A Letter from the Chair

Ramón Saldívar

The beginning of the 2006 academic year finds Stanford enjoying its typically stunning autumn weather of warm days and brisk evenings. The Department of English is thriving, the students and faculty looking forward with eager anticipation to another successful year of literary work.

As we begin the new academic year, we are considering the future of the department with excitement at the prospect of adding new faculty positions. I am pleased to announce that the department has been authorized by the Dean of the School of Humanities and Sciences to conduct four searches in 2006-07. Two searches for new faculty will be at the tenured level.

Welcome, Peggy Phelan

Peggy Phelan, the Ann O'Day Maples Chair in the Arts, joined the department in 2006 as Professor of English, and is now splitting her time between the Drama and English departments. Perhaps the foremost authority in performance art, Phelan's numerous works include Unmarked: The Politics of Performance (1993); Mourning Sex: Performing Public Memories (1997); Acting Out: Feminist Performances (1993); and The Ends of Performance (1998).

Professor Phelan’s work reflects her broad-ranging and passionate interests in contemporary theater, art, photography, literature, dance, and film. She has written in recent years about an extraordinary array of artists, writers, and cultural figures: Samuel Beckett (the subject of a recent study).
In a departure from departmental tradition, the Chair of the Department did not give the address at the 2006 English Commencement ceremony held in Memorial Church on June 18. Instead, graduating students were invited to mark the importance of the day with some thoughts on their experiences in the Stanford Department of English. The purpose in this departure from tradition was to establish a new tradition by making the ceremony, even more clearly than it has been in the past, focused on the achievements of our extraordinarily talented students.

First to speak was undergraduate TAYLOR ALTMAN, graduating with a Bachelor of Arts in English (Honors) with a minor in Human Biology:

“Good afternoon, faculty, guests, and fellow graduates. Let me begin by saying that majoring in English was the best decision I ever made at Stanford. As a freshman, I felt a bit like Esther Greenwood in Sylvia Plath’s *The Bell Jar*—I saw my life branching out before me like a fig tree. At the end of one branch was a fig for science and medicine. I saw myself in a white coat, conducting research or treating patients. At the end of another branch was a fig for the humanities and writing. I saw myself at a lectern ten or fifteen years in the future, reciting passages from *The Waste Land* for my students, to help them hear the music in the fragmentary lines. I saw myself go home, open a notebook, and turn sunsets and supermarket aisles into lines of poetry. From which branch would I pluck the fruit? As Esther says in the book, “I saw myself sitting in the crotch of this fig tree, starving to death, just because I couldn’t make up my mind which of the figs I would choose.”

At the beginning of my junior year, no longer able to deny my lifelong passion for literature, I chose the fig for the humanities and began an English major with a Creative Writing emphasis. In my classes I learned not only how to think and write critically about literary texts, but also how to give shape to my ideas and inquiries, a skill that is highly applicable to any discipline. In my creative writing workshops I saw my imagery sharpen and brighten; I saw my words begin to fall into orbit around the organizing principle of the poem. I found myself looking forward to doing the reading for my classes and discussing its nuances with my fellow students. As I got acquainted with other English majors, I began striking up conversations not only about the assigned reading, but also about the lives of our favorite writers and the intersection of literature and philosophy. After class, one could generally find me in the Writing Center, working out the meter or rhyme scheme of my latest poem, or perhaps debating the merits of a particular line break with a friend. As an English major, I was learning both the tradition and the craft of writing. Most of all, I was learning how to discipline my mind.

Encouraged by my professors to pursue my interest in modern poetry in more depth, I decided to spend spring quarter of my junior year at Oxford through the Overseas Studies Program. There I received one-on-one tutorials with a T.S. Eliot scholar and followed Eliot’s path over London Bridge on his way to and from work at Lloyds Bank. Upon my return from Oxford, I began working on my senior honors thesis about Sylvia Plath and the mythological underpinnings of one of her great early poems, “Electra on Azalea Path.” My finished thesis was a culmination of four years’ worth of research and writing on Plath, a feat which would not have been possible without the generous support of both my advisors and my fellow students.

As a testament to my rewarding experience as an English major and creative writer at Stanford, I have decided to pursue a Master of Arts in Creative Writing at Boston University next year. In the future, I plan to earn my PhD in English Literature and focus on the poetry of Elizabeth Bishop. But this is just my story. I do hope, however, that I have spoken on behalf of you, the graduates, who share my enthusiasm for the study of literature, regardless of what career path you will ultimately choose to follow. As I prepare to say goodbye and close this chapter of my life, I once again envision the fig tree, sunlight glittering on its branches, at the ends of which innumerable possibilities await me, await all of us. To the class of 2006, I wish you the very best in your future endeavors. Thank you.”
Gil Sorrentino was at Stanford as a Professor of English from 1982-1999. For all of those years, he was an ardent New Yorker—in the sense that New York represented an aesthetic sense, an adventure to which he was loyal. This meant, in the simplest way, that he brought essential and tonic gifts to the Creative Writing Program at Stanford. They were evident in his speech. They were there in his astringent criticisms. But their true location is also their most permanent: his more than twenty books, among them the celebrated Mulligan Stew in 1979 and the Imaginative Qualities of Actual Things in 1970.

His death in May came far too early. No one could doubt he had more work to do. In his fiction he sought to de-stabilize the formal structures of language in the search for a compositional freedom. In a book like Aberration of Starlight, in 1980, a study of 36 hours in the lives of four people in 1939, it’s possible to see what the Los Angeles Times meant when it said “Sorrentino’s fiction does not reveal a world of sense or reason, but portrays with equal brilliance our fall into nonsense, into the Babel of our everyday lives.”

Gil also wrote poetry and published criticism. Neither, of course, kept within official bounds. And for a good reason: he was not a writer who wished to recognize such boundaries. The result, unsurprisingly, is that his prose is poetic and his fictions are a critique of the conventions of fiction-making.

Gil was not uncritical of the way things were done in Creative Writing. And that was always a blessing. I liked to believe I had a window into a small part of his mind, because the Irish writer Flann O’Brien was one of his heroes. Like him, Gil was part of the heroic mid-century contest against just one way of seeing things, or one way of writing them, or any way of accepting them.

When I think of Gil, I think of the quote of his I like best, which also represents what he gave all of us. In an interview he was asked about the Black Mountain School and his own youth. “Robert Creeley,” he states, “said something to the effect that we all took art very seriously in those days, we were absolutely committed. He’s right of course; there was a sense then among young artists that we were writing for our lives.”

My Father’s Tree
stood in the center of the yard
and bore crabapples in season.
He had ordered it months before,
but, due to some delay, it came
after he died. My mother planted it
that year, dug a moat around the roots
for ease of watering. We
didn’t know it was an apple tree
until the spring, when it burst with fruit
like the skies sparking the island
in fire weather. The apples, though,
were small, hard, and green—
impossible to eat. And I couldn’t
swing from the branches that began
several feet over my head.
In summer, the tree
glowed, sunlight filtered green
through the tower of leaves.
My balloons to heaven stuck
in the apex of its bloom:
a harem of bubbles, all unfaithful
to their parent wind, yet
buoyed like flat notes
from a distant flute or clarinet.
Autumn burnished the leaves
to pure gold like the two chains
my father always wore around
his neck: twin mysteries.
The tree was a ghost in winter,
a pastiche of leaves at its root-feet;
it scraped the gunmetal sky
with its branch-fingers: the
bitter process of becoming
human. The first winter I
fixed my eyes, blurrily,
on the trees to the west—
the cluster of willows at the edge
of the cemetery, trying not to notice
the relatives shoveling dirt onto
the lowered casket. He was only
separated from the roots of trees
by a plank of wood. I thought
I might like to walk there, into the forest.
Taylor was followed by **CHRIS HOLT**, who, while earning a Bachelor of Arts in English with a minor in History, has returned to the department in 2006-07 to complete his Masters in English. Chris delivered the following rather more light-hearted and non-traditional address:

"Welcome to the English major commencement. I’d like to talk about 3 things today: Where we’re going. Where we are. Where we’ve been."

I’ve tried finding some good quotes on graduations but it seems the books we have all been reading may have failed me here. *Great Expectations* is not about the plucky Stanford English major who graduates and has to try to make it in this world. *Much Ado about Nothing* is not Shakespeare’s commentary on his graduation ceremony. And sadly, *The Da Vinci Code* has no clues as to the cosmic significance of an annual cult of literary enthusiasts meeting in a church on Stanford’s campus. Tom Hanks will not be appearing at this commencement address. Sorry, Mom.

First I’d like to talk about where we are. Around us, we are surrounded by stories. If people may pause for a second and look at the stained glass windows that surround us, we will realize that we are viewing snapshots of characters, brief glimpses of metaphors, and, I believe, some kind of religious symbolism.

We never read on papyrus that the halos seem all showmanship and no substance, and critics don’t speak of a lack of character development. Nobody’s performance is unconvincing, the dialogue is never hackneyed or stiff. I apologize for that little allegory. Commencement speeches are notorious for little distracting stories like that, so let’s see if I can justify it.

We won’t look back on our years here and see the hassle of shopping period, or that time we misquoted a source or missed that lunch with a professor. The best memories will be crystallized and viewed at our pleasure, just like these stained glass windows. Just like alternative endings to a detective novel, we will cut and revise in our own mind so we are left with a glimmering well-revised story of our best memories.

We forget the bad, only remember the good. That’s the lesson I took from reading *Hamlet*. The character is able to forget the problems of the past and embrace his newly restructured modern family. He later goes on to write a self-help book about bonding with your step-dad. Or at least, that’s how I remember it.

Ok, I admit it. I didn’t finish that book. I was up all night and I was really behind and I guess I never got to the ending. See, I’d forgotten the bad part of my academic experience or perhaps the ending I didn’t like. Perhaps both.

I’d like to talk about where we’ve been. Like many of us in this room, I flirted with other majors first. Dangerous majors with dangerous ideas. I’m ashamed to admit it, I dabbled in American Studies. I had a foray into Psychology for a few months, a time in my life I’m not particularly proud of. It was a tough addiction. Psych 101, as is often the case, was a gateway to harder subjects. Abnormal psych, personality psych. I think I hit rock bottom when I tried to classically condition my dog to type up lab reports. But even back then, I knew I was going to major in something practical. My first major was going to be Japanese.

In the end, I guess I ended up an English major because I wasn’t good at Japanese.

Four years ago, I never imagined I’d be up here. I know everyone says that at these things, but I think I’ve got them beat: I went to another college. After four years of prep school, a year as a pizza delivery guy and a failed attempt at majoring in Japanese, I realized I needed a change. My parents supported me transferring; my first English professor here, Blakey Vermeule, was as brilliant as she is crazy. I guess what I’m saying is, if you like this speech, you should thank them. And if you hate it, well, pitchforks and torches to their houses.

There have been many successes here. I’ve talked *King Lear* and rock music with Professor Fletcher, greeted Professor Boland as she walks listening to her iPod, and had coffee with Dr. Moser regularly. There have been failures too. I still have no appreciation for Edith Wharton. And... yeah, I guess that’s the only one that comes to mind.

Several of us have engaged in research these past few years and a specific literary topic or author. We’ve all heard of med student syndrome, which is described as the prevalence among medical students of literary self-imposed hypochondria. I wonder if anybody has ever thought to study the effects of English student syndrome. Follow me on this. It’s the mental condition where your social life takes on the appearance of med student syndrome. I’ve talked *King Lear* and rock music with Professor Fletcher, greeted Professor Boland as she walks listening to her iPod, and had coffee with Dr. Moser regularly. There have been failures too. I still have no appreciation for Edith Wharton. And... yeah, I guess that’s the only one that comes to mind.

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And now, let’s talk about where we are going.

The world outside this sanctuary of literary analysis will be jarring. We’ll face ignorance, prejudice, Danielle Steele novels. People will be looking down on us because we can tell when they end their sentence with a preposition. We’ll find spouses who quietly pat our hands when we grow enraged that there is a typo in the *New York Times*. We’ll be physically removed from movie theaters for pointing out clichés
and dead metaphors. I think we all have had these experiences.

Outside this university, we will appear learned. We can make everyday conversations relate to literature. In the supermarket, just buying bread can be a Kafkaesque moment. We can make the exciting boring, and the boring exciting. But if you find yourself explaining why your groceries relate to the author of the Metamorphosis, yeah, you’re probably pretty boring.

As we graduate from this building, I like to think we’ll invent our own stories—as leaders and thinkers, friends and confidants. We’ll carry the torch on the greatest stories ever written, and hopefully make up our own. Just right now, I bet you are thinking of how to describe this building, this event. “Didn’t you graduate in Mem Chu?” they’ll ask. “How was that? What’s the story behind the building?” And you, as an English major, will be fully equipped to tell them complete, articulate, and beautifully-woven lies.”

Last to speak was PATRICIA ROYLANCE who earned her doctorate in English with her dissertation entitled “International Nationalism: World History as Usable Past in Nineteenth-Century US Culture.” Patty, heading for a tenure-track position at Syracuse University, focused on the degree of support from both her family and the department during her years as a graduate student:

In my significant number of years as a graduate student in the English department, I have often felt that no one wasn’t in graduate school could truly understand the experience I was having. Friends from high school or college, working in those vaunted ‘real jobs,’ couldn’t fathom the intensity of the intellectual process that I wallowed in every day as I wrote my dissertation. Though egotistical self-pity might have played a role, there was something untranslatable about being caught in an epic battle with a book you’re struggling to bring into being. For this reason, the thing that I will always value most about graduate school is my fellow graduate students, my fellow soldiers in the trenches. Their intellectual companionship and emotional solidarity have sustained me as nothing else could.

Now, the other reason that I have often felt somewhat misunderstood is because I was constantly running into inaccurate representations of graduate students. Take, for example, Mike Slackenerny, a character in the wickedly satirical comic strip ‘Piled Higher and Deeper.’ Slackenerny’s lengthy graduate career seems to be comprised mostly of taking naps. For a more flattering but still extremely unrealistic depiction, we have the movie version of A.S. Byatt’s novel Possession, in which Gwyneth Paltrow travels around England and France with fellow researcher Aaron Eckhart, discovering previously undiscovered literary history, and falling in love. For some reason, this does not resonate with my experience of graduate work.

But here’s my favorite misunderstanding: sometimes, when people would hear that I was getting an English PhD, writing a dissertation, they would ask what my novel was about. I would be forced to explain that I wasn’t writing a novel; I was a literary critic, so I was producing criticism about literature, rather than literature itself. I was always dissatisfied at how pedantic and uncreative that explanation made my work sound, how rarified and divorced from anything that really mattered.

But my experience of writing a dissertation, of practicing the discipline of literary criticism, has been anything but arcane or academic. For me, the play Wit, by Margaret Edson, captures most fully what we’ve actually been doing in graduate school. Wit is the story of an acerbic English professor, Vivian Bearing, who is diagnosed with cancer. The play’s philosophy of literary scholarship is discussed when Vivian’s mentor, E.M. Ashford, takes her to task for a sloppy essay on John Donne’s sonnet ‘Death be not Proud,’ which argues that the Christian afterlife conquers death. Ashford criticizes the edition of the poem Vivian uses for her paper, because of what she calls its ‘hysterical punctuation’ in the last line: ‘And Death (capital D) shall be no more (semi-colon); Death (capital D, comma), thou shalt die (exclamation mark)!’ She advocates instead the Gardner edition that reads ‘And death shall be no more (comma), death thou shalt die.’ Ashford offers this reading: ‘Nothing but a breath, a comma, separates life from life everlasting. With the original punctuation restored, death is no longer something to act out on a stage with exclamation marks. It is a comma, a pause. This way, the uncompromising way, one learns something from the poem, don’t you think? Life, death, not insuperable barriers, not semi-colons, just a comma.’ This insight will become crucial for Vivian when she later faces her own impending death.

As literary critics, we do not think nebulous deep thoughts about books. Our scholarship is a creative process, but it is a rigorous one. We pay attention to semi-colons and commas. We search for meaning about art, culture, politics, human nature—in the mechanics and subtle tactics of language. And in my experience, literature’s insights about life, real life, are mined most truly through a consistent commitment to this discipline of textual interpretation. What I will take away from graduate school is a dedication to critical thinking and attention to detail as the most effective vehicle...
John Bender will continue through August of 2008 as Director of the Stanford Humanities Center and the Anthony P. Meier Family Professor (held concurrently with the Jean G. and Morris M. Doyle Professorship in Interdisciplinary Studies). Recently, he was listed as one of the “great teachers” of the American Society for Eighteenth-Century Studies through donations to the Shirley Bill Teaching Fund by fourteen former students. In February 2006, at the University of Michigan’s Humanities Institute and the University of Indiana’s Center for Eighteenth-Century Studies, Bender and Michael Marrinan (Art and Art History) gave an address titled, “The Culture of Diagram,” which condensed findings to be published in a book of the same title (Stanford, 2007). Bender gave seminars on “The Novel as Myth” at Michigan and at Indiana, while he and Marrinan gave a seminar on “Diderot and the Architecture of Industry” at the Humanities Institute. In March, Bender gave a paper at the Montréal meetings of the American Society for Eighteenth-Century Studies in a session on cognitive science and literature, as well as a paper at a conference on comparative literature organized at Columbia University by Gayatri Spivak. In spring, he gave a talk on “Les Liaisons Dangereuses” at the Clark Library in Los Angeles.

The Variorum Edition of the Poetry of John Donne: Vol. 7: The Holy Sonnets, for which Helen Brooks was a co-contributing editor, was published in December 2005, by Indiana University Press. Earlier this year, she was elected to the Editorial Advising Board for a new academic journal: Forum on Public Policy, published by Oxford Round Table and Harris Manchester College, Oxford University. She presented a paper and served as Chair of one of the sessions on “Early Modern Women Poets” at the Northern California Renaissance Society Conference in April, held at Mills College in Oakland. Her paper was entitled “The Act of ‘Witnessing’ in Donne’s Unprecedented Dramatic Monologues.” She also was invited to serve as a respondent for The John Donne Society Conference in February at Louisiana State University, and for one of the John Donne Society sessions at the MLA Conference to be held in Philadelphia in December of this year. She gave one of the faculty lectures this year at Admit Weekend on the “Art of Perspective in the Early Modern World.” A Southern California newspaper, Easy Reader, interviewed her for an article on a local production of two of Shakespeare’s plays: Comedy of Errors and Hamlet, staged in Manhattan Beach by Shakespeare by the Sea, one of the country’s few traveling Shakespeare companies. She also was a facilitator for two inaugural panel discussions for graduate students at Stanford on “Interdisciplinary Teaching in Humanities,” co-sponsored by the Center for Teaching and Learning and Interdisciplinary Studies in Humanities. She recently was elected to “Who’s Who of American Women” (Marquis Foundation), to be published in their 2007 edition. In autumn and winter quarters of this year, she will serve as Acting Director of Interdisciplinary Studies in Humanities.

After a sojourn last summer in Durham, England, working on a monograph about Bede’s legacy, and after stays in Wales and North Devon, George Brown led a tour of the Associates of the Stanford University Libraries to Ireland. Besides sightseeing, the group visited the Linen Hall Library in Belfast, the Bolt Diocesan Library in Armagh, Trinity College collections in Dublin along with the National Library, the National Gallery, Chester Beatty Collection in Dublin Castle, and the Marsh Library. They were guests at the President’s House in Phoenix Park. In Cork they saw the special collections of Boole Library and the famed Honan Chapel. They visited the Hunt Museum in Limerick and a number of other libraries and stately homes and gardens, finishing with a tour of Bunratty Castle. Brown has been honored as a Fellow of the Medieval Academy of America and of the International Society of Anglo-Saxonists and by the Stanford University Libraries.

A former student of Mary Wack and of George Brown, Victoria Sweet, MD, PhD, has just published Rooted in the Earth, Rooted in the Sky: Hildegard of Bingen and Premodern Medicine, in the series Studies in Medieval History and Culture (Routledge, 2006). The book is a detailed study of the medicine of Hildegard of Bingen, medieval mystic, theologian and composer, who also wrote a practical medical text. Although there has been an explosion of interest in Hildegard’s music, theology, illuminations and medicine in the last two decades, this is the first book to use her remarkable text to revise not only our conception of Hildegard but also of premodern medicine itself. It does so by contextualizing her work with primary and secondary historical sources, unedited manuscripts, anthropological and archeological evidence and linguistic analyses. Its conclusion is that the premodern body was more like a plant than a machine or a computer program, and the physician more like a gardener than a mechanic or a computer programmer.

Bliss Carnochan published The Sad Story of Burton, Speke, and the Nile; or, Was John Hanning Speke a Cad? Looking at the Evidence (Stanford University Press); gave a paper at the Fifth Münster Symposium on Jonathan Swift; and is currently working on Images of Ethiopia from Samuel Johnson to Bob Marley.

Terry Castle’s The Literature of Lesbianism: A Historical Anthology from Ariosto to Stonewall (2004) appeared in paperback this past year. She also contributed the introduction to a new edition of Françoise Mallet-Joris’s The Illusionist—"an extraordinary French novel about adolescent homosexuality back in print in English for the first time in half a century. Terry also wrote several essays for journals and magazines—an homage to Patricia Highsmith for Slate; a long review of seven books about the First World War for the Chronicle of Higher Education (subsequently reprinted in the journal Bridges), and two short pieces for the Atlantic: “150 Years of Feminism in the Atlantic” and “Post-Brokeback: More Gay Love Stories for Straight People”. Also appearing in the Atlantic—in March—was her essay “Home Alone,” on interior design and shelter magazines in the aftermath of September 11th. She was subsequently interviewed on the subject by reporters at Sirius.
Satellite Radio and the Australian Broadcasting Company.

In January, Castle concluded a three-year term on the ACLS Fellowship Selection committee in New York City; this fall, she assumed the chairmanship of the Harvard English Department External Review Committee. She has given several lectures in recent months. She talked about Philip Larkin’s 1940s “lesbian schoolgirl” fiction and its relation to his poetry at the “The Movement and Modernism” conference in February at the Huntington Library; the following month, she presented it again in Montréal at the annual McGill Graduate Symposium on Language and Literature, where she was the featured plenary speaker. She offered “Breath’s End,” a short meditation on opera and death, at a music conference hosted by Leeds University in July. “Staging the Feminine: The Arts of the Prima Donna, 1720-1920.”

The paperback of Simone Di Piero’s recent book of poems, Brother Fire, was recently released. A revised edition of his translation of Leonardo Sinisgalli’s poems, Night Of Shooting Stars, is out this fall, and his new book, Chinese Apples: New And Selected Poems will be out from Knopf in February. He has been given the 2005 John Gardi Lifetime Achievement Award in Poetry. He has been publishing poems in Threepenny Review, Poetry, Ploughshares, and A Public Space. Some reviews and essays on art and literature have recently been in Poetry, The Wall Street Journal, and Threepenny Review.


Earlier this year, Martin Evans completed the bibliography for the Concise Companion to Milton edited by his former student, Angelica Duran. It has just been published by Blackwells. Evans also has completed the chapter on Milton for the Cambridge Companion to Poetry edited by Claude Rawson. It will appear in print next year.


In October 2005, Ken Fields read his poems and gave a lecture on “Innuendo in Poetry” as part of the University of Chicago’s ongoing Poetry Present series. Both performances may be seen online: http://poem present.uchicago.edu/index_2005_06.htm. In November 2006, Fields was a featured reader, with C.K. Williams, at the Armfield Poetry Festival, University of North Carolina at Chapel Hill.

Shelley Fisher Fishkin gave invited lectures at Columbia University, Yale University, the University of Oregon, and UC Berkeley on topics ranging from transnational American Studies to feminism to Jewish-American identity to Mark Twain. She presented a paper on borders and boundaries in Walt Whitman’s 1855 Leaves of Grass at the American Studies Association National Meeting in Washington, DC, and gave a keynote talk on feminist humor at the Fourth International Charlotte Perkins Gilman Conference in Portland, Maine.

Her article, “Asian Crossroads/Transnational American Studies” was published in the Japanese Journal of American Studies, and a Chinese translation was published in the Chunjivai Literary Monthly (Taiwan). Her essay, “Of Cultures and Canons: The Case for Transnational American Literary Studies” was translated into Georgian and published in the Georgian Journal of American Studies. She also published “Race and the Politics of Memory: Mark Twain and Paul Laurence Dunbar” in the Journal of American Studies (U.K.); “American Literature and the Politics of Race” in Doshisha American Studies (Japan); “Mark Twain and American Culture” in The Mark Twain Review (Korea); “Mark Twain: Icon, Gad...
fly and Conscience” in Bancroftiana, and “The ‘Nadir’ in Black and White” as a Fletcher Lecture Series monograph. Her article on “Wars of Words: American Writers and War,” appeared in The United States in Time of War and Peace, ed. Zhou Baodi (Beijing), and her essay on “Mark Twain and the Theatre” was published in the Companion to Mark Twain, ed. Louis J. Budd and Peter Messent (Blackwell). An Italian translation of her edition of Mark Twain’s play, Is He Dead? was published in Italy as Le avventure di un artista defunto. Una commedia in tre atti (Editore Cooper), and she was interviewed for a lengthy feature about the book in the Sunday magazine of La Repubblica last summer. In addition, volume I of the Prentice Hall Anthology of American Literature, ninth edition, of which she was co-editor, has just come out.

Last fall, Hebrew University president, Menachem Magidor, appointed her to a committee to chart the future of the humanities at the Hebrew University. The committee (which also included colleagues from Oxford, Harvard, Princeton and NYU), issued its report after a series of meetings with faculty, students and administrators in Jerusalem. She also continues to serve as Director of the American Studies Association’s “International Initiative;” as an International Member of the 2008 Research Assessment Exercise in the U.K.; and on Editorial Boards in the U.K., the Republic of Georgia, Japan, and Korea.

She presided over a successful five-year review of Stanford’s Program in American Studies, and was reappointed as the Program’s Director. With colleagues Gavin Jones and Arnold Rampersad, and Stanford alumnus Richard Yarborough and Meta Jones, she organized the “Paul Laurence Dunbar Centennial Conference at Stanford,” which drew over 200 participants from the US, Canada and Europe (proceedings will be published as a special issue of African American Review.) She also organized a symposium at Stanford on “American Literary Studies in Asia” with scholars from China, Korea and Taiwan; gave talks for the Aurora Forum, Admit Weekend, Parents’ Weekend, and Hillel; and served on the University Library Committee, the Undergraduate Advisory Council, the Board of Directors of Hillel, the Admission Committees for English and for Modern Thought and Literature, and the MTL Committee in Charge.

In the fall, Jay Fliegelman gave the plenary talk, “The Illusion of Democratic Conversation” at a conference on 18th century conversation at King’s College, Cambridge. His article, “Collecting and Scholarship,” appeared in the Journal of the Philological Society of the Pacific Coast. In the spring, he gave a lecture, “I knew Doris Day before she was a virgin: The Many Deaths of American Innocence,” at the Cantor Art Museum in conjunction with its exhibit of American paintings dealing with children. In addition, Al and Barbara Gelpi conducted a long interview with Jay on his current research on book history that appeared in the summer issue of Imprint, a periodical issued by the Stanford Library. Finally, he cut a non-musical but passionate track dealing with Moby Dick for the new CD by Stanford graduate MC Lars, one of the best of the current crop of American rap artists.

Albert Gelpi has co-edited, with Robert Bertholf, a collection of essays, published by the Stanford University Press in October, 2006, called Robert Duncan and Denise Levertov: The Poetry of Politics, the Politics of Poetry. The essays grew out of talks given at a symposium in November, 2004, to celebrate the publication of Gelpi’s and Bertholf’s edition of The Letters of Robert Duncan and Denise Levertov, which won the Morris N. Cohen Prize awarded by the MLA last December. Besides Gelpi’s essay “Poetic Language and Language Poetry: Levertov, Duncan, Creeley,” the collection also contains essays by colleague John Felstiner and former Stanford PhD students Brett Miller, now at Middlebury, and Anne Dewey, now at the Madrid campus of St. Louis University. Both Gelpi and his wife, Stanford Emerita Professor Barbara Gelpi, were invited to lecture and be in residence at the Roma Center of Loyola University, Chicago last May. And in November 2006, Gelpi gave a keynote address on Levertov’s poetry at a conference on American poetry at the University of Las Palmas in the Canary Islands.


Roland Greene is finishing two books this year: Five Worlds: Cultural Semantics in the Age of Shakespeare and Cervantes and Beyond Close Reading. His essay on Allen Ginsberg and Haroldo de Campos is soon to appear in 5 + 5, a new electronic journal. He spoke last year at the Northeast Milton Seminar, Vanderbilt, Berkeley, and the University of Lisbon, and delivered the Renato Poggioli lecture at Harvard. Greene has been serving on a committee (including Meta DuEwa Jones, PhD 2000) to reinvent the MLA Convention. He returns in 2006-07 as Head of the Division of Literatures, Cultures, and Languages.

During the academic year 2005-2006, Nicholas Jenkins published the essays “Auden in America” in The Cambridge Companion to W. H. Auden (2005) and “Vin Ordinaire” in the W. H. Auden Society Newsletter. He spoke on the poetry of Elizabeth Bishop and Robert Lowell at the Modernist Studies Association in Chicago in November 2005; on the representation of the sky in the work of Auden and Philip Larkin at the “Modernism and the Movement” conference at the Huntington Library, Pasadena, in January 2006 (his paper will appear in a forthcoming volume of the papers delivered at that conference); and in New Haven in April 2006, he lectured on the ocean in the work of Jackson Pollock and Robert Lowell (his essay from that occasion will appear shortly in the Yale Review). In May 2006, he was also a faculty guest host at the Stanford Alumni Book Salon. More details are available at http://www.nicholasjenkins.net
Matthew Jockers's essay exploring the writing of Irish-Americans in the Bay Area, “A Literature of Good Fortune,” was published in *The Irish of the San Francisco Bay Area: Essays on Good Fortune* edited by Donald Jordan and Timothy O’Keefe. Jockers will be in residence at the Stanford Humanities Center as the Center’s “Research Scholar in the Digital Humanities” and will investigate the ways in which large-scale electronic corpora can be leveraged for new sorts of literary analysis and will host a year-long workshop titled “Beyond Search and Access: Literary Studies and the Digital Library.”

Gavin Jones held the Gordon and Dailey Pattee Faculty Fellowship in 2005-06, and he was elected as a Stanford Fellow for the academic year 2006-07. His second book, *American Hungers: The Problem of Poverty in US Literature, 1840-1945*, was accepted for publication by Princeton University Press, and will appear in Fall 2007. He also published an article on Mark Twain and language politics in *A Companion to Mark Twain (Blackwell)*, and an entry on “dialect” in *American History through Literature, 1820-1870* (Scribner’s). In the summer, he began work on a book about the American writer Sherwood Anderson.

John L’Heureux has been awarded a Guggenheim Foundation Fellowship for fiction writing. He will work on a novel set in the bottega of Donatello di Betto Bardi in 15th century Florence. This novel, as yet untitled, will be his nineteenth book.


In May 2006, Herbert Lindenberg went to Seattle to receive an award as “distinguished alumnus” of the year in the humanities at the University of Washington. The other awards went to Congressman Tom Lantos (classified within social science), to a painter, and to a natural scientist. While there he gave a lecture at the music department and a seminar for comparative literature. Recent publications include “What (Why? How? If?) Opera Studies” (in *Operatic Migrations*, Ashgate, 2006); “Appropriating Auerbach: From Said to Postcolonialism” (in *Journal of Commonwealth and Postcolonial Studies*); and “Heroic or Foolish? The 1942 Bombing of a Nazi Anti-Soviet Exhibit” in *Telos*.

Andrea Lunsford received an honorary degree from the University of Orebro, Sweden, and published several articles, including “Performing Writing, Performing Literacy” (co-authored with Jenn Fishman and two Stanford undergraduates, Mark Ottewy and Beth McGregor), which won the Richard Braddock Award for the best article published in *College Composition and Communication*.


During the course of the 2005-2006 academic year, Sianne Ngai was awarded the Barbara Thom long-term fellowship at Huntington Library (San Marino CA), gave lectures/talks at UPenn (on apology and the late 20th century novel) and at the Center for Cultural Studies at UC Santa Cruz (on the poetics of the “interesting”), and wrote a new article entitled, “Competitiveness: From Sula to Tyra” for a special issue of *Women’s Studies Quarterly* on “Envy” which was guest-edited by Jane Gallop. In addition, reviews of Ngai’s book *Ugly Feelings* appeared in *Modernism/Modernity, Contemporary Literature*, and *Women’s Studies Quarterly*.

Two articles by Hilton Obenzinger appeared this year: “Going to Tom’s Hell in *Huckleberry Finn*” in *A Companion to *SEE PAGE 10
Mark Twain, edited by Peter Messent and Louis J. Budd, and “‘Wicked Books’: Melville and Religion” in A Companion to Herman Melville, edited by Wyn Kelley, both published by Blackwell. He also presented “Melting-Pots and Holy Lands: Israel Zangwill, Zionism, and the Idea of America” at the American Studies Conference in Washington, D.C., on November 3, 2005, an expanded version of which will be published next year. On December 1, he helped organize a dramatic performance of Walt Whitman’s “Song of Myself” for Continuing Studies, and moderated a panel discussion with Shelley Fisher Fishkin, Albert Gelpi, and Kenneth Fields on the 150th anniversary of Whitman’s Leaves of Grass.

Obenzinger was also selected to be co-chair of a conference sponsored by the Melville Society on Herman Melville and the Eastern Mediterranean to be held in Jerusalem in 2009. A little sooner than that date, Hilton visited the American University of Beirut in October and delivered lectures on American literature and the Middle East. The lectures were planned before the recent war, and AUB is running again.

Obenzinger was also the faculty sponsor for a spring student-initiated course, “The Beat Generation,” as part of which students invited poet Michael McClure to lecture and read poems. At the end of the course, the students conspired to gather in the middle of the night to write out Allen Ginsberg’s “Howl!” in its entirety in chalk along campus walk from the clocktower to Campus Drive. The next morning students contemplated “the best minds of my generation” on their way to finals, and then stumbled over repeated choruses of “Moloch” and “Holy! Holy! Holy!” etc.

In the past year Stephen Orgel lectured at the University of Calgary, at California State University, Long Beach, and at the Tisch School of NYU. He spoke at a Carnegie Foundation conference held at Texas A&M University on the future of the Humanities (where he took the perverse position that the point about the Humanities was that they had a past). He was the ACMRS Distinguished Lecture in Renaissance Studies at Arizona State University, Tempe; and spoke in the Knowledge and Belief conference at the Stanford Humanities Center. In the spring he was on sabbatical in Italy, and lectured at I Tatti in Florence, the University of Venice, and the University of Palermo. He co-edited, with Peter Holland, the collection From Performance to Print in Shakespeare’s England (Huntington Library/Palgrave), to which he also contributed an essay on the transformation of plays into books in the Renaissance. His long-awaited essay on Lady Anne Clifford’s marginalia in her copy of The Mirror for Magistrates finally appeared, to the great delight of all her fans. He revisited his youth to write the entries on Inigo Jones and The Masque for the new five-volume Oxford Encyclopedia of British Literature, edited by David Scott Kastan. His edition of Edith Wharton’s The Age of Innocence was published by Oxford World’s Classics; and he wrote the Introduction to the new Cambridge edition of Shakespeare’s Sonnets.

Patricia Parker has worked over the past few years on setting up the Shakespeare in Asia program (photos and information at http://sia.stanford.edu) and acted as Faculty Sponsor for student-initiated programs in East Palo Alto and elsewhere; and has delivered invited addresses on her work at various universities in the US and France, as well as to the German Shakespeare Society, the Theater Department at Charles University in Prague, and the Theater Without Borders group in Istanbul. This year, she has organized an international conference on Shakespeare’s Ilyria held in Dubrovnik (principal city of the historical Ilyria). She is currently completing a book entitled Moors, Turks, and the Barbary Coast: Shakespeare and Other Early Modern Contexts for Oxford University Press; editing Norton Critical Editions of Much Ado About Nothing and Twelfth Night and a new Arden edition of A Midsummer Night’s Dream; and serving as General Editor of a major new Shakespeare Encyclopedia.

Marjorie Perloff has had a busy year as 2006 President of the MLA. At the December Convention, she is hosting a large forum, workshops, and divisional meetings on the topic, “The Sound Of Poetry, The Poetry Of Sound.” Stanford colleagues and former graduate students participating include Roland Greene, Craig Dworkin (now at Utah), Brian Reed (U Washington-Seattle), Gordana Crnkovic (Washington), Ming-Qian Ma (Buffalo) and Meta DuEwa Jones (Texas).


She has reviews in Bookforum, TLS, and Boston Review.

Perloff was happy to participate in Hilton Obenzinger’s “How I Write” conversation in May 2006. She also gave a number of readings from her book The Vienna Paradox, including one for the Stanford Alumni Salon in January, Wittgenstein’s Ladder and The Poetics of Indeterminacy have recently been translated into Portuguese by Editora da Universidade de Sao Paulo, and The Vienna Paradox is forthcoming.

In 2005, Peggy Phelan received a Guggenheim Fellowship to write a book about performance and contemporary art after 9/11. She wrote the catalog essay for Helena Almeida: Intus. Almeida was Portugal’s representative in the Venice Biennale. Phelan also wrote the section called “Death and Disaster” for Phaidon’s Giant Warbol.


With a grant from the Vice Provost, Phelan took six Stanford students to Dublin, Ireland for the centenary celebrations in honor of Samuel Beckett, in April 2006. She also gave a paper at the National Gallery in Dublin on Beckett and Avigdor Arikha, and that essay was published in the National Gallery’s Beckett and Painting catalog in 2006.

She also gave a keynote lecture to conclude “The Afterlife of Memory” congress at Leeds University; gave plenary papers at the Guggenheim, the Getty, and Yale. She did public interviews with the actress Tilda Swinton and the artist Lynn Hershman at Stanford. She interviewed Marina Abramovic for a podcast and an event at Stanford, and at the Walt Disney Hall, she interviewed Philip Glass and Robert Israel for the Los Angeles Philharmonic. She gave keynote addresses at the Art Institute of Chicago, and her text, “Love’s Geography,” first published in 2000 was adapted by dancer-choreographer Sarah Wookey. It has been performed in Amsterdam, Los Angeles, and Chicago in 2006, and will travel and tour in various venues in Europe in 2007 and 2008.

During the academic year 2005-06, Rob Polhemus, after five years of chairing the English department, enjoyed a sabbatical at the Stanford Humanities Center, where he began working on a new book, Devices to Root Out Evil: Art and Religion. In April, he gave the keynote address, “Lewis Carroll and the Idolatry of Childhood” (to be published) for a Carroll conference at the Huntington Library, and in July he was the keynote speaker for the Anthony Trollope and Gender Conference at Exeter University (to be published, 2008). His recent book, Lot’s Daughters (Stanford University Press 2005) has been nominated for many prestigious literary awards.

In 2006, Arnold Rampersad is enjoying a well-deserved year of sabbatical, after completing a three-year term as Senior Associate Dean for the Humanities. His next book, Ralph Ellison: A Biography, will appear next April from Knopf. Earlier this year he edited and published an anthology, The Oxford Book of African-American Poetry.

Ron Rebholz has published a book, Thirty-seven Plays by Shakespeare: A Sense of the Corpus. He devotes a chapter to each of the plays. The book is published by The Edwin Mellen Press.

In 2005-2006, Judith Richardson’s book Possessions: The History and Uses of Haunting in the Hudson Valley was issued in paperback from Harvard University Press; her article on “The Legend of Sleepy Hollow” appeared in Gale/Scribner’s encyclopedic American History through American Literature, 1820-1870; and her essays on James Fenimore Cooper and the local history movement, and on the ghosting of the Dutch in America went into press production, to appear in book collections in the US and the Netherlands. As a member of the American Studies Association’s program committee, she helped shape the November 2005 meeting in Washington D.C., and she also presented there her paper “The Haunted Roots (and Branches) of American Memory in the Gilded Age”—a work which bridges her concern with haunting with a new interest in “vegetable matter” in nineteenth-century American culture.

David Riggs is currently a fellow at the Stanford Humanities Institute, where he is working on the life of Shakespeare. For a concise display of David’s research to date, log in to http://englishserver.stanford.edu/shakebase/index.php and select the Text Only View.

Christopher Rovee’s book, Imagining the Gallery: The Social Body of British Romanticism, was published by Stanford University Press in the spring. He also continued work on his study of garbage and poetry in the nineteenth century, Trashing the Lyric, presenting papers from this book at conferences in Louisiana, Montréal, and Arizona. He published an essay in “Representing Childhood” on the culture of childhood in the late eighteenth and early nineteenth centuries, focusing mainly on romantic-period instructional games. In the classroom, he enjoyed teaching courses on Visual Culture, the Nineteenth-Century Lyric, and Keats and Wilde. Several of his students and advisees won fellowships, had work published, were accepted to graduate school, and received awards for their writing; he congratulates them, and wishes to thank all of his students for their tremendous efforts this past year.

Carol Shloss continued to lecture this year and made two major research trips: one to the Beinecke Library at Yale to work with the Ezra Pound papers there; the second to Zurich to the Zurich James Joyce Foundation to work with the newly received bequest of Joyce letters given to the Foundation by Hans Janke. Her major work this year has been on intellectual property rights. Along with Robert Spoo, Michael Groden, and Paul Saint-Amour, she worked on a fact finding commission for the International James Joyce Foundation, assembling material to document the interaction of the Joyce Estate with scholars seeking permission to publish work on Joyce. The commission also constructed a ground breaking FAQ with answers to copyright questions relating to all of Joyce’s publications. In addi-

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tion, she has worked with the Stanford Law School Center for Internet and Society to bring a suit against the Joyce Estate that is intended to clarify issues of copyright ownership, issues of fair use, issues involved in the copyright status of the 1922 American edition of Ulysses and issues about the responsible management of literary estates.

Stanford Law Professor Lawrence Lessig is involved in the case, as are David Olson, Resident Fellow, Stanford Law Professor Mark Lemley and his firm Keker Van Nest and Robert Spoo of Doerner, Saunders, Daniel and Anderson.

Jennifer Summit, who is the new director of the English Department’s Honors Program, also had a busy year presenting material from her upcoming book on late medieval and early modern libraries: at the MLA she presented work on Robert Cotton in a conference session on early modern archives, followed in the spring by the Renaissance Society of America, at which she spoke on John Weever, a seventeenthcentury user of the Cotton Library’s medieval book collection. At the Huntington Library she gave a talk on the early Bodleian and its first librarian, Thomas James, who pioneered modern cataloguing and indexing techniques and collaborated inventively with Oxford printers. Then at the summertime New Chaucer Society conference she gave a paper on Julian of Norwich’s first appearance in print, as well as being a summing-up speaker at the conference’s closing session. She is also co-editing, with David Wallace (University of Pennsylvania), a forthcoming special issue of the Journal of Medieval and Early Modern Studies, entitled “Medieval Renaissance: Rethinking Periodization,” in connection with which she organized a conference of keynote speakers and graduate student speakers at the Stanford Humanities Center in October; a companion conference was held at University of Pennsylvania in November. Starting this year, she is the new Director of Stanford’s Medieval Studies Program, which is currently updating its website. With her colleague in History, Paula Findlen—and with the help of numerous colleagues and graduate students in medieval and early modern fields across campus—she has been preparing a proposal for a new Stanford research center in Medieval and Early Modern Studies.

Elizabeth Tallent is working on a novel, as well as an essay about D.H. Lawrence, and her short story “Tabriz” will appear in the spring issue of The Threepenny Review.

Elizabeth Traugott writes: “In 2005 I published Lexicalization and Language Change (Research Surveys in Linguistics), Cambridge University Press (coauthored with Laurel Brinton). During the year I also gave many papers on grammaticalization and construction grammar, including papers at Rice University, Freie Universität Berlin, conferences in Düsseldorf and Manchester, and was a panelist on motivations for semantic change at the Linguistic Society of America meeting in Albuquerque. A new project with Susan Pintzuk at the University of York, England, is on the information status of word order in Old English—my first foray into quantified analysis; we gave papers on this topic in Valencia and Flagstaff last Fall. Retirement is keeping me busier than ever!”

Tobias Wolff has been awarded the PEN/Malamud Award for Excellence in the Short Story. He will receive this honor at the Folger Shakespeare Library in Washington D.C. in December. His story “The Deposition” appeared in the New Yorker earlier this year. It is part of a collection to be published by Knopf in the fall of 2007.

Alex Woloch gave an invited lecture on “Character Insecurity in Sense and Sensibility” at Johns Hopkins University in October. He also delivered the keynote lecture at the annual conference of the Jane Austen Society of North America. He published his first essay on film, “Late Realism in Early S tales” which appeared in Sayles Talk: New Perspectives on Independent Filmmaker John Sayles, edited by Diane Carson and Heidi Kenaga (Wayne State University Press, 2005). His essay, “Minor Characters” also appeared this year, in The Nov el, edited by Franco Moretti (Princeton University Press, 2006). He also finished his last of four years as Director of Undergraduate Studies (2001-03, 2004-06).❖

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course she teaches in the English department), Andy Warhol, Ronald Reagan, the photographer Andres Serrano, and the avant-garde performance artist Marina Abramovic.

As Professor Terry Castle says of Phelan: “...she has addressed just about all of the intellectual, aesthetic, political, philosophical, and psychic themes that come into play when one starts talking about either ‘performance’ or ‘performance art’: generic hybridity, the use of multimedia, the role of the human body in artistic representation, the different relationships (real or potential) that can exist between performers and spectators, the relationship between ‘live’ performances and performances preserved or reproduced using technology, the relation between scripted and non-scripted performances, the nature of celebrity and charisma, the social and political ramifications of performance ... in everything she writes [there is] a sober, luminous intelligence, an instructively tragic sense of life, an astonishing sensitivity to what other human beings do when they ‘perform’ for us, and most powerfully, an immense and constant undertow of real feeling.”

Professor Phelan’s new status in the English department formalizes an already existing relationship and interaction with the English faculty and students. We welcome her warmly.❖
Andrew Altschul has been awarded a 2007 O. Henry Prize for his short story “A New Kind of Gravity.” The O. Henry Prize Stories anthology will be published in May 2007. “A New Kind of Gravity” was also included in last year’s Best New American Voices anthology. His first novel, Lady Lazarus, will be published by Harcourt late next year.

Stegner Fellow Keith Ekiss was the Margaret Bridgman Scholar in Poetry at the 2006 Bread Loaf Writers’ Conference in Vermont. His poems recently appeared in Bellingham Review and North American Review, and his translation of the Costa Rican poet Eunice Odio will be forthcoming in Circumference.

In 2006, Stegner Fellow Maria Hummel received a Corse Fellowship from the University of Vermont and a Full Fellowship to the Vermont Studio Center. She also served on the admissions committee for the Bread Loaf Writers’ Conference and was a contest judge for the Marin Arts Council. She has poetry recently out/forthcoming in New England Review, The Greensboro Review, and Ploughshares, and nonfiction in two books published by The Museum of Contemporary Art: the permanent collection catalogue and Poetics of the Handmade.


Former Stegner Fellow and Lecturer Nora Pierce’s first novel The Insufficiency of Maps will be published this year by Simon and Schuster. Her short fiction has appeared most recently in The Barcelona Review and Swink Magazine. She was an Artist in Residence at Headlands Center for the Arts. She has appeared on the panels “Writers on Race, Gender and Ethnicity” at California State University, Los Angeles and Women of Action at the Asian-American Museum, and is scheduled to speak at the Literature Symposium at UC Santa Barbara as well as the Emerging Voices event at Los Angeles’ West Hollywood Book Fair, where she will discuss PEN’s program for writers from under-served and immigrant communities. Creative non-fiction has appeared most recently in the book Italy, A Love Story.

Eric Puchner’s first collection of stories, Music Through the Floor, was published last November by Scribner. It was a New York Times Book Review and San Francisco Chronicle “Editor’s Choice,” as well as a finalist for the New York Public Library Young Lions Fiction Award. He’s recently had stories published in Zoetrope: All Story and The Sun, and was the recipient of a 2006 National Endowment for the Arts grant.

Malena Watrous won a 2006-2007 Michener-Copernicus award for her novel, Gomi, which is set in a nuclear power plant town in rural Japan. She has writing (fiction and non-fiction) forthcoming in Story Quarterly and The Believer, and continues to write monthly book reviews for the San Francisco Chronicle.

John L’Heureux was very proud to announce that Professor John L’Heureux was the recipient of a Guggenheim Fellowship in 2006. John also retires this year from teaching at Stanford, and he will be greatly missed. John L’Heureux was the Director of the Creative Writing Program from 1976 to 1989, and he has been Professor of English since 1973. He was awarded not once, but twice, the Dean’s Award for Excellence in Teaching at Stanford. The Creative Writing program is a welcoming, visible, and rigorous program due in very large part to John’s guidance as director and professor. He is a great friend and champion of students and colleagues alike. As our Program Director, Eavan Boland, has written:

“John L’Heureux brought something extra—a clear-eyed conviction that the hardest thing to buy in the world is time for young writers. And an unswerving determination to get it. The finances of Creative Writing, to this day, show how solid, patient, and generous all his efforts were. It always gives me particular pleasure to think of some young writer in a room, struggling with their work. Needing an extra hour, an extra week, an extra year. They have it because of John.”

Creative Writing Program News
In the spring of 2006, the Stegner Fellows inaugurated the first-ever collaboration with the Center for Computer Research in Music and Acoustics (CCRMA) program in the Music Department. Over a series of planning sessions for a May performance, poets arrived with their pages, and composers with their laptops. We showed off works-in-progress. We sought out intersections between text and sound, and filled a whiteboard with themes and titles.

By late April, a program solidified that included both shorter partnered works and one comprehensive collaborative piece on the 1906 San Francisco earthquake. Poets Keith Ekiss, Maria Hummel, Matt Miller, Rachel Richardson, Alison Stine, and John Struloeff composed a spoken-word play that composer Justin Wen-Lo Yang ran from six microphones through his laptop and out into glass vessels placed around the room. The vessels created eerie sonic echoes reminiscent of the sound of wineglasses played with a wet fingertip, and they gave us the name for our collaboration: SPEAKERS.

“The collaboration was a welcome jog in a different direction for many of us, participants and audience alike,” said CCRMA Director Chris Chafe. “The new work in this first go produced several memorable ones. The performers executed their roles brilliantly and the assembled constituencies from Creative Writing and Music enjoyed mingling, which is all too rare.”

The Center for the Study of the Novel

The Center for the Study of the Novel hosted five major events last year. Its conference “Adventure,” examined the notion of adventure in culture and literature, across media and genres from antiquity to the present. It brought speakers from disciplines ranging from literary and film studies to physics. The conference on “Illustration” examined the edge between visual and literary culture with speakers from art history, architecture, media studies, and history, as well as literary studies. Pascale Casanova came to discuss her World Republic of Letters and Stanford’s own Diedre Lynch spoke on her Economy of Character. Graduate students in English and the Division of Literatures, Cultures, and Languages chose Bill Brown, another Stanford PhD and now Chair of the English department at the University of Chicago, to give the Ian Watt Lecture for the year. He spoke on “Novel Objects: Object Relations in an Expanded Field.” Na’ama Roken, Susan Schuyler, and Maria Su Wang completed their terms as graduate fellows of the Center, and we thank them for an amazing two years.

In 2006-2007, we welcome...
The Creative Writing Program (CWP) at Stanford continued its tradition of innovation, academic and professional achievement, and commitment to all Stanford students in 2005-06 and looks forward to more of the same in 2006-07. In addition to our core classes in fiction writing and reading and writing poetry, the CWP partnered with the Film Studies Program to create the “Fiction into Film” course, a bridge class between fiction and screenwriting. Meanwhile, with the addition of the Draper Lectureship, “Creative Nonfiction” continues to be one of our most popular courses, and we’ll offer “New Media Writing” this year, which will look at how technologies are impacting not only communication, but creativity and the very role of the writer.

This year we also celebrate the 25th anniversary of the Jean and Bill Lane Lecture Series, which has brought many of the most distinguished and exciting contemporary writers to Stanford. In 2005-06 we hosted Paul Muldoon, Alice McDermott, and Richard Ford, and this year we’ll welcome Ian McEwan, Jorie Graham, and Roddy Doyle. Creative Writing also features one distinguished poet and one fiction writer to teach a Stanford writing seminar to undergraduates each year. These visits are made possible with the generous support of Lawrence and Nancy Mohr and Isaac and Madeline Stein. In 2005-06, we were visited by Li-Young Lee and Colm Toibin, and this year we welcome Robert Pinsky and Ron Hansen.

Our Stegner Fellows in fiction and poetry continue to distinguish themselves as writers and scholars. Rita Mae Reese, a current Stegner, was the winner of a Rona Jaffe Foundation Writers’ Award, honoring female writers who show promise in the early phases of their careers. The award is the only national literary awards program exclusively for female authors. Among the past winners are former Stegners: ZZ Packer, Lan Samantha Chang, Nan Cohen, Gabrielle Calvocoressi, and Katharine Noel.

Growing by leaps and bounds, the Minor in Creative Writing has significantly increased the number of class sections since 1994 (from 28 classes to 41) to meet student demand. Enrollment in all Creative Writing courses approached the 500 mark in 2005-06. Tom Kealey and Adam Johnson now hold expanded Jones Lectureships with oversight over scheduling, new course development, undergraduate curriculum, and Jones lecturers. As the number of our students grows, we want to continue to make the Creative Writing Program a welcoming, challenging, and exciting place for English majors, CW minors, and any Stanford student interested in creative writing.

English Professor Tobias Wolff, along with Julie Lythcott-Haims, the Dean of Freshmen and Transfer Students, organized the new “Three Books” initiative for Stanford Freshman Orientation. All freshmen were mailed three books (The Kite Runner by Khaled Hosseini, Mountains Beyond Mountains by Tracy Kidder and How to Breathe Underwater by Julie Orringer) to read over the summer so that they would have a collective experience by the time they arrived on campus. Professor Wolff moderated the roundtable discussion in Memorial Auditorium with the three authors and all of the incoming Stanford freshmen and transfer students.

Through these events and programs, and many more—including the Stegner/undergraduate Levinthal Tutorials; our partnership, The Writer’s Salon, with the Continuing Studies Program; The Four Minute Reading Series, one of the most popular events on campus—the Creative Writing Program will continue its tradition of fostering and expanding the creative writing talents of Stanford students.

This is the fourth volume of The Variorum Edition of the Poetry of John Donne to be published. Based on an exhaustive study of the manuscript and print history of these poems, this volume presents a newly edited critical text of The Holy Sonnets and a comprehensive digest of the critical-scholarly studies of the poems from Donne’s time through 1995. The editors identify and print a revised and unique authorial sequence of the Holy Sonnets.

Fugat-mavet/Todesfuge
Poem by Paul Celan, essay and translation by John Felstiner, 10 etchings by Zvi Lachman
Jerusalem: Even Hoshen, 2005

Celan’s monumental poem Todesfuge with Felstiner’s English translation and the Hebrew version by Shimon Sandbank, Celan’s finest Israeli translator.

Lachman’s etchings, in varying hues of red, brown, and black, draw partly on Goya, Géricault, and Poussin, and also embed the artist’s hand-scribed interwoven fragments from Celan’s poem and its two translations. The book contains Felstiner’s essay, “Violence from Within: Zvi Lachman’s Etchings to Paul Celan’s Todesfuge”. This edition of 25 signed copies was presented at the Jerusalem Print Shop in late 2005.

The Sad Story of Burton, Speke, The Nile; Or, Was John Hanning Speke a Cad?
W.B. Carnochan

In 2002 Geoffrey Hartman at Yale introduced John Felstiner to the Israeli artist Zvi Lachman, who had previously made portrait etchings of Paul Celan. Lachman later invited Felstiner to collaborate on an artist’s book, which would combine

The Yale Companion to Chaucer
Seth Lerer
Yale University Press, 2006

This is a collection of new essays on Chaucer’s work and age, keyed to the needs of undergraduates and graduate students. Among the special features of the book are long, critical engagements with Chaucer’s poetry; reviews of the historical and biographical contexts for Chaucer’s work; new research on Chaucer’s relationship to his English and European contemporaries. A complete bibliography and illustrative maps enhance the volume’s usefulness to students. In addition to commissioning the essays and editing the volume, Lerer wrote the Introduction and the chapter on The Canterbury Tales, as well as compiling the bibliographical and pedagogical materials in the volume.

Identity Politics Reconsidered
Edited by Satya P. Mohanty, Linda Martin Alcoff, Michael Hames-Garcia, Paula M. L. Moya

Based on the ongoing work of the agenda-setting “Future of Minority Studies” national research
project, *Identity Politics Reconsidered* recontextualizes the scholarly and political significance of social identity. It focuses on the deployment of “identity” within ethnic, women’s, disability, and gay and lesbian studies in order to stimulate discussion about issues that are simultaneously theoretical and practical, ranging from ethics and epistemology to political theory and pedagogical practice. This collection of powerful essays by both well-known and emerging scholars offers original answers to questions concerning the analytical legitimacy of “identity” and “experience,” and the relationships among cultural autonomy, moral universality, and progressive politics.

*From Performance to Print in Shakespeare’s England*, edited by Peter Holland and Stephen Orgel

This collection of essays had its inception in a conference on theater history at the Huntington Library, organized by Stephen Orgel and Peter Holland, chair of the Theater Studies Department at the University of Notre Dame. In addition to Orgel’s essay “The Book of the Play,” on what happens to plays when they turn into books, it includes essays by two former Stanford graduate students, Anston Bosman and Richard Preiss.

*The Age of Innocence*, by Edith Wharton
edited by Stephen Orgel
Oxford University Press, 2006

Edith Wharton’s most famous novel, written immediately after the end of the First World War, is a brilliantly realized anatomy of New York society in the 1870s, the world in which she grew up, and from which she spent her life escaping. Stephen Orgel, who also spent his life escaping from New York, contributes a critical introduction and detailed annotations. This is the third Edith Wharton novel he has edited in the Oxford World’s Classics.

*Imagining the Gallery: The Social Body of British Romanticism*
Christopher Rovee

*Imagining the Gallery* argues that in the years leading up to the First Reform Bill in 1832, the encounter with portraiture involved and instantiated the imagining of a British social body. By revealing cultural institutions such as art galleries as dynamic spaces for envisioning a new political order, it uncovers portraiture’s critical role in the momentous reimagining of the national community that took place in romantic Britain. In the process, *Imagining the Gallery* rethinks some of the basic premises of romantic literary and cultural studies. Conventionally evoked as reinforcement for the myth of the poet (Byron’s celebrity portraits; the haunting death-mask of Keats), portraiture is shown here to be a major conceptual category, a prevalent metaphor, and a ubiquitous form of print culture. In an age when epic poetry gets written as extended self-portraiture, when the prestige of the novel is measured by its “galleries” of characters, and when political debate unfolds as a contest between rhetorical portraits, literary portraiture joins the sublime of landscape as an essential visual-verbal category.

*The Borderlands of Culture: Américo Paredes and the Transnational Imaginary*
Ramón Saldívar
Duke University Press, 2006

Poet, novelist, journalist, and ethnographer, Américo Paredes (1915-1999) was a pioneering figure in Mexican American border studies and a founder of Chicano studies.

Paredes taught literature and anthropology at the University of Texas, Austin for decades, and his ethnographic and literary critical work laid the groundwork for subsequent scholarship on the folktales, legends, and riddles of Mexican Americans. In this beautifully written literary history, Ramón Saldívar establishes Paredes’s preeminent place in writing the contested cultural history of the south Texas borderlands. At the same time, Saldívar reveals Paredes as a precursor to the “new” American cultural studies by showing how he perceptively negotiated the contradictions between the national and transnational forces at work in the Americas in the nascent era of globalization.

*The Italian Encounter with Tudor England, A Cultural Politics of Translation*
Michael Wyatt, Visiting Lecturer
Cambridge University Press, 2005

From a review by Lina Bolzoni, published in *Il Sole 24 Ore* (Milan), October 15, 2006:

“The center around which the book revolves is a figure long forgotten until rehabilitated by Frances Yates in the 1930s. John Florio was the English-born son of an Italian exile who promoted knowledge of the Italian language in Elizabethan England through two dialogue books and a bilingual dictionary, *A World of Words*, published in 1598 (later expanded and rechristened *Queen Anna’s New World of Words* in 1611)... and what a world! A dictionary that includes the lexicons of arts, crafts, and sciences... Wyatt establishes both the range of Florio’s dictionary and its impact, at a number of levels, on the development of the English language, then in a dizzying state of acceleration.”
The **20th-Century American Reading Group** has restarted after a few quarters of hiatus. This year, organizers Claire Bowen and Lee Constantinou, are trying to move beyond the territorial borders of the United States and will focus on transatlantic connections between American and European fiction and poetry. At the first official meeting—held on Wednesday, November 1—they read James Baldwin's *Giovanni’s Room* and two of his essays.

The **Early American Reading Group** covered an unusually wide range of time and space last year. Starting the fall quarter with Irving’s *History of New York* and Cooper’s *The Red Rover*, we considered the importance that ethnicity and piracy held for the early Republic. In winter, we turned back to pre-national roots with Bradford’s *Of Plymouth Plantation* and everyone’s new favorite text, the *Journals* of the Quaker John Woolman, an early abolitionist and reformer in the colonies. We concluded our year with two giants in American letters: Tocqueville’s *Democracy in America* and the beautiful new edition of Edward Taylor’s poetry from Kent State University Press. The group is grateful for the generous support of the English Department that enabled such a rich and rewarding year of reading and discussion, and we continue to enjoy that support in the new year as we explore transatlantic connections in American literature through Purcell’s operas, Brockden Brown’s *Ormond*, and a foray into early Virginia narratives as a celebration of Jamestown’s quadricentennial.

In the 2006-2007 academic year, the **Literary Theory Reading Group** will kick off the year with a ten-week unit on major twentieth-century movements in literary theory. The group, organized by the first-year cohort, will wrestle with texts representing structuralism, deconstruction, psychoanalysis, historicisms, feminisms, post-colonial studies, and more. In the winter and spring, armed with a foundational grasp of the arc of twentieth-century literary theory, the group will engage specific theorists at greater depth. This ambitious project will allow the group’s members an active dialogue with the thinkers who have defined and redefined modern literary studies.

The **Review Club** enjoyed an active 2005-06, focusing on ways to improve graduate student writing, possible expansions of student teaching opportunities, and various workshops. Highlights included a successful Admit week and a rousing Stanford-Berkeley conference in April. The former workshops committee split into two, with the early-stages workshop committee offering guidance for oral preparation and oral testing strategies, and the later-stages workshop committee instigating a successful series of forums in which students discussed dissertation chapters in progress.

Review Club 2006-07 co-chairs Heather Houser and Ken Ligda are excited to continue the good work of previous years. The Garden Party and the first meeting have already taken place, and Ken and Heather are quite happy about the committees and reading groups that have just been organized. Among other things, the Review Club is looking forward to the MLA convention in Philadelphia and moving the department towards more teaching opportunities for advanced graduate students.
Colin Higgins Dissertation Fellowship  
– Noam Cohen  
Dissertation in progress: “Speculative Nostalgias: Metafiction, Science Fiction and the Putative Death of the Novel”

Killefer Dissertation Fellowship  
– Kara Wittman  

Mellon Dissertation Fellowship  
– Jennifer Floyd  
– Christopher Phillips

Whiting Dissertation Fellowship  
– Miruna Stanica

Geballe Dissertation Fellowship  
– Amy Tang

2006 ANDREW SMITH MEMORIAL PRIZE WINNER

James Wood  
– “Vanity Fair: From Sketch-Book to Novel”

POST DOCTORAL FELLOWSHIPS AWARDED 2006

Jesse Molesworth  
– Johns Hopkins University

Bradley Pasanek  
– University of Southern California

KARA WITTMAN WITH DONOR CAROLYN KILLEFER

Janelle Mitchell Fender  
– “Remembering and Forgetting in Late Medieval and Early Reformation English Literature: A Study of Remnants”

Melissa Leavitt  

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

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

DEPARTMENT OF ENGLISH FELLOWSHIPS 2006-07

PHDs AWARDED IN THE DEPARTMENT OF ENGLISH 2005-06

Christine McBride  
– “Disavowing Possession: Story, Style, and the Social in Jamesian Narrative”

Jessica Straley  

Melissa Leavitt  

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

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

DONOR JOY HIGGINS

NOAM COHEN

2006 ALDEN DISSERTATION PRIZE WINNERS

Christine McBride  
– “Disavowing Possession: Story, Style, and the Social in Jamesian Narrative”

Jessica Straley  

2006 JOB PLACEMENT

Patricia Roylance  
– Syracuse University

Molly Schwartzburg  
– Curator of British and American Literature - Harry Ransom Center, University of Texas at Austin

Amy Tigner  
– University of Texas -Arlington

NOTES

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EDITORIAL ASSISTANCE: Dagmar Logie Alyce Boster  
DESIGN/PRODUCTION: Joanna McClean MACWORKS GRAPHICS

CREDITS
**Matthew Garrett**, fifth-year PhD candidate, presented a paper on serial format, social hierarchy, and the rhetorical strategies of *The Federalist* at the American Society for Eighteenth-Century Studies conference in Montréal. At the Society for the Study of Narrative Literature conference in Ottawa, he gave a talk on episodic form and techniques of characterization in the memoirs of Benjamin Franklin and Thomas Jefferson. His dissertation, “Episodic Poetics in the Early Republic,” explores the relation between the narrative form of the episode and the emergence of early mass culture in the United States between the writing of the Constitution and the Jacksonian period. It pursues a concrete historical analysis of the literary form’s place in the politics and society of the early republic, and through that analysis seeks to reconstruct the role of episodic within narrative theory.

**Joann Kleinneiur** is currently completing her dissertation, “Forms of Affinity: British Poetry and the Chemical Revolution 1772-1822,” which explores the relationship between the chemical revolution in the eighteenth century and the experimental poetics of Erasmus Darwin, Blake, Coleridge, and Shelley. Joann had an exceptionally productive and inspiring year as a Geballe Dissertation Fellow at the Stanford Humanities Center. In January of 2006, she was invited to give a talk at Eastern Michigan University in Ypsilanti, Michigan. At the end of March, she flew to Montréal, Canada, for the annual American Society for Eighteenth-Century Studies Conference, where she presented a paper entitled, “Elective Affinity in William Blake,” for a panel on “The Chemical Revolution,” which she also helped organize. Joann will spend 2006-2007 at Stanford as a fellow in conjunction with the Mellon Foundation Sawyer Seminar “Visualizing Knowledge: From Alberti’s Window to Digital Displays.”

This past winter, **Jenna Lay** traveled to London on a Graduate Research Opportunity grant to research a chapter of her dissertation on Catholic women and the development of Protestant literary history. She returned in the spring to continue work at the British Library and to attend a conference on Poetry and Politics in Stirling, Scotland. At the conference, she presented a paper on Edmund Spenser’s *Faerie Queene* and the sixteenth-century English tradition of psalmic translation. Between trips she was happy to serve on the English department’s Admissions Committee.

**Liz Pentland** traveled to San Antonio, Texas, in December to moderate the panel on French art and literature in the Early Modern period at Group for Early Modern Cultural Studies (GE/MCS); her paper, “Anjou and the Cannibals,” looked at the Protestant propaganda that greeted the Duke of Anjou’s visit to England in 1579. At the annual meeting of the Shakespeare Association of America in April, she presented a paper on the politics of francophilie in Shakespeare and Fletcher’s *Henry VIII*. In July, Liz taught an intensive Summer Institutes course on the humanities in the classical era and the Renaissance for the Educational Program for Gifted Youth. Soon afterward, she completed an article on Shakespeare’s Illyria for a collection called *Twelfth Night: New Critical Essays*, edited by James Schiffer at Northern Michigan University. Her work on Illyria will take her to Croatia in October 2006 for a conference on Shakespeare and Southeastern Europe at the International University Center in Dubrovnik.

**Chris Phillips** enjoyed a year of dedicated dissertation research, thanks to the department’s generous fellowship funding. In between writing and research, he served on the advanced-stage workshop committee and the graduate admissions committee, as well as serving his last year as the Early American Reading Group’s coordinator. He gave a talk on the role of epic narrative in American constitution law for the Associates of the Stanford University Libraries in January, and he helped to coordinate the Paul Laurence Dunbar Centennial Conference in early spring. In April, Chris presented a paper on Longfellow and American studies at the annual Stanford-Berkeley English graduate student conference, and in May, he served as a respondent on a panel on early American literature at the American Literary Association meeting in San Fran-
cisco. Also in the spring, Chris traveled to Boston for archival research on Longfellow’s library, funded by a fellowship from the Friends of the Longfellow House. After teaching college-prep writing courses for high school students at Stanford this summer, Chris expects to complete his dissertation, thanks to the support of a Mellon Foundation Fellowship granted through the School of Humanities and Sciences.

**Natalie Phillips** gave a paper in March at ASECS (American Society of Eighteenth Century Studies), “Stirring up the Senses: Reading Tea and its Aphrodisiac Leaves in The Rape of the Lock.” Over the summer, she attended a conference in Scotland, “Sound Effects: The Oral/Aural Dimensions of Literatures in English,” where she presented a paper on sound in Early American literature — “A Violent Attraction to Sound: Noise, Native Americans, and Homosexual Panic in Edgar Huntly.” She looks forward to beginning to research her dissertation, likely on representations of distraction and attention in eighteenth-century literature.

**Ema Vyroubalova** and Professor Patricia Parker organized a guest lecture by Martin Procházka, Chair of the English Department at Charles University in Prague, Czech Republic, in October. The talk entitled “Shakespeare’s Illyria, Sicily and Bohemia: Other Spaces, Other Times, or Other Economies?” applied Michel Foucault’s concept of heterotopia to The Winter’s Tale and Twelfth Night. Professor Procházka had dinner with members of the Renaissance Reading Group after the lecture, giving them an opportunity to continue to discuss his paper as well as learn more about Shakespeare theater and literary scholarship in the Czech Republic.

Advanced PhD student **Amanda Walling** received a Mabelle MacLeod Lewis Memorial Fund fellowship for 2006-07, thanks to which she is finishing her dissertation on medieval flattery this year and preparing excerpts for submission to journals and presentation at conferences.

**The Medical Humanities Fellowship**

This autumn, the English department and the program in Human Biology welcomed Visiting Professor David B. Morris, the inaugural Medical Humanities Fellow. Made possible by the generosity of a donor, these guest appointments help bridge the gap between the humanities and the natural sciences.

Morris, University Professor at the University of Virginia, is teaching at Stanford an undergraduate course entitled “Illness Narratives.” In October 2006, he gave a lecture/seminar entitled “Eros and Illness: Biology, Culture, and The Desire to Heal,” which explored the relations among illness, medicine, and varieties of erotic experience. Such intersections of culture and biology are the implicit subject in his book *The Culture of Pain* (1991) and later, explicitly, in *Illness and Culture in the Postmodern Age* (1998). His interest in narrative nonfiction is reflected in his role as founding co-director of the annual Taos Writing Retreat for Health Professionals. Morris won a PEN prize for *The Culture of Pain* and a Gottschalk Prize for *Alexander Pope: The Genius of Sense* (1984). Investigating a variety of topics from light to ethics, he is co-editor of *Narrative, Pain, and Suffering* (2005), and a recent essay focuses on Modernist painter Amedeo Modigliani.

ast year was the Stanford Humanities Fellows Program’s fifth year of operation, and my first year as administrator. During that year, director Seth Lerer and I received about 600 applications for six fellowships, each one offering a two-year stint with one of Stanford’s 15 humanities departments. Over the course of the year, I learned that reading 600 dissertation chapters takes a long time, and that photocopying them takes even longer. But more importantly, I learned that choosing six out of 600 is both a daunting task and an exceptionally rewarding one—at the end of a long selection process, we were able to offer fellowships to some of the most impressive young scholars in the country.

Soyica Diggs studies African-American drama, in particular the “histories embedded in black performance.” Emine Fetvaci will enrich the Art History department with her understanding of sixteenth-century Ottoman art; Ara Merjian, also in Art History, studies the “imaginary cityscapes” of early-twentieth-century painter Giorgio de Chirico. Musicologist James Kennaway works on psychological and neurological interpretations of Wagner, while Michael Markham takes as his subject the solo songs of seventeenth-century composer Giulio Caccini. And Evan Horowitz will join the English department, sharing with students and faculty his interest in the social imaginations of writers like James Joyce and George Eliot.

Though the fellows change, some parts of the program have remained constant. The English department continues to serve as a wonderful home base for the program. Last year, the fellows brought to Margaret Jacks Hall speakers such as UCLA’s Lynn Hunt, who spoke on torture in the 18th century, and David Bromwich of Yale, who gave a lecture on free will and fate in two Shakespeare plays. The English staff has also served as an indispensable resource to the fellows program. Transitioning from graduate school to the job market, the Humanities Fellows often have hectic lives. The English staff helps make their lives—and mine—much saner. As the program begins its sixth year, we can all be thankful that our partnership with English continues.

Un fortunately for us, arrivals also mean departures. Fortunately, last year’s fellows continued the tradition of moving on to stellar institutions. Program alums can now be found at such institutions as the University of Pennsylvania, Cornell, and New York University. Angus Fletcher, a fellow in English for the past three years, has taken a post this fall at the University of Southern California School of Theatre.

Evan Horowitz is a new Stanford Humanities Fellow in English beginning fall 2006 until summer 2008. He received an AB in English and Mathematics from Brown University and a PhD in English Literature from Princeton. His publications include articles on Samuel Beckett’s Endgame and James Joyce’s Ulysses, as well as a forthcoming piece on George Eliot’s Felix Holt. Currently, he is working on two book projects. The first, an extension of his dissertation, maps literature’s long struggle to accommodate the historically unprecedented experiences of industrialism. The second, entitled Revolutions in Literature, looks at how catastrophic events affect the course of literary history. Horowitz is currently teaching “Masterpieces of English Literature II” and “Detectives, Criminals, and Monsters,” which focuses on 19th century fiction.

Evan Horowitz
The Internship and Job Fair for English majors brought local English alumni to the campus to discuss their career fields—from non-profit to publishing—to help students explore their options as an English major after graduation.

Student/Faculty luncheons helped build rapport between faculty and students.

Professor Tobias Wolff and Jones Lecturer Tom Kealey hosted Books into Movies nights showing the films “Richard II” and “Adaptation.”

The inaugural senior Farewell Banquet brought together faculty and graduating English majors for a final celebration before Commencement. One of the highlights was a faculty auction, during which Professor Seth Lerer auctioned off several of his ugliest ties. However, one of the most coveted items was a rare book from Professor Jay Fliegelman’s personal collection.

Occasions like these help build community within the English major that go beyond the classroom experience. And without Social Chair Valerie Kruley and Peer Mentors Shamala Gallagher and Gillian Quandt, these events would not have been possible.
Matthew Brockwell (BA 1994) has changed his career horse midstream (how else does one change career horses?). After having taught elementary school in Oakland for four years, he applied to and was accepted into University of California, San Diego medical school, where he is now learning more than he ever imagined he would know about organ physiology. He wishes his first horse the very best of luck, a safe ride home, and many fresh apples to eat when she gets there.

Liz Lowell Brunkow (BA 1957) and Emily Hanna Johnson (BA 1952) both enjoyed the article on the history of undergraduate English in the 2005 Newsletter, but both felt we omitted an important faculty member of the ‘50s. Emily comments: “However, it is surprising you did not mention that marvel of Shakespearean studies, Margery Bailey. Dr. Bailey was imperious, impossible, traditional to the collar, but very, very popular with her students. But she would allow NO variation in interpretation of Shakespeare. Hers was the ONLY possible interpretation! I ignominiously received a ‘D’ for daring to interpret Hamlet from another perspective! I am not sure Dr. Bailey would have countenanced the inter-departmental studies so popular today. Oh! How I would have welcomed them! Bailey, as is well known, was a major factor in the establishment and broadening of the renowned Oregon Shakespeare Festival in Ashland. Her Shakespeare collection of folios, books, and articles (extensive indeed) was left to the University of Southern Oregon library.”

Martha Collins (BA 1962) recently published Blue Front (Graywolf, 2006), a book-length poem that focuses on a lynching her father witnessed when he was five years old in Cairo, Illinois. In 2005, she also published Gone So Far, a chapbook of poems focusing on her mother’s final years (Barnwood, 2005) and Green Rice, a collection of poems by Vietnamese poet, Lam Thi My Da, co-translated with Thuy Dinh (Curbstone, 2005). More at http://martha-collinspoet.com.

Brock Dethier (BA 1974) was tenured and promoted to Associate Professor at Utah State University in 2005 and named college teacher of the year in 2006. After many years in adjunct positions, Brock jokes that he received his PhD when he was 26 and was tenured exactly 26 years later. Recent publications include From Dylan to Donne: Bridging English and Music (2003) and First Time Up: An Insider’s Guide for New Composition Teachers (2005). He celebrated his 30th wedding anniversary with Melody Graulich (BA, Modern Thought and Literature 1974) and their two children in June 2006 in Kauai.


Sarah (Sally) Sovereign Getty’s (BA 1965) second book of poems, Bring Me Her Heart, was published in May 2006 by Higganum Hill Books. The book received a starred review in the March 13, 2006 issue of ALA’s Booklist.

Will Hobbs (BA 1969, MA 1971) Crossing the Wire, Will’s 16th novel for young adults, was published in April by HarperCollins. When the falling price of corn threatens his family’s survival, 15-year-old Victor Flores heads north in a desperate attempt to cross illegally into the United States, find work, and send money home. Will’s website, http://www.willhobbsauthor.com/ provides an interview plus photos for each of his novels.

Ann Hagen Jaramillo (BA 1971) has been a teacher for more than 30 years to middle school new immigrant students in Salinas, California. Roaring Brook Press just published her young adult novel, La Línea, in April 2006 to good reviews. Ann says that the subject matter of the book, the efforts of two Mexican teenagers to reach the United States to be reunited with their parents, is timely in a way she never could have anticipated when she was writing it.

John D. Lang (PhD 1975) is currently a professor of English at Emory and Henry College in the field of Southern and Appalachian Literature. Lang is also the editor of Appalachia and Beyond: Conversations with Writers from the Mountain South (University of Tennessee Press, 2006) which reprints 21 interviews published in the Iron Mountain Review, 1983-2003, a publication that Lang has edited since 1990. Lang was also the coordinator of Emory and Henry’s 25th Annual Literary Festival, which brought back to campus 17 of the festival’s previous honorees for readings and panel discussions, including Fred Chappell, Robert Morgan, Denise Giardina, Lee Smith, and Sharyn McCrumb.

After acquiring an MA in English (University of Chicago) and a PhD in Comparative Literature (University of Cincinnati), Karen followed her heart to Greece, where she later married a tall, handsome airline pilot. For three decades now, she has taught literature for the University of Maryland European Division (also the British Open University, also various colleges in Athens). Her most recent courses have been online “Distance Education” classes, one on the modern novel and another on Shakespeare: text and performance.

DE teaching presents many challenges and has definite limitations compared to the traditional classroom, but to her surprise, Karen has found it a rewarding experience as well. Karen reports that her teachers at Stanford (Rob Polhemus, Alfred Appel, Richard Scowcroft and their colleagues) taught her to read closely and to read with joy—pleasures she says she has always tried to instill in her own students.

These days Karen spends most of her days writing, reading, tending olives and grapevines, and swimming in Homer’s wine-dark sea. Recently, she took time out from these strenuous pursuits to attend a conference in Varese, Italy, on “Aviation and Women in Europe,” where she presented a talk on “Pioneer Women Aviators,” focusing on pre-WWI European pilots. This year Karen will be working on a book of her own poetry and prose, tentatively titled *Island Almanac: Seasons of a Life on Crete*.

Ricardo L. Ortiz (BA 1983) was awarded tenure and promoted to associate professor at Georgetown University, where he teaches US Latino Literature in the English Department. Ricardo’s first book, entitled *Diaspora and Disappearance: Political and Cultural Erotics in Cuban America*, was published by the University of Minnesota Press in the fall of 2006. From January 2006 to August 2007, Ricardo has been on leave from Georgetown in order to serve as Director of the American Communities Program at California State University, Los Angeles.

Ticien Sassoubre (PhD 2001) writes: “I am now a full-time Lecturer in Residence at Boalt Hall School of Law (UC Berkeley), where I teach courses in Rhetoric, Law and Literature, and Law and Film in the Law School and in the undergraduate Legal Studies major. It is turning out to be an ideal situation for me—I love my students, the content of my courses can be largely guided by my research interests, and my interdisciplinary posture is both enormously challenging and very rewarding. My husband, Norman, was appointed to a tenured position at Stanford Law School last year, so we are living in Portola Valley again.”

**IN MEMORIAM**


He was deeply loved and respected at Hampshire College in Massachusetts, where he served as Associate Professor of American Literature. He is survived by his wife and two small children.

On October 10, Tim Wandling and Christine Alfano, colleagues from Eric’s graduate-student days, organized a small gathering in the English department at Stanford to remember and celebrate Eric’s life, attended by his former mentors and teachers: Ramón Saldívar, Herbie Lindenberger, Al and Barbara Gelpi, and Jay Fliegelman.


Patricia Farrell Zelver (BA 1946, MA 1949) died on March 2, 2006, in Bozeman, Montana.

Patricia, a graduate of the Stanford Writing Center, was the author of novels, short stories, and children’s books. Her work appeared in numerous magazines, literary journals, and anthologies, including *The Atlantic Monthly, Esquire, The Three Penny Review*, and the *Pushcart Press*. Five of her stories appeared in the annual short story collection, *O. Henry Prize Stories*.

Wallace Stegner said of her novella and short story collection, *A Man of Middle Age & Twelve Stories*:

“...Your humor is like a kitten hiding behind the sofa waiting to dart out and take a couple of slaps and dash back in. You made me do what I practically never do, laugh out loud (what’s to laugh at most of the time?).”

Her short stories were read on national radio by NPR on “Tell Me a Story.” Her most recent work, a children’s picture book, “The Wonderful Towers of Watts,” was selected as a Reading Rainbow Book and appeared on national television by PBS.
for gaining wisdom about life, other people, the world and how it works.

In closing, I would like to offer a series of thank-yous, first to the staff of the English department, especially Judy Candell and Alyce Boster; for your administrative and emotional support, the graduate student community is deeply grateful. Thank you also to our mentors, our E.M. Ashfords, the faculty of the English department; you’ve guided us, intellectually and professionally, with wit, wisdom and a ready generosity. Personally, I would like to thank the members of my dissertation committee—Jay Fliegelman, Gavin Jones and Al Gelpi—for their continual inspiration. I would like to thank my friends, for the joyful gift of their companionship. I would like to thank my family, for being who they are. And finally, because today is Fathers’ Day, I would like to offer specific thanks to my dad, who is himself a professor, and who is the reason that I have always aspired to be one. He will always be my model of a considerate colleague and committed teacher.

Congratulations to all of the graduates.”

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level (associate or full professor), one in poetry and poetics and one in rhetorical studies for a scholar to direct the Program in Writing and Rhetoric. The other two searches will be at the assistant professor level, in the areas of Asian American literature and English language literature outside of England and the US.

At my inaugural meeting as chair of the Department of English last autumn, I laid out a few simple principles that I hoped would serve as the framework for my three-year term as chair of the department. My first principle was to further the conditions within the department for the transition of leadership from the current, still vibrant, generation of Stanford scholars to the generation that will lead the department in the coming decades. The challenge for the current faculty is to build on the accomplishments of the past, support the invaluable work of the current senior faculty, and encourage the growth of the junior faculty and the newly promoted associate professor faculty as we move into the future.

I hope to promote that transition by acting on four counts: 1) facilitating the work of our current assistant professors as they move through the tenure review process; 2) bringing more of our newly promoted associate professor colleagues into positions of leadership within the department; 3) encouraging the full professor faculty to share the administrative decision-making; and 4) moving to recruit new junior and senior level faculty.

Last year I said that as we move into the next era of the Stanford Department of English, it would be necessary for us to think beyond the make-up of the faculty. It would also be necessary for us to consider the questions that all other top departments of English around the country are facing. Why and how will departments of English continue to exist over the next decade? What will the teaching of English and American literature look like in the next ten years? The mentoring of new faculty and the need to assess the future of the department are inter-related tasks.

With the aid of a faculty searches working group that I named to serve as the planning and coordinating body for new faculty hiring over the next hiring cycle, in the past year I have been analyzing our staffing needs and prioritizing the sequence of searches for new faculty positions. Chaired by Associate Professor Paula Moya, the group includes Associate Professors Ursula Heise, Gavin Jones, Jennifer Summit, and Alex Woloch, as well as Professor Seth Lerer. I charged the working group with the following tasks:

- to think broadly about the state of our field and identify the long-term needs of the department;
- to set parameters for identifying those needs, prioritizing them, and coordinating our efforts to meet them;
- to serve as a working group to stimulate broader conversations within the department about faculty staffing and curricular issues;
- to focus on long range planning and opportunities that may arise for future recruitment;
- to establish procedures for how the department will proceed with hiring.

I took on the leadership of the department because I saw it as an opportunity to continue the ongoing necessary project of renewing the department and of continuing the process of rebuilding a foundation for the next generation of intellectual leadership. I also took on the duty of the chair because I saw it as an opportunity to further one other goal that has always been a central one for me: furthering the diversity of the faculty at Stanford.

I am confident that we will conduct the recruitment of new faculty with great success and brilliant results. My colleagues in the department are eagerly proceeding with the work at hand.
“SCRIPT FOR AN EVENING NEWS BRIEF”
by David Simpson

Good evening, and welcome to the ten o’clock news. Our top story tonight: a young Massachusetts woman named Violeta Sanchez saw time in three dimensions while driving on Interstate 5 on her way to Disneyland this morning. We spoke to her earlier in the day:

[Cut to a woman shaken, as if the floor had disappeared beneath her and reappeared just before she fell through. Inexplicably to the reporter she’s smiling]

“I was sitting in the passenger seat watching the road when all of a sudden I stopped seeing just long enough for time to freeze in all directions”

[Cut back to the studio and the anchorman turning to face the camera. He is professional, maintaining his journalistic integrity]

Miss Sanchez was understandably disturbed by the incident, and was forced to postpone the rest of her scheduled vacation. Experts say they don’t know precisely what caused Violeta’s mind to re-form the universe. Some sources have suggested that the voice of god may have had some involvement, though such claims cannot be substantiated at this time.
We would love to hear from you!

The Department would appreciate receiving news items for the next English Newsletter, 2007, 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.

DEPARTMENT OF ENGLISH
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