A letter from the Chair

Ramón Saldívar

With the remains of a lovely mid-October day streaming in delightfully through the windows of historic Margaret Jacks Hall, I extend my warm greetings to readers of the 2007 English Newsletter. I look forward to the beginning of my third and final year as Chair of the Department with enthusiasm and anticipation, enthusiasm for the opportunity to work once again with my generous and wise faculty colleagues, and anticipation for continuing the efforts we have begun to keep Stanford English one of the premier teaching and research departments in the country.

The 2007 academic year is one of major transition for the Department of English. We begin our work in the classroom this year, for the first time in almost thirty years, without the presence of our friend and colleague, Jay Fliegelman, who passed away on August 14th, 2007 at the age of 58. Jay

In Memory of Jay Fliegelman

On August 14th, Jay Fliegelman died at his home in Menlo Park of complications from cancer and liver disease. His death brings grief to his many friends, colleagues, and students. Jay was born in New York on March 16th, 1949, and after undergraduate years at Wesleyan he spent the rest of his career at Stanford, coming as a doctoral student in 1970 and becoming a faculty member in 1977. Over those years he distinguished himself both as a scholar of American literature and culture and as a brilliant teacher and mentor. On May 20th, almost forty of his former students gathered in the Terrace Room of the Department for a day-long “Jay-fest” to honor him and express their love and admiration. It was an extraordinary occasion, and Jay was still well enough to attend and participate in characteristically lively form. At a service in Memorial Church on September 20th, several faculty friends spoke about Jay as a student, colleague, and friend, and their words express our deep sense of loss and celebrate Jay’s unforgettable vitality and remarkable achievement.

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I

met Jay in the fall of 1970 when he came here as a first-year graduate student. Let me begin by sharing one particularly vivid memory from that year, which will give you an idea of what Jay was like in those days. He took my first graduate seminar, which met in room 41B, just two buildings south of where we’re sitting. Jay stayed after class one day to talk about how the class was going. This went on for quite a while. Later that afternoon as I was leaving the building, Al Gelpi stopped me to ask, “Who was that Jesus freak who had you trapped in 41B?” Now one of my enduring memories is the sight of Jay in animated conversation with a bunch of grad students on his way back to the Department after one of his celebrated seminars. He was a tremendously loyal friend to so many of us. Seven years after that first encounter, at a time when I was going through a rough patch, Jay invited me to spend a few days with him and his family in their Manhattan apartment. We spent many wonderful hours at Jay’s boyhood haunts—the Frick Museum on East 70th Street, the New York Historical Society with its breathtaking collection of Audubon prints, and the American Natural History Museum on East 79th Street. That was how Jay came by his deep and effortless grasp of art history: while the rest of us were watching TV and reading magazines at the drugstore, Jay was soaking up the arts at the Frick—though he also found time to acquire a deep expertise in the lost art of pinball. A few years later, when I was recruited to lecture in a course on literature in the arts, I used to arrive in Jay’s office about 45 minutes before class carrying an armful of slides and photocopies, anxiously seeking his input on the images that I was supposed to talk about that day. I can still see him take off his glasses, mop the sweat off his brow with his forearm, hold the picture a few inches from his eyes. Then pearls would start falling from his lips: “OK, there’s a native Anglo-Saxon and there’s a Native American—can you see the similarities?”

Isaac Watts’s eighteenth-century hymns were among Jay’s favorite poems; and who but Jay would have noticed that by the late 1760s the ominous “Duty of Children to Parents,” which threatened the disobedient child with damnation, is replaced as a standard item in the New England Primer by Isaac Watt’s “Cradle Hymn.” The latter opens with this couplet: “Hush my dear, lie still and slumber. / Holy angels guard thy bed.” . . . Watts’s “Cradle Hymn” . . . is central to the shift in attitudes towards children in America at mid-century. The poem is primarily a comparison between the sleeping babe whose “food and raiment, / house and home, thy friends provide” and the Blessed Babe who was forced to dwell in a manger “with brutal creatures.” The lesson of the poem is not that children should appreciate their earthly and heavenly blessings, but that parents must appreciate their child, protect and recognize his or her birthright . . . The new parenting and the new constitutional government were intimately related. (P&P 160-61)

A little further, Jay remarks that the most popular eighteenth-century edition of the Psalms in America was Isaac Watt’s The Psalms of David Imitated in the Language of the New Testament and Applied to the Chris-
tion State and Worship . . . which went through an incredible twenty-eight separate printings in the colonies between 1770 and 1783. [Watts’s] imitations are always theologically orthodox but they consistently eliminate the darker sayings of David and emphasize in their place Christian consolation and comfort . . . Watt’s new psalmody paved the way for his hymnody. Though they usually have scriptural sources, Watts’s hymns were apparently the first non-scriptural verse to be sung in eighteenth-century American congregations. The closed world of the revealed word had at last been opened to a new human voice and text . . . Watt’s new psalmody paved the way for his hymnody. Though they usually have scriptural sources, Watts’s hymns were apparently the first non-scriptural verse to be sung in eighteenth-century American congregations. The closed world of the revealed word had at last been opened to a new human voice and text . . . Watt’s new psalmody paved the way for his hymnody. Though they usually have scriptural sources, Watts’s hymns were apparently the first non-scriptural verse to be sung in eighteenth-century American congregations. The closed world of the revealed word had at last been opened to a new human voice and text . . . Watt’s new psalmody paved the way for his hymnody. Though they usually have scriptural sources, Watts’s hymns were apparently the first non-scriptural verse to be sung in eighteenth-century American congregations. The closed world of the revealed word had at last been opened to a new human voice and text . . . Watt’s new psalmody paved the way for his hymnody. Though they usually have scriptural sources, Watts’s hymns were apparently the first non-scriptural verse to be sung in eighteenth-century American congregations. The closed world of the revealed word had at last been opened to a new human voice and text . . . Watt’s new psalmody paved the way for his hymnody. Though they usually have scriptural sources, Watts’s hymns were apparently the first non-scriptural verse to be sung in eighteenth-century American congregations. The closed world of the revealed word had at last been opened to a new human voice and text . . . Watt’s new psalmody paved the way for his hymnody. Though they usually have scriptural sources, Watts’s hymns were apparently the first non-scriptural verse to be sung in eighteenth-century American congregations. The closed world of the revealed word had at last been opened to a new human voice and text . . . Watt’s new psalmody paved the way for his hymnody. Though they usually have scriptural sources, Watts’s hymns were apparently the first non-scriptural verse to be sung in eighteenth-century American congregations. The closed world of the revealed word had at last been opened to a new human voice and text . . . Watt’s new psalmody paved the way for his hymnody. Though they usually have scriptural sources, Watts’s hymns were apparently the first non-scriptural verse to be sung in eighteenth-century American congregations. The closed world of the revealed word had at last been opened to a new human voice and text . . . Watt’s new psalmody paved the way for his hymnody. Though they usually have scriptural sources, Watts’s hymns were apparently the first non-scriptural verse to be sung in eighteenth-century American congregations. The closed world of the revealed word had at last been opened to a new human voice and text . . . Watt’s new psalmody paved the way for his hymnody. Though they usually have scriptural sources, Watts’s hymns were apparently the first non-scriptural verse to be sung in eighteenth-century American congregations. The closed world of the revealed word had at last been opened to a new human voice and text . . . Watt’s new psalmody paved the way for his hymnody. Though they usually have scriptural sources, Watts’s hymns were apparently the first non-scriptural verse to be sung in eighteenth-century American congregations. The closed world of the revealed word had at last been opened to a new human voice and text . . . Watt’s new psalmody paved the way for his hymnody. Though they usually have scriptural sources, Watts’s hymn
Few things are sadder than to speak at the memorial service of a person who, while alive, was younger than you. There is something profoundly out of joint with the world on occasions such as this. But we need to speak about people who die before their time, if only because those individuals whose light is extinguished early are so often the ones who have blazing brightness. Jay was one of these people.

One day more than 30 years ago, as a graduate student who had never taken a class from me, Jay showed up in my office and began to talk excitedly about something he stumbled upon—the extent to which Richard Wright, in creating the character Bigger Thomas in his novel *Native Son*, had unquestionably drawn—in Jay’s opinion, based on the evidence he had dug up—on the character—if that’s the right word—of King Kong in the celebrated movie of the same name. I remember thinking, *do I really want to hear this?* But then, as Jay deftly set out the evidence, I decided that I did. His enthusiasm was compelling, as was his scholarly and critical acumen. You caught the existence of a special kind of love of literature from him.

I was therefore happy to be present at the department meeting when we voted to break the unwritten rule and hire one of our own. Jay repaid the department a hundred times over by the astonishing quality of his teaching and by his dedication to the highest ideals of American literary studies. I came to treasure his judgment. I didn’t ask him often to read my unpublished work, but twice I asked him to read manuscripts, each of them over 600 pages. Always he responded quickly and with encouragement, enthusiasm, and skill. Over the years, he read far more of my unpublished work than all of the rest of my colleagues put together.

As a dedicated expert in the deep American past, with an almost religious devotion to his field, Jay was an honored member of at least two groups. One group is rooted in the university, and its greatest figure when Jay was born was almost certainly Perry Miller of Harvard, who died in 1963, when Jay was around fourteen. His successor there was Alan Heimert (my own thesis adviser). When Heimert’s landmark study, *Religion and the American Mind: From the Great Awakening to the Revolution*, appeared four years after Miller’s death, Heimert dedicated it to Miller. As I thought about Jay while preparing these remarks, I thought of the dedicatory epigraph to that book. Heimert reached back to 1758, to a tribute from Gilbert Tennent to Jonathan Edwards, that towering religious and intellectual figure who had just died. “As his genius was extraordinary,” Gilbert Tennent wrote, and Alan Heimert quoted, “so it was greatly improved by long and hard study, by which he treasured up much useful knowledge, both divine and human, and was thus uncommonly prepared for the arduous and important province to which he was called. Divinity was his favorite study, in the knowledge of which, he had few, if any equals, and no superior in these provinces . . . Others of his writings likewise deserve to be mentioned with honor; it is a comfort to us, in the midst of grief, that this ascending ELIJAH, has left behind him, the mantle of so many valuable volumes, by which though dead, he speaks with wisdom and warmth.”

As for the second group to which Jay belongs, I thought of another figure, the late Alfred Kazin, as its unelected president. Kazin, a wonderful critic and man of letters who wrote a major study of American literature while in his twenties, was different from Jay in key respects. He grew up in the ’30s, Jay in the ’60s. His father was a house-painter, Jay’s a physician. He grew up in the Jewish immigrant community in Brownsville in Brooklyn, about which he writes powerfully in his memoir *A Walker in the City*: Jay grew up in Manhattan, on 72nd Street. But they were alike in belonging to that group of magisterial Jewish-American scholar-critics who treasured the complexity of the American heritage. An outsider from Brownsville, Alfred Kazin gazed on the American past and saw magical things that were utterly lost on many of those who, sometimes arrogantly, considered themselves its exclusive heirs. Like Alfred Kazin, Jay was born into a culture that antedated the Puritans by millennia and could not be awed by Puritan Biblical exegesis but certainly was awed by the idea of America and the American past. Jay’s passion was not accidental but a stirring blend of cultural and historic forces that linked him to Kazin despite the differences between them.

Their American past was more secular, philosophical, aesthetic. Thus Kazin writes in *A Walker in the City* of his youthful wish to possess the heart of America through knowledge of its past: “The automatic part of all my reading was history. The past, the past was great: anything American, old, glazed, touched with dusk at the end of the nineteenth century . . . immediately set my mind dancing.” Through a deep knowledge of the past, “I would find my way to that fork in the road where all American lives cross. The past was deep, deep, full of solitary Americans whose careers, though closed in death, had woven an arc around them which I could see in time and space.” The key was books, Kazin wrote (as it was for Jay), and “I read as if books would fill my every gap, legitimize my strange quest for the American past, remedy my every flaw, let me in at last into the great world that was anything just out of Brownsville.”

I loved Jay as a scholar but also as a human being. Perhaps he had in him just a touch of the most famous Jay in American literature, only with more common sense and more integrity than the doomed Gatsby. But the exuberance and panache were there in him. Jay told me once about wanting badly as a very young man—perhaps in his late teens or not long after—to impress a certain special girl on their first date. No five-star restaurant, or the opera, or a box seat at Yankee Stadium for Jay. Instead, he whisked her off to the airport, flew her down to Washington (she had no idea what to expect), and caught a
Last week Christine passed on to me a copy of an essay Jay had written for a course of mine in fall 1973. It is called “Consolation and Consciousness in Tuckerman’s ‘The Cricket.’” The second part is a rich and fresh reading of Tuckerman’s elegiac ode, with nuances that range from St. Matthew’s Gospel to Emerson and Dickinson and Thoreau. But what struck me most in re-reading the essay is the first part in which Jay frames his reading in terms that resonate deeply with his own life and the issues central to his life’s work. The title “Consciousness and Consolation” states the human dilemma: the need to find “enlightenment and consolation” for the devastating and profound consciousness of suffering and loss, pain and sorrow that can make for a lifelong mourning. Tuckerman’s desolation in the wake of his wife’s death spoke to Jay’s acute sense of human fraility and mortality from the illnesses that dogged him from childhood. The urge to be free of the burden of elegy draws this unfolding rhapsody from Jay:

To sing to no one, without even the final comfort (to which Tuckerman occasionally steals) of knowing that to God no cry is dumb; to sing without knowing why or how; to let go of the clinging to grief; to understand apparent vacancy as spirit without needing to clothe it in ornamental emotion or image . . .; to sing as one’s natural condition, like [the] buzzing [of the cricket], like
This year’s Commencement ceremony took place on June 17th in Memorial Church. Graduating students continued the tradition (begun last year) of delivering the speeches and offered personal reflections on their years at Stanford as part of the English department.

Sarah Buer, who graduated with a Bachelor of Arts in English and a minor in Spanish, was the first to speak. She discussed the obsession with books that motivates and unites students of literature:

One of my most vivid college memories is from a year ago. A fellow English major and I were sitting in a café bent over our notebooks, literature piled on the table, when he put down his pen and looked up at me. “Sarah,” he said, “Why do you read?” It was a simple question, but it surprised me and I froze, dumbfounded. People ask me what I read all the time, but why? I’d never thought about it. I blushed and stuttered one of the old clichés about looking for truth in books, wanting to educate myself, loving language. But I knew my over-intellectualized response didn’t begin to approximate the real reason why, so I turned the question back on him. “I read,” he said, “because I have to.”

That was it. I read because I have to. I understood immediately. We, the English majors of Stanford, wherever we came from, are all united by that need to read. It is not a statement about academic responsibility; we don’t read because our classes demand that we do so. We read because our personalities demand that we do so. It is an inexorable part of who we are.

We could have majored in other things, and many of us probably did, for a while, dabble in economics, or math, or physics, or another social science, but we were never willing to relinquish our dearly beloved literature. We kept reading our Plath or Tolstoy or Joyce right alongside our Keynes or Watson and Crick, until finally, a counselor, or a faculty member, or perhaps a parent, told us that we should stop worrying about practicality and pursue what we really loved—that then the future would work itself out—and we knew, unequivocally: what we really loved was English, what we really loved was books. There could be no more denying it: we had to read.

But why? Why do we have to? Because in studying literature, we do much more than scrutinize diction and theorize about authorial intent. In studying literature, we study life. Studying literature is about tuning in to nuances, being attentive to details, not just in writing, but also in the world around us.

This too is part of what defines us as English majors. Just as we notice written subtleties—a particular motif, an unreliable narrator, an ironic allusion—we notice living subtleties: the red-bearded man who stops to straighten the jumbled packets of Sweet-N-Low and sugar at the bookstore café; a classmate’s penchant for green Puma tennis shoes with the laces removed, that Costco Wholesale has umbrellas over their indoor cafeteria tables, as if to block the light of a fluorescent warehouse sun. For us, studying literature—and living life—is about honing our awareness, making such discoveries. We’re delighted when we stumble upon idiosyncrasies; we tell our friends about them, we ponder them, we write to pin them down. We can’t help ourselves, and we don’t want to. If we aren’t aware of the minutiae of the world we are living in, we aren’t really living in it. This is why literature never loses relevance; this is why it is meaningful. The study of literature helps us hone the skills we need to tease out—to put to words—the beauty, the tragedy, the absurdity, and the joy of being alive.

I have heard people claim that reading is a means of escape, an excuse for disconnecting from society, for being alone. And it’s true that reading is a solitary activity, but I am certain that we don’t read because we’re afraid of participating in life. We read because we want to engage more fully in it. When we read, we see ourselves in characters and look at ourselves from the outside in; then we step into characters’ psyches and look from the inside out. When we read, we study empathy. We study what it means to be in someone else’s shoes, what it means to have lived there, to go where they’re going, to feel what they’re feeling. To better understand, to be better understood, to become better human beings: that is what we strive for, that is why we read, that is what we are always working towards. I cannot think of a better use for our college years than the pursuit of such a goal.

But since today those years are over, since today we’re graduating, moving onward, we’re all being asked to answer that question of practicality, the one we’ve been ignoring ever since we declared. What will you do with your English major? I think that regardless of where we’re going, we all have an answer to that question now. Because the answer is everything. We will do everything with our major. Some of us will be writers, some of us will be publishers, some of us will find professions...
completely unrelated to books, or writing, or print. But we will do everything with our major because it is a part of who we are; it is a way of living, a way of seeing, a way of thinking. It is a world view. Whatever professional lives we pursue, we will apply the skills that we have learned, the characteristics that we have developed, the empathy we have nurtured during our time here. We will watch closely, we will listen carefully, we will feel deeply, and we will read, always, between the lines. We are observers, analysts, and satirists; we are phantasmagorical shape-shifters, coffee-shop eavesdroppers, and collectors of words. Today, we are graduates of the Stanford Department of English. We deserve to be proud.

Sarah was followed by Lauren Caldwell, who completed both her Bachelor's and Master's degrees in English as part of the co-terminal master's program. She reflected on the legacy of Margaret Jacks Hall:

graduates—parents, friends, faculty—after years of anxious employment as students of literature, we have gathered today to celebrate the accomplishment of our labors. We are here as in the breath between clauses: commencement allows us to step momentarily out of the narrative, as it were, and look about us—forward into new opportunities, capacities, expected and unexpected courses—but backward, as well. It is well that we have this moment to gather ourselves after our efforts. Because it has been difficult; achievement is not otherwise satisfying. Perhaps many of us are tired—I know that I certainly am—exhausted from a long if rewarding travail in the midst of a world as indifferent to our weaknesses as it is to our moments of strength.

Samuel Johnson put it bitterly, if truthfully, when he wrote that “every day brings its task, and often without bringing abilities to perform it,” and surely we have all at times felt with him that in our struggling “we are compelled to explore severer powers, and trust the event to patience and constancy.” That, of course, is the function of the university, and if we are here today to celebrate our own achievements, we are also gathered to thank those who have made them possible, those to whom we are “indebted for encouragement and assistance:” the faculty and staff of the English department, the family and friends who have supported our pursuit of studies in the humanities—and, of course, each other, my fellow laborers. Each one of you bears witness to the fortitude, wit, and skill required by our discipline.

In our time here, we have had the privilege of picking out our own paths; to attempt to capture a unified experience of the study of English literature would require the testimonies of each and every one of us. My trajectory was one among many—and I am certain that I am not alone when I say that there are many other paths I would have liked to have explored—but that is for a future that remains full of opportunities. Today I am here with you to say farewell to a department that has been our home. As a physical space, Margaret Jacks Hall contains and narrates the story of my career here better than could any amalgam of isolated remembrance or anecdote, for it has been the site of much intellectual development and the origin of many friendships.

I came to Stanford with the intent of studying poetry and early discovered—as so many of us did—the creative writing program. It provided a challenging and immersive ex-

DEPARTMENT OF ENGLISH

PHD GRADUATES: (TOP) CHRISTOPHER PHILLIPS, JANELLE FENDER, MARIA SU WANG (BOTTOM) FELICIA MARTINEZ, BRAD PASANEK

FACULTY AT COMMENCEMENT: JOHN BENDER, JENNIFER SUMMIT, RAMÓN SALDÍVAR, DENISE GIGANTE, HERBERT LINDENBERGER, AL GELPI, AND BARBARA GELPI.
The end of sophomore year marked a significant change in my intra-departmental habitat: in the spring, I finished my poetry track and participated in my first graduate seminar. I was very young and more precocious, and I’m surprised now that anyone was able to tolerate me. But I was excited, and it was the beginning of what was to become a great love affair with research and the practice of literary criticism. I was fortunate enough to secure a summer research position in the department, and that, I think, was when this place began truly to feel like a home. I encountered for the first time the material that was to prove the subject of my master’s thesis, and I gained a whole parcel of research skills that have stood me in good stead. Since then I have haunted the upper floors of Margaret Jacks, pestering the professors who have been tireless advisors and to whom I owe a cheerful debt of gratitude, delving ever deeper into the research and critical study that has slowly become as a native language, making friends with the wonderful office staff and the coffee pot in the third-floor break-room . . . In the past year, as I worked toward my master’s degree, I enjoyed very much the calm excitement of graduate study and the professors and students who make it so, though in these most recent months I’ve probably spent more time seeking quiet corners in the English department as I had one last adventure: with the help of a few friends and a very wonderful advisor, I put together a master’s thesis that is, without a doubt, the most intellectually exhausting undertaking I have attempted. My survival, and any achievements or unexpected graces that may be put to my name during the years in which my life was a pilgrimage through this building, must be attributed as much to the inhabitants who offered help and advice and kept me sane as to a native stubbornness and a commitment to a discipline that has always been rewarding.

In many ways the narrative to which I have gestured in the past minutes is an impossible one to tell truly, for how to capture the chance encounters, the small moments of encouragement that mean all the world to a young researcher or harried thesis-writer? The story is, and will remain, a partial one, and a personal one, but it bears adequate witness, I hope, to a community of which we have all formed parts. Each of us has had many paths to choose from, and many able shepherds to help us on our way. Where we go from here is a matter of choice, and while there “are few things . . . of which we can say, without some emotion of uneasiness, this is the last,” may we find ourselves, with Johnson, “look[ing] back on this part of [our] work with pleasure.” It is a pleasure that we have earned.

The final speech was given by Christopher Phillips, who earned his doctorate in English with a dissertation entitled “The Genre of America: The Uses of Epic Impulse in American Culture, 1770-1876.” Christopher begins his career as a tenure-track assistant professor at Lafayette College in Easton, Pennsylvania. In addition to reflecting on the various milestones that led to Graduation Day, he took the opportunity during his speech to pay homage to his mentor, Professor Jay Fliegelman.

Well, Dad, I made it. Standing in the pulpit of Memorial Church, on Father’s Day, 2007. A Doctor of Philosophy. At Stanford. A specialist in early American literature. Soon to be a professor of English. Not bad for a preacher’s kid from Sacramento. Of course, that’s far from the whole story. Today represents the realization not just of individual ambitions, but of entire families’ dreams. My own father’s dream coming out of college was to study for the PhD in history at Stanford; that dream deferred led to master’s degrees in three different professions, while he and my mother raised their children to love learning, love expressing themselves, and love those around them. That remarkable work reaches a sort of completion today, as the first Dr. Phillips receives his degree from Stanford—and celebrates his own first Father’s Day, following the arrival of Joseph Nicholas Phillips on April 10th through the remarkable work of a remarkable woman, Emily Phillips. So for the Phillipses, this is truly a family celebration.

Commencement is a time for looking forward, but it’s also a time when almost everyone looks back. After all, today isn’t so much an accomplishment as a recognition of what has already been accomplished; tests are over, essays are turned in and graded, reams of acid-free paper settle comfortably in the university archives as if the thoughts that drove those reams have finally gained weight. Memory, as this very building tells us, is what still continues.

And so to commence, at the beginning. In my first quarter as a doctoral student, I remember walking into my Introduction to PhD Studies class one day, when Professor Seth Lerer, amused that I was taking Old English in the same term, greeted me in front of the rest of the class: “Sing me hwaetwugu!”
Saikat Majumdar, Assistant Professor of English, who received his PhD in English Literature from Rutgers in 2005, joined the faculty at Stanford after two years as an assistant professor of English and Cultural Studies at McMaster University in Canada, where he was also an affiliated faculty member at the Institute on Globalization and The Human Condition. He is currently completing a book on the political significance of an interrelated group of motifs—banality, boredom, the everyday, and the mundane—in modern and contemporary transnational literature, focusing on writing from Ireland, New Zealand, India, and South Africa. This November, he gave a lecture on this project at University of California–Berkeley; the event was co-sponsored by the UCB English Department and the Center for South Asia Studies. He has also recently published three essays from these and related subjects—“A pebblehard soap: objecthood, banality and refusal in Ulysses” in the James Joyce Quarterly; “You Can’t Get Lost in Cape Town and the counter-ethnography of the banal” in Genre; and “Dallying with dailiness: Amit Chaudhuri’s flâneur fictions” in Studies in the Novel. He has also published fiction in several venues, and his novel, Silverfish, is forthcoming from HarperCollins India this December. His work has been recognized by fellowships and grants from the Andrew W. Mellon Foundation, the Modernist Studies Association and the International James Joyce Foundation. At Stanford, he will teach courses on late nineteenth and twentieth century British literature, Irish and World Anglophone literatures, postcolonial and globalization studies, and critical theory.

Stephen Hong Sohn, Assistant Professor of English, a former University of California President’s Postdoctoral fellow (2006-07), is currently completing work on a manuscript tentatively entitled Disorientations: Interrogating Nomadism in Asian American Literature. He has co-edited Transnational Asian American Literature: Sites and Transits (Temple University Press, 2006), as well as a special journal issue of Studies in the Literary Imagination (37.1, 2004) on Asian American Literature, and will be the upcoming editor on a special journal issue for MELUS entitled “Alien/Asian: Imagining The Racialized Future.” Directing his critical energies toward the incredible output of recent Asian American writers, he has written on Lawrence Chua’s Gold by the Inch and Lan Cao’s Monkey Bridge. Sohn also published a book review just this past summer in MELUS. He also co-chairs The Circle for Asian American Literary Studies (CAALS), a literature society affiliated with the American Literature Association. At Stanford, he will teach courses on Asian American Literature, Asian American Studies, transnationalism and globalization, critical theory, urban studies, cultural geography, and psychoanalysis.
Domestic Violence
Eavan Boland
W. W. Norton, 2007

Eavan Boland’s new collection turns to the domestic interiors in which the dramas of women’s lives are played out: seductions and quarrels, anger and grief, the care of children. In her attentiveness to the humdrum realities of suburban life, Boland makes them luminous with the power of live myths. Looking back over her own life, back through the lives of the women who preceded her, Boland arrives at the deep structures of memory where, as she writes, legends are made new “not by saying them, but by unsettling / one layer of meaning from another.” This is a collection from a poet at the height of her powers, writing with authority and grace.

Golden Legends: Images of Abyssinia, Samuel Johnson to Bob Marley
Bliss Carnochan

Bliss Carnochan has published Golden Legends: Images of Abyssinia, Samuel Johnson to Bob Marley in a private, paperback edition of thirty copies. It is intended as a proof copy preliminary to further publication, with additional material still to be included. Instead of the usual long wait between submitting a manuscript and seeing it in print, it took a month and two days from the moment Carnochan consulted the designer until he had copies in hand from the printer.

Chinese Apples: New and Selected Poems
W. S. Di Piero
Alfred A. Knopf, 2007

The eighth volume and first selected poems publication from this San Francisco-based poet and art critic shows a scrupulous, if grim, observer and listener, one whose weighty clairties have grown more moving and more profound with time. No poet is more visceral; these poems carry the sparkling tension and urgency of an artist who does not write or live intellectually, but locally. Di Piero’s sensibility seems to spring from the mood on the streets of San Francisco or float down from the flung-open shutters in his ancestors’ Italian villages; the economy of his language has its source in his native South Philly, where “When I was young, they taught us not to ask. / Accept what’s there . . . Brick homes, Your Show of Shows, / the mothball fleet and flaring oilworks.”

American Hungers: The Problem of Poverty in US Literature, 1840-1945
Gavin Jones
Princeton University Press, 2007

Gavin Jones argues, poverty has been denied its due as a critical and ideological framework in its own right, despite recent interest in representations of the lower classes and the marginalized. These insights lay the groundwork for American Hungers, in which Jones uncovers a complex and controversial discourse on the poor that stretches from the antebellum era through the Depression. Reading writers such as Herman Melville, Theodore Dreiser, Edith Wharton, James Agee, and Richard Wright in their historical contexts, Jones explores why they succeeded where literary critics have fallen short. These authors acknowledged a poverty that was as aesthetically and culturally significant as it was socially and materially real; consequently, literature becomes a crucial tool to understand an economic and cultural condition that is at once urgent and elusive because it cuts across the categories of race, gender, and class by which we conventionally understand social difference.

Inventing English: A Portable History of the Language
Seth Lerer
Columbia University Press, 2007

Seth Lerer’s Inventing English is a masterful, engaging history of the English language from the age of Beowulf to the rap of Eminem. Many have written about the evolution of our grammar, pronunciation, and vocabulary, but only Lerer situates these developments in the larger history of English, America, and literature. Lerer begins in the seventh century with the poet Caedmon learning to sing what would become the earliest poem in English. He then looks at the medieval scribes and poets who gave shape to Middle English. He finds the traces of the Great Vowel Shift in the spelling choices of letter writers of the fifteenth century and explores the achievements of Samuel Johnson’s Dictionary of 1755 and The Oxford English Dictionary of the late nineteenth and early twentieth centuries. He describes the differences between English and American usage and, through the example of Mark Twain, the link between regional dialect and race, class, and gender. Finally, he muses on the ways in which contact with foreign languages, popular culture, advertising, the Internet, and e-mail continue to shape English for future generations.

Each concise chapter illuminates a moment of invention—a time when people discovered a new form of expression or changed the way they spoke or wrote. In conclusion, Lerer wonders whether globalization and technology have turned English into a world language and reflects on what has been preserved and what has been lost. A unique blend of historical and personal narrative, Inventing English is the surprising tale of a language that is as dynamic as the people to whom it belongs.

Everything’s an Argument
(4th ed.)
Andrea A. Lunsford, John J. Ruszkiewicz, and Keith Walters
Bedford/St. Martin’s Press, 2007

Everything’s an Argument’s unique, student-centered approach to teaching argument has made it...
After Eden
Valerie Miner
University of Oklahoma Press, 2007

After Eden is an elegant, provocative novel whose dramatic plot examines issues of home and homelessness in a rural California valley. After Eden tackles a range of contemporary dramas such as the devastating fires that threaten the West every year and fraught definitions of community. Throughout the novel, Miner juxtaposes varying cultural definitions of wilderness and trespassing and home. Characters include Pomo Indians, Euro-American ranchers and vintners, and Mexican-American migrant laborers.

The story follows Emily from her arrival in the Valley where she plans to relax in her cabin, far away from her “real” life as a city planner in Chicago. The sudden death of her partner causes Emily to examine personal commitments to work, family, and home. During this disturbing and restorative period of personal reflection, she also comes to understand in a deeper way the intercultural complexities of life in the Valley. After Eden traces Emily’s story as it moves from loss to renewal for both the individual and the community. A decidedly feminist view of the New West, After Eden weaves lyrical prose with a different look at “family values” and what it really means to be human.

Christopher Marlowe: The Complete Poems and Translations
Ed. Stephen Orgel
Penguin, 2007

Though best known for his plays—and for courting danger as a homosexual, a spy, and an outspoken atheist—Christopher Marlowe was also an accomplished and celebrated poet. This long-awaited edition of his poems and translations contains Marlowe’s complete lyric works—from his translations of Ovidian elegies to his most famous poem “The Passionate Shepherd to His Love,” to the impressive epic mythological poem “Hero and Leander.” This edition features a helpful timeline of Christopher Marlowe’s short life and a new and illuminating introduction and notes.

Ralph Ellison: A Biography
Arnold Rampersad
Alfred A. Knopf, 2007

American novel Invisible Man (1952), was praised in newspapers and magazines across the country. The Chicago Tribune called it “outstanding . . . respectful, engaging, and penetrating . . . a significant contribution to our understandings of race, literature, and politics in the second half of the 20th century;” the Nation hailed it as “elegant . . . compassionate yet devastating;” and the Atlantic declared: “If anyone can finally provide more answers than questions about this most complex of men, it is Rampersad in this vivid, graceful, exceptionally intelligent work.” According to Toni Morrison, winner of the Nobel Prize for literature, “Ralph Ellison’s place in American literature demands a biography that is as eloquent, thorough, and wise as its subject. This is it. The book represents a flawless match of biographer and subject. In Arnold Rampersad’s hands we fathom both the burden and measure of Ellison’s brilliance.” Ralph Ellison has been nominated as a finalist for the National Book Award for 2007.

Thirty-Seven Plays by Shakespeare: A Sense of the Corpus
Ronald A. Rebholz
The Edwin Mellen Press, 2006

“This work draws upon a lifetime of reading, watching, studying, teaching, and writing about the thirty-seven works that are its subject matter. Ronald Rebholz devotes a packed, masterly essay, longer or shorter depending on the importance of the work being considered, to each of the plays in the canon. At a time when Shake-
John Bender will continue through August 2008 as Director of the Stanford Humanities Center and Anthony P. Meier Family Professor (held concurrently with the Jean G. and Morris M. Doyle Professor in Interdisciplinary Studies). During the academic year 2006-07, he and Michael Marrinan (Art and Art History) organized numerous sessions of a Sawyer Seminar, supported by the Andrew W. Mellon Foundation and titled “Visualizing Knowledge: From Alberti’s Window to Digital Arrays.” Faculty and students from more than forty departments attended.

In September 2006, he led a delegation to the Da Ponte Institute in Vienna to explore possible associations with Stanford—with the outcome that the director and members of Da Ponte came to Stanford in January to show “virtual” versions of the remarkable exhibitions they staged at the Albertina and elsewhere in Vienna for the 250th anniversary of Mozart’s birth. On this trip, he also presented a seminar on collaborative research at the AutoUni, a corporate university operated by Volkswagen.

In October 2006, Bender gave his lecture “The Novel as Myth” to a community forum at the University of Nevada–Las Vegas and also was a discussant at the Stanford Center for the Novel’s session on Michael McKeon’s The Secret History of Domesticity. In March, at a conference in Berkeley on “The Twenty-First Century Enlightenment,” and in April, at New York University at a conference titled “Mediating Enlightenment,” he offered a paper on rational choice theory. He also presented on “Judgment and Experience Across the Channel” at Atlanta meetings of the American Society for Eighteenth Century Studies.

Bender was elected a member of the Academic Senate in 2006-07 and is co-chair of the Presidential Fund for Innovation in the Humanities. He is on the board of the Consortium of Humanities Centers and Institutes and of the Cambridge University Centre for Research in the Arts, Social Sciences and Humanities.

Helen Brooks was invited to write an article for the John Donne Journal on the poetry of John Donne and Adrienne Rich. The October 2007 article is entitled “‘A Re-Vision’ of Donne: Adrienne Rich’s ‘A Valediction Forbidding Mourning.’” Brooks presented a paper at the May 2007 meeting of the Northern California Renaissance Conference held at University of California–Davis, entitled “My ever-waking part: John Donne’s Poetry and the Dialectical Form of the Redemptive Impulse.” She also served as Chair for another session at the Conference on Literature and Politics. She recently completed a peer review for a forthcoming book on Donne and the alchemical tradition, to be published by Mellen Press. She was invited to speak at the New Student Orientation’s Academic Planning Panel in September (2007) on “Considering the Humanities and Social Sciences.” She also was invited to host one of the month-long sessions next spring (2008) for the Stanford Book Salon sponsored by the Alumni Foundation. She has chosen to focus on Hamlet for the Salon. She was recently elected to “Who’s Who in America” (Marquis Foundation) for 2008.

In 2007, George Hardin Brown was a Fellow of the Medieval Academy of America and Honorary Member of the International Society of Anglo-Saxonists. He was also a festschrift recipient: Cross and Culture in Anglo-Saxon England: Studies in Honor of George Hardin Brown, ed. Karen Jolly, Catherine Karkov, and Sarah Keefer, Medieval European Studies IX (West Virginia University Press, 2007).


Terry Castle was interviewed this winter on the Modern Language Association’s “What’s the Word” radio program on the subject of literature, masquerades, and the carnivalesque; the program, “Topsy Turvy,” is now available on the MLA website. In February, she gave a talk called “The Lesbianism of Philip Larkin” at the Huntington Library; she reprised it at the University of York in April. The piece has since appeared in Daedalus: Journal of the American Academy of Arts and Sciences (Spring 2007). In April, she presented a paper at the American Comparative Literature Association meeting in Puebla, Mexico, on Susan Santag—“Notes on ‘Notes on Camp’”—and scrambled inelegantly over some excellent pre-Columbian ruins. She edited a Cleis Press reprint of Françoise Mallet’s 1952 novel, The Illusionist—the story of a lesbian affair between an adolescent French girl in a small provincial town and her wealthy father’s 35-year-old mistress. “It’s a cold, brilliant, almost reptilian work,” she writes in her Introduction. “The fact that its author wrote it at the age of nineteen makes it all the more disconcerting. Even in the sex-obsessed media-world of the twenty-first century such precociousness can be unnerving.” Sacre bleu.

Simone Di Piero’s latest book, Chinese Apples: New and Selected Poems, was published in February by Knopf. His essay “Fathead’s Hard Times” was selected for Best American Essays 2007, published by
Houghton, and also won a Pushcart Prize. His poems have been in *A Public Space, Threepenny Review*, and *Poetry*. His essays on Joseph Cornell and Jackson Pollock have been in *Threepenny*, and *Poetry* published a weird prose thing titled “Sembá! A Notebook.” He judged the Ruth Lilly Prize for the Poetry Foundation (given to Lucille Clifton), curated an exhibition of Jonathan Elderfield’s photography for the CUE Foundation in New York, and gave readings at the Speakeasy in New York, the Make Out Room in the Mission District of San Francisco, and Harvard.

Professor Emerita Sandra E. Drake taught a Sophomore Seminar during autumn 2006-07 entitled “Global Challenges, Global Solutions.” By all evidence both the students and Drake learned a lot and had a fine time, so she will be doing it again next spring (2008). In January 2007, she delivered a paper, “Considerations of the Impact of Queen Lili’uokalani’s 1881 Smallpox Quarantine of Honolulu on Hawaiian Politics and Culture,” at the Hawai‘i International Conference on Arts and Humanities in Honolulu, and read a set of her poems in the Conference’s Performance Area of presentation. Drake’s novel, *A Kind of Wrath*, is forthcoming from Plain View Press.


The IHUM course Martin Evans taught with Marsh McCall (“The Literature of Crisis”) was recorded and is now available on iTunes. It has elicited numerous letters from all around the world. Evans also accepted invitations to contribute an essay on Milton to The Cambridge Companion to Poety, edited by Claude Rawson, and an essay on Milton criticism since 1970 to *Milton in Context*, edited by Stephen Dobranski (also for Cambridge). During the summer he led a Stanford Travel Study trip along the French and Italian rivieras lecturing on “Matisse,” “The History of the Riviera,” “Shelley, Byron, and Lawrence in Liguria,” and “America in the French Imagination.”

At San Francisco galleries, John Felstiner spoke on Neruda and Celan, and presented Whitman, Dickinson, and Frost settings with soprano Lucy Shelton, who also visited his Freshman Humanities course. He ran the question period for Elie Wiesel’s recent lecture, and again hosted the annual Faculty Club dinner and shared environmental poems for the Sempervirens Fund, which began preserving California redwoods in 1901. Stanford’s Law & Environment Society had him speak on environmental poetry, as did Seattle’s Puget Sound Community School, where he and his wife Mary also lectured on “Creative Resistance during the Holocaust.” They gave sessions as well at the Sun Valley Writers Conference. For Peninsula Bible Church Cupertino, John regularly leads classes on Psalms and Paul Celan. At the Association for the Study of Literature and Environment conference, he spoke on “Images of Imagination.” ASLE was founded by John’s student Scott Slavic, English, ’83.


Shelley Fisher Fishkin was faculty sponsor of last year’s Stanford Humanities Center workshop on “American Cultures/Transnational American Studies.” At a talk she gave last spring at University of California-Santa Barbara’s American Cultures/Global Contexts Center on “Transnational American Studies,” a topic she has addressed since her presidency of the American Studies Association in 2004-05, she argued for the need for an online open-access journal focused on transnational interdisciplinary research in the field. Shortly thereafter, as a result of that talk, plans were set in motion to launch the *Journal of Transnational American Studies*, a new open-access peer-reviewed online journal to be published through the eScholarship Repository of the University of California. Shelley is a Founding Editor, along with several colleagues at University of California-Santa Barbara, and plans to involve other Stanford faculty, as well; two Stanford graduate students will be associate managing editors, and the journal plans to involve Stanford undergraduates as editorial interns.

Selected as Lead Scholar by the National Book Foundation to oversee the planning of nation-wide public events commemorating the centennial of Mark Twain’s death and the 175th anniversary of his birth in 2010, Shelley chaired a planning conference of scholars, publishers, curators, and library directors held in Hartford in June.

Last year she co-edited (with Takayuki Tatsumi) an international forum on Mark Twain’s “The War-Prayer” in *Mark Twain Studies* (Japan) and published an article on
Mark Twain and race in the *Journal of British and American Studies* (Korea). (Once again she co-edited Stanford contributions to the *Georgian Journal of American Studies* (Republic of Georgia).

She presented a paper on “The New Journalism and Social Issues” on a panel with Gay Talese at a symposium on *The Sense of Our Time: Norman Mailer and America in Conflict*, held at the Harry Ransom Humanities Research Center at UT Austin, and gave the keynote talk at the 50th anniversary conference of the American Studies Association of Texas. She also attended a meeting in Birmingham, (UK) as International Advisor to a Main Panel of Britain’s 2008 Research Assessment Exercise.

She hosted the first Stanford reception to be held at an American Studies Association Annual Meeting when the ASA met in Oakland last fall and brought a group of Stanford undergraduates to the conference. As Director of Stanford’s American Studies program, she also sponsored student trips to Tanya Barfield’s play *Blue Door* at the Berkeley Rep, followed by dinner with director Delroy Lindo and the cast; to “The American Piano” lecture and performance at Stanford, followed by lunch the next week with its creator, cultural historian Joe Horowitz; and to the Stanford Theatre screening of *Grapes of Wrath*, followed by dinner with visiting Steinbeck scholar Patrick Dooley.

She served on the English Department Search Committee in Asian American Literature and on Admissions, as well as on the Modern Thought and Literature Committee-in-Charge.

Inspired by the world premiere in San Francisco of Philip Glass’s opera *Apomattox*, she developed, with art history colleague Bryan Wolf, a new fall IHUM course on American Memory and the Civil War. Freshmen in the class, who may graduate from Stanford on the 150th anniversary of the start of the Civil War, all attended the opera when it opened in the fall.

She also worked with colleagues around the world to create the Lillian Robinson Scholars Program at the Simone de Beauvoir Institute at Concordia University in Montreal, in memory of the distinguished feminist scholar, Lillian Robinson, who directed the Simone de Beauvoir Institute at the time of her death last fall and who for years was affiliated with Stanford’s Institute for Research on Women and Gender. The program will support visiting scholars doing feminist research in a broad range of fields.

Professor Emeritus Albert Gelpi gave a talk at the annual Robinson Jeffers Association meeting in Carmel on October 6th, 2007. The conference was called “The Wild God of the World,” the title (from Jeffers’s poem “Hurt Hawks”) of the Jeffers anthology that Al edited for the Stanford University Press. The anthology will also be February selection for the book salon of the Stanford Alumni Association, and Al will preside over a discussion session of the book at the end of the month.

The big event in Denise Gigante’s year was her promotion to Associate Professor with tenure. She also served as Faculty in Residence at the Stanford Overseas Program in Oxford (winter quarter) and gave talks at Oxford University, Edinburgh University, Nottingham Trent University, The University of London, and the MLA Convention in Chicago. She edited a special issue of *Romantic Circles Praxis* (January) on Romantic Gastronomies and published several articles: “Zeitgeist” in *European Romantic Review*, “Romanticism and Taste” in *Literature Compass*, and a review of David Marshall’s *Frame of Art in Eighteenth-Century Studies*.

In 2006-07, Stanford Professor Roland Greene spoke (along with Stephen Orgel) at a conference at the University of South Carolina celebrating the career of Harry Berger, Jr. and in one of Marjorie Perloff’s Presidential Forums at the MLA Convention in Philadelphia. He delivered invited lectures at Princeton, Northwestern, Virginia, and twice at UCLA (once for Comparative Literature, once for Spanish and Portuguese). He continues to serve on the committee reinventing the MLA Convention.

Ursula Heise has completed the manuscript of her book *Sense of Place and Sense of Planet: The Environmental Imagination of the Global* (forthcoming, Oxford University Press, 2008). She published articles in *Contemporary Literature, Nature in Literary and Cultural Studies: Transatlantic Conversations on Ecocriticism*, and *The Edinburgh Companion to Twentieth-Century Literatures in English*. She also gave keynote and conference papers in the US, England, Germany, Japan, Mexico, and Taiwan.

Matthew Jockers spent the 2006-07 year in residence at the Stanford Humanities Center, where he was Research Scholar in the Digital Humanities. As part of his residency, Jockers organized, with help from doctoral student Ed Finn, the Humanities Center workshop Beyond Search and Access: Literary Studies and the Digital Library. In April, Jockers gave invited lectures at the University of Missouri and at Southern Illinois University titled “Metadata Mining the Irish-American Literary Corpus” and “Beyond Search: A Macro-Analytic Method for Literary Analysis.” At the annual meeting of the Alliance of Digital Humanities Organizations in June, Jockers presented “Macro-Analysis (2.0),” a paper exploring stylistic patterns electronically harvested from 1,125 nineteenth century novels.

Seth Lerer’s most recent book, *Inventing English: A Portable History of the Language* (Columbia University Press, 2007), has been featured in many NPR radio broadcasts and on C-SPAN’s Book TV. His forthcoming book, *Children’s Literature: A Reader’s History*, will appear from the University of Chicago Press in 2008. For most of the 2007-08 academic year, Seth will be the Fletcher Jones Distinguished Visiting Scholar at the Huntington Library.

During the past year, Professor Emeritus Herbert Lindenberger has done several papers on opera, including a keynote for a Berkeley conference on “Opera and the Novel.” He’s also spent the last few months reading up on neuroscience to do a paper called “Arts in the Brain; or What Might Neuroscience Tell Us?” which he presented in a couple of places this fall. Lindenberger is living mainly in San Francisco, though he and his wife Claire also have a unit at an “old folks home” in Portola Valley, the Sequoias, which gives him access to Stanford libraries and, even more impor-
tant for the future, continuing health care. Retirement is keeping Lindenberger as busy as when he was teaching.

Andrea Lunsford’s most recent publications include *Writing Matters: Rhetoric in Public and Private Lives* (University of Georgia Press, 2007); *The St. Martin’s Handbook*, 6th edition (Bedford/St. Martin’s Press, 2007); *EasyWriter*, 3rd edition (Bedford/St. Martin’s Press, 2006); “Crimes of Writing and Reading” in *Rhetorica Redefines Theory and Practice: Teaching Women’s Rhetorics* (Heinemann/Boynton, 2006); “Writing Definitions,” in *Delivering College Composition: the Fifth Canon*, ed. Kathleen Blake Yancey (Boynton/Cook, 2006); and “Performing Writing, Performing Literacy” in *College Composition and Communication* (57:2, 2006). The last essay, co-authored with Jenn Fishman (Stanford PhD, now at the University of Tennessee) and two undergraduate students, Mark Otuteye and Beth McGregor, won the CCCC Braddock Award for best essay of the year. Currently on sabbatical, Lunsford is working on several major projects, including *The Norton Anthology of Rhetoric and Writing*, *The Sage Handbook of Rhetoric*, and a book-length study of the Stanford Study of Writing, a longitudinal study that followed 189 Stanford students for five years.

Professor Emerita Diane Middlebrook gave a lecture on her work in progress, *Ovid, a Life in Seven Days*, at Reed College in February, at the invitation of former English Department faculty member Maureen Harkin. At two literary salons, one in San Francisco and the other in London, she spoke about the difficulties presented by developing a biography based on almost no historical evidence. She also spoke at a gathering of Stanford Emeriti on the subject of “Retirement as Metamorphosis.”

Stephen Orgel’s new, revised, and much better edition of *The Poems and Translations of Christopher Marlowe* was published by Penguin, and his essay “Johnson’s Lear” appeared in *Comparative Excellence: New Essays on Shakespeare and Johnson*, ed. Eric Rasmussen and Aaron Santesso (AMS Press, 2007). He and Michael Wyatt led a group of Stanford alumni to the Shakespeare Festival in Ashland, Oregon. He participated in an 80th birthday celebration of the career of Harry Berger, Jr. at the University of South Carolina and was the Hugh McLean lecturer at the Spenser Society meeting at the MLA in Philadelphia. In March, he lectured at Middlebury College and spent the spring in Europe lecturing on Shakespeare and Anglo-Italian cultural relations at conferences in Palermo, Rome, Florence, Paris, and at the University of Pisa, where he also served as an external examiner for a doctoral dissertation on Marlowe.

Professor Emerita Marjorie Perloff’s highlight this past academic year was the MLA Presidency and especially the presentation of the forum “The Sound of Poetry/The Poetry of Sound,” which played to a packed ballroom, as did the three related workshops and the twenty-odd events planned by the Allied Organizations in tandem. The Forum and Workshop presentation will be published in book form by the University of Chicago Press; the collection will be edited by Professor Craig Dworkin (University of Utah) and herself.

Her recent keynote addresses include: Reinhard Kuhn Lecture (Brown University, November 2006); Avant-Garde Symposium (Utrecht University, November 2006); Poetry of the Americas Symposium, organized by Eduardo Espina (Texas A & M University, April 2007); Association Française des Etudes Americaines (Paris, May 2007); and the International Conference on Contemporary American Poetry (Wuhan, China, July 2007). Some of Perloff’s notable essays and articles of 2006-07 are “Sound Scraps, Vision Scraps: The Poetic Practice of Paul Celan,” in *Reading for Form*, ed. Susan J. Wolfson and Marshall Brown (University of Washington Press, 2006); “Screening the Page/Paging the Screen: Digital Poetics and the Digital Text,” in *New Media Poetics: Contexts, Technotexts, and Theories*, ed. Adelaide Morris and Thomas Swiss (MIT Press, 2006); “Easter 1916: Yeats’s World War I Poem,” in *The Oxford Handbook of British and Irish War Poetry* (Oxford, 2007). Finally, there are interviews or conversations with Perloff in the following recent periodicals: *New Ohio Review* (Spring 2007), with David Wojahn; *Front Porch* (inaugural issue, 2007), Texas State University–San Marcos; and *Poetry Salzburg Review* (Fall 2006), with Jeffrey Side.

In July, Marjorie Perloff received the title of Honorary Guest Professor at Beijing Foreign Language University in Beijing at a special ceremony where various Chinese professors spoke and Perloff responded and then read a scholarly paper.

Peggy Phelan welcomed with love and joy Laura Grace Phelan to her family and to the English Department community. Among other consequences, Peggy is reading the literature of adoption and plans to develop a seminar on this topic in the near future.

Over the past year, Peggy has given talks at Yale, Harvard, The Whitney, and Rutgers University. She contributed catalog essays for WACK: The Revolution in Feminist Art (Museum of Contemporary Art: Los Angeles); *Samuel Beckett: a passion for paintings*, ed. Fionnuala Croke (The National Gallery of Ireland: Dublin); and Teching Hsieh (Thames and Hudson: London). She is also serving as the chair of the Drama Department.

Carol Shloss’s year was marked primarily by her successful fight for Fair Use against the Estate of James Joyce. Not only did she win the right to put up the web site containing the deletions forced from her biography of Lucia Joyce, but she also won rights to reprint the book with the deletions included. Her “prevailing party” status entitled the Stanford Law School and other members of the legal team to recoup all costs associated with the case. She has begun a speaking tour with a plenary session about the case given at the North American James Joyce Association meeting in Austin, Texas. Next year she will pursue her new biography of Mary de Rachewiltz, the daughter of Ezra Pound, as the Ellen Andrews Wright Senior Fellow at the Stanford Humanities Center.

Jennifer Summit has been reading her new book for publication in spring 2008: *Memory’s Library: Medieval Books in Early Modern England* (University of Chicago Press). Soon to appear in print and online as well is a special edition of *Journal of*
Medieval and Early Modern Studies, which she co-edited with David Wallace (University of Pennsylvania), entitled “Medieval/Renaissance: Rethinking Periodization.” In autumn 2006, she organized a conference at Stanford that featured some of the contributors to this volume (including Seth Lerer and Stanford PhD Barbara Fuchs) alongside presentations by current Stanford graduate students, including the English Department's Jenna Lay, Amanda Walling, and Ema Vrourbalova. She also attended and offered an end-of-conference wrap-up commentary for a parallel conference at University of Pennsylvania. In 2007, her essay, “Leland’s Itinerary and the Remains of the Medieval Past,” appeared in Reading the Medieval in Early Modern England, ed. Gordon McMul lan and David Matthews (Cambridge University Press). She also chaired a session at the International Congress on Medieval Studies sponsored by Spenser at Kalamazoo. On campus, she has been involved in several new initiatives at Stanford. With Paula Findlen (History), she has been working to organize a new Center for Medieval and Early Modern Studies, which received start-up funding from the new President’s Fund for Innovations in the Humanities and which will begin sponsoring events and programming in autumn 2007. With medievalist colleagues Philippe Buc (History) and Hester Gelber (Religious Studies), she also received a grant from the new Hoagland Family Fund for Innovations in Undergraduate Teaching to develop a new team-taught, multi-disciplinary undergraduate course on the Crusades in spring 2008. She is currently serving as Director of Stanford’s Medieval Studies Program and Director of the English Department’s Honors Program.

In June, Elizabeth Tallent was honored to be awarded the Phi Beta Kappa Teaching Prize. The Prize’s recipient is chosen by students in the Phi Beta Kappa Honor Society and then kept secret, and the award came as a surprise to Professor Tallent, who was sitting in the audience at the induction ceremony. The prize “recognizes teaching excellence in and beyond the classroom, demonstrated through the passion to inspire personal and intellectual development.”

The citation written by the students notes “Professor Tallent’s artistic honesty, her dedication as an informed and resourceful mentor, and her tender care in raising generations of Stanford writers.”

Professor Emerita Elizabeth Traugott was awarded an honorary doctorate by the University of Uppsala in January. Since then she has given a series of lectures on grammaticalization and construction grammar in Rio de Janeiro and São Paulo (June) and most recently in Tokyo (September). She was a plenary speaker at the International Association of University Professors of English conference in Lund in August, where she spoke about “The State of English Language Studies.”

In March, Tobias Wolff received the PEN/Malamud Award for Excellence in the Short Story at the Folger Shakespeare Library in Washington, D.C. This August, his story “Bible” appeared in The Atlantic. In April, Knopf will publish Our Story Begins: New and Selected Stories.

In 2006-07, Alex Woloch presented new work on George Orwell and political writing in a Departmental Lecture for the English department at the University of Chicago and at invited talks at Harvard University, Emory University, and the University of Georgia–Athens. He also gave an invited lecture at the University of South Carolina on “Character Insecurity in Sense and Sensibility” and a lecture on “Partial Representation in The Pickwick Papers” at the University of California–Santa Cruz Dickens Project. He spoke about The One vs. the Many at a Graduate Colloquium at University of California–Irvine, on a panel on “New Theories of the Novel” at University of California–Berkeley, and at Stanford’s own Center for the Study of the Novel’s conference on “Theory of the Novel in the Twenty-First Century.” He will be directing the Center for the Study of the Novel in 2007-08.

joined the Stanford faculty in 1977, and was chair of the English Department from 1994 to 1997. For three decades, Jay was a mainstay of the Department, renowned as a scholar, teacher, and mentor. He was not an adherent to any one of the numerous critical schools that came and went during his scholarly life. Instead, he stamped his own mark on the field of early American literary and cultural studies. Jay was an institution unto himself at Stanford and across the nation; his passing away leaves a great void in our hearts.

The melancholic start to the new school year has been tempered by the joyful addition of new members to our community. This autumn we welcome three new faculty. Associate Professor Blair Hoxby joins us from Yale University as a specialist in Milton, the English Civil Wars, the Restoration, Renaissance and Enlightenment theater, tragedy and tragic theory, early opera, and performance theory. Assistant Professor Saikat Majumdar comes to us with a PhD from Rutgers University and works in the areas of late nineteenth and early twentieth century British, Irish, and World Anglophone literatures, postcolonial and globalization studies, and critical theory. Assistant Professor Stephen Hong Sohn arrives from the University of California–Santa Barbara to teach and research in the fields of Asian American Literature, Asian American Studies, transnationalism and globalization, critical theory, urban studies, cultural geography, and psychoanalysis. The store of new courses and areas of specialization that Blair, Saikat, and Stephen bring to our undergraduate and graduate curriculum add impressively to the spectacular array of courses and fields that are covered by Stanford English. We are immensely fortunate to have been able to recruit these outstanding young scholars to our faculty and wish them long and successful careers at Stanford.

Transitions will continue to characterize the Department in 2007-08. Because
of the uncommonly high numbers of faculty retirements, resignations, and terminations, over the past decade the roster of full time equivalent faculty in English had declined by nearly twenty-five percent. This dramatic reduction in faculty numbers is a problem that the department has been addressing over the past several years. Fortunately for us today, and for the second year in a row, we are once again in the happy position of having secured authorization from Dean Richard Saller, head of the School of Humanities and Sciences, to search for four additional new faculty positions. One of the searches will be at the tenured level (associate or full professor) in American Literature before 1860. The other three searches will be at the assistant professor level: in the areas of Medieval Literature, Literatures of the African Diaspora including the US, and in British Literature from 1660 to 1914.

Each of these fields represents priorities for classroom teaching at the graduate and undergraduate level and for research supervision in the Department. The priorities of these areas were identified by a careful assessment undertaken by the long-term planning committee I created during my first year as department chair. Led by Associate Professor Paula Moya, the planning committee, a subcommittee of the elected departmental Advisory Committee, included Associate Professors Ursula Heise, Gavin Jones, Jennifer Summit, Blakey Vermeule, Alex Woloch, and Professors Terry Castle and Seth Lerner. This working group expended many hours and volunteered precious personal summer time to review the state of the various fields in which the department had staffing needs in order to determine which areas should be given priority for new faculty searches. We owe the planning committee a great deal of gratitude for their immensely significant collegial work. With the successful conclusion to the two searches we conducted in 2006-07, the possibility of a happy conclusion to our current search in Poetry and Poetics, and the prospective addition of four new faculty members through our new searches for 2007-08, the future of the Department seems particularly healthy from my vantage point.

The point of these efforts to replenish the faculty is simply the education of our students. The Stanford Department of English is only as good as the interaction between the faculty and the graduate and undergraduate students makes it. How will we know if our efforts to educate our students have been successful or not? Years after they have graduated, our students may forget the lessons of any one particular subject they have studied—the facts and the details they work so hard to learn for the mid-term or the oral examination are all too sadly transient. But it is our hope that the way of thinking we offer them will remain.

B. F. Skinner, the great experimental psychologist, once said: “Education is what remains after you have forgotten everything you learned.” Mark Twain meant the same thing when he said, “Be careful not to let your schooling get in the way of your education.” What both intend is that facts are transient and always changing. But the real substance of knowledge is different from the mere shadow of instruction—knowledge is something much more complex, subtle, and profound.

As human beings, persons with a sense of intention, of agency, and of moral imperatives to do what is right, we often seek tangible, physical symbols as proofs of our well-being. But we also know that there are other kinds of symbols that give proof of our humanity. Excellence of character and spirit and mind honed in rigorous written and verbal interactions with our faculty are those other kinds of symbols, and they are as important to our true humanity as the tangible ones.

My colleagues on the faculty of the Department of English and I have the wonderful luxury to worry about these matters of a humane education all the time. It is our duty and our pleasure to ask our students to consider, beyond the facts that they must carry into our postmodern, postindustrial world, what are the kinds of knowledge that will make them human and humane. This is the noble task we in the Department of English take on: to attempt, with humility in our hearts and resolve in our minds, to help our students to ponder and act on their humanity. It is a responsibility we do not take lightly.

Ramón Saldívar
Department of English
Stanford University
New Play by Mark Twain Uncovered by Professor Shelley Fisher Fishkin

S

chsolars don’t usually find the fruits of their research produced on Broadway, but Professor Shelley Fisher Fishkin has learned not to be surprised by the places she ends up when she follows one of her passions as a scholar: the work of Mark Twain.

Mark Twain celebrated his emergence from bankruptcy in January 1898 by writing *Is He Dead?*, a high-spirited romp of a play about a group of starving artists in Barbizon, France, who stage the death of their mentor to drive up the price of his paintings. The London Times reported on February 4th, 1898 that *Is He Dead?* was to be “produced simultaneously in London and New York”—an idea that most likely came from Twain himself. But it never happened.

The play stayed buried in Twain’s papers for the next 104 years, attracting almost no notice. Professor Fishkin came across the handwritten manuscript in the Bancroft Library at the University of California–Berkeley in 2002. After finding herself laughing out loud in the archives at the ways in which Twain engaged issues of identity, authenticity, gender, fame, and greed with his characteristic wit and élan, she determined to get the play published and also do what Twain had hoped—but failed—to do: get it produced.

As Fishkin put the finishing touches on her edition of the play, which was published in 2003 by the University of California Press with her extensive afterword, a mutual friend introduced her to veteran Broadway producer Bob Boyett. Boyett read the manuscript and shared her vision that Twain’s satire on the art world—too wild and transgressive for 1898—could work on stage today.

Asked by the Mark Twain Foundation to be the official representative of the author, Fishkin attended three kitchen-table readings in Boyett’s offices and discussed the play at length with Boyett (producer of Tony-award-winning shows including *The History Boys*, *The Coast of Utopia*, and *Spamalot*) and David Ives (author of *All in the Timing*), who adapted it for today’s stage. She was delighted when Michael Blakemore, the only director ever to win two Tony Awards in one year—in 2000, for his direction of a play (*Copenhagen*) and a musical (*Kiss Me, Kate*)—signed on as director. The production will star Norbert Leo Butz, who won a Tony Award for his performance in *Dirty Rotten Scoundrels*. Fishkin, who was involved as an advisor to the production, also wrote a piece about the play for *Playbill* and participated in several talk-backs onstage after performances.

*Is He Dead?* opened at the historic Lyceum Theatre on Broadway, the oldest continuously-operating legitimate theatre in New York (built during Twain’s lifetime by his friend, producer Daniel Frohman). The play opened November 29th.

The Center for the Study of the Novel

The 2006-07 season of The Center for the Study of the Novel was Director Margaret Cohen’s third and final year. To close the second cycle of the Center and look towards the future, Cohen and CSN founder Franco Moretti organized a two-day workshop, “For a Theory of the Novel of the 21st Century,” which brought together more than twenty emerging international scholars who work on the novel across its long history and global reach to consider the state and future of novel studies. The Center’s annual conference, “The Extreme Contemporary,” addressed new directions in novel practice with respect to new media, game theory, and postmodern theories of temporality. Book discussions also included graduate student seminars: Michael McKeon came to discuss *The Secret History of Domesticity* and hosted a graduate-student brunch on practical methods of research the following morning. Jody Greene presented *The Trouble with Ownership*, followed by an exciting pedagogy workshop. Graduate students in English and the Division of Literatures, Cultures, and Languages chose Margaret Doody to deliver the Ian Watt Lecture in the History and Theory of the Novel and were rewarded with an entertaining and provocative talk on “Nasty Characters and Unlovable Styles: The Novel’s Negative Way to Pleasure.”

As CSN enters its eighth year, Alex Woloch takes office as the new Director. Graduate
Let’s face it: the age of digital technology is upon us, and even we bookworms have realized that there’s nothing we can do to stop it. So, rather than balk any longer at the inevitable, the Department of English has been learning to make use of its digital resources. Since his arrival on the scene in 2001, Consulting Assistant Professor Matt Jockers has been bringing the English Department up to speed with everything from personal computing to data mining, from Microsoft Office to Google Books. “It’s just become so much more a part of our lives,” says Jockers, thinking back to the early days when we weren’t even convinced that we really needed computers, before it became de rigueur to send in assignments as email attachments or participate in class discussions through online bulletin boards. How far away that all seems now.

And what have the faculty of the English Department been up to in the intervening years? Jockers, who’s been with us since the early-adopter days, says that users—and the questions they bring to him—are becoming increasingly sophisticated. From innovative research applications to pedagogy to personal use, faculty continue to integrate digital technology into their lives and work.

Professor Terry Castle, for example, maintains a blog (an online journal written and maintained by one or more users) where she posts her original artistic creations. Begun in September 2006, Castle’s blog—Fevered Brian Productions—showcases her wide variety of compositional styles, ranging from traditional painting to digital collage. She says that the enterprise allows her to integrate and develop the artistic and professional aspects of her life. “Art has always been both a hobby for me and a huge intellectual interest,” Castle writes. “The blog grew out of the fact that I had an increasingly large database of scanned images already on my computer—paintings and photos I used in my classes and lectures, and some of my own work. I learned Photoshop and was intoxicated by the sheer range of things one could do. There’s a definite synergy between the blog and my intellectual life: the blog images often have a literary or historical reference or connect with subjects I’ve always been interested in: the eighteenth century, sexual ambiguity, surrealism, comedy, camp, animals, the past. Creating an ongoing chain of personal images has become, like writing, an absorbing part of daily life.”

The digital archive and tools for the production and modification of art have changed our possibilities for expression and thought by literally allowing us to see as we think, to explore our thought in a medium amenable to nearly instantaneous revision. This aspect of timeliness, coupled with global accessibility, is one of the online community’s key advantages. Castle’s blog has a comments feature that allows friends and colleagues—no matter how far-flung—to discuss her work. Others have explored different possibilities in the world online. The Creative Writing program, for example, has developed and applied the pedagogical potential of the blog format. For his introductory fiction-writing class, Jones Lecturer Tom Kealey set up a class blog to post readings and encourage students to write their own responses to the material or each other’s work; Kealey says it helps students—who are already so thoroughly accustomed to blog culture—prepare for class, as they have an opportunity to interact in a familiar and readily accessible online environment outside of the classroom’s more formal atmosphere and schedule. The blogging-and-commenting system naturally extends the writers’ community and encourages students to directly influence and participate in that collective. Of course, the necessarily-mediated form of online communications is supplemental to, rather
The Creative Writing Program made a number of exciting changes during the 2006-07 academic year. We invited ten new Stegner Fellows from our largest ever applicant pool to hone their craft here at Stanford: in poetry, we welcome James Arthur, Elizabeth Bradfield, Sean Hill, Laura McKee, and Josh Rivkin, and in fiction we are pleased to have Sarah Frisch, James Gavin, Vanessa Hutchinson, Stephanie Soileau, and Justin St. Germain. We also have several new lecturers in fiction and poetry who will bring their wisdom and verve to our undergraduate workshops: Rusty Dolleman, Keith Ekiss, Maria Hummel, Rita Mae Reese, and Shimon Tanaka.

In an effort to stoke the increasing undergraduate interest in creative writing, we have utilized our new personnel in creating several new offerings both inside and outside the classroom. In response to overwhelming student demand, we have added courses in creative nonfiction. Because the initial offering was so successful, we expanded the curriculum so that we now offer a more advanced nonfiction workshop as well as a track in the major and minor geared towards nonfiction. Thanks to the generosity of William and Phyllis Draper, we were also able to welcome Maria Hummel, our new Draper Lecturer. Maria will be responsible for teaching many of the new nonfiction sections.

We have also worked strenuously towards making the undergraduate curriculum more diverse, while at the same time maintaining the inviting nature of the program. We now offer a wide array of special classes that address the varied interests of Stanford students. Tom Kealey’s “Fiction Into Film,” which will be taught in the upcoming year by Jeff O’Keefe, offers students the chance to adapt their work for the screen and learn film craft from a writer’s perspective. Adam Johnson’s “The Graphic Novel” addresses an emerging and increasingly popular form of cultural expression and shows students the wide capabilities of the medium. Sara Michas-Martin and Andrew Altschul are both developing classes which help bring together poetry students and fiction students in an effort to make their respective programs less disparate: the classes are “The Prose Poem” and “Poetry and Prose in Conversation.”

The Creative Writing Program has also made strides outside the classroom. Through the generous support of the Stanford Arts Initiative, we now offer the Writers’ Studio, a new mentoring opportunity for undergraduates. In the Writers’ Studio, undergraduate writers will have a chance to work with Stegner Fellows in an informal atmosphere. The purpose of the Writers’ Studio is not to replicate the classroom, but rather to continue some of the exciting conversations that begin in workshop and allow students to think about ways of elevating their poetry, fiction, or non-fiction even further.

We were also pleased to be able to expand the Levinthal Tutorial program by doubling the number of available tutorials. Made possible through the generosity of Elliott and Rhoda Levinthal, the Levinthal Tutorials are “The Prose Poem” and “Poetry and Prose in Conversation.”

Materials are designed to allow motivated undergraduate writers to work one-on-one with Stegner Fellows in poetry, fiction, and creative nonfiction. Students design their own curriculum and are responsible for its initiative and completion, and Stegner Fellows act as writing mentors for the duration of one quarter. Winter 2007 marked the first year we involved all of our Stegner Fellows (including first-years) in the Levinthal Tutorials.

As our program expands, we will continue our tradition of making creative writing an invigorating part of the Stanford student experience, and we are looking forward to another successful year.

During 2006-07, the Creative Writing Program had the fortune to host two visiting writers, Robert Pinsky and Ron Hansen. Pinsky came to us as the Mohr Visiting Poet, an endowed lectureship made possible by Lawrence and Nancy Mohr. Hansen was our Stein Visiting Writer, a lectureship graciously endowed by Isaac and Madeleine Stein.

Former Stegner Fellow Robert Pinsky is the author of six books of poetry including his latest, Jersey Rain, and The Figured Wheel: New and Collected Poems 1966-1996, which won the 1997 Lenore Marshall Poetry Prize and was a
Recent Publications by Creative Writing Lecturers

**Lauchlin of the Bad Heart**
D. R. MacDonald
HarperCollins, 2007

There was a time, at 22, when Lauchlin MacLean was a promising welterweight and the Cape Breton gyms were full of fighters; that was a time when his heart was strong and fit. Maybe if he’d become a ranked fighter, he might have moved on clearly and fluidly with his life. But he hadn’t. Now in his fifties, Lauchlin is disturbed from his life of “what ifs” by a growing attraction to a beautiful blind woman, the wife of a friend. But others in the tightly knit island community are watching and waiting: Lauchlin unknowingly has become entangled in a sinister plot of revenge born in the dark forests that crowd the village. Now he must make a choice to trust in a heart that he has ignored for a very long time. With his sharply realized characters, lyrical pacing, and haunting treatment of the Cape Breton landscape, D.R. MacDonald conjures a masterwork—part love story, part suspense tale, and part quest for home and heart.

**The Insufficiency of Maps**
Nora Pierce
Simon and Schuster, 2007

In Pierce’s debut novel, a young girl finds herself caught between worlds and struggles to craft a coherent identity in their midst. On the reservation, Alice lives in a run-down trailer with her alcoholic parents. She seldom has enough food and rarely attends school, but she is free to follow her imagination. She is connected to the life and ancestry of her people and the deep love she receives from her family and community. When her mother succumbs to schizophrenia, Alice is placed with a white foster family in the suburbs. This new world is neat and tidy and wholesome, but its total difference also unmoors Alice from everything she has ever known and everything that has defined her. As she traces Alice’s journey between two cultures, Pierce asks probing questions about identity and difference and articulates vital truths about the contemporary Native American experience. Utterly authentic and lyrically compelling, this novel establishes Pierce as an important voice in American literature.

Pulitzer Prize nominee. From 1997-2000, Pinsky was the United States Poet Laureate and Consultant in Poetry to the Library of Congress.

Ron Hansen is the author, most recently, of the novel *Isn’t It Romantic?* and a book of essays called *A Stay Against Confusion: Essays on Faith and Fiction*. His other works include the novels *Desperadoes, Atticus*, which was a finalist for the National Book Award in 1996, and *The Assassination of Jesse James by the Coward Robert Ford*.

In 2007-08, we will welcome back Colm Tóibín as the Stein Visiting Writer. Tóibín’s work explores several main lines: the depiction of Irish society, living abroad, the process of creativity and the preservation of a personal identity. Tóibín recently published his first short story collection, *Mothers and Sons*, to rich acclaim. The Spring 2008 Mohr Visiting Poet will be Robert Bly. Among Bly’s most famous works is *Iron John: A Book About Men*, an international bestseller.

Creative Writing Updates

Andrew Altschul, a Jones Lecturer in the Creative Writing Program, was chosen as a Walter E. Dakin Fellow at the 18th annual Sewanee Writers Conference in July. His story, “A New Kind of Gravity,” was included in the anthology *O. Henry Prize Stories 2007*, published in May. Next year, Harcourt will publish his first novel, *Lady Lazarus*.

In the summer of 2007, Jones Lecturer in Poetry Keith Ekiss was a resident at the Millay Colony for the Arts in Austerlitz, New York and writer-in-residence at the Petrified Forest National Park in Arizona. The title poem from his manuscript-in-progress, *Landscape with Saguaro*, was published by *New England Review* and featured online at *Poetry Daily*. He has poems forthcoming in *Gulf Coast, Southwestern American Literature*, and *Blackbird*.

Former Stegner Fellow Robin Ekiss received the Rona Jaffe Award in Poetry for 2007.

David McDonald’s novel *Lauchlin of the Bad Heart* has just been published by HarperCollins. He also had a short story, “Morag,” in *Epoch* (55.2).

Nora Pierce, a former Stegner Fellow and lecturer in the Continuing Studies Program, has published her first novel, *The Insufficiency of Maps*. Winner of the Paris Studio Competition, Nora is spending a year at Stanford’s studio in the Cité International Des Arts, France.

Shimon Tanaka was the winner of the first W.P. Kinsella Award for Excellence in Baseball Fiction, sponsored by the magazine *108*, for a short story about the first Japanese baseball player to play in the Major Leagues. The award carried a cash prize of $10,000, and the story will be printed in the fall edition of the magazine.

Josh Tyree and co-author Ben Walters published a book-length essay on film, *BFI Film Classics: The Big Lebowski*, published by The British Film Institute and The University of California Press. Josh is a Truman Capote Fellow in Fiction in the Wallace Stegner Fellowship Program in Creative Writing. For more information on his book, visit http://www.ucpress.edu/books/bfi/pages/PROD0591.html#top.

D. R. MacDonald
Lauchlin of the Bad Heart
HarperCollins, 2007

There was a time, at 22, when Lauchlin MacLean was a promising welterweight and the Cape Breton gyms were full of fighters; that was a time when his heart was strong and fit. Maybe if he’d become a ranked fighter, he might have moved on clearly and fluidly with his life. But he hadn’t. Now in his fifties, Lauchlin is disturbed from his life of “what ifs” by a growing attraction to a beautiful blind woman, the wife of a friend. But others in the tightly knit island community are watching and waiting: Lauchlin unknowingly has become entangled in a sinister plot of revenge born in the dark forests that crowd the village. Now he must make a choice to trust in a heart that he has ignored for a very long time. With his sharply realized characters, lyrical pacing, and haunting treatment of the Cape Breton landscape, D.R. MacDonald conjures a masterwork—part love story, part suspense tale, and part quest for home and heart.

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Studies in Global Rhetoric

With funding from the Wallenberg Global Learning Network (WGLN), Andrea Lunsford and Program in Writing and Rhetoric instructors Alyssa O’Brien and Christine Alfano have implemented “Developing Intercultural Competencies through Collaborative Rhetoric,” a collaborative project between PWR at Stanford and the Rhetoric Department of the University of Örebro in Sweden.

More specifically, WGLN funding has enabled the study team to design, implement, and assess a curriculum devoted to the development of intercultural competencies in both teachers and students through effective use of technology and collaborative practices. For the project, students in two PWR classes meet virtually with students at the University of Örebro to carry out collaborative rhetorical analyses of texts and to explore cultural differences inscribed in those texts. In addition, students present research proposals to each other using video conference technologies, conduct peer reviews of writing across various Internet platforms, and write collaboratively on project blogs and wikis.

One of the project’s larger goals is to develop a set of best practices for promoting cross-cultural understanding based on intercultural communication and rhetorical theory. Toward that end, Stanford’s Cross-Cultural Rhetoric team hosted an International Symposium in June 2007 that brought together scholars and researchers from eight countries to discuss the preliminary findings of the Stanford/Orebro study and the materials that they have developed thus far. The Stanford/Orebro collaboration will expand in 2007-08 to include three new universities in Sweden as well as universities in Singapore, Australia, Canada, and—hopefully—South Africa.

Instructors will be presenting papers on the project at the international Writing Research Across Borders conference to be held at the University of California–Santa Barbara (February 2008). For additional information about the Cross-Cultural Rhetoric Project, contact Andrea Lunsford (lunsford@stanford.edu).

To learn more about the project or read recent articles on the subject, visit: http://www.stanford.edu/group/cct/ or http://www.stanford.edu/group/pwrnewsletter/sp07/.

Stegner Fellow Poetry

The 2006-2007 year was a fruitful one for the Creative Writing Program’s Stegner Fellows, who produced an exciting array of work. The following poem is an excerpt from the prizewinning collection Dismantling the Hills by Stegner Fellow Michael McGriff, who hails originally from Coos Bay, Oregon.

COOS BAY

The World’s Largest Lumber Port, the yellow hull of Cats winding bayfront chip yards, betting on high-school football at the Elks Lodge, bargemen, abandoned Army barracks, Japanese glass floats, cranberry bogs, mooring lines, salmon roe, swing shifts, green chain, millwrights passing each other like black paper cranes from one impermanence to the next, phosphorescent bay water, two tons of oyster shells, seagulls, beach glass tumbled smooth in the surf, weigh stations, off-bearing, front loading, cargo nets, longshoremen, scabs, the Indian casino marquee promising continental breakfast, star-crowned animals stitched to blue heavens behind the fog, log booms, choker setters, gypo outfits, acetylene sparks falling from the Coast Guard cutter Citrus, dredging units, gravel quarries, clear cuts, scotchbroom taking over the dunes, smokestacks pocked with peep shows of flame and soot, the year-round nativity scene and one-armed Santa in J.C. Penney’s alley window, my grandmother dying just over the ridge, mother-of-pearl, sea lion calls in the dark, low tide at Charleston Harbor, the sound of calk boots in gravel parking lots, salmon sheen hosed onto the street, the arch of a big rig’s empty trailer, sand in all the moving parts, floodlights, tie-downs, ridge Beacons, great blue herons whispering through the hollow reeds, the cat piss smell of a charred Meth lab between the V.F.W. hall and pioneer newspaper museum, the rusted scrapyard and tank farm. The drawbridge spans forgotten coal bunkers, buried fingerprints of Chinese laborers, rope-riders and mule bones. Then there’s the rain that never sleeps, it’s fallen for seventeen years to reach the field below our house where my father and the machinist neighbor dying of cancer huddle around an oil drum burn barrel and smoke cigarettes, a few weeks of newspapers and wood scrap hiss into ash, trapped angels, under the wire grate they warm their hands over. The great heave of the Southern Pacific, sturgeon like river cogs, barnacle wreckage, cattle-guards. The last of the daylight, a broken trellis falling into the bay.
Patricia Alden
Florence Diane Amamoto
Pamela Bandyopadhyay
Berry and Berry
Mary Ellen Boyling
Stella P. Bruce
Jane T. Chapman
John G. Chapman
Victory Van Dyck Chase
Alfred M. Clark
Suzanne C. Cole
Joseph Mark Conte
Dolora G. Cunningham
Roger G. Dahood
Scott William Dailey
Thalia S. Deneen
Victoria Ann Dowling
Patrick M. Driscoll
Harry B. Eichorn
Francis George Fike
Anne MacGillivray Franke
Margaret M. Furbush
Shirley Nelson Garner
Caroline Geiger
Armand Gilinsky
Gerald Edward Graff
Gregory Hannibal
Elizabeth J. Harrison
Elizabeth Anne Hawkins
Hunt Hawkins
Lucia H. Heldt
Kathryn A. Hellerstein
The Colin Higgins Foundation
Catherine G. Hogan
E. David Hohl
Elizabeth Bauer Holley
Gregory John Jacobs
John B. Jacoby
Karen Dusing Jared
Janis Cox Jones
Rachel Kelsey
John and Elizabeth Knorr Foundation
Joel Nathaniel Kugelmass
Alan Lelchuk
Robert Levine

Eric Peter Levy
Sandra Lieb
Elizabeth L. Lillard-Bernal
Marie O’Gara Lipman
Victor E. Luftig
Sarah Luria
Deidre Lynch
Reid V. MacDonald
Jay Alan Mitchell
Kim Mitchell
Betty L. Moore
John Warner Moore
Myron Curtis Newman
Irene L. Noguchi
Elisabeth Barron West Norwood
Joseph Howard O’Mealy
Glending Olson
Noah Zev Oremland
Ladell Payne
Marjorie Perloff
Lee Perron
Abraham P. Persky
Mark Laurence Pick
Elaine Reuben
Sylvia Rogers
James S. Sandberg
Sydney Brie Schaub
Deborah F. Shepherd
J. Michael Shepherd
John Barnes Sias
Elaine Y. Smith
Merrill S. Snyder
David Sofield
Peter Stansky
James Alfred Steck
Christine Tansey
Douglas Thayer
Alice Palmer Thomas
Samson Ullman
Gretchen Van Meter
Randolph Wadsworth, Jr.
Carolyn Peyton Walker
Robert Channing Wheeler
Willard Gordon Wyman
Cynthia Cochrane Wynn

WE ARE DEEPLY GRATEFUL TO THESE INDIVIDUALS WHO HAVE CONTRIBUTED TO THE ENGLISH DEPARTMENT IN ACADEMIC YEAR 2006-07.

ARE WE IN WYOMING?
By Brendan Selby

All the roads travel diagonally toward the horizon.
Here a farmhouse, there a farmhouse, everywhere—a shape moves in my vision,
But I look again, and nothing has changed places, nothing come or gone.
Rabbits, maybe, or an old hilltop snow in the grey afternoon.
His tin-box voice speaks through wood slats:
A splintered song, but powerful, more powerful than me, master to me.
Lightning. Black-and-white, like Kansas but more terrifying.
If I could live in this state, this carryout box full of terror, my life would have the crispness and beauty of biting into metal
Or a rope thrown off the cliff. Am I supposed to jump after it? Moss-encrusted.
Leads me to remember my old life inside the farmhouse that never was.
I only saw it beside the road once.

Mississippi Palisades. I think the words too beautiful for language.
We wondered how long it would take them to catch us if we ran away.
We wouldn’t have to know where: a train beside the river.
Looking closer, the tracks were nothing but old rust with grass sprung up between.
Happiness is always confusing. We were better off not to speak the word. We were better off to use our imaginations.
The varnished dresser with bronze handles. Everything in that house looked like it had been made for us by Providence.
We used that house to share our opinions in.
The farm and its geysers were left out of our discussions, and though I promised never to beat myself up over it again,
Twenty minutes later I broke my promise.
In between were many more.
During the past year, Allison Carruth has been writing her dissertation—“Literatures of Food from World War I to the World Trade Organization”—while serving as coordinator of graduate pedagogy for the second-year cohort. In November 2006, she presented a paper at the Modernist Studies Association meeting in Tulsa concerning E.E. Cummings’ play Him, German set designer Friedrich Kiesler, and the American circus. In April 2007, Carruth presented a paper related to her dissertation project at the American Comparative Literature Association Convention in Puebla, Mexico; the paper was entitled “Caribbean Magicrealism, Global Foodstuffs and Toni Morrison’s ‘Chocolate Eater.’” Over the summer, she traveled to the Willa Cather Society International Seminar in Paris as a panelist on “Food Culture and Willa Cather’s Fiction.” The presentation related to her dissertation’s first chapter, “The Barbed Pastoral and the Military-Industrial Complex: Willa Cather and Seamus Heaney.”

Justin Eichenlaub gave a paper on the narrative function of obstacles and difficulties in the “success narratives” of Samuel Smiles’s Self-Help at the annual Stanford-Berkeley conference in March and attended conferences during July in northern England, thanks to the generous support of the English department. He presented “Break Down: Narration, Description, and Affect in Realist Representations of Dysfunction” in York at the “Real Things: Materiality and Representation 1880-present” conference. He also presented a paper on “Bourdieu’s Habitus, the Mundane, and Contemporary Cosmopolitanisms” in Manchester at a conference on “Everyday Life in the Global City;” other participants included social geographers and feminist sociologists whose ideas offered greater context for his ongoing work on a paper on cosmopolitanism and the global imagination in novels by Karen Tei Yamashita and William Gibson.

Ed Finn worked as a graduate coordinator for the Stanford Humanities Center workshop “Beyond Search and Access: Literary Studies and the Digital Library.” He also worked as a co-coordinator for the Center for the Study of the Novel. He presented work at the Stanford-Berkeley conference and at “The Politics of Presence,” a conference held at the Humanities Center. In addition to taking classes and teaching Program in Writing & Rhetoric, he participated in the “Critical Studies in New Media” workshop, the “Contemporary Novel” workshop, the “20th Century” graduate reading group and the “How They Got Game” research group. Over the summer, he taught a class on the Matrix trilogy at Cogswell Polytechnical College in Sunnyvale.

Far more importantly, in March 2007, he married Anna Humphreys in her hometown of Tucson, Arizona. Anna’s mother, Susan Lowell Humphreys, received her BA from the Stanford English Department in 1972 and a Master’s in 1974. Anna’s maid of honor, her sister Mary Humphreys, is a junior at Stanford and an English major as well.

Jennifer Floyd is completing her dissertation on John Lydgate’s poetry and fifteenth-century architecture and visual culture, after a productive year of research and writing supported by a Mellon Foundation Fellowship through the Stanford Humanities Center and a Mayers Fellowship from the Huntington Library. Last winter, she delivered a talk to the Art History department at Pomona College, titled: “Who Eats Philomela? Interior Décor and Lydgate’s <<Bycorne and Chychevache>>.” Her essay “St. George and the Steyned Halle: Lydgate’s Verse for the London Armourers,” will be published in December 2007 in Lydgate Matters: Poetry and Material Culture in the Fifteenth Century, edited by Lisa Cooper and Andrea Denny-Brown.

Matthew Garrett gave a paper on the politics of hesitation in the plots of early US novels at the Narrative Conference in Washington, D.C. At the joint conference of the Society of Early Americanists and the Institute of Early American History and Culture (College of William and Mary), he spoke on the serialization of political essays in New York newspapers during the debate over the ratification of the US Constitution, situating the rhetoric of national consolidation in the context of mercantile culture and the dispossession of debtor farmers. In August 2007, he was a research fellow at the Library Company of Philadelphia and, for the academic year 2007-08, a Barra Dissertation Fellow at the McNeil Center for Early American Studies (University of Pennsylvania).

In her fifth year in the program, Jolene Hubbs made significant progress on her dissertation, which uses literary depictions of poor white grotesquerie to engage debates about the workings of race and class in the United States. One of the high points of her year was co-teaching a seminar called “Uses of Trash: Gender, Race, and Class at the ‘Poor White’ Vortex” at the University of Michigan in the winter. She also tutored at the Stanford Writing Center in the fall and taught a twentieth-century humanities course in the summer. In May 2007, she traveled to Boston for the American Literature Association’s annual conference, presenting a paper entitled “‘Less Direct but More Commendable’: Clay and Class in Charles Chesnutt’s Conjure Tales.” She looks forward to another year of dissertation writing and research, made possible by a Mellon Fellowship.

During the 2006-07 academic year, Lee Konstantinou proposed a panel for the 2006 MLA Convention in Philadelphia. This panel, which was accepted, was called...
“Postirony in Theory and Fiction” and dealt with the theoretical and political problems posed by irony at the tail end of the twentieth century. His paper was entitled “The Co-optation Problem: Postirony in Alex Shakar’s The Savage Girl.” At the end of the spring quarter, Konstantinou completed the first chapter of his dissertation, a sixty-page study of the figure of the trendspotter in two contemporary novels. In April, Konstantinou applied for and received a Graduate Research Opportunity Grant to conduct research at the Harry Ransom Center at UT Austin. During the month of July, he dug into the center’s typescript of Thomas Pynchon’s V., its Don DeLillo archive, and various other materials related to the literary and cultural history of the hippie, the subject of his next chapter. Konstantinou also spent a month during the summer in Singapore and Jakarta, Indonesia, teaching creative writing courses for Stanford’s Educational Program for Gifted Youth.

**Jenna Lay** is currently writing her dissertation, “‘They Will Not Be Penned Up in Any Cloister’: Nuns, Recusants, and the Development of Protestant Literary History,” which examines Catholic women and their influence on the literature of early modern England. In the fall, Lay assisted Jennifer Summit in organizing “Medieval/Renaissance: Rethinking Periodization,” a day-long symposium at which she presented a paper on “Reform, Rescancy, Resistance: Measure for Measure and the Incomplete Reformation.” She also gave a talk on material from her dissertation to the Associates of the Stanford University Libraries in January and participated in a workshop on Tudor and Jacobean Women’s Religious Writing at the annual Shakespeare Association of America (SAA) meeting in April. Her paper for the SAA workshop, entitled “Writing Syon in the Seventeenth Century: Protestant Propaganda and Manuscript Circulation in an English Convent,” is a product of her research into the print and manuscript writings of post-Reformation English nuns. Lay spent the summer pursuing further research at monastic libraries in England, with the support of a Mellon Fellowship from the Institute of Historical Research. She was also awarded a W.M. Keck Foundation Fellowship for short-term research at the Huntington Library in 2007-08. Lay will spend the next year continuing to write her dissertation at the Stanford Humanities Center with the generous support of a Geballe Dissertation Fellowship.

Third-year PhD student **Kenny Ligda** served with Heather Houser as co-chair of the Review Club (the English graduate student organization), attended the annual MLA conference, which was held in Philadelphia, and served as the graduate student on the search committee for the new Poetry and Poetics hire. In addition, Ligda completed his third-year oral exam and is currently working on a paper about astronomy in literature.

**Liz Pentland** spent the fall quarter teaching in the Introduction to the Humanities (IHUM) program, leading three sections of a course called the “Literature of Crisis” for Martin Evans (English) and Marsh McCall (Classics). In October 2006, she attended a conference on Shakespeare and the Eastern Mediterranean in Dubrovnik, Croatia, where she presented a paper called “That ‘conveniently obscure location’: Rethinking Shakespeare’s Illyria.” In March 2007, she attended the annual conference of the Renaissance Society of America in Miami, where her presentation on “The rarest queene in Europe: Praise of Elizabeth I in Bussy D’Ambois” was part of a panel on Elizabeth I chaired by Susan Frye and sponsored by Stanford’s “Renaissances” lecture series. In April 2007, she participated in a seminar on Shakespeare’s Twelfth Night at the Shakespeare Association of America meeting in San Diego, to which she contributed a paper called “Reading Around in Belleforest.” Liz was also on the job market in 2006-07 and landed a tenure-track position in Renaissance literature at York University in Toronto, Ontario.

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**The Stanford-Berkeley Conference**

Lauren Boehm, Meredith Walker, and James Wood organized the annual Stanford–Berkeley conference, held at Stanford this year, with the help of Slavica Naumovska from Berkeley. The theme was “Who Cares?” which was decided on after Lauren used the phrase in an initial brainstorming session. The conference encouraged participants to ask not only why we should care about literary criticism, but also what role care plays in literary criticism itself.

Many interesting papers were delivered with lively discussion following in panels with such titles as “Professional Care,” “Curious Distractions,” and “Caring about Form.” Professor Denise Gigante opened the conference with a keynote speech entitled “Who Cares? A Response to the Problem in Higher Education, Particularly the Humanities, and above all Aesthetic Education” and Professor Gavin Jones delivered the closing address, entitled “Who Cares About Poverty?”

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**Department of English**
Currently, Natalie Phillips is working on her dissertation, “Distraction: Dramas of Attention in Eighteenth-Century Literature, 1747-1816,” which explores how changing definitions of attention in the eighteenth century turned distraction into a crucial, albeit controversial, trope for representing psychological depth in narrative fiction. In March, she flew to Atlanta for the annual American Society for Eighteenth-Century Studies conference to present her most recent work on distraction, “Divided Attention: The Importance of Inattentive Characters in Pride and Prejudice,” a paper which she also gave at the Stanford-Berkeley conference in April. Later in April, she presented her paper, “Romantic Vitalism: Engraving Life in Blake’s Jerusalem” at the Seminar on Enlightenment and Revolution, which she intends to revise for submission after a research trip to London and Glasgow. Throughout the year, she served as graduate co-coordinator for the Seminar on Enlightenment and Revolution and worked on the advanced graduate workshop committee. She was delighted to receive the Colin Higgins Dissertation Fellowship. She looks forward to presenting new work on Jane Austen at the “Theory of Mind and Literature” conference at Purdue University, continuing to be the graduate coordinator for SER, and organizing a panel for ASECS 2008 with John Bender, entitled “Wild Minds in Eighteenth-Century Literature,” where she will likely speak on distraction in Tristram Shandy.

At the 2007 American Literature Association Conference, Michelle Rhee presented a paper entitled “Literary Hyenas: The Creaturely Text of Ruth Ozeki” for the panel “Strange Creatures in Ethnic American Literature.” She was also a respondent and roundtable discussant on panels on Asian American disciplinary boundaries and Asian American poetry. At the upcoming MLA conference in Chicago, she will present two papers: one on Li-Young Lee and his detachment from an Asian American poetic tradition and another on Emily Dickinson and the aesthetics of anorexia. She served as the graduate student representative in the department’s search for a junior professor in Asian American literature. In her creative endeavors, Michelle published a translation of Mexican poet Tedi López Mills’s “Leyendo a Virgilio” (“Reading Virgil”) in the fall 2006 issue of the Harvard Review and was a finalist in both the 2007 Colorado Prize for Poetry and the Lexi Rudnitsky Poetry Prize by Persea Press for her manuscript, next to things holy. Awarded a 2007-08 Comparative Studies in Race and Ethnicity Graduate Fellowship, she is hoping to complete her dissertation, “Slant in Asian American Poetry and Fiction.”


Ema Vyroubalova attended two conferences during the past academic year. The first one was the Shakespeare Association of America (SAA) in San Diego and the second the Theatre without Borders (an interdisciplinary comparatist group) in Prague. At both meetings she presented papers based on her dissertation chapter which focuses on linguistic diversity in Elizabethan drama. She is currently revising the paper from the SAA conference into an article for a collection of essays on Shakespeare, appropriation, and ethics.

In March, Amanda Walling took time off from finishing her dissertation to present a paper on Chaucer’s Merchant’s Tale at the annual meeting of the Medieval Association of the Pacific in Los Angeles. Her article “Friar Flatterer: Glossing and the Hermeneutics of Flattery in Piers Plowman” will appear in the next volume of The Yearbook of Langland Studies.

At graduation this year, Jessica Weare received a Centennial Teaching Award for her work as a TA and PWR instructor. In December, she got to apply those teaching skills in Singapore through Stanford’s Educational Program for Gifted Youth. During the 2006-07 school year she served on the Advanced Stages Workshop Committee, organizing mock job talks, dissertation workshops, and a colloquium roundtable. This work allowed her to learn a great deal from the experience of her peers, whom she heartily thanks for their insight and overall brilliance.
PHDs AWARDED IN THE DEPARTMENT OF ENGLISH
2006-07

Joel Burges – “The Uses of Obsolescence: Historical Change and the Politics of the Outmoded in American Postmodernity”

Christine Holbo – “The Home-Making of Americans: The Invention of Everyday Life in American Literary Realism and Social Science, 1866-1911”

Shimberlee Jirón King – “Reading Religiously: Towards an Understanding of Articulations of Religion in Chicano/o Representations of Difference”

Joann Kleinneiur – “Elective Affinities: Chemistry and Poetics in Britain 1772-1822”

Felicia Martinez – “ Asking Who We Are: Interpreting Personhood in the Experimental Novels of Conrad, Faulkner and Naipaul”

Kim Maxwell – “Reading Adam Reading: A Study of Literary Meaning Through Paradise Lost”


Christopher Phillips – “The Genre of America: The Uses of the Epic Impulse in American Culture, 1770-1876”

Susan Schuyler – “Crowd Control: Reading Victorian Popular Drama”

Rebecca Starks – “Keeping Memory Fresh: A Stoic Exercise in Reading Four Modern Novels”


DEPARTMENT DISSERTATION FELLOWSHIPS
2007-08

Colin Higgins Dissertation Fellowship
– Natalie Phillips
Dissertation in progress: “Distracting: Problems of Attention in 18th Century Literature, 1747-1816”

Killefer Dissertation Fellowship
– Lee Konstantinou
Dissertation in progress: “Wipe That Smirk Off Your Face: Postironic Fiction and the Public Sphere”

Killefer Dissertation Fellowship
– Claire Bowen

Mellon Dissertation Fellowship
– Noam Cohen
– Asha Goines
– Jolene Hubbs

Geballe Dissertation Fellowship
– Jenna Lay
– Ema Vyroubalova

2007 ALDEN DISSERTATION PRIZE WINNERS

Zena Meadowsong – “Creating a Monster: Myth, Machines, and the Naturalist Invention of Modernism”

Brad Pasanek – “Eighteenth-Century Metaphors of Mind, A Dictionary”

2007 ANDREW SMITH MEMORIAL PRIZE WINNER

Meredith Walker – “The Iron Within: Leigh Hunt’s Round Table Essays and English Prose Traditions”

JOB PLACEMENT
2006-2007

Shimberlee Jirón King
– Indiana University of Pennsylvania

Elizabeth Pentland
– York University

Christopher Phillips
– Lafayette College

Jessica Straley
– University of Utah

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Since 2003, the Stanford Humanities Fellows Program has selected six fellows each year from a rotating list of disciplines. Last year marked the end of the second rotation—and perhaps the end of the program’s youth. At this point in the program’s history we can look back on many accomplishments and forward to significant changes.

In the fall of 2006, we received a record number of applications—over 600—and we were happy to admit the winners of the most competitive selection process yet. Andrea Bachner, incoming fellow in Comparative Literature, studies the theory of inscription and the relationship of Chinese authors to their writing system. Dorian Bell specializes in French anti-Semitism and will join the Department of French and Italian. Adrián Brasoveanu, fellow in Linguistics, specializes in semantics and pragmatics, and in Romanian, romance, and Balkan languages. Alexander Cook, in Asian Languages, will work on the history of modern China and the impact of Mao’s “Little Red Book.” As a fellow in German Studies, Sarah Pourciau will study etymological argumentation in 20th-century linguistics, politics, and philosophy. Monica White will bring to the Department of Slavic Languages and Literatures her expertise on saints and sainthood and the history of Byzantium and Old Rus.

The year to come will be one of transition for the program. Because of a change in the length of our fellowships, we have more departing fellows this year than ever before—a total of eleven. These fellows have contributed generously to Stanford’s intellectual and social life, and they have helped make the Program a truly cohesive community. While we will miss them here at Stanford, we are proud to report their excellent placement. They will be moving to Dartmouth College, Boston University, the University of the Pacific, the University of Colorado at Boulder, Texas State University—San Marcos, Duke University, the University of Wisconsin at Madison, the University of Washington, Brooklyn College, and Brown University. We have no doubt that the fellows will enrich these institutions, as they have enriched Stanford.

Housed since its inception in Margaret Jacks Hall, the program is moving its office to Pigott Hall. This will allow the program administrator to work more closely with staff and faculty in the Division of Literatures, Cultures, and Languages (DLCL), home to five of the six incoming fellows. The English Department has provided an ideal base for the program throughout its early years, and the support of the English staff has been indispensable. As we take our leave, we extend our warmest thanks—the Fellows Program would never have reached its current level of smooth operation without their help.

Beginning in August 2007, we also welcome a new program administrator. Kate Steilen comes to us from the department of German Studies, where she was Department Administrator. She is excited to take on the challenges of running an interdisciplinary program, and her familiarity with the DLCL will be especially valuable to the incoming fellows. After two years of administering the program, I am glad to leave it in such capable hands.

But I am sorry to leave as well. During my time at Stanford, the fellows and director have been unfailingly friendly and considerate, making the program a pleasure to administer. They have also been happy to share with me their knowledge on everything from teaching undergraduates to cooking fish. As I move on to the next phase in my life—graduate school at the Iowa Writers’ Workshop—I will treasure what I have learned from them.

### Humanities Fellow in English

Evan Horowitz’s article, “George Eliot: The Conservative,” recently appeared in the pages of *Victorian Studies*, and he’s hoping that several of the other pieces he’s written this year will find equally good homes. These include separate chapters on Carlyle, Tennyson, Dickens, and Baudelaire, which together form the core of his current book project on Victorian literature and the imagination of progress. Evan is also slated to chair a panel on George Eliot and materiality at the upcoming North American Victorian Studies Association conference.
The English Department prides itself on its active and outgoing undergraduate community. A sense of camaraderie between students and faculty continues to extend beyond the classroom and faculty office hours. Faculty are not only teachers but advisors who guide English majors throughout their academic career. Peer Mentors are not only prominent junior and senior English majors but social and intellectual pillars who highlight events within the department as well as provide guidance throughout the declaration and graduation process. And as a part of this community, there are also many opportunities for students to participate in writing competitions, research assistantships, as well as events such as student faculty mixers, career nights, and poetry/fiction readings.

The editors of *Glosses* continue the tradition of publishing undergraduate criticism written by Humanities majors.

The *Leland Quarterly* emphasizes the creative writing achievements of the undergraduate population by publishing an issue packed with poetry and prose each term.

With an English degree from Stanford in hand, graduates are appealing candidates to graduate programs as well as a variety of employers. Events such as the *Informational Career Fair for English Majors* broadens the horizons for the undergraduates studying and writing literature by meeting potential employers.

The English major *T-Shirt* is a sought-after collector’s item which made its debut in autumn quarter.

In May, the *Senior Banquet* is a bittersweet end for the Senior English majors as Commencement draws near. This annual event is a favorite among the undergraduates since faculty members often auction off personal items such as ugly ties or signed books.
In 1971, Lawrence Bridges graduated from Stanford University with a BA in English, and shortly thereafter his poems began appearing in Poetry and The New Yorker. Soon after he ventured into music video editing, a form that he helped pioneer through his innovative editing style, Bridges developed a name for himself as an avant-garde filmmaker. He brought a poet's eye and ear—not to mention a sense of rhythm—to his cinematic work. His new feature length documentary, Muse of Fire, explores the necessity of expression during wartime from its core: a creative process inspired by the groundbreaking National Endowment for the Arts initiative, “Operation Homecoming: Writing the Wartime Experience.”

Bridges now makes his return to poetry with his first book, Horses on Drums. Diane Middlebrook (Professor Emerita, Stanford) writes: “Reading these lovely, brainy poems is like stepping into a boat wearing a blindfold. A voice is moving in your ears: best if you just relax and let it carry you on its purposeful currents.” Horses on Drums is now available through Red Hen Press and Amazon.com with a foreword by Dana Gioia, Chairman of the NEA and 2007 Stanford Commencement speaker.

After graduating from Stanford, Melissa K. Dagodag (co-terminal BA and MA 1991) continued her fashion modeling career, living in Paris, Milan, Munich, and London. She also continued to grow in her product design and manufacturing business that she started with a Stanford colleague. In 1997, Dagodag returned to UCLA School of Law to become a lawyer, keeping in mind her goal of trying to learn as much as possible in non-technical intellectual property law, so that she could help her fellow creative friends, from authors to painters to sculptors. Now, she runs her own law practice in Santa Monica. She just wrote her first short story called “Alligators and Fingerprints” in her spare time and continues to write poetry (something she’s done since the age of 5) and read it at poetry gatherings.

After gaining a PhD in English at St. Andrews in Scotland in 1985, Ann Darling Barker (BA 1978) worked as an equity fund manager in Edinburgh, Munich, and Dublin until retiring happily from the fray in May 2002 back to Edinburgh for the next phase of her career. Barker began then to study for a four-year full-time BSc(Hons) in Herbal Medicine at Napier University, from which she graduated in July 2006. Barker was admitted in that month to the National Institute of Medical Herbalists (founded 1864)—the oldest body of practicing herbalists in the world—and began practicing in September 2006. She enjoys her new work, and, together with her garden and her membership in the Botanical Society of Scotland, it keeps her involved with the plant world. Barker still sings regularly (with the Scottish Chamber Choir) and continues to study voice (lieder and technique) at the Ian Tomlin School of Music. She also continues to read constantly, especially old favorites like the Trollope Palliser novels (thank you, Rob Polhemus) and Henry James (thank you, Ron Rebholz). Ron might also be amused to hear that she takes part in twice-yearly Shakespeare readings at the house of an Edinburgh University professor. Having worked their way through most of the comedies, As You Like It is next on the list.

Rebecca Connor (PhD 1997) was recently tenured and promoted to associate professor at Hunter College of the City University of New York.

Sarah (Sally) Sovereign Getty’s (BA 1965) second book of poems, Bring Me Her Heart, was published in May 2006 by Higganum Hill Books. It was nominated for the Pulitzer Prize and National Book Award, received a starred review in ALA’s Booklist, and has gone into a second printing. In July 2006, she taught a poetry workshop at the Villa Vergiliana, near the Bay of Naples. The program was sponsored by the Vergilian Society, a joint Italian-American organization dedicated to promoting the appreciation of Classical culture.

Ted Gioia (BA 1979) is heading up a new music web site at (www.jazz.com) and writing about books at (www.greatbooksguide.com). His next book, Delta Blues, will be published in 2008 by W.W. Norton. His last two books, Work Songs and Healing Songs, were recently awarded the American Society of Composers, Authors, and Publishers/Deems Taylor Award.

After 30+ years as a strategy consultant, Rich Goodale (BA 1968) has entered the writing game. Goodale has produced three books over the past two years, all in a series of paens to some of the great golf courses of the world. Experience Royal Dornoch was published in May 2005, Experience the Old Course–St. Andrews Links in July 2006, and Experience Carnoustie in March 2007. The books combine superb photography, unique computer-enhanced imagery, and prose to allow readers to feel and understand what it is like to play over such great venues. For the latter two books he has also managed to sneak a few snippets of his poetry onto the cover page.

Barbara (Heilbron) Greenberg (BA 1942) passed away on November 28th, 2006. She was a speech and drama major. She loved to travel, play golf, bridge, and mah-jongg, volunteered her time for various organizations, and spent time with her family. Greenberg was a member of Stockton Golf and Country Club 18-Hole Group, President of Temple Israel Sisterhood, and a volunteer at Dameron Hos-
pital and at the American Cancer Society’s Discovery Shop for over 25 years.

In 2005, Kevin Hearle (BA 1980) received the Burkhart Prize from the Ball State University Foundation as the Outstanding Steinbeck Scholar of the Year, a grant from the Book Club of California, and was a participant in the National Endowment for the Humanities Summer Institute “The Redemptive West” at the Huntington Library. Also in 2005, his poem “The Lesson” was reprinted in the anthology The Poetry Cure (Bloodaxe Books and the University of Newcastle Upon Tyne, 2005), and he accepted an invitation from the Stanford Alumni Association to teach one of the Classes Without Quizzes and co-lead the book discussion of Cannery Row during Homecoming Weekend. In 2006, Hearle—running on a pro-impeachment platform—was a candidate for the Democratic nomination for the US House of Representatives from the 12th California Congressional District. On a budget of $700, Hearle came in second out of three candidates, and—through his website (www.hearleforcongress.org/) and coverage in The Washington Post, local newspapers, and political websites—helped spread his views on the Bush Administration. Also in 2006, the third edition of Hearle’s Each Thing We Know Is Changed Because We Know It, and Other Poems (Ahsahta Press of Boise State University, 1994), and the first edition of his fourth book, The Essential Mary Austin (The California Legacy Series of Heyday Books and Santa Clara University, 2006), were published.

Richard Holton (BA 1975) has continued to publish both electronic and print fiction since the appearance of his hypertext novel Figurski at Foothorn on Acid (Eastgate Systems, 2001). His HTML fiction “Frequently Asked Questions about ‘Hypertext’” was selected for the first volume of the Electronic Literature Collection (Electronic Literature Organization, 2006). Recently his short stories have appeared in The Fish Anthology 2007 (runner-up, Fish One-Page Prize), the Mississippi Review (runner-up, 2007 Mississippi Review Prize), the Indiana Review (finalist, 2005 Indiana Review Fiction Prize), and ZYZZYVA. Richard taught in Stanford’s first-year writing program from 1987 to 1997, serving as Teaching Administrator and coordinator of the computers and writing project and publishing two textbooks which remain in print. He and his wife also served as Resident Fellows in Rinconada, a freshman dorm, for seven years. Currently he is Associate Director of Academic Computing at Stanford, managing Student Computing services on campus. He made a brief curtain call for the Program in Writing and Rhetoric (PWR) in 2003 to teach a pilot course for the new writing-with-multimedia requirement.

Alicia Kent (BA 1990) has recently published a book, African, Native, and Jewish American Literature and the Reshaping of Modernism (Palgrave Macmillan, 2007), a historical and literary study of ethnic American novels by writers from ethnic groups defined as not modern in the early twentieth century. She also earned tenure this year at the University of Michigan–Flint, where she teaches African American, Native American, and other ethnic literature courses.

Lisa Kirazian (BA 1992), a freelance writer and playwright, had her play Armenian Voices published in the July 2006 issue of Ensemble Anthologyzine, a publication of hybrid writing by women. Her play Soul Fire appeared in the journal's online publication, Ensemble Jourine (www.ensemblejourine.com). In addition, two of her plays received staged readings in New York (Barrow Group Theater) and Los Angeles (Fountain Theater) through the Armenian Dramatic Arts Alliance in the past year.

John D. Lang (PhD 1975) is Professor of English at Emory and Henry College. He specializes in Southern and Appalachian literature and has recently edited Appalachia and Beyond: Conversations with Writers from the Mountain South (University of Tennessee Press, 2006). The volume reprints twenty-one interviews published in The Iron Mountain Review (1983-2003), a publication which he has edited since 1990. In September of last year, he also coordinated Emory and Henry’s 25th annual literary festival, which brought back to campus seventeen of the festival’s previous honorees for readings and paper discussions, including Fred Chappell, Robert Morgan, Denise Giardina, Lee Smith, and Sharyn McCrumb.

Elizabeth McKenzie’s (MA 1987) novel, MacGregor Tells the World, was published by Random House in 2007. Her first book, Stop That Girl, a novel in stories, was a Newsday Best Book of the year, short-listed for The Story Prize, and an NPR Talk of the Nation reading pick. She will be teaching at the University of California–Santa Cruz next year.

Scott McMillan (PhD 1963) died March 29th, 2006, at the age of 71. He had earned degrees from Princeton, George Washington, and Stanford. After receiving his PhD from Stanford, he joined Cornell’s English department in 1964, where he taught until his death. A scholar of Elizabethan and modern drama, McMillan was the author of four books and numerous articles; his last book, The Musical as Drama (Princeton University Press, 2006), was published posthumously. A dedicated teacher and researcher, he received the Clark Distinguished Teaching Award in 1972 and earned fellowships from the National Endowment for the Humanities and the American Philosophical Society. He was also a Trustee of the Shakespeare Association of America and a member of the Variorum Shakespeare Committee of the MLA. Outside of the classroom, McMillan was a devotee of jazz (he played piano in a jazz trio) and theater.
He was of course quoting the angel asking the Anglo-Saxon cowherd Caedmon to sing him something, goading the reluctant poet into realizing his lyrical gift. Caedmon’s response, “Hwaet sceall ic singon?”—“What shall I sing?”—is the first question of English studies: what will I sing? What will I talk about? How will I find a way to talk about it that doesn’t send me running out of the mead-hall into the barn in despair? Just sing. Find pleasure in turning brittle pages in the Special Collections library. Revel in uncovering a word, a textual crux, a momentary Aufblitz or flashpoint that shows what previous scholarship has left hidden. And write it. Write it with that enthusiasm that carries you through the tracking down of footnotes, of padding through the Avernus of Green Library’s south stacks, of looking up for the eighth time whether Chicago Style requires that you put a colon in front of the page numbers when citing a journal article. Scholarship has been defined as work requiring a vast capacity for boredom, but how wondrous it is how many things can be boring! The pleasures of boredom are highly underrated in our world; the boring is too often seen as a barrier to life rather than the looking glass that takes us into Wonderland. The greatest lesson I have learned from my Stanford professors is that what might seem boring only looks that way until you think about it. And as a student of the history of the epic in the United States, I cannot emphasize enough how important that lesson has been.

But fortunately, the glories of boredom are far from the only glories I remember from these years at Stanford. I see here the faces of students whom I taught in the Program in Writing and Rhetoric; I watched these ones come to terms with the demands of academic argumentation and hoped that at least some of them might get enough of a kick out of writing to consider English as a major. I see the faces of students whose papers on Faulkner and Hurston I read after hours of discussing what was actually happening in the pages of Absalom, Absalom! I see the faces of students whom I had the privilege to watch during this year as they produced powerful, original, and often surprising scholarship in the form of senior theses, beside which I would be ashamed to place my own senior thesis. I see the faces of students with whom I’ve commiserated, celebrated, and persevered through the marathon of doctoral study. And I see a great tide of faces behind those faces, which I find appropriate, because without those parents, siblings, relatives, and friends behind us, none of us could have made it to this point.

Yet the moment of commencement is also traditionally a moment in which that tide recedes much farther back than ever before. It’s a bit like the moment toward the end of Tolkien’s Lord of the Rings, when the hobbits realize that their protector and mentor, Gandalf, will not help them face the troubles awaiting them as they return home; Gandalf tells them, “I am with you at present, but soon I shall not be. I am not coming to the Shire. You must settle its affairs yourselves; that is what you have been trained for. Do you not yet understand? . . . You are grown up now. Grown indeed very high; among the great you are, and I have no longer any fear at all for any of you.” Gandalf’s words might be a bit high-toned for us today; of course we will still need others’ help, and fears of parents and children alike don’t disappear when the degree is awarded. But we have reached the moment when what has been life for us transforms into preparation for what our lives will really amount to. We are among the great ones, within the one percent of the world’s people who hold college degrees. And a favorite professor will no longer be holding office hours down the hall; work will amount to a bit more (even for me) than explaining what I found in reading Moby-Dick.

So what has all this reading and writing actually gotten us? I can’t answer for everyone, but I can give my own idiosyncratic answer. I have learned that reading, writing, teaching are all acts of worship. Not like acts of worship; they really are worship. The word “worship” is among the oldest in English. The Anglo-Saxon weorthscipe implied the acknowledgment and bestowal of glory and honor onto another. The act of worship both recognized a reality and made that reality true. When we read, we declare that what we read is worth our time; that’s why people get so worked up over what is and isn’t included in the literary canon. And when we write about what we read, we make an even bolder statement: that what we read is not only worth our reading time but our thinking time and our composing time—and if we get really serious about it, our revising time. In writing and talking about what we read, we connect ourselves to that
breathing rather than in praise or in mourning, to give singing primacy over the song as Emerson gives primacy to thinking over the thought—herein is a way to consolation: to achieve a noncontingent living, purposeful in its purposelessness, full of being and not thought, free of fear and fear in its other image delight.

Such an unconflicted consciousness, Jay writes, would know that “in the emotional sense of the verb ‘to move’ as well as the physical [sense], God is unmoved mover. The unmoved quality is not coldness, but integrity, pure being rather than self-absorbed solipsism.” Through all his health problems Jay remained vibrantly alive. He took a galvanizing delight in many things: people, ideas, books, paintings and furniture, good food, good talk, good company. We all—loved ones, friends, colleagues, students—drew on that vital energy. But reading this early essay confirmed my sense that, deep down, the longing for the final answer to grief and pain is what made Jay, all his life, restless, wired, talking, asking, on the move, on the trace.

Last March, when Jay and Christine came to our house for dinner on what would be his last birthday, he told Barbara and me about the terrible medical news he had recently received, and he faced his death with quiet resistance but also with unblinking clarity. Jay went on to say that when a rabbi had visited him in the hospital and he asked the rabbi about life after death, the rabbi had comforted him with the assurance that he’d be remembered by all the loved ones who mourned him. “True enough but not enough,” Jay burst out to us, and with his voice rising: “I want the everlasting arms!” Then, after a second’s pause, came that chuckling laugh through the nose that we all know. Since that sad but glorious moment on our back deck, Barbara’s prayer and mine has been that the everlasting arms enfold Jay and bear him to rest and sing in Abraham’s bosom.

The Jay Fliegelman Memorial Fund has been established to support graduate student scholars. Contributions may be sent to the English department.

NEIGHBORS
by Genevieve DuBois

He is not my neighbor—
but he is someone’s brother, son.
Or maybe he just grew from the rock,
crumbled out of the moist earth
like a moon-eyed mushroom,
hard chin protruding from soft teeth.
Beetley eyes
wrinkle tiny in his flesh.
He squats like a toad
on my neighbor’s doorstep,
croaking, turn off that goddamn light.

Through a dark mirror
I see a phantom child on the curb.
Wrinkles melt down her face,
those artless features
too small to be real
as she melts into the shadows
that tug and push at her, unbalanced
as headlights slice through
the glass, as opaque cars slice
cleanly through oily water
and she, holding her father's heavy hand
passes unsteadily from my view,
as the night passes
with a quiet exhalation of sound.

In her absence, stars blink awake.

There is
an old woman’s hand inside my own.
Her blue veins thud under
the thin parchment veil
of my grandmother and hers.
Pitted spots of acid years
stain the brittle flesh
gently folded in age,
soft little hairs ugly like
that bum who sneers with yellow
teeth at nothing. Like a sweating feather.
She bends her finger, and I bend mine.
She touches I touches what?

She is remembering me
As I will remember her remember
me who?

Undergraduate Poetry

COMMENCEMENT — FROM PAGE 32

reading in such a deep way that it impacts who we are and who we are becoming. Homer and Harry Potter are worthy of my attention, and thus they will help to shape who I am. But worship goes even further than this, because I believe that the words that I enjoy so much are echoes of the Word, Who was God and was with God in the beginning, in Whom we live and move and have our being. Literature has the power to shape us because we are made of words and the powerful realities that words echo and generate. Looking back, and looking forward. In principio erat Verbum: in the beginning was the Word. And now my final word: one about the Gandalf in my own life, Professor Jay Fliegelman, who is all too soon leaving us on the border of the Shire. Jay had the power to worship through reading; he made things matter by looking at them, by talking about them, calling attention to them, and being excited about them. To see him do these things was like watching wizardry, and he taught me—he taught many of us—to wield that power as well. As English majors, we have the power to make things matter, to make people matter, through our well-trained attention; that’s our gift to the world. Thank you to all of you for the honor of your attention, and congratulations on the fruits of your attention that we all celebrate today. Amen.
Lauren Rusk’s (PhD 1995) second book is a volume of poetry, Pictures in the Firestorm (Plain View, 2007). This winter and spring she will also publish an essay in The Writer’s Chronicle on “The Possibilities and Perils of Writing Poems about Visual Art” and will give readings at Stanford and in Honolulu, Berlin, and Oxford.

Adam von Dioszeghy (BA 1964 English/American Literature, JD 1970) and his wife Aliz moved to Hungary in early 2000. He retired from the practice of law in 2005; they purchased a “country estate” (about 7 acres), on a part of which they have planted a small vineyard that they work themselves. The big news around their house is that they have also written a book—jointly—titled Postcards from Pannonia (Traf ford Publishing, 2007). It is a collection of experiences and stories related to their adventures in acquiring and refurbishing a dilapidated country house in the western part of Hungary—known from Roman times as “Pannonia.” The marvelous thing in all of this, they’ve found, is that country life can conjure up an immense amount of work. Now, the trick is to find how one can cope with it, especially without much prior experience. So far, they’re hanging on, and the score seems to be even. Von Dioszeghy’s first wine harvest in 2006 seems, by all accounts, a modest success. They aim to shoot higher.

To mark the 30th anniversary of her graduation, Kathleen Ann Welton (BA 1978) has funded an annual poetry award with the Academy of American Poets. She is also editing a volume of poems with Joseph Parisi, 100 Essential Modern Poems by Women (forthcoming, Ivan R. Dee, 2008).

Indeed, faculty in the humanities are just beginning to explore that question. Professor David Riggs has also used technology in his academic pursuits. Assisted by Jockers, Riggs studies patterns in the works of Shakespeare with the use of humanities computing. For Jockers, who is interested in “looking at stylistic trends over time,” the basic concept comes out of economics. It’s called time-series analysis, and he uses it to track linguistic patterns. “For example”—showing me a chart like the one in Fig. 2 on page 19—Jockers has been “plotting the use of a certain semantic cluster over a hundred years of novels. How does the concept of childhood as it’s expressed in literary texts evolve?” The possibilities are wide-ranging. While Jockers uses the technology to follow patterns at the broadest level, Professor Franco Moretti is more interested in developing a kind of quantitative formalism, in which the attention to detail that is formalism’s great strength harnesses the power of the digital archive to collect data and make comparisons on a scale and with a rapidity otherwise inconceivable. Moretti gave the keynote at this year’s Digital Humanities Conference, in which he demonstrated the possibilities of this kind of analysis for literary criticism. By watching patterns emerge from the data—in this case, a comprehensive collection of novel titles—Moretti pointed out emergent trends within genres and the influence of market forces on literary production. In many ways, such analysis raises more questions than it provides answers: we can identify trends, but we don’t know what they mean yet. But this new seeing is precisely the point of this kind of exploration.

They’ve provided the initial evidence that this kind of research yields compelling—if sometimes enigmatic—results, but Moretti and Jockers agree that the field is still in its early stages of development and requires some dedicated thinking and planning. It is for this reason that they now co-direct a workshop that Jockers began last year, entitled “Beyond Search and Access: Literary Studies and the Digital Library.” Jockers sums up the workshop’s primary interests neatly: “We now have access to massive archives of electronic texts, but so far really all we’re doing is typing in a key word and finding it in the text. The premise of the workshop was: so what? what do we do now? how do we go beyond search?” Moretti concurs. When asked about the importance of digital humanities—the agenda, despite garnering high-profile support from professors like Moretti, is hardly widely-accepted—he responded: “We are the
Leslie Wheeler (BA 1967) has recently turned to mystery novels after years of writing non-fiction books about American history and biographies (Jimmy Who? and Loving Warriors). Two books in her “living history” mystery series have been published: Murder at Plimoth Plantation (Larcom Press, 2001) and Murder at Gettysburg (Five Star, 2005). Wheeler’s short stories have appeared in two anthologies of short crime fiction, Windchill and Seasmoke, both published by Level Best Books. More of her work is available online at (www.lesliewheeler.com). Like Leslie, her amateur sleuth, Miranda Lewis, is a Stanford graduate, and the university is referenced in the novels.

first generation who can work with complete or near-complete databases; we now really have the complete archive at our disposal. The trouble is that we don’t know what to ask. And that’s why we should be thinking about these matters. The starting point is that the text has something to say. Literary texts speak to us because they address us—we are very good at listening—but these gigantic archives in front of us don’t talk to us, so all we’ve learned in terms of critical methodology is nothing. We have to start with a completely different set of questions.” Then, reformulating: “We have to start with questions. The discipline has to rethink itself.”

The workshop that Moretti and Jockers jointly run provides a forum for exactly that kind of rethinking. Such exploration is complicated and necessarily messy, but that’s a good sign: innovation in digital technologies forces us to begin again, not merely to search for the right answer, but the right question. Whether through its personal art blogs or data mining the digital archive, we’re still just learning to ask the questions, to reconceptualize the possibilities for the humanities that the digital future holds. It requires as much courage as it does creativity. But how exciting!—to live in a world where the shape of the question matters again.

CSN— FROM PAGE 18

Fellows Miruna Stanica and Ed Finn are joined by fourth-year graduate student Kenneth Ligda. Sarah Allson, who did such fine work for the Center last year, is resigning to pursue her dissertation.

The Center looks forward to a 2007-08 year stocked with major book discussions, an innovative conference, and a series of workshops and smaller events to study the place of the novel in an expanded field. Fredric Jameson accepted graduate student invitations to give the Ian Watt Lecture in February. On February 15th, the Center welcomes Peter Brooks for a discussion of his groundbreaking new book, Henry James Goes to Paris. We are delighted to have Catherine Gallagher joining us from Berkeley on April 21st for a discussion of her major study The Body Economic.

Michele Elam and Alex Woloch are co-organizing this year’s conference, “Race and Narrative Theory” (April 11th), which brings into dialogue two major currents of novelistic investigation. James Phelan, who is participating in the conference, will also lead a discussion on editing Narrative (April 10th).

A major launch for this year is the workshop on the “Theory of the Novel.” This group provides an opportunity for students and faculty in various departments to discuss their on-going work, with special emphasis on the “re-scaling” of novel studies toward texts beyond America and Europe and toward less canonical American and European novels. The workshop is organized by James Wood, Miruna Stanica, and Kenneth Ligda.

For a full list of CSN events and more detailed information, please visit us at http://novel.stanford.edu.

WHAT’S New IN PRINT

FACULTY PUBLICATIONS— FROM PAGE 11

American Encounters is a new, college-level textbook of American art that focuses on historical encounters among diverse cultures, upon broad structural transformations such as the rise of the middle classes and the emergence of consumer and mass culture, and on the fluid conversations between “high” art and vernacular expression. The text emphasizes the intersections among cultures and populations, as well as the exchanges, borrowings, and appropriations that have enriched and vitalized our collective cultural heritage.

American Encounters: Art, History, and Cultural Identity
Bryan Wolf, Angela Miller, Janet Berlo, Jennifer Roberts
Prentice Hall, 2007
We would love to hear from you!

The Department would appreciate receiving news items for the next *English Newsletter*, 2008, and notification of change of address.

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- When you contact us, please include your name, address (if changed), class, and degree. We will try to print everything sent in, but because of limitations of space we cannot always do so.
- Visit the Department web page: http://english.stanford.edu during the coming year for department news and events.

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