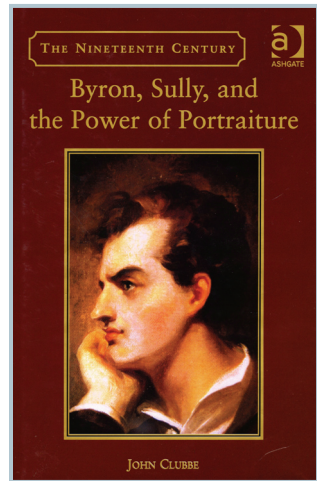


ANNUAL REPORT 2007-2008

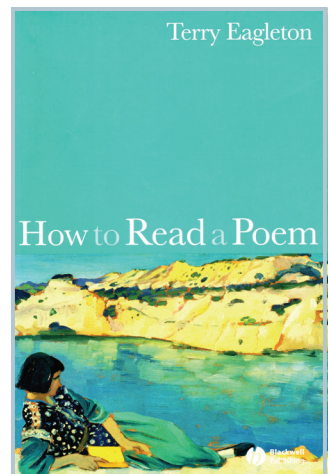


Jerome McGann is John Stewart Bryan University Professor of English at the University of Virginia. He is the author of *Radiant Textuality*, which won the James Russell Lowell award from the Modern Language Association in 2002.

John Clubbe is Professor Emeritus at the University of Kentucky and joint president of the International Byron Society. His latest book, *Byron, Sully, and the Power of Portraiture*, appeared in 2005.



Terry Eagleton is John Edward Taylor Professor of English Literature at the University of Manchester. He is the author of over forty books, including the seminal texts *Literary Theory* and *After Theory*, and most recently, *The Meaning of Life* and *How to Read a Poem*.



CONTENTS

DEPAUL HUMANITIES CENTER	1
FROM THE DIRECTOR.....	2
THE FELLOWS PROGRAM	
THE DEPAUL POETRY INSTITUTE	
POETIC TEXTS AND CONTEXTS SPEAKER SERIES	
POETRY AND BIOGRAPHY	
NEH POETRY SEMINAR	
HAROLD WASHINGTON AND THE MEDIA	
FACULTY AND STUDENT PARTICIPATION	
FACULTY FELLOWS	10
MELISSA BRADSHAW	
DEAN CORRIN	
AMOR KOHLI	
LOURDES TORRES	
JAMES WOLFINGER	
CHRIS GREEN	
SPEAKER SERIES 2007-2008 FEATURE LECTURE	14
EXCERPTED FROM <i>POPE, PAGANISM, POETRY</i>	
BY MALCOLM KELSALL	
DEPAUL POETRY INSTITUTE	20
FRIEND OF THE CENTER, JACKIE TAYLOR.....	22
CONTRIBUTORS.....	23

DEPAUL HUMANITIES CENTER

The DePaul Humanities Center, founded in 1999, serves as a site for discussion and research in the arts and humanities at DePaul University. Bringing together faculty, staff, students, scholars, community leaders, and artists, the Center engages our communities in the most recent and impressive scholarship in the humanities. Central to the Center's community engagement is the exchange of ideas across disciplines, the communication of interests through active outreach, and the chance to learn from those outside of the academy.

Our goals are to:

- Support and nourish humanities scholarship and teaching throughout the university;
- Support interdisciplinary work in the humanities;
- Increase public visibility of work in the humanities conducted by university faculty, staff, and students;
- Initiate and encourage the consideration of contemporary problems and solutions from the vantage point of humanistic thinking;
- Build and strengthen links with other institutions, community groups, and educators.

Humanities Center Staff

Director: Jonathan Gross, Professor, English

Associate Director: Anna Vaughn Clissold, Ph.D.

Center Assistant: Alecia Person

Student Worker: Rebecca Fonseca

Executive Committee

Pascale-Anne Brault

Professor, Modern Languages

Frida Furman

Professor, Religious Studies

Darrell Moore

Associate Professor, Philosophy

Eric Selinger

Associate Professor, English

Charles Strain

Associate Vice President, Academic Affairs

Professor, Religious Studies

FROM THE DIRECTOR



The Fellows Program

The fellows at the Humanities Center did important work this year. James Wolfinger, of the School of Education and the Department of History, published a new book, with the University of North Carolina press, entitled *Philadelphia Divided: Race and Politics in the City of Brotherly Love*. He held a seminar on “Black Chicago in the Twentieth Century” for high school teachers, drawing on the expertise of two other prominent faculty members in the field: Eric Arnesen (UIC) and Erik Gellman (Roosevelt University). Melissa Bradshaw, of Women’s

and Gender Studies, gave an illustrated lecture from her forthcoming study of Amy Lowell (she is the editor, with Rutgers University Press, of an edition of Lowell’s works and an essay collection); Dean Corrin, of The Theatre School, organized a reading from his forthcoming play on faith at Victory Gardens Biograph Theatre; Amor Kohli, of African and Black Diaspora Studies, invited Meta DuEwa Jones (UT Austin) to speak on jazz, hip-hop, and African-American poetry, as well as reading from his manuscript on jazz, black diasporic poetry, and politics; Lourdes Torres organized an evening of spoken word and performance art featuring members of Dulce Palabra, a writing and performance group of Amigas Latinas, a long-standing organization that provides support for Latina lesbians.

The DePaul Poetry Institute

This year we continued our DePaul Poetry Institute with a poetry exchange between 5th grade students from Bell Elementary School in Chicago and from St. Mary’s Primary School, in Machakos, Kenya. The entire 5th grade from Bell Elementary School, including students from the gifted program (90 students in all), published their poems as part of a one-day workshop with Prof. Jonathan Gross and DePaul poet and Visiting Fellow at the Humanities Center, Chris Green. Students were asked to respond to the question, “What is America to Me?” Their counterparts in Kenya wrote “What is Kenya to Me?” The resulting poetry “chatbooks” were exchanged, with the American and African students reading each others’ work. Prof. Lexa Murphy from Communication, and Prof. Gary Harper from Psychology, distributed the assignment and brought back the Kenyan poems; they also delivered the Bell poems to Kenya. The Humanities Center collaborated with the Department of English, the College of Communication, and the M.A. in Health and Public Policy (Psychology) to bring this about. Plans are afoot to display both editions in several Chicago Public libraries.

Poetic Texts and Contexts Speaker Series

Our speaker series this year was “Poetic Texts and Contexts,” and included lectures by Terry Eagleton, Jerome McGann, and John Clubbe.

Prof. Terry Eagleton is an internationally recognized literary theorist and the author of numerous books, including *Criticism and Ideology*, *The Ideology of the Aesthetic*, *The Rape of Clarissa*, and the well-known *Literary Theory: an Introduction*. He was Professor of English at Wadham College, Oxford and currently teaches at the University of Manchester. Eagleton’s wide-ranging lecture included references to American imperialism and the Iraq War, with specific mention of poetry’s place in the world today. Far more than a summary of his new book, *How to Read a Poem* (Blackwell), his lecture was attended by over 300 people. Eagleton began his lecture on



Terry Eagleton

“How to Read a Poem” with a short parody of literary criticism. Disarming the audience by singing the first stanza of “Baa, baa black sheep,” Eagleton defamiliarized the idea of the academic lecture, challenging listeners to consider the relationship between the pleasures we take in poetry as children and the strange mental contortions that seem to characterize academic study of the genre:

“Perhaps ‘Baa baa black sheep’ is an imperative. The narrator may be urging the sheep to produce its characteristic sound, for some reason which remains obscure. In which case the line could be roughly interpreted as ‘Go on, black sheep, have a baa!’ But this is far from the only possibility. My own sense is that the clue of the meaning of the line lies, as so often, in *tone*. I side, in other words, with those Baa Baa Black Sheep scholars who find this phrase indisputably sardonic. The narrator is shamelessly *mocking* the animal, insolently imitating the sound it makes in its very presence. This makes the narrator not only indefensibly rude but also curiously obtuse, since to jeer at someone while at the same time asking them for a favour is scarcely sound tactics. I take it, in other words, that the question ‘Have you any wool?’ is far from a rhetorical one. It is more than just a neutral or dispassionate inquiry, rather as ‘Why are you such an ugly-looking bastard?’ is clearly not a query intended to solicit information. ‘Have you any wool?’ is surely a devious way of asking for some. It is unclear why the narrator should be at once so insulting and so evasive. Indeed, I am forced to admit that this improbable conjunction hangs rather a large question mark over this particular reading of the poem.”

Jonathan Gross

Eagleton concluded the lecture with some comments on the American dream and its relation to the war in Iraq. While this discussion would seem irrelevant to an account of how to read a poem, Eagleton showed how citizens, as well as readers, can be seduced by their own metaphors, taking them too prescriptively:

“In classical antiquity, one meaning of the word ‘monster’ was a creature which is self-sufficient. To this extent, the poem as autonomous is the poem as monstrosity. The fantasy of being entirely self-authoring, self-fashioning and self-determining is one of the most stubbornly entrenched myths of middle-class society. It suppresses the fact that what poor kind of independence we can muster only operates within the context of a greater, deeper dependency. This is not a truth welcome to an obsessively self-fashioning civilization for which reality has become like one great tattoo parlour, to be moulded and pummelled by the imperious individual will. A cult of voluntarism is in this sense the other face of post-modern plasticity. If it is not one’s own infinitely pliable nature that is being knocked into shape, then perhaps it is that of other people. The Iraqis, for example. Neo-imperialism belongs with this profoundly American myth of primordial self-making. In such a social order, the materiality of the poem, its thickness and semantic density, can be seen as upbraiding this terrible hubris. For the poem draws our attention among other things to those material constraints on our meanings known as sound, rhythm, tone, texture and the like. It reminds us that we cannot just mean anything we like in any context. In this sense, it issues a silent rebuke to the pernicious lie of the American dream, with its foolish fantasy that we can be, and mean, anything we want.”



Jerome McGann

Prof. Jerome McGann, John Stewart Professor at the University of Virginia, has done ground-breaking work in editing, textual studies, and literary criticism. He has edited the complete works of Byron for Oxford University Press, and is the author of *Fiery Dust: A Study of Byron’s Poetic Development*, *Don Juan in Context*, *Swinburne: An Experiment in Criticism*, and *Radiant Textuality*, an account of the role that literary studies can play on the internet. Most recently, he has created a project entitled NINEs, which is a fully integrated website that gathers information on Dante Gabriel Rossetti: not only images and hypertext explanations of key poetic terms, but scholarly articles and bibliographies that illuminate the poems.

Prof. McGann gave an erudite lecture on the poet Algernon Swinburne, focusing on religious syncretism—his use of religious themes in his poetry, sometimes an amalgam of Christian, Buddhist, and Hebrew. McGann’s lecture pointed out why Swinburne has been ignored in the 20th century, offering his own insights into how academic trends affect a poet’s reputation:

“In our long neglect of Swinburne’s work we have learned to forget what was once well known and established: that as a literary critic and theoretician, his Victorian peers are Arnold, Pater, and Wilde—period. As Swinburne might have said, ‘Beside or above them/ Nought is there to go’ (‘Hertha’, 16-17). More significantly, some of his most important theoretical arguments come not in his prose—important as it is—but in his verse. ‘Anactoria’ shows that his aesthetic position virtually necessitates this result. Its argument aspires to a condition of music so that the first-person poet can become ‘Now no more a singer, but a song’ (‘Thalassius’, 474).¹ In ‘Hertha’ this program of non-subjective romanticism frames its argument—that is to say, its forms of expression—along broad philological lines. The move is understandable given the social and political purposes of *Songs before Sunrise*, the book in which ‘Hertha’ is the key theoretical text.

Swinburne began to write ‘Hertha’ in October 1869. Sending a sample of passages to William Michael Rossetti, he called it ‘another mystic atheistic democratic anthropologic poem’ being written ‘for my “Songs of the Republic”’ (Letters II. 45). ‘Hertha’ was to be the central philosophical poem in a book that would construct a polemical argument for human freedom.

Famously devoted to the Mazzinian cause of democracy and republican ideals, *Songs before Sunrise* is easily and often misread. Though prophesying the end of the historical pre-eminence of Christianity, the book is far from making common cause with contemporary progressivist ideas about historical development. We want to recall what he wrote to his aunt in 1865 about his favorite English poet: ‘Shelley’s Prometheus is . . . spoilt. . . by the infusion of philanthropic doctrinaire views and ‘progress of species’ (Letters I. 115). Because Swinburne committed himself to Italian Risorgimento, the *Songs before Sunrise* can be read as a repudiation of the darker insights of Atalanta and the pagan aestheticism of the 1866 *Poems and Ballads*. While the moral commitments of the *Songs before Sunrise* modified his ideas about art for art’s sake and the ‘didactic heresy’, Swinburne did not in 1869—or at any time after—see history in a progressivist, least of all a benevolent, way.”

¹ A companion essay to the present one, “Wagner, Baudelaire, Swinburne. Poetry in the Condition of Music”, lays out the argument that Swinburne is making about poetry and music, with “Anactoria” being the key document. This essay will appear in the 2009 centenary Swinburne issue of *Victorian Poetry*.

Jonathan Gross

John Clubbe is Emeritus Professor at the University of Kentucky. He is the author of the recent book, *Byron, Sully, and the Power of Portraiture*, which appeared in 2005, *English Romanticism: The Grounds of Belief*, and many other books and essays. Clubbe gave a lecture accompanied by a presentation and performance by Kurt Westerberg, of the School of Music. Prof. Westerberg showed the influence of Franz Haydn on Ludwig von Beethoven. He noted that Beethoven objected to being called the “pupil of Haydn,” insisting that he learned nothing from his Austrian mentor. Audience members then moved from the School of Music to the DePaul Student Center, where they heard the Leslie Marchand lecture in Byron studies. Prof. Clubbe’s lecture was entitled “Byron, Beethoven, Napoleon, and the Ideals of the French Revolution,” and was co-sponsored by the Byron Society of North America. Clubbe ranged freely between disciplines, drawing on art history, music, and English romantic poetry. This well-received lecture provided a model of inter-disciplinary study, a central mission of DePaul’s Humanities Center. In order to understand Beethoven and Napoleon, Clubbe reminded his audience, one has to recall that Beethoven dedicated his “Heroica” symphony to Napoleon, only to remove the dedication when Napoleon crowned himself emperor. Though some stalwarts like William Hazlitt continued to see Napoleon in heroic terms (Hazlitt later penned *The Life of Napoleon Buonaparte*), most contemporaries charged him with betraying the ideals of the French Revolution. Byron’s bitter “Ode to Napoleon Buonaparte” shows the frustration of an idealist poet disenchanted with his former hero: Byron urged Napoleon to end his own life rather than cravenly accept lifelong imprisonment at the hands of military and political mediocrities:



John Clubbe

“Napoleon enthusiasts today rarely conceive of their hero in light of the French Revolution. But for Byron and Beethoven it was Napoleon’s identity as heir to and possible implementer of the ideas of the Revolution that initially sparked their passionate feelings for the Corsican upstart. All three of these Promethean figures—the poet, the composer, and the emperor—professed to support in some measure the concepts of liberty, equality, and social brotherhood. But, like Byron’s response to Napoleon himself, their adherence to these revolutionary aspirations was ‘antithetically mixt.’ ‘Antithetically mixt’ may also characterize our own response to the French Revolution: on the one hand, Paris awash in the blood of the guillotine; on the other, the complex political and social aspirations of the eighteenth-century philosophers summed up in that famous mantra: ‘liberté, égalité, fraternité.’”

Prof. Clubbe then offered further context for the French Revolution by showing its relationship to the Enlightenment:

“The century previous, Newton had reconfigured humankind’s awareness of the universe. Enlightenment thinkers who followed—Voltaire, Diderot, d’Holbach, Cordorcet—expressed hopes for a new era of freedom and toleration. Along with an awareness of human potentiality, they all believed, except for Rousseau, that reason held the key to progress. If reason could postulate a world transformed, could it not, when opportunity beckoned in 1789, also remake society? The French Revolution left people conscious that social conditions were no longer God-given, but dependent instead on politics, economics, and cultural developments. People might put the ideas of Enlightenment thinkers into action by means of their own individual enterprise. Many felt that the new ideas could be turned into realities ‘not in Utopia—subterranean fields, / Or some secreted island, Heavens knows where’—so Wordsworth gave voice to this hope in *The Prelude*— ‘but in the very world which is the world / Of all of us, the place, in which, in the end, / We find our happiness, or not at all.’

Beethoven believed in happiness in this world no less passionately than did the young Wordsworth, his exact contemporary: ‘joy’ is the usual translation for his and Schiller’s *Freude*. Like Wordsworth, Beethoven thought that mankind could find or create happiness in the here and now, the world ‘of all of us,’ a world that promoted freedom and opportunity, a world made possible by the French Revolution.”



Poetry and Biography

Another series, on poetry and biography, included lectures by Herb Leibowitz, editor and publisher of *Parnassus: Poetry in Review*, who spoke from his forthcoming biography of William Carlos Williams. Leibowitz focused on some of the more controversial aspects of Williams’ life, including his affair with the Baroness Else von Freytag Loringhoven. Leibowitz’s lecture reminded listeners of the colorful lives of

Herb Leibowitz

Modernist poets and their relationship to a seemingly depersonalized Modernist style. Herb Leibowitz is the author of *Hart Crane: An Introduction to the Poetry* (Columbia UP) and *Fabricating Lives: Explorations in American Autobiography* (Knopf). He is the recipient of The Poetry Foundation’s Randall Jarrell Prize for Criticism, the Poets House Elizabeth Kray Award for service to poetry, and the PEN American Center Nora Magid prize for distinguished editing of a literary magazine. He is Emeritus Professor of Literature at the CUNY Graduate Center.

Jonathan Gross

Leibowitz's discussion of the relationship between poetry and biography was followed by Malcolm Kelsall, Professor Emeritus at Cardiff University, Wales, who lectured on "Pope, Poetry, and Paganism." By focusing on Pope's grotto, a structure that is placed in his famous gardens in Twickenham, England (a short distance from London), Kelsall showed how one intellectual and iconographic tradition became absorbed by another. Malcolm Kelsall has taught at the universities of Exeter, Oxford and Reading and has been visiting Professor at Hiroshima, Paris and Madison, Wisconsin, and International Scholar in Residence at the Center for Jefferson Studies. His publications include *The Great Good Place: The Country House and English Literature* (Columbia UP); *Jefferson and the Iconography of Romanticism: Folk, Land, Culture and the Romantic Nation* (Macmillan), and *Literary Representations of the Irish Country House: Civilisation and Savagery under the Union* (Macmillan).



Andrew Stauffer

Several other lectures also took place this year. Paula McQuade invited Josh Scodel, a Renaissance scholar at the University of Chicago and editor of *Modern Philology*, to speak on Milton and "Comus." Scodel considered the relationship of "Comus" to "L'Allegro" and "Il Penseroso." He offered close readings from each poem, accompanied by illustrations of Milton's religious ideas and biographical sources for the poems. Prof. Andrew Stauffer, of Boston University, gave a lecture entitled "The Last of Browning," which included a discussion of "Childe Roland to the Dark Tower Came", "Porphyria's Lover", and Keats' "Ode on a Grecian Urn." His talk explored the use of the words "last" and "remains" in Browning's work.

Additionally, a prize for the best essay on "The Prisoner of Chillon" was awarded to James Casillas, a senior at Marist High School. We presented him with a \$250 award and an engraved plaque.

NEH Poetry Seminar

Prof. Eric Selinger led his third NEH sponsored summer seminar on teaching poetry from kindergarten through high school. Selinger's "Say Something Wonderful: Teaching the Pleasures of Poetry" attracted more than 60 applications, from which he chose 15 diverse teacher participants from a nationwide mix of urban, suburban, and rural schools, several of which receive Title One funding. Participants flew to Chicago for five weeks of intensive study with Selinger, along with a visit to the Poetry Foundation and presentations by local poets and master teachers. In addition to this national program, Selinger received a fourth NEH grant for a regional initiative aimed at Chicago-area middle school teachers. From August to the following June, "How to Teach a Poem (and Learn from One, Too)" provided a series of monthly workshops on close reading, creative writing, and performance-based pedagogy for over a dozen teachers in grades 6-8 in Chicago, many drawn from schools in DePaul's LINK-IN initiative.

Harold Washington and the Media

Laura S. Washington, DePaul's Ida B. Wells-Barnett University Professor and a Fellow of the Humanities Center, hosted a panel of well-known Chicago media figures for a discussion of "Harold Washington, Black Politics and the Media, Then and Now: Covering Politics from the Washington Era to the Age of Obama." She worked in collaboration with the Harold Washington Commemorative Year, a non-profit organization honoring the legacy of Harold Washington.

The evening began with a presentation by Bill Stamets of archival super-8 film footage of Harold Washington in his element, speaking effortlessly and effectively to a variety of audiences. Laura Washington then introduced and expertly moderated a very lively and wide-ranging discussion among the panelists, who included: "Chicago Tonight" correspondent Elizabeth Brackett, NPR reporter Cheryl Corley, reporter and commentator Walter Jacobson, Tribune columnist John Kass, Tribune reporter Don Terry, and critic-at-large Andrew Patner.



l-r: Don Terry, Andrew Patner, John Kass, Walter Jacobson, Cheryl Corley, and Elizabeth Brackett

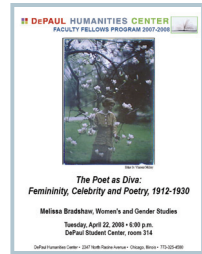
Faculty and Student Participation

- Amanda Licastro, Aaron Oettinger and other students from English 471: Bibliography and Literary Criticism, attended McGann's lecture on Swinburne.
- DePaul English majors Danielle Olipra and Katrina Paukstys assisted with the Kenyan Poetry Chatbook, transcribing and scanning images in the collection.
- Prof. Paula McQuade, a former fellow at the DePaul Humanities Center, organized a lecture by Josh Scodel, which was attended by her Milton class, and by students in English 340.
- Lisa McDonald, Robert Reise, and the entire class of English 340: Nineteenth Century Literature, attended Prof. Andrew Stauffer's talk on Robert Browning, held at the Cortelyou Commons, in a romantic location befitting the subject.
- Faculty members Shailja Sharma, Kristine Garrigan, Eric Selinger, Mark Pohlad, Helen Marlborough, Gerry Mulderig, and Lucy Rinehart attended and/or brought their classes to hear Terry Eagleton's lecture, basing several assignments on his talk. Paula McQuade's English 220 class attended, as did students from Selinger's classes on Reading Poetry.

FACULTY FELLOWS



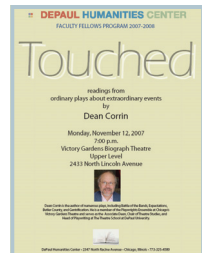
Melissa Bradshaw
Women's and Gender Studies
Amy Lowell: The Poet as Diva



“I spent my year as a Humanities Center Fellow working on my book, *Amy Lowell, The Poet as Diva*. During the fall quarter I wrote a draft of what is perhaps the most difficult chapter in the book, ‘Radiant Affect: Eleonora Duse as Mentor and Muse,’ as it is the concluding chapter, and brings together the book’s biographical, literary, and theoretical premises. I presented this to the fellows’ working group and got invaluable feedback. This was my favorite part of the fellowship year, as I’ve never had that sort of intense outside engagement with my work. For my community connection piece I gave an hour-long talk and slide show at DePaul entitled, ‘The Poet as Diva: Femininity, Celebrity, and Poetry, 1912-1930.’ This talk came from my work on Lowell and expanded the things I’ve been working on in the book into a larger cultural framework.”



Dean Corrin
The Theatre School
Touched: ordinary plays about extraordinary events

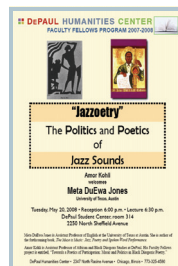


“The focus of my work during the fellowship year was on the completion of two original plays about faith: ‘Touched: Ordinary Plays About Extraordinary Events’ (a cycle of short plays about individuals confronting ‘miraculous’ events) and ‘Filling Our Hearts With Food’ (a full-length play about members of a rural church forced to examine their beliefs). For my outreach, I presented a reading of ‘Touched’ at the Victory Gardens Biograph Theatre, directed by Victory Gardens’ Associate Artistic Director Sandy Shinner. The actors in the cast were Annabel Armour, Desmin Borges, Joe Dempsey and Blair Robertson. Richard Roeder performed incidental music on guitar. I am nearing completion of a new draft of ‘Filling Our Hearts with Food,’ and plans are in place for a reading of this version this fall at Victory Gardens in preparation for a future production of the play.”



Amor Kohli

African and Black Diaspora Studies
*Towards a Poetics of Participation:
 Music and Politics in Black
 Diasporic Poetry (1955-1985)*

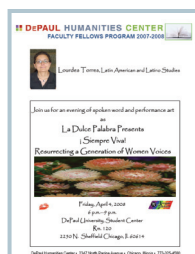


“As a Faculty Fellow at the Humanities Center this past year, I had the opportunity to make progress on a book project, researching and working on a draft of the manuscript’s introductory chapter to be sent out to potential publishers along with the book proposal. Although the time I received with the teaching release afforded me a unique opportunity to make that progress, the feedback and the constructive criticism I received during my research presentation was immensely valuable. My Humanities Center event with Meta DuEwa Jones, ‘Jazzoetry’, dovetailed with the Humanities Center’s main lecture series for the year, on ‘Poetic Texts and Contexts,’ while augmenting its scope. On a more personal level, putting together this event allowed me to make a valuable academic contact and deeper, more meaningful professional relationships.”



Lourdes Torres

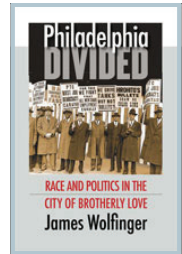
Latin American and Latino Studies
*Latina Lesbian Activism in Chicago:
 A History of Amigas Latinas*



“The fellowship year has allowed me to make substantial progress on my project. I hope to have a completed draft of the history of Amigas Latinas by the end of the summer. I will send it to other scholars for review and then after rewriting based on their feedback, I plan to send it to the *Latino Studies Journal* in the fall. The community event that I organized was a success that has led to more recognition for Dulce Palabra, the Amigas Latinas writing group that this event showcased. The event was attended by filmmaker Linda Merchant. After seeing the performance, Merchant decided to make a documentary film on Dulce Palabra. The film features a series of performance pieces by the group, preceded by interviews with Amigas Latinas members who comment on the issues raised by the individual pieces. Filming is already underway and the film will be premiered in September at the National Museum of Mexican Arts.”



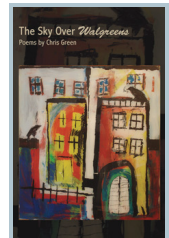
James Wolfinger
 Department of History and
 School of Education
Building the Black Metropolis



“As a fellow at DePaul’s Humanities Center I continued the research for my new book project, ‘Building the Black Metropolis.’ In particular, I completed my research at the Newberry Library where I was a scholar-in-residence for the 2006-07 academic year. Crucial to my work has been the research done by Jontay Darko, my research assistant funded by the Humanities Center. The funding program for research assistants has helped me accomplish far more than I could have on my own and at the same time it has helped show a promising undergraduate student how academics conceive, design, and carry out a long-term project. Our collaboration has been beneficial to both of us. My outreach program was an evening seminar entitled ‘Black Chicago in the Twentieth Century’ for area high school teachers. The teachers’ reviews of our seminar showed that they overwhelmingly enjoyed the presentation and found it most informative, with several commenting that they wished they had more opportunities for such conversations.”



Chris Green
 2007-2008 Visiting Fellow
Winter-Sleeping Animals



“The stipend and time afforded by my visiting fellowship at DePaul’s Humanities Center allowed me to finish my second poetry manuscript, *Winter-Sleeping Animals*, and to publish poems from the manuscript. During the year, poems were submitted to and accepted by the following journals: *Court Green*, *Columbia Poetry Review*, *Poetry East*, *Corners*, *Cowboy Killers Review*, *5 A.M.*, and *Poet Lore*. I was also able to complete a poetry chapbook, *La La Land*, which is an anthology of quotes about poetry, and to write an essay honoring Ed Ochester’s poetry and present it at the annual conference of Associated Writing Professionals in New York. I helped facilitate this year’s Poetry Institute, between students in Chicago and Kenya. As a result of this project, a good relationship has been established between DePaul’s Humanities Center and the Catholic Secretariat in Kenya, which opens the door for future cross-cultural collaborations.”

FELLOWS EVENTS 2007-2008



Meta DuEwa Jones discusses the music and poetry of John Coltrane



A scene from Dean Corrin's *Touched*, performed at the Victory Gardens Biograph Theatre



Teachers at Jim Wolfinger's "History of Black Chicago in the 20th Century" workshop



Melissa Bradshaw lectures on Eleonora Duse and other "diva poets"



Members of Dulce Palabra perform at an event organized by Lourdes Torres

SPEAKER SERIES 2007-2008

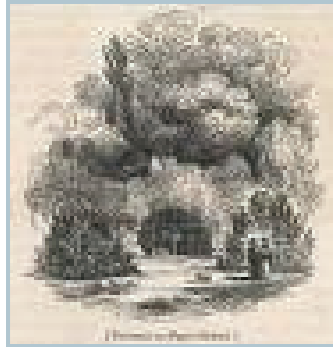
FEATURE LECTURE

Excerpted from
Pope, Paganism, Poetry

by

Malcolm Kelsall

Professor Emeritus, Cardiff University



Pope's Grotto

I want to explore some ideas I could only hint at in an essay on Pope and the landscape written for *The Cambridge Companion to Pope*.¹ My argument in the essay was that Pope's interpretation of landscape derived from the traditions of Renaissance Platonism. But his poetry also looks forward to the mysticism of Wordsworth, to the visionary countryside of Samuel Palmer's painting, and even to the new world of William Morris's Socialist Utopia in *News from Nowhere*.² This Platonic world picture, in Pope, was deeply imbued with pessimism—a pessimism which is intrinsic in Platonism itself. In Platonic myth mankind is likened to dwellers trapped in a cave who see only shadows cast by “the white radiance of eternity.” We see only “in a glass darkly.” The poet's visionary “light” never was on sea or land. My allusions unite Pope's Platonism with commonplace passages from Shelley, St. Paul and Shakespeare.

Today I shall focus on Pope's “paganism” and the continuum between paganism and our own ecological conception of the Earth as a living planet—Gaea. I shall argue that there exists a specific relationship between Pope's Roman Catholicism and another kind of catholicism: pagan Rome's *pan theon*, the imperial city's absorption of all the Gods of a multicultural empire. In particular I shall consider the manifestations of these pagan Gods in the English landscape. The critical approach is derived from Edgar Wind and Erwin Panofsky. It is modified by the subsequent approach to landscape manifest in works like Simon Schama's *Landscape and Memory* (London: HarperCollins, 1995) and Charles Jenks' *The Garden of Cosmic Speculation* (London: Francis Lincoln, 2003).

Pagus: the countryside, the people of the country. I choose the Roman poet Horace as a point of departure: *festus in pratis vacat otiose /Cum bove pagus*. The festive countryman celebrates his holiday in the meadows with the idle oxen. (*Car.* 3, 18, 11) The landscape Horace celebrated was that of his native Italy

interpreted through the pastoral traditions of Grecian poetry. Horace was the owner of a modest rural estate. That estate was given to him for his services to the newly established Augustan Empire at the end of the Roman civil wars which followed the assassination of Julius Caesar. The peace of the Augustans was as if the Golden Age had returned. After war, peace; after pillage, plenty; hence the leisure of the oxen and the festival of the idealised country people.

Compare another context: *Deorum falsorum multorumque cultores paganos vocamus*: we call pagans those who cultivate the multitude of false gods. The words are those of a later citizen of the Roman empire, St Augustine. (*Retract.* 2, 43)

The word *cultor* (as in *agriculture*) is now linked directly with *pagani*: country people. The implication is that the cultivation of a multitude of false gods still continues obstinately in rural communities. Since the reign of Constantine, the worship of the one true God had been officially established in Rome: *in urbe et orbe*: in the city, and thence to the world. But in the countryside, another form of worship obtained—that of the old, false Gods.

I ask you to retain both senses of the word “pagan”—the Horatian and the Augustinian. The countryman is pagan. In paganism rivers were Gods; springs were sacred; woods were peopled by a multitude of dryads (*drus*: a tree). Sun, moon, the forces which compelled the clouds, were all instinct with power (*numen*), sources of *religio* (a sense of the divine): “Huge and mighty forms that do not live/Like living men,” as Wordsworth wrote. Wordsworth animated the world of “high objects” and “enduring things” with a sense of the divine; that “something far more deeply interfused” than the sensible surface of things.³ This *numen* moved the poetic imagination. It was the power of the living planet, Gaea. . . .

In the lines from *Windsor Forest* there is a similar progression upwards from the forces of Nature towards a Platonic ideal. In darkness there is a shadowy light invoked by naming the moon and the silver of the river’s waves. Fundamental in Nature is the influence of the tidal flux, the menstrual cycle. By natural antithesis, the golden gleam on the Thames’s bull-like horns is a reflection of the light of the sun. Then, as the Thames flows outward to the ocean, Pope envisages a Golden Age symbolised by the ideal city of Augusta—a pagan new Jerusalem. I call this progress Platonic, for Pope was fully aware of the dark side of the force of the historical Roman Augustan *imperium*. “Augusta”, like Gloriana’s Court in Spenser, is a light that never was on sea or land. In that respect this is “News from Nowhere”—an ideal city somewhere in the indefinite future.⁴

But there is something in the *numen* which is expressive also of the dark side of the force on Nature. The river god is horned (a sinister sign in Christian iconography). He is horned because his propitiatory sacrificial victim was a bull. The pagans of the North American continent would understand the potency and the danger of the beast. Our own urban culture does not bring us face to face with the physical power and the sexuality of Nature. But one might communicate something of that power by invocation of the art of Pablo Picasso. In Picasso the bull retains something of the *numen* of pagan sexuality. The artist’s use of pagan fable is directly related to his experience of the bull ring. The killing of the beast in the Spanish arena is a form of pagan blood sacrifice directly derived from the Roman Empire.

This numinous power is one of the pervasive subjects of classic fable. One thinks of the story of Pasiphae, who lusted to be impregnated by a bull, or the fate of Hippolytus, torn to pieces by his horses because he resisted the power of Venus, or the rape of Proserpine by Pluto, God of the underworld, the Id. Pope was aware of

this dark side of the Force. It is manifest in *Windsor Forest* in the invention of the story of the nymph Lodona—a tale of attempted rape. To open up the implications of the episode I shall place it in relation to one of the best known invocations of the power of Nature in English poetry: Wordsworth's account in *The Prelude* of the seed time of his soul, fostered by "beauty" and by "fear". I shall place my emphasis upon fear.

Pope's myth of Lodona is derived from Ovid, Claudian and Milton. She is a votary of the chaste Diana, but the power of sexuality leads her to quit the company of women. The God, Pan, sees her, lusts for her and seeks to rape her. She flies from the God and he pursues:

Now close behind his sounding Steps she hears;
 And now his Shadow reach'd her as she run,
 (His Shadow lengthen'd by the setting Sun)
 And now his shorter Breath with sultry Air
 Pants on her Neck, and fans her parting Hair.
 In vain on Father *Thames* she calls for Aid,
 Nor could *Diana* help her injur'd Maid.
 Faint, breathless, thus she pray'd... (192-99)

All Diana can do to save the virgin is to deny the lust of Pan by metamorphosis of the nymph. Lodona is changed into a river:

The silver Stream her Virgin Coldness keeps,
 For ever murmurs, and for ever weeps...

Compare Wordsworth. He describes himself out hunting by night in the mountains:

I was a fell destroyer. On the heights
 Scudding away from snare to snare, I plied
 My anxious visitation, hurrying on,
 Still hurrying, hurrying onward...
 Sometimes it befel
 In those night-wanderings, that a strong desire
 O'erpower'd my better reason, and the bird
 Which was the captive of another's toils
 Became my prey; and when the deed was done
 I heard among the solitary hills
 Low breathings coming after me, and sounds
 Of undistinguishable motion, steps
 Almost as silent as the turf they trod.

The passage leads on, eventually, to the description of how the
 Huge and mighty Forms that do not live
 Like living men mov'd slowly through the mind
 By day and were a trouble of my dreams.

(The sequence begins at *The Prelude* I, 305 and is too long to quote in entirety.)

Pope and Wordsworth are widely separated stylistically. But both poets invoke the dark forces of Nature. In Pope the force is represented by that act of sex in which the male seizes the female, by which seizing we live and move and have our being (*rapio*: I seize). In Wordsworth the dark forces are present in the necessary act of killing in which animals, "red in tooth and claw" seize upon one another as "prey". We kill to live. In both passages "a strong desire" overpowers what Wordsworth calls

“better reason”. Both passages belong to the world of darkness. Wordsworth—“a fell destroyer”—seeks his prey on his “night-wanderings”; Pan seeks to rape Lodona even as the sun—the Apollonine sign of reason—is setting and the shadow of the beast grows long. Both poets imagine the forces unleashed by night as a form of *anima*: the lustful breath which breathes on Lodona’s neck; the “low breathings coming after me” in Wordsworth; and, in both poets there are pursuing steps.

Let me remind you of the attributes of the great God Pan, who died, it was claimed, at the birth of Christ. His form is that of the anti-Christ: a horned beast with cloven hooves—to which one may add Priapic erection. He is the God of the *pagus* because he is the God of the male seed. His Festival was the Lupercal. Two goats were sacrificed on the Lupercal, signifying the body of Pan. The divine blood anointed the whips with which chosen youths struck the women of Rome to make them fertile. There is an obvious relation of the body and blood of Pan to the Eucharist. In the calendar of the Roman Catholic church, the Lupercal is now the Feast of St. Valentine. The communion chant is: *Ego vos elegi de mundo, ut eatis et fructum afferatis: et fructus vester maneat*. “I have chosen you...that you might ...bear fruit, and have that fruit endure.” *Ego vos elegi*—I have chosen you that you might bear fruit—as on the Lupercal. Enforced sterility would be a source of regret. Hence—to return to Pope—the paradox that Lodona, although she keeps her chastity, “for ever weeps”—*maneat* (she endures) in her “Virgin Coldness.” But for the pagan—to adopt Blake’s “Proverbs of Hell”—“The lust of the goat is the bounty of God”.

The *religio* of the pagans taught that one should not offend the powers of Nature. Christianity sought to sublimate these powers—hence St. Valentine’s Day is dedicated to betrothed couples. But, for the pagan, however much culture may seek to control Nature, Nature will always reassert itself. *Naturam expellas furca, tamen usque recurret*. (Horace, *Ep.*, I, x, 24) The power always returns. Which return of the repressed was for Wordsworth, I suggest, the “trouble” of his “dreams”—the realm of Jungian archetypes, Freudian symbols and the Id. For the pagan there is light, the “golden gleam” of Apollo (reflected in the Thames in *Windsor Forest*), but also the dark side of the Force.

In Christian eschatology the pagans, worshippers of the false gods of Nature, were a people who walked in darkness.⁵ They could not see “the great light” of Messianic revelation. The relation of this imagery is obvious to Platonic myth. But for Pope, qua pagan, the people who walk ultimately in darkness are those who do not understand the numinous power of Nature—with all that the power implies in relation to the activities of mankind. Hence, enlightenment comes from the knowledge of what Nature is. For Pope the Messiah of the modern world was Newton:

Nature and Nature’s laws lay hid in night:
God said, ‘Let Newton be!’ and all was light.

(*Epitaph for Sir Isaac Newton*)

Hence Pope’s repeated aphorisms on the theme that Nature should never be forgotten, for natural laws are a manifestation of God. But those laws, in their action and reaction, encompass mankind both in its higher aspirations and in the bestiality of the physical body. To employ an image which Pope derived from Plato, we are as it were bound in “the great chain of being”, not set apart from it.

But, as he grew older, Pope became convinced (I think) that this fundamental truth has been knowingly set aside, or ignored, by contemporary society. This conviction provides the foundation of the ultimate pessimism of his late poetry. This decline from the youthful and ultimately hopeful vision of *Windsor Forest*, with which we have been concerned, is too large a subject for a brief paper. I note

only, *passim*, that it is a commonplace of criticism of Pope that a deepening “gloom” involved his poetry after the death of Queen Anne (1714) and the rise to power of a commercial oligarchy whose presiding genius was the First Minister, Sir Robert Walpole. Much has been written about the political causes of Pope’s conservative discontents. But my concern remains the “something far more deeply interfused”—the pagan forces of Nature—which are the bedrock of all human Society at any time or place. Of necessity I must pass over the intermediate steps which lead from *Windsor Forest* to his late pessimism, which is as profound as it is universal. A fuller account would involve the ideological reading of Nature offered in *An Essay on Man* (1733–4) and its critical location of the human species as a link under extreme tension, in “the great chain of being” between the beast (Pan) and the light of Apollo. Philosophically, the *Essay* would then need to be related to the establishment of Pope’s garden and grotto at Twickenham as a touchstone of the “good life” according to Nature, in opposition to the dominant forces of contemporary consumerist and commercial civilisation. Twickenham was a touchstone based upon the example of the pagan philosophy of Pope’s poetic mentor, the Roman poet Horace. . . .

If one were to seek some equivalent discourse of the age to contextualise Pope’s paganism, I suggest one would find the closest analogy in Enlightenment natural science. I think especially of von Humboldt’s invocation of what he called *Kosmos*.⁶ Humboldt’s argument was that all Nature is an interrelated and metamorphic whole—the Great Chain of Being. All things are in ecological relationship, each dependent on all and all adapted, necessarily, to their environment. The implication is that if one should break the balance—strike a link from the chain—not a part but the whole would unravel. Humboldt’s cosmos is far closer to our own ecological concerns than Darwin’s theory of natural selection. For Darwin Nature is a competitive economy in which only the fittest survive. For Humboldt, all Nature is interdependent. And, I suggest, Pope, in his classical role as the poet as *vates*—a seer—had perceived that the interdependence was breaking. *The Dunciad* is a lament for the emergence of “A new world, to Nature’s laws unknown...”

This can only be a suggestion in a brief paper. I draw to my conclusion. I have been concerned with natural forces as pagan presences in Pope’s poetry. The pagan’s philosophy found expression poetically through the mythology of the Gods. My argument has been that so too does Pope. The pagan conception of the nature of things, I have claimed, has been passed on through poetry from them to us. In this continuum Pope is a major link. To end, therefore, let me move on from Pope to a modern poet. He too was imbued with the catholic tradition which Pope inherited from Rome. I quote the beginning of T. S. Eliot’s *The Dry Salvages*:

I do not know much about gods; but I think that the river
Is a strong brown god—sullen, untamed and intractable,
Patient to some degree, at first recognised as a frontier;
Useful, untrustworthy, as a conveyor of commerce;
Then only a problem confronting the builder of bridges.
The problem once solved, the brown god is almost forgotten
By the dwellers in cities—ever, however, implacable,
Keeping his seasons and rages, destroyer, reminder
Of what men choose to forget. Unhonoured, unpropitiated
By worshippers of the machine, but waiting, watching and waiting...
The river is within us....

NOTES

1. "Landscapes and estates," in Pat Rogers, ed., *The Cambridge Companion to Pope* (Cambridge: Cambridge University Press, 2007), pp. 161-74.
2. Samuel Palmer, 1805-1881: a visionary English landscape painter who illustrated the pastoral poetry of Virgil and Milton. His image of "the lonely tower" influenced W. B. Yeats who saw his own house at Thoor Ballylee—a Norman tower—as a manifestation of Palmer's image. Palmer's painting shows a tower on a hillside at night. The sky is studded with stars and the moon just rising. The foreground depicts a pastoral scene. From a high window in the tower streams a bright light into the darkness. A visionary Platonist is working in his study. For details on William Morris see note 4.
3. William Wordsworth, "Tintern Abbey," 97.
4. *News from Nowhere* (1890-91) a socialist, Utopian vision by William Morris (1834-96). The protagonist lives in a post-revolutionary world where a new source of "green" energy controls mechanical industry and has liberated mankind to pursue arts and crafts. The protagonist journeys by boat up the Thames through a rural landscape of pleasant villages to Morris's own home at Kelmscott, an ideal villa in a garden and the socialist equivalent of Pope's Twickenham.
5. The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined. (*Isaiah* 9,2). Confer *Matthew* 5, 16.
6. Alexander von Humboldt (1769-1859) was the foremost bio-geographer of the Enlightenment; scientific explorer of the Amazon Basin and the Andes; he worked later in Russia. The last twenty five years of his life were devoted to the publication of his incomplete *Kosmos*—an attempt to organise the results of his research into a universal scientific (and aesthetic) account of the world and the universal order of Nature. To return to poetry, one might link both Pope and Humboldt to Shelley's (optimistic) vision of natural regeneration in *Prometheus Unbound*.

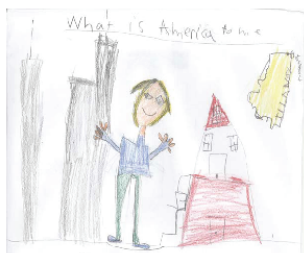
DEPAUL POETRY INSTITUTE

What is America to Me?

Poems by 5th Grade Students from
Alexander Graham Bell School, Chicago

From a workshop by
The DePaul Poetry Institute
Tuesday, February 26, 2008

America is fun,
it is not lame
common sense
and Thomas Paine
—Max P.



—Ariana Stempel

In February and March, the Humanities Center conducted our second DePaul Poetry Institute. This year, the Institute was led by Visiting Fellow Chris Green and Director Jonathan Gross, and involved a poetry exchange between 5th grade students from Bell School in Chicago and from St. Mary's Primary School in Machakos, Kenya.

Students were asked to respond to a poem by Countee Cullen, "Heritage," by writing a poem with the first line reading either "What is America to Me?" or "What is Kenya to Me?"

Two books were produced by the Humanities Center and copies were given to the students in both Chicago and Kenya.

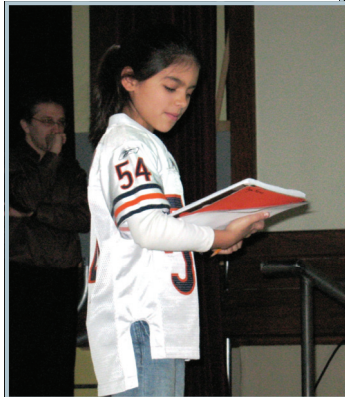
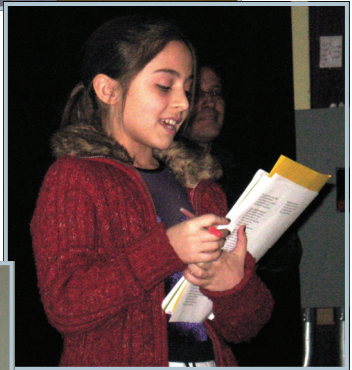
Assistance was provided by DePaul professors Gary Harper and Lexa Murphy, Center staff including Mary Miritello and her assistant Leah A'Hearn, and DePaul students Danielle Olipra and Katrina Paukstys.

What is Kenya to Me?

DePaul Poetry Institute



The poems in this collection were written by 5th grade students from Sister Shelja's St. Mary's Primary School in Machakos, Kenya



FRIEND OF THE CENTER



JACKIE TAYLOR, Dean of the College of Communication, was named our latest “Friend of the Center.” The award, previously given to Dean Michael Mezey, was presented along with a plaque, for her invaluable work as founding director of the DePaul Humanities Center. Professor Taylor put her unique stamp on the center by focusing on outreach, stressing the Vincentian heritage of a center that had been created to effect social change.

She quickly assembled a first rate board, which included a diverse range of faculty members from different disciplines. With them, a vision for the center was established.

She collaborated with the Chicago Humanities Festival and DePaul faculty in the humanities to participate in Classics in Context, which presents day-long seminars for Chicago high school teachers. Through faculty fellows including Pascale-Anne Brault, Heidi Nast, Ann Stanford, Carol Cyganowski, Liam Heneghan, Paula McQuade, and others, she partnered the center with Lycée Française de Chicago, the French Consulate, the DuSable Museum, Cook County Jail, Beyond Media, Lincoln Park High School, Lane Tech College Prep, The Newberry library, and many other civic and cultural groups.

She helped inaugurate the Ida B. Wells Chair, which was first held by Michael Eric Dyson, and has worked closely with the current Ida B. Wells Chair, Laura S. Washington, to create a highly visible media roundtable series. She provided administrative support for the National Endowment for the Humanities Summer Seminars awarded to Eric Selinger, encouraging him to apply for the program, which he did successfully (and which has been renewed 3 times). She also led the Humanities Center in its successful application to the NEH for a Humanities Focus Grant, which funded a year-long DePaul faculty seminar on Critical Race Theory.

Jackie not only sought out opportunities, but often created them, setting goals for faculty members who in turn rose to the occasion, winning prestigious grants throughout the country, competing on a national level, and exceeding even her high standards and expectations. Above all it was her acts of encouragement behind the scenes that has made Jackie Taylor a friend of the Humanities Center and of all the faculty members she has helped over the years.

CONTRIBUTORS

Elizabeth Brackett is a correspondent and substitute host for WTTW's "Chicago Tonight." She also reports for The News Hour with Jim Lehrer. Among her honors is a Peabody Award for her coverage of the 1988 presidential campaign.

John Clubbe is Professor Emeritus of English at University of Kentucky and Co-President of the International Byron Society. He is the author of *Byron, Sully, and the Power of Portraiture*.

Cheryl Corley is an award-winning journalist and former news director of WBEZ radio. She is now a reporter for National Public Radio's Chicago Bureau, where she also serves as a fill-in host for the shows: "Morning Edition" and "Weekend All Things Considered."

Terry Eagleton is the John Edward Taylor Professor of English Literature at the University of Manchester and the author of numerous influential books, including *Literary Theory*, *After Theory*, and most recently, *How to Read a Poem*.

Sandra Jackson (Classics in Context) is a Professor of Women's and Gender Studies and Director of the Center for Black Diaspora at DePaul. She is co-editor of *I've got a Story to Tell* and *Talking Back and Acting Out*.

Walter Jacobson is a news analyst and commentator for WBEZ radio. He has served as anchor, political reporter and commentator for Fox News Chicago, Channel 5 and Channel 2.

John Kass is a columnist at the *Chicago Tribune* and won the 2004 Chicago Headline Club's Lisagor Award for best daily newspaper columnist. Today his Page 2 column appears four times a week in the *Tribune*.

Malcolm Kelsall is Professor Emeritus at Cardiff University. He is the author of *Jefferson and the Iconography of Romanticism: Folk, Land, Culture and the Romantic Nation*, *Byron's Politics*, and *Christopher Marlowe*.

Herbert Leibowitz is the editor and publisher of *Parnassus: Poetry in Review*. He is the recipient of the PEN American Center's Nora Magid Award for distinguished editing and the author of *Fabricating Lives: Explorations in American Autobiography*.

Jerome McGann is the John Stewart Bryan University Professor at the University of Virginia. He is the author of *The Point Is to Change It: Poetry and Criticism in the Continuing Present* and *The Scholar's Art: Literary Studies in a Managed World*.

Julie Moody-Freeman (Classics in Context) is Assistant Professor of African and Black Diaspora Studies at DePaul. She publishes on Caribbean literature and served as guest editor for the journal *African Identities*.

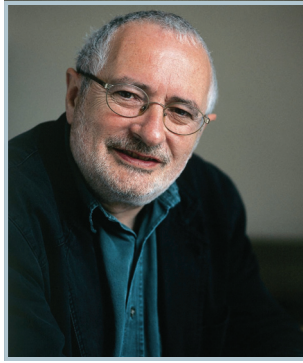
Andrew Patner is critic-at-large for WFMT. He was formerly editor and staff writer for *Chicago Magazine* and program host and producer for WBEZ. His coverage of race and politics around Harold Washington's election received a 1983 Peter Lisagor Award.

Andrew Stauffer is an Associate Professor of English at Boston University and author of *Anger, Revolution, and Romanticism*, and coeditor of *Robert Browning's Poetry*.

Don Terry is a writer for the *Chicago Tribune's* Sunday magazine. He has also written for the *Chicago Defender*, the *Chicago Sun-Times*, and the *New York Times*. His memoir of growing up biracial was part of the *Times'* Pulitzer Prize-winning series, "How Race Is Lived in America."

Laura S. Washington is the Ida B. Wells-Barnett University Professor at DePaul University and contributing columnist for the *Chicago Sun-Times*. She is also a senior editor for *In These Times* and a regular commentator for National Public Radio.

Kurt Westerberg is Chair of the Department of Musicianship Studies and Composition at DePaul's School of Music. He has composed over fifty works and frequently performs as a pianist in new music concerts throughout the Chicago-land area.



DEPAUL HUMANITIES CENTER



DePaul University Humanities Center
2347 North Racine Avenue
Chicago, Illinois 60614-3107
773/325-4580; 773-325-4583 (f)
las.depaul.edu/humanitiescenter

 **DEPAUL UNIVERSITY**
COLLEGE OF LIBERAL ARTS
AND SCIENCES
The DePaul Humanities Center