Few academic years have started with such newness in the air! We began this year with a new department manager, a new website, two new faculty members, a host of new faculty publications and awards, and an exciting range of new teaching opportunities within Stanford's diverse curricular landscape. We seem to be exemplifying Ezra Pound's definition of literature, as “news that stays news.”

My theme for the year ahead is Looking Outward—or Look Out, for short. Stanford's strengths in the sciences and engineering, together with its unique interdisciplinary culture, create so many opportunities for meaningful collaboration between English and other disciplines. This is a time for reinvigoration and exploration. I'm looking forward to a year of outreach, in which we make the crucial values of our artistic and humanistic perspective felt across the university. I'm looking forward to more and more of our courses providing essential components within Stanford's interdepartmental programs, such as Science, Technology, and Society, and International Relations. English has always been receptive to new technologies; in the age of the e-book, I expect increasing student interest in exploring the links between literature and computer technology. English is also proud to be offering a new Thinking Matters course next year, “How Stories Work,” which will illuminate the significance of narrative across several disciplines and fields.

Online education has been a lightning-rod of recent attention. It may not be the tsunami that some have predicted, but it certainly is an opportunity to rethink how we teach, and how we can harness the power of computing to educate our students in the subject we love. With the support of Stanford's Vice Provost for Online Learning and the Stanford Libraries, we have hired a new Academic Technology Specialist this year to work on online education and computer-assisted learning and criticism. MOOCs are one thing, and I know that several of our faculty will be bringing their brilliance to the world in that way. But what interests me most is the power of information and computing technology to enhance the experience of our students in the classroom, through new ways of teaching and learning.

Please delve into this Newsletter to read about the many awards and publications of our faculty—including Adam Johnson's Pulitzer Prize in fiction, for his novel about North Korea, The Orphan Master's Son. This has been a year when the department made its presence felt on campus and beyond. We launched a successful book club, “Another Look,” which has drawn hundreds of folks from the local community to its faculty-led discussions of neglected classics. Our new student competition, “Poetry. Out. Loud.,” has revived enormous interest on the Farm in the recitation of poetry as a public art form. Our undergraduates and our graduate students have been making news for their work in the Literary Lab, at the exciting intersection of literary study and computer science.

For more information on these and other questions, feel free to check us out on our new website, english.stanford.edu. I hope you agree that the website is as vibrant and dynamic as the department it represents!

GAVIN JONES
On the afternoon of June 16th, the English department’s graduation ceremony unfolded in Memorial Church. In addition to the distribution of diplomas, we had the chance to celebrate student award winners, and to hear speeches from several English community members. We are pleased to share the speeches that were presented that day.
Welcome to our graduation celebration. And Happy Father’s Day. Do we have any fathers here today? Take a moment to look at what you’ve done. We wanted engineers, and you sent us children of the light, mad for the heart’s truth. We wanted statisticians, and you sent us souls who measure life in iambic feet. We wanted reason, you gave us imagination. We wanted precision, you gave us nuance and the glorious acceptance of ambivalence. Thank you.

We are gathered here today in our Father’s House to celebrate the end of a long road, and to enjoy the Byzantine gorgeousness of Jane Stanford’s architectural vision, driven by her Victorian aversion to blank space and her love of angels and the patterned significance of mosaics.

Daunted by these surroundings, I confess that it’s a challenge for a literary scholar to deliver a graduation speech. One cannot help but overthink the genre, trained as we are to be critical of discourse. What are the hidden meanings of the “value of a humanities degree” kind of speech? Or the “fail early, fail fast, fail often” kind of speech? Or the skeptical, skewed, and vaguely leftist speech about the realities of what lies ahead?

Fortunately we’re saved from these questions by a text. For today is Bloomsday—that global celebration of the work of James Joyce, the Irish writer whose novel Ulysses takes place on this day, June 16th, 1904. It’s one of those rare holidays in which we celebrate the events of a fictional day—a moment when the literary world breaks into and determines our own.

Ulysses chronicles the wanderings of Leopold Bloom through Dublin on a very ordinary day, and his encounter with Stephen Dedalus, a college-educated, somewhat pretentious young artist figure—perhaps an ironized alter-ego of Joyce himself.

One of the greatest and most challenging novels of the 20th century, Ulysses is not the easiest book from which to glean graduation advice—although Bloom does think at one point: “Drugs age you after mental excitement. Lethargy then. Why? Reaction. A lifetime in a night. Gradually changes your character.”

Ulysses is a mythic celebration of the everyday that foregrounds the process of thinking as a beautiful, associational magic. It’s about the fundamental importance of the inside life. It’s about the struggle to awaken from the nightmare of history by finding freedom and dignity in the here and now. For those of you who’ve read the book, you’ll remember how the abstract, over-intellectualized thoughts of Stephen Dedalus get overshadowed by the sensual everydayness of Leopold Bloom—his ineluctable humanity, his love of fried kidneys, his compassionate consciousness, his ongoing search for value and meaning in routine and petty frustration.

It’s these values that we think about today, the transcendent humility that we glimpse in a character like Bloom and a book like Ulysses—its creation of a fictional universe that teaches us to be critically aware of ourselves and our certainties. It overwhelms us with that more significant, that more glorious and textured reality of an advertising agent on a single Dublin day—today.

Perhaps we’re in the church for a reason. We all need to worship something, whether it’s money or God. And you’ve chosen what to worship by choosing what to think about. You’ve chosen a certain way of thinking, always open to other possibilities—always ready to care about other minds, other pasts, other futures. In the words of Martin Evans, a beloved professor of English who passed away this year:

“What the study of literature has to teach us is a recognition and acceptance of the other as other, not as a mere reflection or extension of ourselves. By learning to know that other life, we both escape from and enlarge our own identities; we grow, as selves, because other selves flow into us, and add their strengths and weaknesses, their ways of knowing and not knowing, to our own.”

—MARTIN EVANS
The photo for the cover of last month’s Time magazine shows a young woman taking a “selfie” with an iPhone. Above her are the words: “The ME ME ME Generation: Millennials are lazy, entitled narcissists who still live with their parents.” Underneath this indictment, Time’s editors generously squeeze in a final, whiplash-inducing line, revealing the point of the story inside. It reads: “Why they’ll save us all.” According to the wizened sages of “Generation X” and the “Boomer Generation,” we Millennials represent a paradox: our generation possesses unprecedented capacities both for static self absorption and collective global action; we’re a generation, you might say, of navel-gazing saviors.

I can’t say that I agree with this characterization entirely. To borrow some words from a very famous boomer: I believe I have seen the best minds of my generation. I submit to you that the Stanford English class of 2013 contains some of its greatest, and we are no navel-gazers. It is true that we’re not starving, hysterical, or naked. On the contrary, by all measures we’re doing quite well. Graduates here today have published papers, fiction, and poetry; they have presented research at academic conferences nationally and internationally; they have won prestigious scholarships such as the Fulbright and Rhodes. For this we owe those who came before us as much as we owe ourselves. Our parents and families, our professors and mentors, the people who prepared us for and engaged us with the difficult, inspiring, and timeless questions posed by the humanities. These people put books in our hands and worlds before our feet. We owe them both for creating these worlds and for equipping and encouraging us to journey deeply and fearlessly in, so that, when we come back up for air, when we leave the fictional world, we can bring with us new meaning, new language, new ways to make sense of the real world: to read, to interpret, and so to solve its problems with fresh insight.

But when I think about what I have learned at Stanford, it is not—not at first—about what I learned from my professors, or even what I learned during the thousands of hours reading I did for them, but of what I learned from you, my peers. That learning—the learning we did together over the past four years—has been rich because it has been diverse. By that I don’t mean simply that we come from different places, or that we look different from one another, or that
some among us adore the Oxford comma and others despise it. This kind of diversity certainly describes us, and it enriched and enlivened our learning here, but its differences are superficial. What I mean by “diversity” is something else entirely—something that exists among us as a collection of wide, varied, and virtually unlimited intersections of perspective, something that we participated in, and indeed made ourselves—every day—as a part of the practice of literary creation and analysis that we undertook here during our undergraduate careers.

The diversity I’m talking about is a form of intellectual diversity that is rare outside of the humanities. This diversity is valuable, moreover, for the distance it travels in order to become real. It’s born in the solemn and lonely act of reading and then renewed and sustained in the nourishing ambiguity of talk. It’s something that begins when the word on the page, unmoored by the eye, takes on new life on the tongue—when that which is individual and subjective is tested by the multiple and the objective. This diversity is a kind of intellectual practice that takes special collective concentration, the type of concentration that comes from intense and jealous focus, from an unsparing attentiveness which is directed at the self because it is directed at the world. It’s an unceasing suspicion that the beauty of the world, by being examined and then discussed, can be alternatively discovered and created; that in being discovered it is created, and in being created, discovered.

There’s a short poem by Mary Oliver called “The Summer Day” that captures what I mean, and I’d like to share it with you.

Who made the world? Who made the swan, and the black bear? Who made the grasshopper? This grasshopper, I mean the one who has flung herself out of the grass, the one who is eating sugar out of my hand, who is moving her jaws back and forth instead of up and down—who is gazing around with her enormous and complicated eyes. Now she lifts her pale forearms and thoroughly washes her face. Now she snaps her wings open, and floats away. I don’t know exactly what a prayer is. I do know how to pay attention, how to fall down into the grass, how to kneel down in the grass, how to be idle and blessed, how to stroll through the fields, which is what I have been doing all day. Tell me, what else should I have done? Doesn’t everything die at last, and too soon? Tell me, what is it you plan to do with your one wild and precious life?

And so, as we prepare to leave this place, even though we may not know exactly what a prayer is, we must ask ourselves what it is that we will do with the things we have learned here, what we will do with that practiced attention to the details of the world that we have developed here. My deepest hope and sincerest belief is that we will leave here emboldened to continue to ask the difficult questions and seek their elusive answers—that when we receive none we invent them, and that wherever we encounter the singular, the prescribed, the obstinate and the resistant, we will overcome it with the multiple, the possible, the flexible and the adaptive.

So tell me, what is it you plan to do with your one wild and precious life?
This is a community comprised of administrative staff that has seen cohorts of grad students come and go, but still offers loads of advice and anecdotes to each one, making us all feel like valued members of the department. It’s a department with faculty whose minds and careers are inspiring. They seem to lead superhuman intellectual lives with how much they do in a day and how much they produce in a year. But these are also faculty who care deeply about their students. They often go above and beyond to ensure that students are equipped with the tools they need to navigate their own academic paths. They often go above and beyond to ensure that students are equipped with the tools they need to navigate their own academic paths. It has been an honor to take classes with these professors and to get to know them as scholars and as people.

It’s also been an honor to share this community with my fellow grad students. In our time here, a lot has changed. We’ve seen the addition of new students and faculty, curriculum developments, and new teaching opportunities. We even saw the fruition of redecorated graduate and undergraduate student lounges, complete with a built-in espresso machine on the third floor. And with new couches and a coffee maker, really, why would anyone ever want to leave this community? But many of the changes that led us to this moment are internal. They arose as a result of facing challenges and learning lessons that are part of the process of starting out as students and leaving as scholars.

First, in graduate school, many of us learned that failure could be productive. A lot of us tend to be the overachieving types. The kind who strive for the gold star on our papers. The A ++. So it’s hard when we feel we’ve failed. When we didn’t pass an exam on the first try, when we’ve gotten dissertation drafts all marked up, when we didn’t get our dream jobs. If we were literary characters, we might be saved from utter failure by getting a surprise inheritance or marrying up. But as grad students in charge of our own plots, we had to chart out realizable courses of action. We had to assess what went wrong in the first place. Sometimes it really was out of our control. Other times there were skills we needed to develop in order to move forward. We learned that we didn’t have to see failure as an end-point. Instead it could serve as a marker of when we needed to gather more information and a marker of where we could potentially grow.

Another lesson we came to value emerged from recognizing that knowledge is a communal enterprise. It was easier not sharing our work with others, out of fear that our ideas would be shut down. But when we opened ourselves up, formed dissertation-writing groups, or spoke up at workshops, we gained the chance to see from other people’s points-of-view, and they from ours.

And related, we also learned that it’s one thing to write scholarly essays, but another altogether to translate our ideas into ones that others care about. We spent years reading and thinking about books and we learned a highly specialized language. These are gifts that we can take away from our grad school experience. But how do we give back? How do we communicate our ideas so that they have meaning to others? How does our ability to read and write influence the way we interact with the world? Maybe it’s in the way we write in order to write without jargon. Or write op-eds on social phenomena so that we can understand society better. Or take our students to see the rare books at the library so that they can read nineteenth-century diaries for themselves. The necessity of translation is a lesson that we learned early on because it has daily application.

Lastly, we may have learned that when addressing a crowd of people sitting in a church while we wear robes and speak from a pulpit, it’s tempting to slip into a sermon. But that is the last thing I want to do. Today is a day to reflect on our lessons, but more importantly it’s a day to up the celebrating! Congratulations to all the graduates!
A CHANGE AT THE HELM

This summer saw a major transition in the administrative leadership of the English department, with the retirement of Dagmar Logie after many years of exceptional service as the department’s Administrative Manager. Dagmar began her career at Stanford as an undergraduate in 1959, and returned in 1969 as a secretary in the Department of Italian. Apart from a brief stint as administrator to the Department of Asian Languages, Dagmar has served the English department since 1979, becoming Department Manager in 1993. She is known across the university for her institutional knowledge, her administrative resourcefulness and good sense, and her strength of character (to say nothing of her sense of humor).

In 1993, Dagmar won the Arnice Streit Award, the highest honor for staff in the Humanities and Sciences—a sign of how widely she is recognized as a leader among her peers. On her retirement, President Hennessy granted Dagmar Staff Emerita status for her remarkable personal and professional commitment to the department and the university. Dagmar plans to spend her retirement enjoying the company of her family, traveling the world, and finally getting her garden into shape. She may even attend some of her husband Dennis’s softball games.

Dagmar’s successor is Laura Ma. Laura joins the English department from the Bill Lane Center for the American West, where she has been the Financial and Administrative Manager since 2010. Laura has been at Stanford for almost 15 years, starting in the Positive Coaching Alliance in the Athletics department and later moving to more responsible positions in the Graduate School of Business and the School of Education.

Laura grew up in Hong Kong where she learned English as a native language alongside Chinese. She earned her B.A. in Economics at the University of Alberta, Canada, and had a successful career in advertising in Hong Kong prior to coming to California in 1997. A common theme of Laura’s experience has been a focus on youth, collaboration, strategic growth, and public engagement. Not surprisingly, in her spare time Laura is an active volunteer in the Parent-Teacher-Student Association of her daughter Emilie’s high school, and on the Palo Alto PTA Council. In her spare, spare time she is an avid lover of literature, film, food, and travel.

“English has a reputation as a progressive department, and the subject itself is so essential to all walks of life,” said Ma on learning of her new position. “I am excited to be part of English, and to have the opportunity to work with the amazing faculty and administrative team to broaden our reach on campus and beyond.” Laura’s background in interdisciplinary initiatives and her leadership of diverse teams is sure to serve us well as the English department looks to the future.

A NOTE FROM THE

New Academic Technology Specialist

The English department is pleased to welcome Kenneth Ligda as the new Academic Technology Specialist (ATS) for English. Here he introduces the upcoming technology-related initiatives he is working on:

“Hello all! My name is Kenneth Ligda, and I am the new Academic Technology Specialist for English. I completed my B.A. in English and Danish at the University of Washington, and spent some time teaching English in Prague. I completed my Ph.D. in English at Stanford University in 2011 with a dissertation entitled “Serious Comedy: British Modernist Humor and Political Crisis.” (An article from this is forthcoming in Twentieth-Century Literature.)

I worked for two years as the Course Coordinator for the undergraduate literary history course sequence, where I was fortunate to work with many people across the department on the cornerstone of our new core program. In addition to starting my duties as ATS, I’m happy to be serving my first year as a Pre-Major Advisor for Stanford freshmen.

My primary goal as the ATS is to move things forward with online learning, from flipped classes to massive open online courses (MOOCs) to online tutorials. I’ll also be exploring resources such as e-portfolios and digital tools for the classroom and research, and helping the department pilot new initiatives with respect to the major. It is exciting to be working in educational technology now, when there is so much experimentation, enthusiasm, and growth. Our department is well positioned to take advantage of all this, and I look forward to being a part of it.”

New Web Site Launched

We are delighted to announce the official launch of the Department of English’s new website:

https://english.stanford.edu/

The site is designed to allow a more robust and dynamic presentation of the department’s events, news, teaching, and scholarship. Its user-friendly interface makes it easy to navigate and to search for people, events, and news.

Please visit the site as soon as you can. You will find exclusive content not contained in the newsletter, including:

- News as it happens
- Feature articles, such as the full text of “Memories of Ian Watt” and “Why Literature Matters for Social Justice”
- Details and supplementary materials about “Another Look” Book Club
- An interactive “Bookshelf” that showcases our many faculty publications
- And much more!
IN MEMORIAM

Martin Evans

Professor Martin Evans passed away on February 11, 2013. Evans began teaching at Stanford in 1963 and at the time of his death was celebrating his 50th year of teaching on the farm. His teaching and research focused on Milton.

Many of us have been taken on journeys by Martin. I intend to keep and broadcast that little sutra until I reach point B myself. Were Martin to hear me say the line that now comes to me, ‘They are all gone into the world of light,’ he’d recognize his fellow Welsh poet, and he’d complete the sentence.”

John Loftis


During Loftis’s memorial service, Professor Emeritus Wilfred Stone, shared memories of his colleague. Part of that speech has been reprinted here:

“I have known John Loftis ever since he joined the English department in 1952, 60 years ago, and we have been friends ever since. The department in those days was still very small, and there had been almost no hiring of new faculty during the war. R.F. Jones, the then head of the department—and a most distinguished 18th century scholar—was avid to find new faculty and, I feel sure, especially avid to find a replacement for himself, for he was soon to retire. In John Loftis he got his greatest catch, for John came not as a green Ph.D., but, in spite of his youth, as an established scholar in 18th century literature with one book already under his belt and already with the rank of assistant professor.

In the course of his long career in the English department, he wrote (by my count) seven books, was editor or contributing editor of six others, was general editor (among others) of the 35-volume Regents Restoration Drama Series from 1962 to 1981, and wrote innumerable reviews. In short, John established himself as one of the most prolific and distinguished scholars for his period in the country.

His specialty was the drama, Restoration and later, with special emphasis on the interaction between Spanish drama and the English stage. In preparing for this work, John acquired a reading competency in Spanish, Dutch, German, and some Portuguese. It was an original line of research that took John into many obscure as well as familiar sources, and demanded a scholar’s acumen in making fine distinctions.

Perhaps John’s most impressive book is The Spanish Plays of Neoclassical England, published in 1973 by Yale. In it he deals meticulously with the complex history of the period and with the dramatic literature that reflects it. The subtitle of his last chapter gives some idea of the scope and detail of this study: ‘Dryden’s Plays about the Moors and Their Continental Sources and Analogues.’

I got to know John best when he became chairman of the department between 1975 and 1976, and I was director of Freshman English. I’ll always remember his warmth and fairness and grace in all his personal relations. I always thought of his unending courtesy as in some degree a Southern inheritance.

Shortly after John’s stint as chairman, he was named as the first holder of the Margery Bailey chair in English Literature. It was an appropriate honor, for Margery Bailey had been the Queen of drama at Stanford from 1914 until her retirement in 1956—a great teacher like John, and never forgotten by her students.

John’s death leaves a sad emptiness for me—as of course for family and many others—and settles with a sad finality the question of who was the oldest member of the department. John’s life was one of outstanding scholarly accomplishments and he was a giver and receiver of much affection. He will be missed.”

Ronald Rebholz

Professor Ronald A. Rebholz, who shared his passion for Shakespeare and other literary greats of the Renaissance with several generations of Stanford students, died November 8, 2013, of natural causes after experiencing a series of falls. A memorial service is planned for January. The following was adapted from a story by Kathleen J. Sullivan that appeared in the Stanford Report on November 13.

Rebholz was born in St. Louis in 1932, earned a bachelor’s degree at St. Louis University in 1953 and another bachelor’s degree at Oxford in 1958. He earned a master’s degree (1961) and a doctorate...
(1965) at Oxford as a Rhodes Scholar. He began teaching at Stanford in 1961 and moved through the academic ranks to become a full professor in 1978.

Rebholz is credited with writing the definitive critical biography of Fulke Greville, the 16th-century English poet. He wrote two books on Shakespeare and edited a volume on the poems of Sir Thomas Wyatt. However, he expressed his literary passions most dramatically in the classroom and received numerous honors and teaching awards throughout his long career at Stanford, including the Lloyd W. Dinkelspiel Award for Outstanding Service to Undergraduate Education in 1979-80 and the Richard W. Lyman Award for faculty volunteer service in 1993. After his official retirement in 1998, Ron continued to teach for another ten years.

As the director of Writing and Critical Thinking (earlier called Freshman English and now the Program in Writing and Rhetoric), Rebholz was often the first English professor that students met. Stanford Trustee James Canales, who met Rebholz as a sophomore in 1985 and became a lifelong friend, said Rebholz had the capacity to draw the best from someone in conversation, whether it was in the classroom, over a meal, or after a play. “Unfailingly gracious, Ron knew how to ask that penetrating question that would get you to express a new insight with conviction and confidence,” said Canales (’88, English). “He was the best kind of professor because teaching for Ron was never about the transmission of knowledge; it was about facilitating your ability to gain that knowledge on your own.”

In a January/February 2003 Stanford Magazine story about memorable teachers, Janet Hardy Wilson, ’68, wrote: “Ronald Rebholz took every kid in the room by the collar and rammed us headfirst into the language, the emotion, the meaning and the contemporary relevance of Shakespeare’s work. He did it by reading aloud. When Professor Rebholz started to read, the heavens seemed to open right there … It was as though each of us were living in the tortured skin of this particular Shakespearean character. I would go back to my dorm room and reread the whole play, trying to recreate what I’d experienced in the classroom. I can still hear the beautiful, booming voice that struck awe and love of language in all our sophomore hearts. It was this voice, and the gutsy intellect behind it, that sparked my lifelong love of Shakespeare.”

During his second year at Stanford, English and Comparative Literature professor John Bender was a section leader for Rebholz’s “Renaissance Literature” course, and remembered the experience as something “that really changed my sense of what teaching meant. Rebholz had a passion that was just amazing. He loved King Lear, and when he was teaching, you could really see he was feeling the shattering emotions of the characters’ experiences in that play,” English professor Ken Fields remembers the joy he saw on students’ faces when he asked what they were taking: “‘Rebholz’s Shakespeare! or ‘Rebholz’s Renaissance! Always with exclamation points. He was known to be the best lecturer at Stanford, without a scrap of self-promotion.”

Rebholz’s teaching excellence was not confined to the classroom. In presenting the Lyman award for faculty volunteer service, former Stanford President Gerhard Casper praised Rebholz for “performing magic at the podium with admirers, skeptics and total ‘techies’ whose last encounter with Shakespeare may have been many midsummer nights ago.” The inscription on the award also saluted Rebholz’s “legendary passion for literature and learning and opera (and baseball!)” He was an avid fan of the San Francisco Giants and took enormous pleasure in the two World Series triumphs in recent years. Until recently, Rebholz taught a sophomore seminar on Shakespeare every year and had planned to teach the course again. As the next academic quarter begins, we will remember his ready smile and hear his booming voice, always accompanied by the sound of laughter.

Memories of Ian Watt: An unknown side of Stanford’s legendary literary critic

By Professor Emeritus Bliss Carnochan

Ian Watt came to the Stanford English department in 1964, after teaching for a decade at the University of California, Berkeley, and serving briefly as a Dean at the new University of East Anglia. For younger members of the English faculty like myself, his arrival seemed to announce the coming of a new age.

In 1957, he had published what was, on many accounts, the single most influential book of post-War literary criticism, The Rise of the Novel: Studies in Defoe, Richardson and Fielding. It gave the novel a prominence it had never known before in academic contexts, and despite the usual ups and downs of critical views, it remains important. But its author, though a larger-than-life figure on the Stanford stage and a good friend to many, did not much reveal himself to others. No one who knew him doubted the intensity of his inner life. There were moments in public settings when he seemed, for reasons of his own, close to tears.

In his biography of the early Conrad, he compares the inner lives of Joseph Conrad and Samuel Johnson—and might almost be describing himself: “Neither Johnson nor Conrad wrote directly about their inner lives, and it is in each case our subliminal sense of great energies at play to keep turbulent and destructive feelings under conscious control which makes us feel we are in touch with one of the great heroes of the wars of the mind.” And, near the start of the biography, Watt drops something of his deep personal reserve when he confronts Conrad’s experience of loss: “The burden of this and other losses weighed so deeply on Conrad all through his life that anyone beginning to write about it must wonder how far the triviality of his own deprivations may have disabled him from the task.”

Watt’s wartime deprivations—three years as a prisoner in the notorious Japanese camp on the river Kwai—were far from trivial. He replayed them, I think, to use his resonant phrase, in his own “wars of the mind.”

To read about Watt’s work, his legacy, and about his early and unknown short stories, visit english.stanford.edu/news.
The Center for the Study of the Novel

2012-13 was an eventful year for the Center for the Study of the Novel (CSN). Professor Nancy Ruttenburg served her third and final year as Director. CSN benefited from the superb work of its graduate staff: Hannah Walser, Tasha Eccles, and Victoria Saramago Padua.

CSN held its annual conference in April with panelists asked to address the question “What is the Nature of Literary Being?” Participants were Branka Arsic, Peter Brooks, Carol Clarkison, Claire Jarvis, David Kurnic, Jonathan Lamb, Sylvia Molloy, Karin Sanders, Garrett Stewart, and Christina Vatulescu. Papers from the previous conference, “Is the Novel Democratic?,” will appear in a special issue of the journal NOVEL: A Forum on Fiction (forthcoming Spring 2014). Contributors include Elizabeth Anker, Nancy Armstrong, Elizabeth Maddock Dillon, Brian Edwards, Meltem Gürle, Horacio Legras, Kent Puckett, Vaughn Rasberry, Nancy Ruttenburg, Alan Tansman, and Ban Wang.


The Working Group on the Novel met numerous times during the year for faculty and graduate students to present and discuss work in progress. The Stanford-Berkeley Liaison brought together Stanford and Berkeley graduate students who co-organized a conference on the topic of “Character.” Finally, the Undergraduate Colloquium met three times, with discussions led by English Ph.D. student Tasha Eccles. In the first two seminars, students read from the work of Catherine Gallagher and Peter Brooks in preparation for the conference on literary being, and in the final seminar they presented their responses to the conference papers.

2013-14 promises to be an exciting year for CSN as Professor Mark McGurl has taken over as Director. The first event in early December features two of the most exciting young literary theorists at work today. With “Time in Our Time: A Conversation with Michael Clune and Martin Hägglund” CSN adds a new wrinkle to the venerable book discussion series, putting two authors who have recently published books on the problem of time and narrative in dialogue.

In March, CSN will host Harvard’s Lawrence Buell for a discussion of his greatly anticipated new book, The Dream of the Great American Novel. In April, the annual Ian Watt lecture will be delivered by the eminent scholar of the history of the novel, Michael McKeon of Rutgers University. The year’s major events conclude in May with a conference entitled “Sciences and Fictions.” Speakers at this conference will include Stanford’s own Blakey Vermeule and Paula Moya, as well as several leading thinkers in the relation of literature to science including Ursula Heise of UCLA, Jay Clayton of Vanderbilt University, and Cary Wolfe of Rice University. Apart from these most visible peaks of activities, CSN will also continue the frequent meetings of the Working Group on the Novel, the Stanford-Berkeley Liaison, and the Undergraduate Colloquium.

For more information on CSN, and to join the mailing list, please visit novel.stanford.edu.

The Literary Lab

Over the past year, the Literary Lab has greatly expanded the scope of its activities while maintaining its identity as a center for innovation in humanities research. We have not only begun a series of new literary projects that build upon our established quantitative approach to literary research, but we have also developed new collaborations that have brought our work into contact with researchers working outside of Stanford in a variety of different disciplines.

Our new literary projects include an attempt to determine the role that titles play in categorizing fiction in the eighteenth century; a new algorithmic approach to automatically detecting syllabic scheme and meter in poetry; a project on the narrative patterns in suspense fiction; and a new corpus building project on twentieth-century fiction. Our collaborative projects are equally varied: with Dominique Pestre of the École des hautes études en sciences sociales in Paris we have begun a new study on the language of the World Bank; with Michael Burger of the Roger Williams University School of Law we are examining the language patterns in U.S. Supreme Court climate change legislation; and with MediaLab at Sciences Po in Paris, we are investigating the discourse of scientific controversy in United Nations publications on climate change. Building on this work, the lab is hosting a series of public lectures this quarter, in addition to holding our regular lab meetings. In June, the Lab also published its fifth pamphlet, “Style at the Scale of the Sentence.”

These projects have led to a substantial increase in the number of people involved in the Literary Lab. We have welcomed a number of new faculty participants this year, including Mark McGurl, Sianne Ngai, Paula Moya and Ramón Saldivar. The Lab is also hosting Maria Kraxenberger, a visiting graduate student researcher from the Freie Universität, in Berlin, who will be continuing her work on the relationship between sound shape and meaning in poetry as she studies with the lab during the coming year.
Richard Powers

The novelist Richard Powers joined the faculty of the English department this fall as the Phil and Penny Knight Professor of Creative Writing. A long-time resident of Illinois, Powers previously held the Swanlund Endowed Chair at the University of Illinois at Urbana-Champaign. Having twice served as the Stein Visiting Writer in Creative Writing, he is joining many friends here at Stanford.

Powers is the author of ten novels, which cover an astounding range of subjects, all of which probe large and difficult questions facing contemporary society, ranging from the environmental impact of capitalist corporations in Gain (1998), to the rise of artificial intelligence in Galatea 2.2 (1995), to the contradictions of racial identity in The Time of Our Singing (2003). In two recent novels, The Echo Maker (2006) and Generosity (2009), Powers turns to the dilemmas and fragility of human consciousness and cognition, and to the impact of medical technology on our emotional lives.

If one had to detect a dominant note in Powers’s myriad subjects, then it would be his ongoing interest in the deep human impacts of science, medicine, and technology. Powers is a great perceiver and recorder of the historical epoch, but he equally draws his inspiration from the visual arts and from music, for example in the Bach-inflected The Gold Bug Variations (1991).

“The relationship between the artistic imagination and the real world of physical and material responsibility has always been of interest to me,” said Powers in an interview for the Paris Review. “In the cauldron of unresolved and unresolvable disputes between people, what recourse does the individual have? How best to survive this? Does art do anything?” Powers’s work faces these intellectual questions with an unflinching attention to the drama of human consciousness and to the depth of our emotional responses to the world.

Several of his novels center on a double-helix of mutually-revelatory plots, which lends his works an uncanny power to discover the resonance of large-scale historical change in the delicate texture of individual lives. He is an exquisite wordsmith and a gripping painter of character whose novels achieve a multi-level reality. According to Salon, Powers is “our preeminent novelist of ideas.” He can also be very funny!

Powers is a dedicated teacher of creative writing and English. This year Professor Powers’s teaching will include an English department senior seminar, “Shaped for Story,” which combines approaches from neuroscience, evolutionary biology, and literary studies to explore the nature of our story-telling impulse. Powers’s dual interests in literature and the sciences promises an exciting fit with Stanford’s interdisciplinary culture. Perhaps no other contemporary writer is so capable of placing imaginative literature at the heart of philosophical and ethical debates, and of making the human voice heard within the hardest scientific questions.

The Echo Maker won the National Book Award in 2006. Powers has also received a Lannan Literary Award, a Pushcart Prize, and a MacArthur fellowship. His new novel, Orfeo, will be published by Norton in January 2014. We are very fortunate to have him here.

Ivan Lupić

Ivan Lupić comes to Stanford from Columbia University, where he received his Ph.D. in English earlier this year, and more distantly from the University of Zagreb in his native Croatia, where he pursued an earlier graduate career and obtained the Ph.D. in 2009. (Perhaps the most thoroughly credentialed member of the department, he holds altogether two B.A.s, two M.A.s, and two Ph.D.s.)

Lupić’s scholarship concerns English drama from the Middle Ages through the Restoration as well as book history and textual studies, while his teaching spans the genres and historical phases of the period. His Columbia dissertation, completed under the direction of David Kastan, treated counsel as a political and dramatic problem from More to Shakespeare. Future projects include a large-scale book on the relation between popular and elite English drama, starting from the morality plays of Henry Medwall and John Heywood and taking into account both courtly drama and neo-Latin academic drama, and a critical history of the editing of Shakespeare.

On a smaller scale, Lupić is currently finishing an article that recovers the dental history of a Renaissance boar, which began in ancient Greece, with Theocritus, but went through its critical moment in the middle of the sixteenth century, in France, Italy, Ragusa, and England.

This year Lupić is giving papers at the Sixteenth Century Society Conference on the first performance of Gorboduc; at the Shakespeare Association of America Annual Meeting on what constitutes evidence in early modern drama studies; and at the Renaissance Society of America on how a Ragusan playwright tried to overthrow the government of his city with the help of the Florentine duke.
Wallace Stegner founded the Creative Writing Program at Stanford in 1946 with the aim of providing talented writers the guidance, encouragement, and funding to further their writing knowledge and craft. We offer a unique interaction between students and the Stegner Fellows and lecturers, all of whom are working writers with a passion for good writing and a real ability to teach it. We see classrooms as an exciting space where important conversations about craft and literature can happen, and where innovation and tradition are happily balanced. We offer unique studio courses like “The Graphic Novel,” as well as advanced mentoring situations like the Levinthal Tutorials, quarter-long courses in which undergraduates design their own curriculum and work one-on-one with a Stegner Fellow in poetry, fiction, or nonfiction. Many Levinthal students describe the tutorial as their most rewarding academic experience while at Stanford, and we are grateful to Elliott and Rhoda Levinthal for making the tutorials possible.

The Creative Writing Program provided ample opportunities this year for undergraduates to flex their creative muscles outside of the classroom. We offered Poet’s House, a lively evening of creative prompts and poetry writing, as well as The Art of Writing workshops which are intensive, fun sessions of reading and writing led by Jones Lecturers on a wide array of topics ranging from dialogue to the poetry of prose. We once again sponsored a Poetry Into Film contest with a screening of the winning adaptations of a published poem into film, and undergraduates performed for each other at the lively Four Minute Reading series.

The campus and local community continued to support the Another Look Book Club introduced by Professor Tobias Wolff last year. “Forgotten classics” such as the winter selection, The Wife of Martin Guerre, generated lively discussions between the panelists and audience members.

We welcomed ten talented new Stegner Fellows who were selected from nearly 1,800 applicants. In poetry we welcomed Allison Davis, Rosalie Moffett, Matthew Moser Miller, Michael Shewmaker, and Corey VanLandingham, and in fiction we welcomed Brendan Jones, Ottessa Moshfegh, Kate Petersen, Rachel Smith and Brenden Willey. Two new Jones Lecturers, Kai Carlson-Wee in poetry and Anthony Marra in fiction, and the new Draper Lecturer in Nonfiction, Louise Glück will serve as the Mohr Visiting Poet, and Richard Bausch as the Stein Visiting Writer.

For 2013-2014, the Lane Lecture Series welcomes Colm Tóibín, Nikky Finney, and Kathryn Harrison. Louise Glück will serve as the Mohr Visiting Poet, and Richard Bausch as the Stein Visiting Writer. Creative Writing continued to be a popular minor on campus, and our undergraduate workshops were in high demand, attracting students from a broad spectrum of majors. In addition to beginning, intermediate and advanced fiction, nonfiction and poetry writing, Creative Writing offered several innovative courses, including “Fiction into Film,” in which students adapted fictional works into the form of screenplays, and “Flash Fiction/Prose Poem,” in which students explored the fluid lines between poetry and prose while learning writing techniques they can apply to either genre.

The Creative Writing Program looks forward to another year of fostering a dynamic community of writers and readers here at Stanford.
Lecturer and Stegner Updates

Jones Lecturer **Molly Antopol-Johnson** was a 2013 “5 Under 35” National Book Foundation Honoree for her manuscript, *The UnAmericans*.

Stegner Fellow **Noviolet Bulawayo**’s first novel, *We Need New Names*, was shortlisted for the 2013 Man Booker Prize. She is also a 2013 “5 Under 35” National Book Foundation Honoree.


In 2013, Tavern Books published *The Fire’s Journey: Volume I*, Jones Lecturer **Keith Ekiss**’s translation of the Costa Rican poet Eunice Odio’s epic about the world’s creation. Ekiss was also the Robert Frost Fellow in Poetry at the Bread Loaf Writers’ Conference.


Stegner Fellow **Kimberly Grey**’s poems appeared in the Fall 2013 issue of *Tin House* and the Fall 2013 40th Anniversary issue of *Black Warrior Review*.

Jones Lecturer **Maria Hummel**’s collection *House and Fire* won the 2013 APR/Honickman First Book in Poetry Prize and was published by Copper Canyon.

Jones Lecturer **Tom Kealey**’s story collection, *Thieves I’ve Known*, was published in September 2013 by the University of Georgia Press. The collection previously won the Flannery O’Connor Fiction Award. His stories also appeared in *Glimmer Train* and *The Rumpus*.


Jones Lecturer **Anthony Marra**’s first novel, *A Constellation of Vital Phenomena*, was published in May 2013 and will be translated into over a dozen languages. The novel is a finalist for the Flaherty-Dunnan First Novel Prize, and is one of ten books (and the only debut) longlisted for the National Book Award. He was also a Fellow at the Bread Loaf Writers’ Conference.

Draper Lecturer **Shannon Pufahl** received a Centennial Teaching Assistant Award for 2012-2013, during her second year as a Stegner Fellow.

Jones Lecturer **Kirstin Valdez Quade** received a 2013 Rona Jaffe Foundation Writers’ Award. She also won the 2013 Narrative Prize for the best work by a new or emerging writer published this past year in *Narrative*, for her short story “Nemecia.”

Jones Lecturer **Nina Schloesser**’s fiction and nonfiction appeared in *Fence* and *The New Inquiry Magazine*, respectively, and she received a Favorite Professor Award from the Knight Journalism Fellowships.

Stegner Fellow **Austin Smith**’s first collection of poems, *Almanac*, was selected by Paul Muldoon for the Princeton Series of Contemporary Poets and was published in September 2013 by Princeton University Press.

- **Kai Carlson-Wee** grew up on the Minnesota prairie. He received his B.A. in English from the University of Minnesota and his M.F.A. in Creative Writing from the University of Wisconsin-Madison. A Jones Lecturer in Poetry, he was recently a Stegner Fellow in Poetry at Stanford University. His work has appeared in *Linebreak*, *Forklift Ohio*, *Many Mountains Moving*, and the *Best New Poets* series. He lives in San Francisco.

- **Anthony Marra** is the winner of a Whiting Award, a Pushcart Prize, *The Atlantic*’s Student Writing Contest, and the Narrative Prize, and his work has been anthologized in *Best American Nonrequired Reading 2012*. He holds an M.F.A. from the Iowa Writers’ Workshop and was a Stegner Fellow in Fiction at Stanford University, where he is currently a Jones Lecturer in Fiction. His first novel, *A Constellation of Vital Phenomena*, was published in May 2013 and is one of ten books (and the only debut) longlisted for the National Book Award.

- **Shannon Pufahl** is currently pursuing a Ph.D. in early American literature and philosophies of animality at the University of California at Davis. She is at work on a novel set in the American West, about three generations of gamblers undone by personal tragedy and national progress. A former Stegner Fellow in Fiction, she is currently the Draper Lecturer in Nonfiction. She lives in Oakland, CA.
Scotland the Brave
Bliss Carnochan
CreateSpace Independent Publishing Platform, 2013

Scotland the Brave: A Scottish-American Mosaic appeals not only to Scottish-Americans but to anyone interested in Scotland, America, and questions of national identity, an intricate question because of divisions in both countries in ethnicity, language, geography and political history. Carnochan examines the affinities between America and Scotland since the time of the American Revolution, touching on politics, sport, and an unexpected yet profound kinship between contemporary poetry and fiction in the two nations. Familiar and unfamiliar aspects of Scottish experience are all here: on the one hand, golf, whisky, kilts, and Highland Games; on the other, the “world’s worst poet” (William McGonagall) and the world’s first sexologist (James Graham). Part history, part engaging anecdote, Scotland the Brave is an immensely readable compendium of historical learning and personal reflection by a fifth-generation Scottish-American. Carnochan’s earlier books include accounts of African travel and, in a memoir, the pains of being a Dodger fan.

Five Words: Critical Semantics in the Age of Shakespeare and Cervantes
Roland Greene
University of Chicago Press, 2013

Blood. Invention. Language. Resistance. World. Five ordinary words that do a great deal of conceptual work in everyday life and literature. In this original experiment in critical semantics, Roland Greene considers how these five words changed over the course of the sixteenth century and what these changes indicate about broader forces in science, politics, and other disciplines. Greene discusses a broad swath of Renaissance and transatlantic literature—including Shakespeare, Cervantes, Camões, and Milton—in terms of the development of these words rather than works, careers, or histories. He creates a method for describing and understanding the semantic changes that occur, extending his argument to other words that operate in the same manner. Aiming to shift the conversation around Renaissance literature from current approaches to riskier enterprises, Greene also challenges semantic-historicist scholars, proposing a method that takes advantage of digital resources like full-text databases but still depends on the interpreter to fashion ideas out of ordinary language. Five Words is an innovative and accessible book that points the interpreter to fashion ideas of digital resources like full-text databases but still depends on the interpreter to fashion ideas out of ordinary language. Five Words is an innovative and accessible book that points the

Failure and the American Writer
Gavin Jones
Cambridge University Press, 2014

If America worships success, then why has the nation’s literature dwelled obsessively on failure? This book explores encounters with failure by nineteenth-century writers—ranging from Edgar Allan Poe and Herman Melville to Mark Twain and Sarah Orne Jewett—whose celebrated works more often struck readers as profoundly messy, flawed, and even perverse. Reading textual inconsistency against the backdrop of a turbulent nineteenth century, Gavin Jones describes how the difficulties these writers faced in their faltering search for new styles, coherent characters and satisfactory endings uncovered experiences of blunder and inadequacy hidden in the culture at large. Through Jones’s treatment, these American writers emerge as the great theorists of failure who discovered ways to translate their own social insecurities into complex portrayals of a modern self, founded in moral fallibility, precarious knowledge, and negative feelings.

One Family’s Shoah
Herbert Lindenger
Palgrave Macmillan, 2013

Deploying concepts of interpretation, liberation, and survival, esteemed literary critic Herbert Lindenger reflects on his family’s experiences during the Holocaust. Moving, painful, and uplifting, One Family’s Shoah records the diverse fates experienced by descendants of a once-prominent Berlin businessman, Isaak Lindenger—fates that include deportation to Theresienstadt and Auschwitz, execution for participating in anti-Nazi sabotage, a miraculous escape from Denmark to Sweden, and, for a lucky few, emigration to safe countries before World War II began. By viewing public, family, and personal records through the lens of literary, musical, and art criticism, One Family’s Shoah suggests a new way of writing cultural history.

Prose of the World
Saikat Majumdar
Columbia University Press, 2013

Everyday life in the far outposts of empire can be static, empty of the excitement of progress. A pervading sense of banality and boredom are common elements of the daily experience for people living on the colonial periphery. Saikat Majumdar suggests that this impoverished affective experience of colonial modernity significantly shapes the innovative aesthetics of modernist fiction. Prose of the World explores the global life of this narrative aesthetic, from late-colonial modernism to the present day. Ranging from James Joyce’s deflated epiphanies to Amit Chaudhuri’s disavowal of the grand spectacle of postcolonial national allegories, Majumdar foregrounds the banal as a key instinct of modern and contemporary fiction—one that nevertheless remains submerged because of its antithetical relation to literature’s intuitive function to engage or excite. Majumdar asks us to rethink the assumption that banality merely indicates an aesthetic failure and asserts that the affective lack implied by the banal produces a narrative force that is radically new.

Distant Reading
Franco Moretti
Verso Books, 2013

How does a literary historian end up thinking in terms of z-scores, principal component analysis, and clustering coefficient? In the ten essays collected in this volume, Franco Moretti reconstructs the intellectual trajectory of his philosophy of “distant reading.” From the evolutionary model of “Modern European Literature” through the geo-cultural dominant of “Conjectures on World Literature” and “Planet Hollywood” to the quantitative findings of “Style, Inc.” and the abstract patterns of “Network Theory, Plot Analysis,” the book follows two decades of critical explorations that have come to define – well beyond the wildest expectations of its author – a growing field of unorthodox literary studies.

The Bourgeois: Between History and Literature
Franco Moretti
Verso Books, 2013

Who – and what – are the Bourgeois? “The bourgeois ... Not so long ago, this notion
seemed indispensable to social analysis; these days, one might go years without hearing it mentioned. Capitalism is more powerful than ever, but its human embodiment seems to have vanished. ‘I am a member of the bourgeois class, feel myself to be such, and have been brought up on its opinions and ideas,’ wrote Max Weber, in 1895. Who could repeat these words today? Bourgeois ‘opinions and ideals’—what are they?” Thus begins Franco Moretti’s study of the bourgeois in modern European literature—a major new analysis of the once-dominant culture and its literary decline and fall. Moretti’s gallery of individual portraits is entwined with the analysis of specific keywords—“useful” and “earnest,” “efficiency,” “influence,” “comfort,” “roba”—and of the formal mutations of the medium of prose.

From the “working master” of the opening chapter, through the seriousness of nineteenth-century novels, the conservative hegemony of Victorian Britain, the “national malformations” of the Southern and Eastern periphery, and the radical self-critique of Ibsen’s twelve-play cycle, the book charts the vicissitudes of bourgeois culture, exploring the causes for its historical weakness, and for its current irrelevance.

**Orfeo: A Novel**

**Richard Powers**

*W. W. Norton & Company, 2014*

Inspired by the myth of Orpheus, Powers tells the story of a man journeying into his past as he desperately flees the present in *Orfeo*. Composer Peter Els opens the door one evening to find the police on his doorstep. His home microbiology lab—the latest experiment in his lifelong attempt to find music in surprising patterns—has aroused the suspicions of Homeland Security. Panicked by the raid, Els turns fugitive. As an Internet-fueled hysteria erupts, Els—the “Bioterrorist Bach”—pays a final visit to the people he loves, those who shaped his musical journey. Through the help of his ex-wife, his daughter, and his longtime collaborator, Els hatches a plan to turn this disastrous collision with the security state into a work of art that will reawaken its audience to the sounds all around them.

**The Imaginary and Its Worlds**

**Ramón Saldivar**

*(Laura Bieger, Johannes Voelz)*  
*University Press of New England, 2013*

The Imaginary and Its Worlds collects essays that boldly rethink the imaginary as a key concept for cultural criticism. Addressing both the emergence and the reproduction of the social, the imaginary is ideally suited to chart the consequences of the transnational turn in American studies. Leading scholars in the field from the United States and Europe address the literary, social, and political dimensions of the imaginary, providing a methodological and theoretical groundwork for American studies scholarship in the transnational era and opening new arenas for conceptualizing formations of imaginary belonging and subjectivity. This important state-of-the-field collection will appeal to a broad constituency of humanists working to overcome methodological nationalism.

**Anime Wong: Fictions of Performance**

**Stephen Hong Sohn, editor**

*(Karen Tei Yamashita, author)*  
*Coffee House Press, 2014*

Anime Wong is a memory book of performances, most of which were produced collaboratively, reflecting questions of gender, identity, Orientalism, and racial politics. Yamashita’s theatrical work is fiction interpreted by the body in real time; these kinetic encounters, complete with giant foam-rubber sushi and cyborg kung fu fighters, create a space for humor, interaction, and epiphany.

**Racial Asymmetries: Asian American Fictional Worlds**

**Stephen Hong Sohn**

*New York University Press, 2014*

Challenging the tidy links among authorial position, narrative perspective, and fictional content, Stephen Hong Sohn argues that Asian American authors have never been limited to writing about Asian American characters or contexts. Racial Asymmetries specifically examines the importance of first-person narration in Asian American fiction published in the post-Crunch era, focusing on those cultural productions in which the author’s ethnoretical makeup does not directly overlap with that of the storytelling perspective. Through rigorous analysis of novels and short fiction, such as Sesu Fosir’s Atomik Aztex, Sabina Murray’s A Caminero’s Inquiry and Sigrid Nunez’s The Last of Her Kind, Sohn reveals how the construction of narrative perspective allows the Asian American writer a flexible aesthetic canvas upon which to engage issues of oppression and inequality, power and subjectivity, and the complicated construction of racial identity. Speaking to concerns running through postcolonial studies and American literature at large, Racial Asymmetries employs an interdisciplinary approach to reveal the unbounded nature of fictional worlds.

**Living Through Conquest**

**Elaine Treharne**  
*Oxford University Press, 2012*

Living through Conquest is an investigation of the political clout of English from the reign of Cnut to the earliest decades of the thirteenth century. It focuses on why and how the English language was used by kings and their courts and by leading churchmen and monastic institutions at key moments from 1020 to 1220. English became the language of choice of a usurper king, the language of collective endeavour for preachers and prelates, and the language of resistance and negotiation in the post-Conquest period. Analyzing texts that are not widely known, Elaine Treharne demonstrates the ideological significance of the native vernacular and its social and cultural relevance alongside Latin and French. While many scholars have seen the period 1060 to 1220 as a literary lacuna in terms of English, this book demonstrates unequivocally that the hundreds of vernacular works surviving from this period attest to a lively and rich textual tradition. Living through Conquest addresses the political concerns of English writers and their constructed audiences, and investigates the agenda of manuscript producers, from those whose books were very much in the vein of earlier English codices to those innovators who employed English precisely to demonstrate its contemporaneity in a multitude of contexts and for a variety of different audiences.
The academic year 2012-13 started just after the August publication of Professor John Bender’s *Ends of Enlightenment* (Stanford University Press, 2012), comprising Bender’s major essays of the past 25 years. The collection treats questions about the nature of novelistic knowledge and about the relationship of the novel to art and science during the eighteenth century and has received quite favorable reviews, most notably in the *Times Literary Supplement*. The Europe Center at Stanford organized a presentation of the book with Professor William B. Warner (University of California, Santa Barbara) as commentator. *The Culture of Diagram* (2010), which Bender co-authored with Michael Marrinan, has been translated into German and will be published in 2014 by Akademie-Verlag, Berlin. Conference talks included two at the American Society for Eighteenth-Century Studies: one about the ongoing project titled “Re:Enlightenment” and the other re the work of Professor Frances Ferguson. Bender also served as the delegate of the American Society for Eighteenth-Century Studies to the American Council of Learned Societies. In the English department, Bender led the process of outcomes assessment and organized an afternoon of presentations on post-doctoral fellowships. Featured were academic leaders from Harvard University and the Modern Language Association, as well as several Stanford graduates who hold post-doctoral fellowships.

Emerita Helen Brooks was invited to chair a session at The John Donne Society Conference held at Louisiana State University in February. She also is currently serving on the Executive Committee of The John Donne Society. She offered an Academic Expo in April for Admit Weekend on “Thinking Outside the Box: Conceptual Breakthroughs in the Early Modern World” and was an invited speaker at the Stanford Reunion Homecoming last fall. She continues to participate in Stanford’s New Student Orientation and serves as a Pre-Major Advisor. Brooks taught an Introductory Seminar “Tis All In Pieces, All Coherence Gone’: John Donne, the Neurosciences, and the Early Modern World.” As a member of the Affiliated Faculty for the Program in Feminist, Gender, and Sexuality Studies, she will be teaching a course in Winter Quarter (2014) on “Gender and Genre: On the Threshold of the Modern World,” which will explore spatial politics and the relationship between literature and artistic forms and changing representations of gender and sexuality. She is currently completing a manuscript on cognitive poetics and the neurosciences re the role of the reader in the dramatic poetry of John Donne.

Professor Adam Johnson wins the Pulitzer Prize

Johnson received the Pulitzer Prize for his 2012 novel *The Orphan Master’s Son*. The Prize committee called the book “an exquisitely crafted novel that carries the reader on an adventuresome journey into the depths of totalitarian North Korea and into the most intimate spaces of the human heart.” Johnson has also received a Guggenheim Fellowship for 2013-14 to work on his next book project.

Professor Emeritus Arnold Rampersad receives an Honorary Degree

Rampersad received an honorary Doctor of Letters degree from Columbia University on May 22nd, 2013.

Professor Emeritus Bliss Carnochan (a fifth-generation Scot) published *Scotland the Brave: A Scottish-American Mosaic*. He also published two essays (in Germany) on and relating to Jonathan Swift.


Professor Michele Elam was recognized with the lifetime Bass Fellowship in Undergraduate Education, which came with a chair endowed by the Olivier-Nomellini family. She also received a “Faculty Recognition Award for Outstanding Service to Undergraduate Students as a Teacher, Advisor and Mentor” from the Program in Comparative Studies in Race and Ethnicity. Elam participated in two scholarly communities: as a Faculty Fellow at the Michelle R. Clayman Institute for Gender Studies and as a Fellow at the Center for Teaching and Learning. In addition to beginning the editorship of the *Cambridge Companion to James Baldwin*, she published three articles and two book-review essays; taught three new classes; joined several national Advisory Boards, including the Executive Council of the American Literature Society of the Modern Language Association, the Critical Mixed Race Studies Association, and the Mixed Race Initiative, a project in which 100 universities worldwide joined in a multi-institutional synchronous teaching program focused on the study of mixed race. Elam also chaired Stanford’s university committee developing the interdisciplinary Helix course clusters recommended by the Study of Under-
Professor Emeritus John Felstiner still follows his interests/efforts. Interest, effort, and joy occurred in bringing Gary Snyder to Stanford thanks to generous donations from many departments including Creative Writing and English. From April 10 to 12, Gary at 83 gave his unique spirit, his mind, experience, and humor in a colloquium and a talk/reading to large groups; he connected with old and new friends, and hiked. This year John shared Can Poetry Save the Earth? at Stanford-in-Washington D.C., at Palo Alto's new Eco Center on the Bay, and at 5 Rivers Environmental Center, Delmar N.Y.; read his poems at Peninsula Literary Series; commented for Goethe Institute’s play on Paul Celan and Ingeborg Bachmann, “Let Us Find the Words,” at SF Jewish Museum; published “Bringing Redemption to the World: A Translation Sampler,” in Writing: A Mosaic of New Perspectives, “Apostate only am I true” (Celan) in English Language Notes, “Chile’s Golpe and Neruda’s Deathbed Poem” in American Poetry Review; translated Celan for Gagosian Gallery N.Y.’s Anselm Kiefer exhibit and brochure; continued in Stanford’s Hillel Board; spoke for lotzkes in a Purimspiel; helped sing Messiah before Christmas.


Professor Shelley Fisher Fishkin served on the international jury that awarded the Francqui Prize, an award informally known as “the Belgian Nobel Prize,” and was appointed to a three-year term on the Advisory Committee of the Institute of European and American Studies at Academia Sinica. As Co-Director (with Gordon Chang) of “The Chinese Railroad Workers in North America Project at Stanford University,” she organized an international conference at Stanford and was co-organizer of an international conference in Taipei supported by a grant from the American Council of Learned Societies. She published articles on transnational American Studies and on Mark Twain, and wrote an essay that will appear in the Cambridge Companion to Boxing, edited by Gerald Early. She delivered the endowed Brackenridge Lectures at UT San Antonio, lectured at National Sun Yat-sen University, and gave papers at the ASA and at an international Mark Twain conference. As part of the opening season of Stanford’s new Bing Concert Hall, the English department sponsored Fishkin’s production of “From Lyric Novel to Lyric Stage: The Golden Gate,” based on Vikram Seth’s novel. She continued to serve as Director of American Studies, on the steering committees of Modern Thought and Literature and Jewish Studies, and on C-RUM, and as Editor of the Journal of Transnational American Studies.


Professor Denise Gigante spent the year on a Guggenheim Fellowship working on The Book Madness: A Story of Book Collectors in America. She discovered that it is difficult to study the phenomenon of bibliomaniac oneself without becoming a hopeless bibliomaniac oneself. With the aid of a Malcolm and Mildred Freiberg Research Assistant Professor Stephen Sohn receives the Gores Award for Excellence in Teaching

Sohn was honored with the Stanford University Gores Award for Excellence in Teaching for “his intellectual generosity, encouraging and guiding graduate students as they develop their ideas and grow as scholars.”

Professor Ramón Saldívar joins the National Endowment for the Humanities

Saldívar was nominated by President Barack Obama to join the council that guides the National Council on the Humanities. The role of the council is to review grant applications received by the National Endowment for the Humanities.
Last year Assistant Professor Claire Jarvis was very happy to work as one of the job market liaisons, advising outgoing graduate students as they made their way through the job market and enjoying the pleasure of watching these scholars embark on their professional careers. She also joined the Committee in Charge for Modern Thought and Literature, a position she will take up again next year, after she returns from her sabbatical. Jarvis also finished a draft of her book manuscript, tentatively titled Sordid Contracts, and was reappointed as an Assistant Professor.

Professor Gavin Jones began last academic year with a trip to San Juan, Puerto Rico, to deliver a paper at the American Studies Association annual conference. In other travels, he visited the Graduate Center of the City University of New York to participate in a conference on “Poverty and the Humanities.” He also delivered a lecture, alongside Richard White from the History department, on the problem of wealth in the Gilded Age, in the Ethics of Wealth lecture series, organized by Stanford’s Center for Ethics in Society. He finished revisions to his book, Failure and the American Writer: A Literary History, which will appear from Cambridge University Press in January 2014. He spent the rest of the year doing what he loves most—chairing the best English department in the world!

Assistant Professor Michelle Karnes presented papers at the Netherlands Institute for Advanced Study, the Modern Language Association conference in Boston, and the University of Pennsylvania. She began work on her second book, tentatively called Marvelous Words: Figures of Speech in Medieval Literature and Philosophy, and prepared two articles from it which are currently under review.

This year Professor Emeritus Herbert Lindenberger published One Family’s Shoah: Victimization, Resistance, Survival in Nazi Europe (Palgrave Macmillan, 2013). It turned out to be a book that isn’t easy to categorize, since it combines family memoir (what happened to Lindenberger’s own relatives under the Nazis), German history, and literary, music, and art criticism. In addition, in collaboration with Frederick Aldama, one of the department’s own alumni now a professor at Ohio State, Lindenberger completed a short book of conversations entitled The Aesthetics of Discomfort.

Assistant Professor Saikat Majumdar’s first monograph, Prose of the World (Columbia University Press, 2013), has been reviewed and discussed favorably in various publications in the U.K., U.S., India and China, including the Times Literary Supplement, Choice, the Telegraph, the Oxonian Review, The Hindu, and Chinese Social Science Today, the publication of the Chinese Academy of Social Sciences. A South-Asian edition of the book was published in May by Orient Blackswan. Saikat is working on his second monograph, The Amateur, a chapter from which is forthcoming in The Cambridge History of the Indian English Novel. During the year, Saikat spoke and presented his work at annual conferences of the Modernist Studies Association and the Modern Language Association and at events organized by the Museum of African Diaspora in San Francisco, the Stanford Alumni Association, Stanford’s Center for South Asia, and the Division of Literatures, Cultures, and Languages at Stanford.

Professor Siann Ngai’s book Our Aesthetic Categories came out in late September 2012 and was reviewed in the Times Literary Supplement, Slate, Bookforum, The Believer, the Oxonian Review, Library Journal, Reviews in Culture, The Daily Beast (Newsweek), C Magazine, Texte Zur Kunst, and the Los Angeles Review of Books (linked to in turn by The Millions and by the New York Times philosophy blog, The Stone). The book was awarded the Ray and Pat Brown Award for Best Reference/Primary Source Work in 2012 by the Popular Culture Association/American Culture Association (PCAACA). She gave two endowed annual...
Lecturer Alice Staveley and Undergraduates Present at the International Virginia Woolf Conference

In June, three Stanford seniors in English presented papers at the 23rd Annual International Virginia Woolf Conference in Vancouver. The students, Laura Bomes, Andrew lecturer Matthew Jockers’s “Critical Methods in the Digital Humanities” course in spring 2012 for which he had consulted with Alice Staveley on an archive of Woolf purposes, but which, in mutual discussions, they realized had far wider research potential. The papers resulting from this course were so provocative of traditional interpretations of Woolf’s texts that Staveley initiated a panel proposal for the Woolf conference to showcase the results. The students were generously funded in their research by travel grants from Stanford’s Vice Provost of Undergraduate Education. Jockers and Staveley were not only enormously proud of the students’ presentations, but also their chutzpah in agreeing to attend the conference in the middle of their senior year final exam week. They drew one of the largest crowds at the conference, and the reception was dynamic and responsive.

Professor Stephen Orgel was the Whitney J. Oates Fellow at Princeton in October 2012, and a visiting professor at the Nicholson Center for British Studies at the University of Chicago in November, the latter at the invitation of his ex-Stanford student Bradin Cormack. Also in November, he lectured on Shakespeare and Music for the New York Shakespeare Society. In June, he gave a paper in Montpellier on the Ganymede legend at a conference on Shakespeare and Myth in a session of the French Shakespeare Society organized by two of his ex-Stanford students, Deanne Williams and Richard Preiss; the Stanford group also included David Goldstein and Liz Pentland, and involved entirely too many good meals and a visit to Carcassonne. In July, he was in Florence working at Harvard’s study center I Tatti, where he will be a fellow for his sabbatical leave next winter and spring. In August and September, he toured New Zealand and Australia, giving a series of lectures and participating in a conference on Early Modern English women writers at the University of Newcastle, Australia, organized by another wonderful Stanford ex-student, Trisha Pender. He returned just in time to go to Ohio State University at the invitation of one of his first Stanford students, Chris Highley, to do two lectures on Shakespeare and on the intersection of architecture and theater. He looks forward to several months of not traveling anywhere.

Professor Emerita Marjorie Perloff was selected as the 2014 recipient for the Washington University International Humanities Medal, which is awarded bi-annually. Previous winners were Orhan Pamuk (2006), journalist Michael Pollan (2008), novelist and non-fiction writer Francine Prose (2010), and documentary filmmaker Ken Burns (2012). The Medal is given either for a person’s overall career contribution to the humanities, for his or her humanistic pursuits in the light of personal danger or considerable opposition, for a person’s transformation of a humanities field, or for a person’s single work that has changed the way we think about some humanities field. Perloff was chosen for the Medal, in part, for her outstanding body of work but also for, in the view of the committee, her impact on both the discipline of literary criticism and the landscape of contemporary poetry. The medal comes with an honorarium of $25,000, donated by David and Phyllis Grossman, and is being awarded at a ceremony on October 22, 2014. Aside from this thrilling award, Marjorie Perloff’s book, Unoriginal Genius, was translated into Portuguese by the university press of Bello Horizonte, Brazil, and she will be traveling to Rio and Bello Horizonte for a celebration for its release.

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Professor Shelley Fisher Fishkin Produces “From Lyric Novel to Lyric Stage: The Golden Gate”

Fishkin produced a unique multimedia event, “From Lyric Novel to Lyric Stage: The Golden Gate,” in the studio space of Bing Concert Hall at Stanford on May 30. This was a homecoming long overdue for "The Golden Gate," a 1986 novel-in-verse by former Stegner Fellow Vikram Seth that was born among Stanford’s sandstone buildings and palm trees. How does an acclaimed novel-in-verse become a new opera? Composer Conrad Cummings gave a Bay Area audience insight into his creative process by interweaving personal commentary with readings from Seth’s novel by current Stegner Fellows and Stanford students followed by videos of those scenes from a 2010 staged workshop of Cummings’ celebrated opera, "The Golden Gate," at Lincoln Center. John Henry Davis, who directed the Lincoln Center workshop production, also directed the Stanford program. The event was sponsored by the Department of English and its Creative Writing Program, the American Studies Program, and the Stanford Arts Institute.

Cynthia Haven’s article about the production: http://news.stanford.edu/news/2013/may/institute.

Assistant Professor Vaughn Rasberry joined the Committee in Charge of Modern Thought and Literature. In October 2012, he published a review essay, “Black Cultural Politics at the End of History,” in American Literary History. He also won an Early Career Faculty Fellowship at the Humanities Center at the University of Pittsburgh, a travel grant to the Schomburg Center for Research in Black Culture, and was selected as an Annenberg Faculty Fellow at Stanford. He gave talks at the University of California, Berkeley, the San Francisco Litquake Festival, and the annual convention of the American Studies Association.

Lecturer Alice Staveley presented a number of papers this year at the International Virginia Woolf Conferences in Vancouver and Saskatoon and the Pacific Coast Conference on British Studies in Berkeley. These talks variously analyzed the history of women’s role in the printing trades, Virginia Woolf’s activities as a publisher, the significance of a lost contribution of Woolf’s to a popular middlebrow periodical, and Woolf’s emergent presence in the field of Digital Humanities. She organized, with Professor Matthew Jockers (University of Nebraska), a panel of Stanford undergraduate seniors in English and Computer Science to present their digital analyses of Woolf’s corpus at the 2013 International Virginia Woolf Conference in Vancouver. With four colleagues in Canada, the U.S., and the U.K., Staveley won a major Social Sciences and Humanities Research Council of Canada (SSHRC) Insight Development Start-Up grant (2013-2015) to mount a new digital initiative called MAPP (Modernist Archives Publishing Project). MAPP will be the first interactive online database of materials related specifically to modernist publishing houses, and will launch with searchable texts, papers, ephemera, and sales figures for The Hogarth Press 1917-1922. Greatly enjoying her new role as Director of the Honors program in English, Staveley also conducted a survey of honors thesis candidates over the past decade with the aim of developing new scaffolds for supporting honors students during the senior year, and for developing outreach programs to heighten student awareness for the value of pursuing honors.


Professor Elaine Treharne co-edited (with Orietta Da Rold) a special issue of New Medieval Literatures, called Producing and Using English Manuscripts in the Post-Conquest Period. This volume forms the scholarly bookend to the Cambridge University Press volume co-edited with Mary Swan in 2000, Rewriting Old English in the Twelfth Century, which at that time encouraged a new field of study for Anglo-Saxonists in the period 1060 to 1220. Treharne also published a handful of articles on manuscripts and their users, and gave six major plenaries around the U.S. and U.K., including the inaugural lecture in the new Rutherford Aris Memorial Lecture Series at the University of Minnesota. Her research has included the discovery in Stanford’s Special Collections of a new sixteenth-century text on Elizabeth I’s role in the Revolt of the Netherlands and a thorough survey of Salisbury Cathedral’s Library and Archive. As well as serving on the Modern Language Association’s Old English Division Committee, Treharne has also been elected to the Prize Committee. She is a new Co-Director for Stanford’s Center for Medieval and Early Modern Studies (CMEMS) and is part of a small Faculty College team designing an Interdisciplinary Medieval Minor, as part of an energetic new program of Medieval Studies at Stanford.
2012-13 proved to be yet another stellar year for the undergraduate program. Both within the classroom walls and beyond, this year was filled with many new initiatives.

We offered several new courses to capture the varied interests of both English majors and students in other disciplines. Such courses included Professor Blakey Vermeule’s “Sports and Culture,” Professor Ken Fields’s “Angelheaded Hipsters: Beat Writers of San Francisco and New York,” and former Ph.D. student Jillian Hess’s “Literary Media: From Frankenstein to Facebook.”

Plus, with the addition of a new faculty member Professor Elaine Treharne, we were able to offer a class in “Text Technologies,” which examined the history of how different forms of text were used to communicate ideas.

Under the guidance of Director Alice Staveley, the honors program has grown and flourished. The 2013 honors cohort produced seven honors theses (see below for the complete list of honors). This year we are especially proud to announce that English major Holst Katsma won the David M. Kennedy Honors Thesis Prize for his thesis, “The Problems of Loudness in the Novel.” The Kennedy Prize is the top University award given for an undergraduate honors thesis.

Outside the classroom, the English department continues to have a thriving community of majors and minors led by Director of Undergraduate Studies, Blair Hoxby. Peer advisors Vanessa Moody, Kyle O’Malley, and Sarah Weston did an excellent job of coordinating student-faculty mixers, managing the undergraduate blog “Cellar Door,” and providing guidance to current and prospective English majors.

In 2013-14, we are excited to offer courses from new faculty Ivan Lupić and Richard Powers and are planning numerous literary and community-building events aimed at impressing upon every Stanford student the relevance and rewards of studying English.

Laura Bomes, “Sublimated Sexuality in the Work of Wilkie Collins” (Winner of the Marie Louise Rosenberg Prize)

Ashley Chang, “Fictional Minds in To the Lighthouse and Mrs. Dalloway: Mapping Cognitive Science onto Literature”

Willys DeVoll, “Red, White Whale, and Blue” (Winner of the Marie Louise Rosenberg Prize)


Zoya Lozoya, “From Sermonizing to Romancing: Christian Language in Thomas Hardy’s Jude the Obscure”

Elias Rodriques, “Self-Fashioning: Dress, Ideology and Agency in the Novels of Djuna Barnes and Jean Rhys” (Winner of the Marie Louise Rosenberg Prize)

Jenny Thai, “The Beast and the Looking Glass: Regimes of Animal Representation in Mid-17th Century England”
As part of our commitment to investing in students’ career development for future success, the English department was fortunate to continue our internship grants for the summer of 2013. Relying on the deeply appreciated generosity of the Kaplan Endowment, seven students each received a $1,000 grant to help subsidize all or part of a summer internship at an organization that allows students to put their academic experience as English majors to work. The following are observations from some of this year’s grant recipients:

**Kathleen Chaykowski**, *Bloomberg News*: “An ability to write precisely, concisely and accurately was one of the most important skills I needed on a day-to-day basis. Developing precise expression was a skill my English classes helped me hone.”

**Nicole Himmel**, ICM Partners talent and literary agency: “Being able to summarize plot effectively as well as offer constructive critique was something that my English classes strongly prepared me for at ICM. My experience as an English major really gave me the confidence to approach agents and assistants in ways that other interns did not.”

**Alesandra Najera**, California Congressman Ami Bera’s office: “My education in the Human Biology department gave me the raw understanding necessary for the complex blend of statistics, ecology and economics that is policy, particularly natural resource policy. My English major taught me the discernment necessary to translate this knowledge for a wider audience.”

**Elias Rodrigues**, *n+1* literary magazine: “I met some incredible people, learned a lot about the publishing industry, and even wrote a piece that *n+1* is considering. Whether or not they choose to publish it...[the English] department gave me a chance that I never thought I would have.”

**Katherine Salmon**, Knopf Doubleday publishing group: “I was one of the department’s most efficient interns ever because I was able to take in and translate large amounts of material, and because of my facility with language and complex thinking, gained from writing in the major.”

**Katharine Schwab**, *The San Francisco Chronicle*: “Studying English at Stanford prepared me for the writing that I did during the summer. As an English major, I am constantly writing, reading, discussing, and analyzing, and I’ve learned about what makes a good story as a reader.”
Advanced Ph.D. candidate Andrew Bricker is an Andrew W. Mellon/American Council of Learned Societies Dissertation Completion Fellow for 2013-14. He was also named a Mellon Fellow of Scholars in Critical Bibliography at the Rare Book School at the University of Virginia (2013-16). Along with Hannah Marcus, another Mellon-RBS fellow and a Ph.D. candidate in History, Bricker is planning a conference at Stanford, for October 2014, on the history and future of publishing. This past summer he took a course at RBS on the history of book illustration, and took up visiting research fellowships at the Lewis Walpole Library at Yale and the Clark Library at UCLA. His essay “Libel & Satire: The Problem with Naming,” based on a chapter from his dissertation, “Producing & Litigating Satire, 1670-1792”, was accepted for publication in *English Literary History* (Spring 2014). He also had a chapter, “Law, Literature and Reciprocity” accepted for publication in a collection of essays, *Law & Culture* (de Gruyter, 2015), and an exercise on teaching poetry accepted for publication in *The Pocket Instructor: Literature* (Princeton Univ. Press, 2015). This year he will be presenting papers at conferences of the Canadian Society for Eighteenth-Century Studies in London, Ontario, and of the Modern Language Association in Chicago.

As members of the Pedagogy Committee, Tasha Eccles, Luke Barnhart, Allen Frost, and Abigail Droge have been working to provide pedagogical resources and opportunities to graduate students. Current projects include a Coursework site where students share teaching insights, a pedagogy library with helpful educational resources, and most importantly, a new teaching opportunity for graduate students to design innovative and broadly appealing writing-intensive literature seminars out of their own research.

In its inaugural year, the Pragmatism Reading Group met for discussions of texts by William James, John Dewey, and Charles Sanders Peirce, and of a work in progress by department chair Gavin Jones on Henry James and fallibilism. Several of the group’s core members are now starting dissertations informed and inspired by these conversations. Fourth-year graduate student Morgan Frank is at work on a dissertation chapter entitled “Progressive Interest, Literary Disgust,” on the relationship between interest as a category in early twentieth-century American educational theory and disgust as it manifests itself in the work of naturalists like Frank Norris and muckrakers like Upton Sinclair.

Last December, sixth-year Ph.D. candidate Allen Frost presented on Jonathan Franzen’s novel *Freedom* at the Center for the Study of the Novel’s Working Group. It was a productive discussion, so productive, in fact, that he decided not to write an entire dissertation chapter on that text. In the winter quarter of 2012-2013, he had the great fortune to bring a little interdisciplinarity into his Stanford teaching as a Teaching Assistant in an art history course on the cultural history of fashion. And over the summer, he returned to his hometown of Conway, Arkansas for his second year of teaching literary theory at the Arkansas Governor’s School.

Second-year Ph.D. student Sylvan Goldberg gave papers at the 2013 conference of the Association for the Study of Literature and Environment, and both the 2012 and 2013 annual conferences of the Western Literature Association. The paper he presented to the WLA in 2012, titled “‘A vast, unconquered brute’: Male Bodies, Masculine Landscapes, and Trouble in the Old West(ern),” received that association’s J. Golden Taylor Award.
A small but eager band of grads—Erik Johnson, Jonathan Sensenbaugh, Tasha Eccles, Anita Law, and Amir Tevel—have been meeting as part of the Long 18th Century Reading Group. They have planned their year to both promote discussion of common texts and support the research endeavors of specific members. Recent discussions have focused on late 17th and early 18th century amatory fiction, the concept of character in Hazlitt’s essays, and the epistolary novel.

First-year Ph.D. student Amanda Licato presented a paper at the 2013 International Emily Dickinson conference held this summer at the University of Maryland. Entitled “‘I tried to match it – / Seam by Seam – / But could not make them fit –’: Clothing, Sewing, and Self in the Poetry of Emily Dickinson”, it examines the relationship between Dickinson’s work and life through her peculiar attention to the figure of “mis-seaming”—ill-fitting clothing and incorrectly sewn seams.

Jesse Nathan, a third year Ph.D. student, gave the keynote address at the 2013 Kingsley and Kate Tufts Poetry Awards Ceremony at Claremont Graduate University in April. In May, he presented an essay called “Identity and Form” at the “After Identity” symposium held at Pennsylvania State University. His paper will appear in a collection to be published by the PSU press. His review of Mary Szybist’s new collection of poems, Incarnadine, was published at Coldfront in June.

Advanced Ph.D. candidate Allison Rung attended the Narrative conference in Manchester, England, in late June, and researched in the BBC Written Archives for her chapter on E.M. Forster. She plans to complete her Ph.D. in May, and meanwhile will begin her new job as an Editorial Specialist at Google in Mountain View.

W. Andrew Shephard, a third year Ph.D. student, was the recipient of the 2013 Science Fiction Research Association’s (SFRA) Student Paper Award for his essay “Beyond the Wide World’s End: Themes of Cosmopolitanism in Alfred Bester’s The Stars, My Destination.” This past spring, he delivered a talk for the Stanford Graphic Narrative Project entitled “‘Truth as Far as It Goes’: Fate, History as Narrative and Narrative History in Elaine Lee and Michael Wm. Kaluta’s Starstruck” and a paper entitled “Teaching the Superman: Theodore Sturgeon’s More Than Human as Bildungsroman” at the 2013 Stanford/Berkeley Conference.

Justin Tackett, a third year Ph.D. student, presented “Resisting Suddenness: Technology in the Poetry of Emily Dickinson” at the American Comparative Literature Association conference at the University of Toronto in March, where he met Joaquin Kuhn (emeritus) and agreed to write an article for the Gerard Manley Hopkins Quarterly. He also attended the Emily Dickinson International Society conference at the University of Maryland, College Park.

Sixth-year Ph.D. candidate Claude Wilian’s article on “Pearl” was accepted and is forthcoming in Modern Philology. This past summer he collaborated with Elaine Treharne on a coursebook, “Text Technologies: a History.” He won fellowships from the Houghton Library at Harvard, the Clark Library at UCLA, the Firestone Library at Princeton and the Lewis Walpole Library at Yale to conduct archival research crucial to completing his dissertation. He also won a fellowship from the Institute of Humane Studies and was offered a Geballe Fellowship from the Stanford Humanities Center. He chaired a panel on John Dennis at the American Society of Eighteenth-Century Studies. At next year’s annual meeting he will chair a panel on digital humanities and present a paper on problems of succession in Jacobite poetry. He presented on his research to the Friends of the Firestone Library and delivered a talk on Jacobite poetry to the Seminar in Enlightenment and Revolution titled “The Return of the King: The Faces of Jacobite Poetry in Manuscript.”
2013 Andrew Smith Memorial Essay Prize
Vicky Googasian - “Thought-Foxes and X-ray Whales: Rethinking the Uses of the Animal-Machine”
Tanya Llewellyn - “With Pygmalion’s Joy and Pallas’ Scorn: Myth, Metaphor and Romance in Sidney’s Arcadias”

Excellence in Teaching Prize
Luke Barnhart

Centennial Teaching Awards
Jessica Beckman, Tasha Eccles, and Shannon Pufahl

2013 Alden Dissertation Prize
Michael Benveniste - “The American Ideology: Plot and Culture Since 1945”
Steffi Dippold - “Plain as in Primitive: The Figure of the Native in Colonial America”

Ph.D.s Awarded in the Department of English 2012-13
Geordie Hamilton - “The Rhetoric of Realism: American Literature and Democratic Form”
Jillian Hess - “Commonplace-Book Stylistics: Romantic and Victorian Technologies of Reading and Writing”
Emily Kopley - “The Potentate and the Cannibal: Poetry and the Novel in Virginia Woolf”
Rebecca Richardson - “Narrative Ambition: Victorian Self-Help and Competition”
Elda Maria Roman - “Symbolic Wages and Identity Taxes: Upward Mobility and Middle Class Narratives in Chicana/o and Black Cultural Production”
Bridget Whearty - “For All is Good That Hath Good End: Narrative Structures and the Art of Dying in Late Medieval English Literature”
Ryan Zurowski - “To the Gentle Reader: Prefaces and Books in Early Modern England”

Job Placement 2012-13
Sarah Allison - Assistant Professor, Loyola University New Orleans
Steffi Dippold - Assistant Professor, Kansas State University
Hannah Doherty - Assistant Professor, University of Texas at San Antonio
Marissa Gemma - Postdoctoral Fellow in Digital Humanities - University of Paris (Sorbonne)
Jillian Hess - Postdoctoral Fellow - American Academy of Arts and Sciences
Emily Kopley - Mellon Postdoctoral Fellow - McGill University
Kenny Ligda - Academic Technology Specialist, Stanford University
Rebecca Richardson - Course Coordinator, Stanford University
Elda Maria Roman - Assistant Professor, University of Southern California
Anton Vander Zee - Assistant Professor, College of Charleston
Bridget Whearty - Digital Medieval Manuscripts Fellow - Stanford University
James Wood - Irish Research Council for the Humanities and Social Sciences Post-Doctoral Fellow - Trinity College, Dublin

Dissertation Fellowships 2012-13
Mellon/ACLS Dissertation Completion Fellowship:
Andrew Bricker: Dissertation in Progress - “Producing and Litigating Satire, 1660-1760”
Mellon Dissertation Fellowships:
Jodie Archer - Dissertation in Progress - “Anatomy of a Bestseller”
Sarah Perkins - Dissertation in Progress - “‘Dixie’ in the Making of American Literature”
Lieberman Dissertation Fellowship:
Talya Meyers - Dissertation in Progress - “Epic and Encounter: Form and Culture in Early Modern Narrative Poetry”
Diversifying Academia, Recruiting Excellence (DARE) Doctoral Fellowship:
Lindsey Felt - Dissertation in Progress - “‘Plugging In’: Techno-Bodies and the Posthuman Subject in Contemporary American Literature and New Media”
Alumni News

After receiving her B.A. in English, Sumbul Ali-Karamali (1985) went to law school and then earned another graduate degree in Islamic law. Her first book, *The Muslim Next Door: the Qur’an, the Media, and that Veil Thing* was published by White Cloud Press in 2008 and was a Bronze Medal winner of the Independent Publisher’s Awards; her second book, *Growing Up Muslim: Understanding the Beliefs and Practices of Islam* was published by Random House (Delacorte) in August 2012. The first is an adult book and the second is for middle school and up, but they are both genre-crossing books: academically reliable introductions to Islam filled with anecdotes and stories of being a Muslim woman in America.

Elisa Bosley (B.A. 1983) is now the editor-in-chief of *Delicious Living* after spending 12 years as the senior food editor.

Kathleen Buckstaff (B.A. 1988) published *The Tiffany Box*, a memoir. It was originally a one-woman play, but because audience response was so strong, Buckstaff expanded the play into a memoir. Buckstaff writes about her big break writing for the Los Angeles Times and about her children, her husband, her parents and her dog, Rosie.

Lucy Butler (B.A. 1978) and Antoinette Terry Bryant (B.A. 1978), classmates and roommates, have joined forces and opened their own production company, Roommates Entertainment. They have written, directed, and produced a short film *The Lady with the Alligator Purse*, currently in pre-production. Butler has been acting professionally for over 30 years, and Bryant is the co-writer of the award winning cult horror film *Splice*. Both are working on theatrical projects born out of their research as undergrads in the English department.


Annie Finch’s (Ph.D. 1990) book *Spells: New and Selected Poems* came out in 2013 from Wesleyan University Press. In 2012-13, she published the poetry writing textbooks *A Poet’s Craft: A Comprehensive Guide to Making and Sharing Your Poetry* and *A Poet’s Ear: A Handbook of Meter and Form*, both from University of Michigan Press. The same year, Finch was honored to be commissioned to write a commemorative poem to be installed next to the memorial sculpture for the 9-11 attack at New York’s Cathedral of St. John the Divine. An extensive interview with Finch was featured in the January-February 2013 issue of *American Poetry Review*.

As Avery Aames, Daryl Wood Gerber’s (B.A. 1974) contract has been extended to five books in *A Cheese Shop Mystery* series. The latest came out in February 2013, *To Brie Or Not to Brie*. Also, as Daryl Wood Gerber, she has a new publishing deal for three books in *A Cookbook Nook Mystery* series. Both are from Berkley Prime Crime, a division of Penguin Publishing. The first in the series, *Final Sentence*, was released in July 2013.

Lyn Fairchild Hawks (B.A. 1990) has published a young adult novel and a collection of short stories: *How Wendy Redbird Dancing Survived the Dark Ages of Nought*, and *The Flat and Weightless Tang-Filled Future*. She received a grant from the Elizabeth George Foundation, a great support to her publishing progress. Hawks also works at Duke’s Talent Identification Program developing online curriculum for gifted students. She and her husband Greg are enjoying time with Henry, his son, who now lives with them full-time.

Alex Huang (Ph.D. 2004) has been promoted to full professor of English, East Asian Languages and Literatures, Theatre and Dance, and International Affairs; he was also named the founding co-director of the Digital Humanities Institute and director of graduate studies at George Washington University in Washington, D.C. He also directs the Dean’s Scholars in Shakespeare, an honors program. His research focuses on cultural globalization.
and Shakespearean performance, and he chairs the MLA committee on the New Variorum Edition of Shakespeare and serves as the co-general editor of The Shakespearean International Yearbook. He taught for the Bread Loaf summer M.A. program in English at Lincoln College, Oxford in 2013, and he gave keynote and invited lectures at NYU, ANU in Canberra, UWA Perth, CUHK and Lingnan University in Hong Kong, Tokyo, Université Paul-Valéry Montpellier III, and elsewhere, and was interviewed by the BBC World Service and Voice of America.


**Jill McDonough** (B.A. 1994, Stegner Fellow 2006-2008) has two books of poems out now, Habeas Corpus (2008) and Where You Live (2012). She taught in Massachusetts correctional facilities for many years through Boston University’s Prison Education Program. McDonough is now an Assistant Professor of Poetry at UMass-Boston, where she will be M.F.A. Program Director 2013-16.

**Leigh Newman’s** (B.A. 1993) first book—Still Points North—was released in March from Dial/Random House. It’s a memoir about growing up in the wilderness of Alaska—and even features some tidbits about Stanford. Her short stories and essays have appeared in Tin House, One Story, Fiction, The New York Times “Modern Love” column, and other magazines. She is also an editor at Oprah.com, where she covers books and life in general.


**Helen Prentice Theimer** (Ph.D. 1962) just published Meera’s Second Life (writing as Helen Prentice.) This is the final novel of her Vision trilogy. If Meera’s Second Life were nonfiction, it would be a vigorous argument for ecological awareness and a demand that we reverse climate change. But Meera is fiction; it draws its readers into these concerns with the story of Meera who returns from a near-death experience, the result of an accident which killed her beloved husband, Will. This book describes her long effort to win back her past life in the opening of fragmentary memories, which include two years of graduate study at Stanford, where she lived with her husband, Will, and two small sons in a Stanford married-student apartment in “Stanford Village,” a remodeled Veterans hospital. In her recovery she meets the surprising challenges of a life working in defense of our natural world and against the destruction by greed, the invasion of her mind by aliens, and the pain of personal, financial, and natural disaster. Victory in this struggle opens her to a new awareness of the numinous, transcendent reality, and a new beginning in the spring of 2013.

**David Vann** (B.A. 1990) won the St. Francis College Literary Prize for his novel Dirt.

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**DONORS**

We are deeply grateful to these individuals, and other anonymous donors, who have contributed to the English department and Creative Writing Program in academic year 2012-13.

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- Cynthia Cochran Wynn
returning for a second year, the Poetry. Out. Loud. (POL) competition again aimed to lift poetry off the silent page and emphasize poetry’s oral, performance-based, and communal tradition.

POL began in 2012 when Justin Tackett, Mary Kim, and Jesse Nathan (now third-year Ph.D.s) designed and launched the competition, which was open to any Stanford student. The second year of POL showed significant growth. Audience members crowded into the Terrace Room in Margaret Jacks on May 23 to hear ten semi-finalists, who chose works by poets ranging from Walt Whitman to Sylvia Plath.

Each competitor was asked to perform from memory a well-known poem or excerpt and to give a short introduction about the reasons for choosing it. Competitors were judged primarily on their vocal delivery and asked to keep body gestures to a minimum. Semi-finalists were chosen from over two dozen preliminary round competitors, who came from within and well beyond the English department and included undergraduate and graduate students from departments as diverse as Biology, Economics, and International Education.

Judges Roland Greene and Phoebe Putnam chose three finalists from the brilliant performances of all ten contestants. English Ph.D. student Annie Atura won first place ($350) for her rendition of Sylvia Plath’s “Daddy;” English senior Alicia Triana won second place ($250) with her performance of Wallace Stevens’s “The Idea of Order at Key West;” and Biology Ph.D. student Paul Leary won third place ($150) with Robert Service’s “Song of the Mouth-Organ.”

The current POL committee (Justin Tackett, Abigail Droge, Mary Kim, Sarah Weston, and Linda Liu) is gearing up for an even bigger event to be held in May 2014, jointly funded by the English department and the Creative Writing Program.

If you would like to be involved or have suggestions for the competition, please write to Justin and Abigail at tackett@stanford.edu and adroge@stanford.edu.