paul Hunter in the Franke professorship and directorship of the Franke Institute. Chandler said he plans to continue the work of his predecessors toward making the Humanities Institute a living part of the University community and its outreaches. “Outreach has been a particular emphasis for Paul Hunter’s productive tenure at the Institute—it’s what he calls ‘going downtown’ with the Humanities,” commented Chandler. “I intend to support and strengthen such initiatives and develop ways of reaching even further.” He said.


FELLOWSHIPS IN THE HUMANITIES

Beginning in the 2000-2001 academic year, the Division of the Humanities initiated the University Postdoctoral Fellowship Program with funding from the M. rex Gilles Whitking Foundation. These prestigious awards will be granted to recent Ph.D.s of the highest quality from among our own degree recipients. Postdoctoral Fellows become faculty members of the Humanities Division faculty and they join the vital scholarly community at the Franke Institute for the Humanities. Each Fellow carries a teaching load of one-quarter course in the College during the academic year.

This year the Humanities Division has awarded University of Chicago Postdoctoral Fellowships to three outstanding scholars who are undertaking innovative and fascinating research.

FRANCESCA BORDOGNA

Ms. Bordogna received her Ph.D. from the Committee on the Conceptual Foundations of Science in 1998. She has been the recipient of numerous fellowships and awards including Postdoctoral Fellowships at the M. rex Planck-Institut für Wissenschaftsgeschichte (1998–1999) and at Northwestern University (1997–1998). She will remain on this year from her position as Assistant Professor, Program of Liberal Studies and Program in the History and Philosophy of Science, University of Notre Dame. During her fellowship year, Ms. Bordogna will be completing her book, “Regions of Sorrow”: Spaces of Anxiety and Melancholic Time in Hannah Arendt and W.H. Auden. This project is a study of the poetry of W.H. Auden in relation to the political thought of Hannah Arendt. It demonstrates the degree to which the central concerns of some of their major works converge and argues that these points of convergence disclose hitherto unexplored dimensions in both of their writings.

LAURENCE M. MCCREA

Ms. McCrea, Lecturer in Sanskrit at the University of Chicago, was awarded his Ph.D. from the Department of South Asian Languages and Civilizations in 1998. As a graduate student, he was the recipient of a Whiting Dissertation Fellowship in the Humanities (1995–1996). His dissertation, The Telogog of Poetics in Mekleikavāra, examining the conceptual revolution in Alankāraśāstra brought about by the work of the ninth-century Kashmiri, Ānandavardhana. McCrea argued that the most crucial innovation Ānandavardhana introduced in the field of Alankāraśāstra was his application of a teleological approach to text interpretation derived from the Vedic hermeneutics of the Mīnukāsūtras. During the fellowship year, Mr. McCrea will build on this work by pursuing a broader study of both the internal development of Sanskrit hermeneutics and interpretative theory, and its effects in the areas of linguistic philosophy and the practice of poetic commentary. — H P

THE UNIVER SITY OF CHICAGO POSTDOCTORAL FELLOWSHIPS TO THE HUMANITIES

The Franke Institute.

Nora is the center for interdisciplinary studies, the Franke Institute provides a place for faculty and graduate students to share their current work and interests. It brings together 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.

CHANDLER'S INSTITUTE DIRECTOR

INSTITUTE DIRECTOR

CHANDLER SUCCEEDS

HUNTER AS FRANKE

THE FRANKE INSTITUTE AS A FORUM

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Bordogna argues that it had profound implications for James’s psychological and philosophical production.

SUSANNAH YOUNG-AN GOTTLEIB

Ms. Gottlieb received her Ph.D. from the Committee on Social Thought in 1999. She is currently an Assistant Professor of English and Comparative Literary Studies at Northwestern University where she teaches in the areas of twelfth-century poetry, continental philosophy and political theory, and Asian-American literary traditions.

During the fellowship year, Ms. Gottlieb will be completing her book, “Regions of Sorrow”: Spaces of Anxiety and Melancholic Time in Hannah Arendt and W.H. Auden. This project is a study of the poetry of W.H. Auden in relation to the political thought of Hannah Arendt. It demonstrates the degree to which the central concerns of some of their major works converge and argues that these points of convergence disclose hitherto unexplored dimensions in both of their writings.

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ART HISTORY

ANNA ANNAK

REBECCA ZUDD

ANNE HARRIS
“The Spectral of Slain Glass in Modern France and Medieval China: A History of Practice and Perception.” Assistant Professor, Duquesne University.

MARK HAYNES
“African Ressoucr House and Portrait in Eighteenth-Century Bengal.” Assistant Professor, University of Nebraska.

REBECCA HOZI

BARBARA APPE

MICHAEL MACKENZIE

MARTIN SCHLIEPER
“Art and Alliances in Baroque New Spain.” Assistant Professor, University of California, Santa Barbara.

ELLIE PAUL
“Desecrating Poetry: Parody as Performance.” Ph.D. student, Department of English, University of Buffalo.

EUGENE KIRK
“Virtual Nation: Local and National Identities.” Assistant Professor, Oregon State University.

COMMITTEE ON THE ANCIENT MEDITERRANEAN WORLD

KELLY ODELL
“Fashionable Women in Roman Antiquity.” Assistant Professor, University of Western Ontario.

GREG VAN CLERCK

COMPARATIVE LITERATURE

CONRAN SCHNUR
“Bilingualism and Biliteracy in Self-Translation: Samuel Beckett and Vladimir Nabokov as Doubled Novellists.” Assistant Professor, Colorado College.

ANALIYO GIRO
“Arts of the Qu’ran Encyclopedia.” Associate Professor, Texas Tech University.

KELLY OSSMANN
“Narrating Between Children’s Heirs: Assistant Professor, Texas Tech University.

JENNY ADAMS
“Gender, Power, and the Literary Arts and Social Meanings of Medieval Women.” Assistant Professor, University of North Texas.

MASSIMO GIORGIU
“Criminal Fantasy? Imagining Crime in Weimar Germany.” Assistant Professor, University of Cincinnati.

ELIZABETH CARNY
“Universal Breads, Surveillance, and Convivial Identity in Protestant Early America.” Assistant Professor, Portland State University.

LOIS HANKE ARNOLD
“Eating Bodies: Eating Texts: Metaphors of Incorporation and Consumption in Water Benjamin, Dada, and Futurism.” Assistant Professor, Pennsylvania State University.

MICHELLE HAMLET
“Aesthetic Citizenship: Poetry and the Public Sphere in Britain, 1886–1887.” Assistant Professor, California State University, Los Angeles.

PATRICIA ASHLEY
“Art and Allegiance in Germany.” Assistant Professor, the Art and Culture of Weimar and the Modern Art Movement.

MICHAEL DOUGLAS
“Body, Text, and Nation: Theatrical Reform in Eighteenth-Century Germany.” Assistant Professor, Pacific Lutheran University.

LINGUISTICS

GREGORY ANDERSON
“Language Contact in South Central Asia: The Language of speakers. Visiting Assistant Professor, University of Illinois, Urbana.

ADAM LOWENSTEIN
“Book Women, Tragedy, History, and Art in the Modern Horror Film.” Assistant Professor, University of Wisconsin, Madison.

ROLAND MURRAY
“Beyond Auro: Literature, Masculinity, and Black Power.” Assistant Professor, Ohio State University.

JAY MESTAYER
“Phenomenological Form, Archetypal Science, and Societal Gender: The Noun Class Systems of Papua New Guinea.” Visiting Assistant Professor, University of Virginia.

ALEXANDER FRANKS
“Perceptual Learning, Attention, and Phonemic Categorization.” Professor, The University of Hong Kong.

PAUL SHOULDER

NEAR EASTERN LANGUAGES AND CIVILIZATIONS

PAUL MCNEE
“Gender in the Early Modern Period.” Assistant Professor, University of Michigan.

BARBARA KUKUK
“Ivan Kralov and the Visual Culture of the Early Modern Period.” Assistant Professor, University of Michigan.

JOSEPH YANG

THE CRYING OF LOT 49

STEVEN JONES

FAR AHMAD
“Beyond Macho: Literature, Masculinity, and Black Power.” Assistant Professor, University of Pittsburgh.

ERIN GRIFFITHS
“Virtual Nation: Local and National Identities.” Assistant Professor, Oregon State University.

RACHEL MINSKER
“Luminous Signals.” Assistant Professor, University of Virginia.

ADRIAN HABER
“Luminous Signals.” Assistant Professor, University of Virginia.

T. ROBERT HANSON
“Labour, Text, and Nation.” Assistant Professor, University of Virginia.

MARCUS RICE
“Looking Through the Mind’s I: Phonological Form, Archetypal Science, and Societal Gender.” Visiting Assistant Professor, University of Virginia.

ERWIN LEMAN
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KIMBERLY FULLER
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REBECCA ERICKSON
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JAMES ANTHONY KELHOFFER
“Familiarity Breeds Consent: Is it True What They Say about the South?” Assistant Professor, University of North Carolina, Chapel Hill.

24 ALUMNI AFFAIRS

Onward & Upward

RECENT JOB PLACEMENTS FOR HUMANITIES GRADUATES

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

ANNETTE ELIZABETH
“Familiarity Breeds Consent: Is it True What They Say about the South?” Assistant Professor, University of North Carolina, Chapel Hill.

ERIC BLOOM
“Looking Through the Mind’s I: Phonological Form, Archetypal Science, and Societal Gender.” Visiting Assistant Professor, University of Virginia.

RACHEL HEMPHILL
“Perceptual Learning, Attention, and Phonemic Categorization.” Professor, The University of Hong Kong.

ADRIAN MACH
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ERNIE GHOSH
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REBECCA ERICKSON
“Looking Through the Mind’s I: Phonological Form, Archetypal Science, and Societal Gender.” Visiting Assistant Professor, University of Virginia.
out immediately what students do and do not understand. The method that the University generally employs—the one it used when I was a student—is exactly the method I adopted when I started teaching. When I was a student, I wanted to learn how to get behind a text, to figure out how it worked. That’s what the University of Chicago did for me, and that is what I have intended for my students ever since.

Have any of your experiences here spurred ideas for future novels or stories?

Yes, oddly enough, and it is all the fault of one of my students here. It happened at the end of last quarter when we had completed all of the exercises I had planned for the term. This student suggested her own exercise, and I thought, why not? It was a simple idea: each student writes down two words and passes them on to the next; you then have to incorporate these two words into a story. I was handed the words “Turkey” [the country] and “horses” and was very dismayed at first because I couldn’t figure out how I was going to turn these words into a story. But then I started writing and found that I really enjoyed the exercise and that it was fascinating to imagine places that I’d never been.

I’ve since written two more stories based on the same method and I would like to write more, hopefully compiling them into a collection called something like “Imagining Cities.”

What have you found is the most rewarding aspect about being back here?

That’s hard to say. It’s like magic in a way, like revisiting your previous life. It’s hard to describe because it has been a deep experience. The University of Chicago is where I always felt happiest; I really grew up here (I arrived when I was only seventeen years old). Many of the faculty members were responsible for raising me, people like Wayne Booth and Edward Wawrock, with whom I have remained very close and who are still around here today. So coming back as a teacher instead of as a student (and I was not always a very well-behaved student) has completed something in my life. I really do love it here. In addition to maintaining ties with people I knew as a student, I have had the opportunity to meet and to grow close with some of the newer faculty. And the students are fantastic; they are remarkable creatures. —H.P. and W.O.