On the first day of the academic year, students enrolled in Literary History I (100A) met the eight faculty who are team-teaching the full-year sequence: Roland Greene and I are teaching the fall quarter, Denise Gigante, Blair Hoxby, and Judith Richardson are teaching the winter’s Literary History II (100B), and Ursula Heise, Nicholas Jenkins, and Franco Moretti are teaching the spring’s Literary History III (100C). Lined up at the front of class, the eight of us represented a broad array of literature in English, from medieval to contemporary, British to American and Anglophone. But the students also learned that this would not be a survey in the traditional sense: it would be concerned less with providing exhaustive coverage—which would be impossible, even were it desirable—than with forging dynamic connections from the past to the present. Across the rich and varied literary terrain of many centuries, the course follows the intersecting journeys of several common themes and concerns: the emergence of literary forms and cultures, the expansion of literacy and technologies of writing, and the production of national and global identities in and through English-language literature.

The Literary History core is one of the cornerstones of the department’s new curriculum, which we designed and approved two years ago, after talking with our students and ourselves about how our major could represent the newest and most interesting developments in our discipline. As well as Literary History, majors will take three courses in methodology (Narrative and Narratology, Poetry and Poetics, and Critical Methods), and a senior research seminar, which will culminate in a significant piece of original research. These new requirements not only give the major more structure, they allow students more freedom in their choice of electives—and the faculty, greater flexibility to develop new elective courses.

The Stanford English Department is well situated to introduce its students to the discipline’s cutting edge. This newsletter will detail some recent innovations that have come out of Margaret Jacks Hall in the past year, including the Literary Lab and the Literary History Core’s Timeline project. This fall, the department’s high standing in the discipline was affirmed by the most recent rankings of the NRC (National Research Council), a carefully-watched list from within the academy. Although byzantine in its method and results, the rankings clearly place the department in the very top rank nation-wide: one overall measurement ranks us first in the nation, and the other, between second and third. While numbers can’t tell the whole story, these support what many of us know already: that Stanford’s English Department is a true leader in the discipline, and that its world-class faculty is redefining what it means to study and teach literature today, at all levels.
consumed with care.

English graduates: what you’ve learned here at Stanford is just the beginning, and so I want to close with an exhortation. Fill your lives with books—and, yes, with iPads and Kindles, messages and memos, newspapers and blogs, love letters and bedtime stories. Read—with passion, thought, and engagement.

Support the institutions that promote reading—local bookstores and libraries, literacy programs and schools. Remember that we make our world with words; make yours count.

For all the words you’ve read, written, spoken, and heard over the last four years, let me add one more: congratulations!
Next to speak was Anna Khan, who completed her Bachelor of Arts degree in English with a Creative Writing emphasis, a Bachelor of Arts degree in Political Science, and Interdisciplinary Honors in Science, Technology, and Society:

Before I decided to become an English major, I faced a lot of pressure from my friends about “its benefits.” The consensus was: Stanford is so expensive; you have to select a major with value! What in the world will you do with an English degree? I never really understood the definition of this value, but apparently, you exchange your time here for a degree that is marketable. Through trials and tribulations, you are awarded this degree and you are well on your way. I am from Lahore, Pakistan, where the literacy rate for women is 36%. That means 64% of women cannot read or write in any language. In fact, only 8% of Pakistanis can read and write in English. So at first glance, English offered me nothing. But really, it offered me everything. Let me tell you why.

Two years ago, Pakistan was changing at a rapid pace. It was falling prey to instability and political corruption. The acceleration of turmoil was transforming the day-to-day lives of my family and my friends till one day, Pakistan no longer resembled the country I called home. Instead, I saw people bound in religious chains. I heard young men propagating hate under the banner of Islam. I saw a country that had lost its finesse, its strength, and its deeply engrained spirituality to violence. Everyone looked to me for answers. What is happening? What do you think? The more they asked, the further away I felt from home. So I responded with silence.

The English degree, however, was not accepting of silence. You were a product of what you wrote and what you said. Nothing else mattered. There were days I would squirm in my seat during a three-hour writing workshop, uncomfortable with the intensity of discussion, the nakedness of the moment. English taught me about the power of words and the resounding defeat of silence. There was strength in conveying emotion through poetry and prose. Suddenly, all I could do was write. All the discussions I should have had out in the open I would have around a classroom table. We would discuss everything: socio-economic status, religion, love, imperialism, violence, political change. We studied Wordsworth on his “Westminster Bridge,” the embodiment of alienation. We learnt that we must all, from time to time, retreat into an anti-society—take pleasure in the unusual, the quiet, the serene. We studied Alfred Tennyson in “In Memoriam” and at once understood his conflicting emotions toward nature. Did we really have command over nature, “red in tooth and claw?” Could religion be respected and understood amidst the discovery of science? And finally, my favorite line from all the poetry I have ever read—a line that really encapsulates my time here at Stanford: “O brightening glance, how can we know the dancer from the dance?”

As Stanford students, do we have a tendency to forget who we are and get lost in what we do? Are our actions synonymous with who we are as people? In short, these questions reflected us. We saw ourselves in these poets.

English helped bridge the divide between home and Stanford for me. In writing about the situation, I was bringing to light a part of Pakistan no one saw on the news. As future leaders and change makers, I have learned that we must speak for those who cannot. We must encourage dialogue even when it is uncomfortable and especially when there is no final answer. Silence is easy but it is not comforting. We must write what is difficult to put in words. Because when it’s hard, when you squirm in your chair...that is when it matters. That is when it leads to change, and that is what our education here is all about.

Not once did I fear going into an interview as an English major. As an investment analyst at Goldman Sachs, I could put in words the results of a changing economy while Economics majors stumbled upon graphs and data. As an intern in a political consulting firm, I could consolidate pages and pages of information into one succinct portrayal of the situation at hand. And simply as a human being, the ability to communicate, to look past race and gender, is something this degree has taught me how to do. Everything we analyze as English majors, we analyze in context. We’ve learnt to do our research. Even the simple structure of a poem has taught us all something about being human. Stanzas taught me about compartmentalization; line breaks taught me when to let go; poetic meter taught me about the comfort of familiarity. Words have shaped so much of our world. Every political event can be reduced to a sound bite because we are engineered to run on rhetoric and emotion. The ability to produce such emotion, to alter events with our words is powerful beyond measure. Words are inevitably our lifeline.
I go back to the question everyone asked me when I declared my major: what in the world will you do with an English degree? Here’s the secret: Today, as a graduating senior at Stanford, I say we got the best deal. The body of literature that we have studied is a product of the human race. In understanding it, we understand not only each other but also ourselves. So here’s a question for all those who doubted your decision to study English at Stanford: “What in the world can’t I do with an English degree?”

The next speaker was Claire Bowen, who received her doctorate in English upon the completion of her dissertation, titled “Between Pole and Tropic: Writing Suspension, 1945-1955.” Claire began a tenure-track assistant professorship at Dickinson College in August.

Many sights and sounds accompany a graduation ceremony: tossed mortarboards, “Pomp and Circumstance,” and speeches. But graduation has its less tangible accompaniments too: among them, reflection and gratitude.

For literary scholars, reflection often takes the form of a story. As committed readers and writers, this group of graduates is accustomed to turning diffuse reflections into meaningful narratives, whether those narratives take the form of a sestina for a creative writing workshop or a chapter of a dissertation. What kind of story will each of us tell ourselves about getting to this day?

During our time in the English department, we have all studied how language shapes experience, observation, and imagination. My fellow PhD recipients and I have traced our own paths of reflection into works that fascinate us. One discovers perfect sentences in J.M. Coetzee’s novels (Heather Houser); another laughs to herself envisioning a rowdy stage performance of Thomas Middleton’s *A Chaste Maid in Cheapside* (Ema Vyroubalova). One discerns the social wit of Jane Austen’s fiction (Natalie Phillips), and another unpacks wonders folded into a single line of poetry by Elizabeth Bishop (Claire Bowen).

All of today’s graduates have learned to think hard about how stories begin and end; we have found that literary art often complicates the very ideas of beginning and ending. And yet for all of our sophistication about how imaginative literature works, simple storytelling maintains its pull.

There is a certain appeal to shaping the work, thought, and life of these years into a tidy retrospective story that follows a straight line from a clear beginning to a clear end today.

The hitch with that kind of tale, for me, is that I just finished a dissertation that is largely about the writing of middles, about the imaginative power of uncertainties and possibilities to be found between beginning and end. It just wouldn’t fit for me to offer up a linear story about the pursuit of literary scholarship.

There is an order of Big Events in a PhD—an order of exams, courses taken and taught, research, writing, and a dissertation finally filed. But any truly textured narrative of doctoral study needs space for the small events too.

My own grad school story needs the years’ worth of afternoons spent working in the company of friends, afternoons when I would interrupt to read them a hilarious line from Frank O’Hara or to ask them which was the better verb to use in a sentence. It needs those numberless meetings with advisors that were scheduled to last half an hour, but stretched to two hours as conversation moved thrillingly from poem to poem, writer to writer.

None of us did this work alone—and thank goodness for that!
I think the most fitting reflection to offer today is a story of all we have been offered. As graduate students at Stanford, we have had incredible institutional backing, ranging from the financial support that made our work doable at all to a departmental ethos that encourages collegiality and intellectual daring. We have been surrounded by exceptionally warm staff, bright undergraduates, and generous peers. The work of the women with whom I have the honor of graduating today—Heather Houser’s on contemporary American novels of sickness and the environment; Natalie Phillips’s on distraction, cognitive science, and eighteenth-century literature; and Ema Vyrubalova’s on foreign languages in Renaissance England: these are models of the most dynamic literary scholarship.

We have also had the model of dedicated professors who think with us and challenge us; advisers who pushed us out of comfort zones and encouraged us through inevitable moments of doubt. These mentors show us what it means to sustain an educational community: what it means to direct one’s teaching, writing, and reading toward helping others see what contribution they can make.

Finally, we have been supported by our families and friends. They have loved us, believed in us, humored us. They have kept us grounded.

I’ll close with one more hallmark of graduation day: taking pictures. My beloved grandmother, the most inspiring reader I’ve known, shared many writers with me. One of them once observed this of how memory crafts its stories, takes its pictures: “The genius of memory is that it is choosy, chancy, and temperamental: it rejects the edifying cathedral and indelibly photographs the small girl outside, chewing a hunk of melon in the dust.”

When we come to tell our stories about our time at Stanford, I hope we will include those sweet, stray details that have led us to this moment. Thank you.

Last to speak was Shannon Wong who graduated with a Bachelor of Arts in English with a Creative Writing emphasis and a minor in Chinese. She recited the following original poem, that she wrote for this occasion:

“Anymore” by Shannon Wong

It took two people to make one of me; nine months in the making; twelve hours and then I’m free to learn to cry, to crawl, to walk, to run, to say no to everything; on my first day of kindergarten I tell Mom before she leaves, “I’m not a baby anymore.”

Peanut butter sandwiches, overalls, and fireflies recede as I study for the SATs and driver’s ed; the next great American novel goes unwritten. The fat letter arrives, I celebrate the big eighteen. My parents tell me I’m not a kid anymore.

The first week on the Farm becomes the first year becomes my first C; opportunity becomes responsibility becomes sleepless months with friends both old and new—friends like Chaucer, Melville, Poe and Gogol, to name a few—our time together ends with a piece of paper as the next adventure begins.

Now it’s 40 hours a week, sleeping at 10, jeans on Fridays, a one year lease, a car to call my own; I may not be in your lecture halls or haunting the stacks in Green, but a student I have always been, and a student I will forever be.

Finally, Summit closed the ceremony by congratulating the graduates: Class of 2010: congratulations! I speak for all of us here when I say that it’s an honor to be part of your celebration. Now, let’s toast your achievement over lunch: families and friends, if you can wait until the end of the recessional before leaving, we’ll meet you under the arcades, to the left as you exit the church. Before we do, at Stanford, it’s a tradition for students to mark the last day of a lecture by applauding the professor. Now, I want to invite my colleagues to join me in applauding our graduates.
George Gilbert Dekker, known for his work in Romantic and early modern British and American literature, died February 25, 2010 at Stanford University Hospital of complications from open-heart surgery. He was 75.

Dekker is the author of books exploring the works of Ezra Pound, James Fenimore Cooper, Samuel Taylor Coleridge, the American historical novel and Romantic tourism.

He was also a tireless administrator for Stanford, serving as Associate Dean of Graduate Policy in the 1990s, during which he worked to maintain and raise high standards in graduate education, championed diversity and fought to open opportunities for women in all fields.

“George Dekker was one of Stanford’s finest citizens, a scholar of wide range, a skillful memoirist, deeply committed to the university, and without the least pretense. In other words, a very rare bird,” said Bliss Carnochan, Professor Emeritus of English and Director of the Humanities Center from 1985 to 1991.

Dekker was born on September 8, 1934 in Long Beach, CA. He attended Tulane University in New Orleans, then received bachelor’s and master’s degrees from the University of California-Santa Barbara in 1955 and 1958, respectively. He received an MLitt from Cambridge University and attended Trinity College, Dublin, before receiving his doctorate from the University of Essex in 1967. He taught American literature in Welsh and English universities.

At the new University of Essex he was dean of the School of Comparative Studies—one of the chief planners of its programs of interdisciplinary and comparative study of literature, history, social science and fine arts. He came to Stanford in 1972 and taught at Cliveden, then Stanford’s British campus, in 1981.

In between were a number of books: *James Fenimore Cooper the Novelist* (1967), *Coleridge and the Literature of Sensibility* (1978), *The American Historical Romance* (1987) and *The Fictions of Romantic Tourism: Radcliffe, Scott and Mary Shelley* (2005).

Dekker chaired the English department twice, from 1978 to 1981 and in 1984-85. He was twice elected to the Advisory Board of the Academic Council. He frequently served as a Humanities and Sciences representative to the Faculty Senate. He also served on the Senate Steering Committee.

Dekker was appointed to the Joseph S. Atha Professorship in Humanities in 1988. He received a National Endowment for the Humanities Senior Fellowship in 1976-77 and a research fellowship at the Institute for Advanced Studies in the Humanities, University of Edinburgh, in 1982. He was a fellow at the Stanford Humanities Center in 1997-98.

Dekker began *Touching Fire*, a memoir of his teenage days as a firefighter: “Beginning to recall and record my Forestry summers helped me survive to tell this tale. I began writing it in 2002 while recovering from stomach cancer and knowing that, statistically, I had only a 20 percent chance of living more than a couple years.”

Although he admitted the relevance that his firefighting experiences had on “the challenges of academic life” might not be immediately apparent, he noted, “Universities are not emergency organizations: the fewer alarms and wailing sirens sounded, the better they carry out their appointed mission. Yet they do suffer their own kind of emergencies from time to time and then have an urgent need for, yes, teamwork, leadership, and professional dedication.”

Robert Polhemus, then chair of the English department, speaking at a retirement party for Dekker in 2003, extended the comparison: “George was a firefighter—a real firefighter in his youth—and he has been putting out destructive fires ever since. But he has quietly lit fires, constructive fires, too.”

Calling Dekker a scholar who wrote “elegantly, sensibly, clearly and profoundly,” Polhemus described his colleague as “a man and professor whose actions are better than his words, who does more for you and everyone than he says he will do. Someone who can get you to do the right thing, who can make you feel smarter than you really are, who can give you insight into yourself and others. Someone who can get a bunch of people to act positively and responsibly.”

Dekker is survived by his wife, Linda Jo Bartholomew of Palo Alto, and four daughters by a previous marriage: Anna Allegra Dekker of Newcastle-Upon-Tyne, Clara Joy Dekker of Wivenhoe, Ruth Siobhan Dekker of Redding and Laura Daye Dekker of London; and seven grandchildren.

(This obituary was written by Cynthia Haven of the Stanford News Service and originally appeared in the Stanford Report on March 3, 2010.)
Although his last hours were blessedly peaceful, George Dekker did not go gentle into that good night. He loved his family and his friends too much to leave them without a struggle, and right up to the end he fought the angel of death with every fibre of his being. But the courage and resilience that sustained him during his long battle, first against cancer and later against heart disease, were also characteristic of his whole life. For seven summers, for instance, he worked for the forestry service in one of the most dangerous jobs he could have found: a forest firefighter. And for most of his years as an academic he continued to put out fires, not with cold water but with quiet common sense and evenhandedness. Indeed he was an infuriatingly fair chairman. ‘Why do you have to be so damn fair?’ I would reproach him after he had made an egregiously just and impartial decision. But he never wavered in the face of even the most outrageous demands—the time he spent teaching in Wales probably inoculated him against most forms of provocation. Whenever our department meetings became somewhat unruly, which they sometimes did in the past, with a few gentle words George would restore order to the nursery so deftly that we scarcely noticed it was happening. But he never let us take ourselves too seriously. As we all sat around the table solemnly debating some utterly trivial academic issue, I would look across the table at him and see that irrepressible, gently sardonic sense of humor getting ready to erupt until his huge grin suddenly lit up the room and instantly put everything back into its proper perspective.

A Reflection
by J. MARTIN EVANS, Professor of English

A memorial in honor of George Dekker was held on May 6th in Memorial Church. Several of his colleagues, advisees, and friends shared their fond memories of Dekker. A selection of speeches are printed here:

A Reflection
by Al Gelpi,
Professor Emeritus of English

In the weeks after George’s death Linda Jo happened unexpectedly on a poem that spoke to her deeply about him: especially the capacious embrace of his friendship, his love of table companionship as a communion of friends. The poem is by Lawrence Rabb and is called ‘Since You Asked,’ and I want to read it to you:

Since you asked, let’s make it dinner at your house—a celebration for no reason, which is always the best occasion. Are you worried there won’t be enough space, enough food?

But in a poem we can do anything we want. Look how easy it is to add on rooms, to multiply the wine and chickens. And while we’re at it let’s take those trees that died last winter and bring them back to life.

Things should look pulled together, and we could use the shade—so even now they shudder and unfold their bright new leaves.

And now the guests are arriving—everyone you expected, then others as well: Friends who never became your friends, the women you didn’t marry, all their children.

And the dead—I didn’t tell you but they’re always included in these gatherings—hesitant and shy, they hang back at first among the blossoming trees.

My friend, it is time for you to speak.

Well, my friend George, if it’s time for me to speak, what I want to say to you is something you already know: no need to hang back. We’ll keep you in our hearts and prayers; we’ll pour a glass for you, red wine or martini as you choose. And we’ll continue to keep you in the conversation around the dinner table as we follow you, one way and another, into the deep mystery and everlasting surprise of death.

A Reflection
by WILLIAM M. CHACE,
Professor Emeritus of English

To meet George Dekker was to encounter a man who occupied level ground, a place where the footing was solid, the air clear, and the old rules of fair play were in force. He had ‘no truck,’ as he might say, with pretense or self-inflation or the finer arts of spin and deception. He made his way and his career in the academic world but did not believe it could give him any more dignity or luster than what he himself produced, book after book, class after class, and student after student. His strength, in both mind and body, came from within and not from alliance with any institution. From this fact issued the honesty than anyone knowing him would say was his greatest virtue.

Always a quiet and tenacious contrarian, he began his scholarly career with...
EVANS REFLECTION — FROM PAGE 7

Yet George did not believe that life should be all work and no play. He once confessed to me that he regarded most activities as a sublimated form of tennis. Literature, he used to say, is my racquet; tennis is my game. So as I was preparing these remarks I began to reflect on George’s accomplishments in terms of the game he enjoyed so much. To begin with, the grace and effectiveness of his service both on and off the court are legendary. The extraordinary thing is that when he was serving the University—as chair of the English department, member of the advisory board, or an Associate Dean of Graduate Studies—he almost never committed a single, let alone a double fault. On the other hand, if George had a dark side, as we almost all do, it emerged if anywhere on the tennis courts in Piers Park where he, Rob, Ron, Lucio, Will, Bliss, and I used to disport ourselves weekly much to the amusement of passers-by. If any of us tried to beat him at the net with a passing shot, George would invariably intercept it with a controlled ferocity that he never displayed under any other circumstances. Indeed, anyone who has been on the receiving end of a Dekker volley is never likely to forget it, for it was a truly extraordinary stroke which seemed to transcend the normal distinction between backhand and forehand, and sometimes, I have to admit, blurred the boundary between your side of the net and my side. Another of his favorite strokes, on the other hand, was so gentle that we often managed to return it; it was a kind of cross between a smash and a lob—we called it a shmob—that only a generous and peace-loving nature could have produced.

I have used the word ‘gentle’ more than once in the past few minutes, and perhaps that is why, whenever I think of George, those lovely words that Mark Antony speaks at the end of Shakespeare’s Julius Caesar keep coming into my mind:

His life was gentle, and the elements
So mixed in him, that Nature might stand up
And say to all the world, This was a man.

To those of us who were fortunate enough to be his friends and colleagues, George was the living embodiment of an ideal that is well-known but not always realized in academia: he was, in every sense of the term, a scholar and a gentle man. We have lost not only a wise and generous colleague but a warm and steadfast friend who for 38 years provided a gracious model of everything that is best about our profession. The world is a less kindly, less generous, and less humane place without him. ♦

CHACE REFLECTION — FROM PAGE 7

a book on the poet Ezra Pound, this written in England against the advice of older scholars who warned him that Pound was inappropriate as an academic subject. He ended his career by crafting a memoir of his days fighting fires in the Northern California woods. Between those two books lay others: scholarly treatises on James Fenimore Cooper, Henry James, the American historical romance and Romantic tourism, as well as essays on poetry both modern and traditional.

His students, both undergraduate and graduate, were many over the years, all devoted to him and grateful for his meticulous reading of their work, including as it did the direct candor of his criticism and the golden weight of his praise. He served as a dean of graduate studies at Stanford but, never being comfortable with the trappings of office, let it be known that he was working not on behalf of the administration but of the students.

For the decades of his life at Stanford, he became in the eyes of many the conscience of the English department. He represented its best values—good teaching, solid research, and wholly engaged civic duty—but he never became a ‘company man.’ By his manner and his integrity, he reminded everyone around him that, at the end, universities are only people and universities work best only if those people bring to their work what he always brought to his: care, industry, lucidity, and the ability—no, the gift—to tell the truth.

But of such splendid virtues, which I here celebrate in the abstract, I shall speak no more. Rather it is to the puzzles and mysteries attending the man that I now turn. I give you three—his clothes, his manner of speech, and his tattoo.

Where indeed did those clothes come from? Those voluminous and creaseless trousers, those formless sweaters, and those lumberman’s shirts, not a one of them ever too small for George. Were they heirlooms, worn out of familial loyalty? Were they, like certain poems, ‘found’ items? How to explain the striking contrast between George’s shapeless garments and his shapely prose? George, I think, wore those clothes out of literary homage. They were the clothes that the wholly misnamed ‘Natty’ Bumppo, he of Cooper’s novels, would have worn had he been a university teacher. Dressed like that, George became Natty’s companion and with him in mind he heroically traversed the grooves of academe.

And what of George’s speech—that hesitant, half-stammered, circumspect uncoiling of sentences that first approximated, then targeted, and then revealed, but only in the fullness of time, their meaning? George did not declare; instead, he slowly pushed your mind toward the idea to which his mind was at the same time pushing. You could see, beneath those large, animated, and imposing eyebrows, that mind at work. And then, at last, you saw the meaning emerge just as he was revealing it. Before the both of you, the truth unwove itself for your inspection. The source of such a roundabout stylistic strategy is easy to name: it was his master Henry James, there in the background of his mind, hovering, freighted with revision, further additions, nuance, and always the next-to-final reconsideration.

And the tattoo. As far as I knew, he was the only colleague—at least among the men—
John Felstiner

After three years on the USS Forrestal in the Mediterranean and four more at Harvard for his PhD, John Felstiner came to Stanford in 1965. His first book, *The Lies of Art: Max Beerbohm’s Parody and Caricature* (1972), has to do with parody as a critical, creative, and comic form. Since then his teaching and writing have dealt mainly with modern poetry. Teaching North American poetry in Chile in 1967-68 led to *Translating Neruda: The Way to Machu Picchu* (1980), which won the Commonwealth Club of California Gold Medal, and to an ongoing concern with the practice of literary translation, along with its interpretive and theoretical implications. The British Comparative Literature Association gave 1st and 2nd prizes to his Pablo Neruda and Paul Celan translations.

During the 1970s John developed critical approaches to poetry by civilians and soldiers from the Vietnam era, and after teaching at the Hebrew University in Israel (1974-75), he began studying the literature, art, photography, and music that emerged from the European Jewish catastrophe. His book on the German-speaking Jewish poet, *Paul Celan: Poet, Survivor, Jew* (1995), was a Finalist for the National Book Critics Circle Award and the MLA’s James Russell Lowell Prize, and won the Truman Capote Prize for Literary Criticism.

Selected Poems and Prose of Paul Celan (Norton, 2001) won the Modern Language Association’s biennial Lois Roth Award for Translation of a Literary Work, the American Translators Association’s biennial award for German translation, PEN West’s prize for literary translation, and was runner-up for American PEN’s translation award, the Helen and Kurt Wolff Prize, and the British Society of Authors’ Schlegel-Tieck prize.

John co-edited the Norton anthology, *Jewish American Literature* (2000). He has held Guggenheim, Rockefeller, NEH, and NEA fellowships, taught literary translation twice at Yale, and is a member of the American Academy of Arts and Sciences.

In writing his most recent book, *Can Poetry Save the Earth?: A Field Guide to Nature Poems* (2009), on poetry and environmental urgency, he worked at the Stanford Humanities Center and the Yad- do, Macdowell, Millay, Djerassi, Mesa Refuge, and Jentel artists colonies.

On April 8, an event took place honoring John Felstiner in connection with his recent research on the topic of Creative Resistance and the Holocaust. Friend and colleague, Rabbi Ari Cartun (Stanford Hillel Rabbi 1975 to 1996) toasted Felstiner at this event:

“No matter who you are, you need good role models. You need other places from within the community to help the students along, and John and Mary were there from the get-go. John was all over the place. John has been more years on the Hillel Board than off in the past 35 years, in a variety of capacities. And he started that way—we used to have a Hillel key. He earned it. It was a little gold key.

I just came here today from a Bar Mitzvah rehearsal. What’s important about that is that I only did a couple Bar Mitzvahs here for faculty members who wanted to have a Bar Mitzvah for their kid, but who were willing to learn how to lead the service themselves. I figured it wasn’t my job to lead the service. If they wanted to do it that way then this was not really competing with the congregations. So we did Alek’s [Felstiner’s son’s] Bar Mitzvah.

What was interesting about this was I went back to a story that I had read in rabbinical school about a student being questioned by his teacher at his Bar Mitzvah on a Thursday morning while he was wearing *tefillin*, and I tried that out on Alek. And he did a great job. You’re supposed to throw out a bunch of little softball questions and ask a poser at the end, but he did a great job. And that’s the origin of the Bar Mitzvahs we now do at my congregation, Etz Chayim. Now we do this, the students come in, they learn, they ask questions, present a question to the congregation, and
Robert Polhemus

Professor Emeritus Robert Polhemus began in the English department at Stanford in 1963. In the past 47 years, he has contributed to the field of English researching, teaching, and writing on the workings of literary history, 19th- and 20th-century British literature, film, and cultural psychology. Common themes of his work have been desire, love, comedy, inter-generational psychology, and the seeking and rendering of faith in literature and art. His work centers on fiction and art as a means for exploring, expressing, and satisfying the longing for secular faith in the last two centuries. The novelists he has written on include Austen, Scott, Dickens, Charlotte Brontë, Emily Brontë, Thackeray, George Eliot, Lewis Carroll, Hardy, Meredith, D.H. Lawrence, Joyce, Virginia Woolf, and Samuel Beckett. His major publications are Lot’s Daughters: Sex, Redemption, and Women’s Quest for Authority; Erotic Faith: Being in Love from Austen to Lawrence; Comic Faith: The Great Tradition from Austen to Joyce; and The Changing World of Anthony Trollope.

Even though he is entering retirement, Polhemus is presently writing two books: one on the history of tensions between religion and art called A Device to Root Out Evil and one on Woody Allen.

Professor Emeritus Bliss Carnochan reflected on Polhemus’s legacy in the English department:

“Some fond recollections of Rob Polhemus beg to be excluded in a tribute such as this. But his tennis, among the qualities that inspire special appreciation, will stand up to panegyric. First of all, his serve, a model of…well, a model of…but I lack the resources to describe it. Then, his backhand, startling in dramatic possibilities. He does not hit many backhands because he prefers not to. Roger Federer sometimes runs around the backhand, but even Federer is no rival for Polhemus in this aspect of the game. Too bad, because the balletic grace of the Polhemus backhand is to wonder at. Opponents always hope for a sighting.

But that’s not the whole story. For one thing, Polhemus on court is tenacious and does not give up. For another, he is well behaved. No raquet throwing for him. And these are not just on-court virtues. At difficult moments—serving as chair of the Department, among them—composure has always been his mark. I imagine him in grade school, so like an English department, pulling apart unruly classmates from their combats, watching out for others less adept at juvenile mischief, making the best of bad situations. That child, if he happened to exist, was father to the man. It isn’t the nature of the man to think ill of others—even if they deserve it.

How does he do it? When most people would be tearing their hair, Polhemus manages not to. I believe the secret lies in his books, one of them in particular, especially its title and even the image on its jacket. The title is: Comic Faith: The Great Tradition from Austen to Joyce. On the jacket are Humpty-Dumpty and Alice, Humpty poised for his big fall (Alice is trying to hold his hand, maybe to steady him or maybe to pull him down). Humpty is a “rude, arrogant intellectual and the original egghead” in Polhemus’s reading, but his fall is comic: “the image of Humpty objectifies and makes funny the downfall of intellectual presumptuousness and the tyranny of ego.” Humpty is also “a fantasy projection of Carroll himself.” In the world of Polhemus and of Lewis Carroll—or, for that matter, Woody Allen, another of the gods in the comic pantheon—pratfalls and downfalls and the fall of man are much the same, and they happen to all of us. Yet maybe they are fortunate. The epigraph to Comic...
Faith comes from Christopher Fry: “Comedy is an escape not from truth, but from despair: a narrow escape into faith.” This is the true Polhemus religion.

If you see the world’s downfalls as comic, you may take more chances. Polhemus does. In another of his books, Erotic Faith, sex is something that actually happens, not something invented on the Freudian couch. Sometimes the comedy is that of illicit excess. Who else would have taken George Eliot at her word and written a chapter, a rollicking erotic dream, called “In Love with Moistness?” Who else would have written Lot’s Daughters, with its omnivorous subtitle, Sex, Redemption, and Women’s Quest for Authority? Polhemus’s scholarship is risky, ambitious, not immune to pratfalls, seductive, vulnerable, hard to put down. There promises to be more of it in his retirement, an outcome much to be hoped for.

Along with the comedy, as Rob’s friends know, comes the gift of exceptional human warmth. It is more than a pleasure to celebrate him at retirement, for the work he’s done and for the person he is.”

David Riggs

At the annual year-end English department party, David Riggs was honored by his colleagues on the occasion of his retirement.

At this celebration, Professor Stephen Orgel spoke about Riggs contributions to the English department:

“David and I almost overlapped at Harvard, but not quite. An unthinkable number of years ago, when Stanford and Berkeley were hiring lots of young people in English, Harvard was the great supply depot—or to put it more picturesquely, the great Spenserian chaos, from which Virgil Whitaker and Tom Moser, Henry Nash Smith and Mark Schorer remodeled their aging departments. I came to Berkeley in the first wave, along with Norman Rabkin, Paul Alpers, Don Friedman, and five others all but one of whose names I’ve forgotten; Stanford hired my graduate school colleagues Wes Trimpi, Al and Barbara Gelpi, Bliss Carnochan, Larry Friedlander, Dale Harris; and maybe some others I’ve forgotten. In fact, Stanford in those years displayed an extraordinary interest in Harvard PhDs—or at least, seemed to do so: when Virgil Whitaker taught a zany Harvard summer session course in Elizabethan poetry, which Bliss and Paul and I took, at the end of it he offered practically everyone in the class a job. We were told just to write him, as soon as the dissertation was complete—or even before. Paul did so, and got no reply. Tom Moser told me that when he became chair after Virgil, he found a huge folder full of increasingly plaintive letters from people Virgil had offered jobs.

David and Sue came a little later—not exactly a second wave, since the hiring frenzy had quieted by then; perhaps a ripple, or a nibble, or a morsel. Our ripples at Berkeley from the same Harvard cohort were Ann Middleton and Bill Nestrick—it wasn’t all Harvard by that time; we were branching out to the chaos of Yale and Princeton, though unlike Stanford, we hadn’t discovered Oxford yet; hence Martin Evans, and Del Kolve. David and Sue seemed shockingly young, even to me, who was also shockingly young; and they seemed to me classically beautiful. Since we were all seriously under the gun at Berkeley to publish—the first book, and then immediately the second book, we watched our Stanford contemporaries with some bemusement. David published his dissertation, on Shakespeare’s Henry VI plays—we were encouraged at Harvard to write about things nobody would have thought of writing about (I was considered to have overdone it by writing about the court masque)—but close reading was what we learned, and few of us strayed very far from it in those days. David’s book seemed poised to follow the formula, but when I read it, it seemed to me so original as to be almost subversive. Instead of a guide to a group of unfamiliar plays, with a précis of the nature of Elizabethan ideas of history, the book is about what would have led a young playwright to write such plays in the first place, how they reflect the rhetorical and humanistic education of a grammar school student in the 1570s, and the sense of history and heroic action learned at theater in the late 1580s. In short, it’s an extremely interesting book about how Shakespeare got to be Shakespeare. It seems to me now, looking back, to be well ahead of its time, and when I was writing this I went and looked up some reviews of it. My favorite, a grudgingly mostly positive piece in Shakespeare Studies, concludes with the fervent hope that Riggs will in his subsequent writing turn his attention to textual interpretation.

There were a number of very impressive first books that came out of Stanford around the same time—John Bender’s Spenser book, Ron Rebholz’s Fulke Greville biography, Martin Evans’ first Milton book, Bliss’s Swift book, Wesley’s Ben Jonson book, Al Gelpi’s...
Emily Dickinson book, Barbara’s extraordinary *Dark Passages*, decades ahead of its time—but (and this is why I say that from across the bay we regarded Stanford with some bemusement) most of our Stanford contemporaries then proceeded to go about the business of teaching their courses and raising their families and inviting us to very fancy dinners; and seemed to be in no hurry about second books.

David indeed took his time. The second book appeared thirty years or so later, though it was certainly worth the wait: the magnificent Ben Jonson biography, an extraordinary piece of research, and one of the great modern literary biographies. This in a way followed the model of *Shakespeare’s Heroical Histories*, in the sense that it showed us how Jonson got to be Jonson. The opening section, an exemplary instance of thick description, traces Jonson as a boy through his upbringing and education in Elizabethan London, and gives one of the best accounts we have of the social and cultural world he inhabited: what did it mean to be apprenticed to a bricklayer, to be a charity boy at the Westminster school, to have Camden as his tutor; how does he regard Stanford with some bemusement? Isay that from across the bay we’re celebrating a launch into cyber-space; on the contrary, therefore don’t feel that we’re signaling a retirement here: on the contrary, the student had offered in writing to make a pact with the devil in exchange for help with paying off his loans. It’s the utterly mundane aspects of this diabolical transaction that charm me—he wasn’t even asking for 24 years of invulnerability.

Now I want to backtrack, to those 30 years of what looked to us, across the bay, like silence. It was certainly relative silence—relative, that is, to the two major works that finally appeared in rapid succession—but it wasn’t total. In 1975 David published an article called “The Artificial Day and the Infinite Universe.” This is about the transformation of the idea of dramatic structure, the change from the sort of play that starts at the beginning and proceeds through a series of episodes that account for the end—e.g. any number of medieval plays and chronicle plays—to the sort of play that starts just before the climax, and in which the beginning is embodied in the end. This transformation had always seemed easy enough to explain: it had to do with humanism, with the rediscovery of Aristotle and the Horatian unities and the passion for imitating Seneca and the desire to remake theater along classical lines. What went unnoticed, however, were its implications, which David saw as revolutionary. The world, the way of looking at the world, had changed; not only the times, but the concept of time itself, and therefore of theatrical time, had changed. This seems to me one of the foundational essays in the study of Renaissance drama, an essay that transformed the field he and I work in. If David had written nothing else, for that essay alone he would be one of my heroes.

As I’m sure you all know, David is in the process of overseeing the creation of a database that will allow us to track Shakespeare—to tabulate what we really can know about him, and allow us to relate it to the work: a genuinely unique project, that for once doesn’t invent romances about Shakespeare, but takes seriously what we really can know. To bring this off requires both a kind of administrative genius and considerable technological savvy, both of which David has, and I’m delighted that the department’s gift to him takes particular account of his technological talents. I therefore don’t feel that we’re signaling a retirement here: on the contrary, we’re celebrating a launch into cyberspace.”
The Lit Lab

by PhD candidate Kathryn VanArendonk

In Matthew Jockers’ Fall 2009 “Literary Studies and the Digital Library” class, he asked students two questions. How do we ask computers interesting questions about literature? What can we ask about 1,000 novels that we cannot ask about one? The class members, an unusual mixture of undergraduates, masters’ students, PhD candidates from English historians to computer scientists, began to tackle the problem of how to think about literature the way a computer would.

Understanding literature through a digital lens has become an increasingly valuable goal in a rapidly growing landscape of digitized texts. The traditional tools of analysis in an English department continue to form the groundwork for any major research project, but the possibility of then expanding on those necessarily smaller scale questions by querying a huge database of text is undeniably tantalizing. What if, in the process of a study of Dickens’ style, you could ask a computer to quantify which of his novels is the most stylistically aberrant? What if you could then compare Dickens’ body of work with a much larger corpus of nineteenth-century novels, which would let you determine whether there are bigger stylistic differences in going from *Our Mutual Friend* to *Persuasion*?

More broadly, a huge corpus of digitized literature has the potential to aid research into abstract questions about the nature of literature—what defines a genre, how the novel represents social values, how a chapter is built, how literature changes.

The hard part is figuring out how to ask those questions, and then learning how to turn the massive amount of opaque data into something we as scholars recognize. These were the questions posed to Jockers’ “Literary Studies and the Digital Library” class, and those same questions are now the task of the English department’s Literary Lab, a dedicated space for digital humanities work. As the projects designed in Jockers’ class transitioned out of the classroom and as it became clear that they would require a long-term research framework, the work became a part of Professor Franco Moretti’s digital humanities workgroup and found its initial home in a cramped and windowless room on the fourth floor of Margaret Jacks Hall. This summer the lab moved to a larger refurbished site next door, but is still crammed with chairs, tangled laptop power cables, and whiteboards covered with purposeful but often illegible scrawl as students work on project concepts, data analysis and presentation prep.

Frequent English department lab participants include masters’ students Nadeen Kharputly and Ellen Truxaw and PhD students Sarah Allison, Ryan Heuser, Long Le-Khac, Rhiannon Lewis, Amir Tevel, Kathryn VanArendonk, and Connie Zhu, as well as Cameron Blevins from the History department and Glen Worthey, a librarian at Green Library. The lab has also been a host for visiting scholars and the subject of a recent piece in the *Chronicle of Higher Education*.

Moretti now directs much of the work in concert with Jockers, but the initial projects and goals of the lab remain close to the ventures initially developed by the students in Jockers’ class. The idea that came out of that classroom, largely proposed and developed by English third-year PhD student Ryan Heuser, was to attack a broad, abstract subject—literary style in the 19th-century novel—and to examine it using multiple digital research tools rather than focusing on just one. As a result, the Lit Lab’s current projects include work on the structure of novelistic chapters, an inquiry into the way semantic fields change over the course of a century, and a multiplying field of big questions and smaller-scale side missions.

The Lit Lab has been interested in the type of inquiries that have traditionally been the focus of digital humanities work, questions that computers are quite good at answering, like the size of an author’s vocabulary or the difference in proper nouns between British and American novels. While these projects remain objects of attention, the Lit Lab’s main focus is on maneuvering these research techniques into speaking toward more central concerns of literary research.

The work of the Lit Lab has important implications for literary scholarship. The possibility of considering canonical works inside a bigger corpus of textual production and the opportunity to use new tools to approach theoretical concepts allows the lab to illuminate familiar avenues of research. The ever-growing available digital corpus also assures that the idea of a literary laboratory will quickly have relevance for research outside of just novel studies or the nineteenth century. But as exciting as these new methods of scholarship certainly are, the Lit Lab is also a valuable model for new modes of collaboration, both inside the English department and across departmental lines. The skills necessary to move forward with this work will require continued interaction with scholars from other fields, and even inside the English department; it relies on the contribution of multiple individuals. For the Lit Lab, quantity is a crucial part of quality—many tools, many minds, and many, many texts.
Welcome New Faculty

ADAM JOHNSON

by Professor Elizabeth Tallent

The Creative Writing Program and Department of English welcome new Associate Professor Adam Johnson, a novelist, essayist, and short-story writer whose work is known for its “idiosyncratic and compelling voice” (New York Times Book Review) and rare exuberance in both language and story-telling. Following his BA in Journalism from Arizona State University and both an MA in English and an MFA in Creative Writing from McNeese State University, Johnson received his PhD in English from Florida State University; in his academic writing Johnson was interested in the origins of the novel and especially those narrative strategies that emerge in the 18th century. He received a 1999 Wallace Stegner Fellowship in the Creative Writing Program, and while a Fellow completed his first story collection, *Emporium*, published by Viking in 2002. Throughout these stories form and genre are deftly warped and remade. Satire’s salt is rubbed into domestic realism’s wounds when, for example, the believably boyish faux insouciance of the voice in “Teen Sniper” relates the coldly murderous workings of his futuristic world. In 2003, Viking published Johnson’s first novel *Parasites Like Us*, which again took genre, this time the academic novel’s Oedipal duet between mentor and protégée and speculative fiction’s flee-the-cataclysm urgency, and twisted these into formidable and often very funny strangeness. The sly ominousness of the stories becomes, in the novel, an eloquent dread of human extinction. *Parasites Like Us* was honored by Barnes & Noble’s Discover Great New Writers Award as well as the California Book Award’s Silver Medal. After extensive research and travel to North Korea, Johnson embarked on his latest work, a 400-page novel set in North Korea. The technical problem faced by Johnson in authoring a character whose identity is subject to exploitation, interrogation, and “rewriting” by the state is how to imbue his protagonist Jun Do with ongoing emotional reality—how to make him believably human within a state insisting on the erasure of humanity. As the reader is immersed in Jun Do’s point of view, his reality—made up largely of terrors great and small, but with intervals of lucid, precious ordinariness—becomes intensely meaningful, and in this way an American reader is, for the duration of reading *The Orphan Master’s Son*, an imperiled citizen of North Korea, and the terror attending instability in one’s own life-narrative is driven home.

Honored with a 2009 Whiting Writers’ Award for his achievement, Johnson has held, at Stanford, the Jones Lectureship, the Marsh McCall Lecture Fellowship, and the Molly Draper Lecture Fellowship, and is widely recognized as an inspiring teacher and generous mentor. For the Creative Writing Program he designed, and was the first to teach, a series of courses: “Beginning Creative Nonfiction,” “Intermediate Creative Nonfiction,” “New Media Writing,” “The Novel Salon,” and, with Tom Kealey, the innovative seminar “The Graphic Novel.” He also developed the introductory course for Creative Writing minors, “Writing across Genres” (formerly titled “Introduction to Creative Writing”). In the coming year Johnson will teach the Stegner Fellows Fiction Workshop as well as seminars called “The Trauma Narrative” and “Creative Nonfiction: A Form for Our Times.” The Creative Writing Program and English department are delighted to welcome a writer and teacher whose fascination with narrative form, temporality, and our environmental and political perils will add much to the department’s exploration of the meaning and future of literature.
VAUGHN RASBERRY

by Associate Professor Michele Elam

The English department enthusiastically welcomes Vaughn Rasberry as an Assistant Professor. With an expertise in twentieth-century African American and American literatures and politics, and with teaching and research interests spanning from the Enlightenment to Cold War global culture, Rasberry brings exciting range and depth to the department’s course offerings. This autumn he taught “Introduction to African American Literature” and “Mutually Assured Destruction: American Culture and the Cold War.”

Rasberry received his BA, magna cum laude, from Howard University in 2000, and his PhD from the University of Chicago in 2009. Both degrees are held in English Language and Literature. In 2008, he was a Fulbright lecturer in the Department of American Studies at Humbolt University in Berlin, following a summer at the Futures of American Studies program at Dartmouth College. In 2009, he served as a Teaching Fellow in the Introduction to Humanities Program (IHUM) at Stanford. Already an experienced educator, Rasberry proved himself to be a gifted and highly popular teacher with the Stanford students.

His dissertation, “In the Twilight of Jim Crow: African American Literature, Totalitarianism, and the Cold War,” examines how black writers in the post-World War II era increasingly understood the institutional legacy of Jim Crow segregation as the result of liberal democracy’s participation in global totalitarian regimes that, ironically, the United States so often defined as its political opposite. Placing domestic civil rights policy and African American anti-colonial writings of the post-World War II era in the larger geopolitical context of struggles over Communism and facism, Rasberry’s exploration of black writers’ Cold War ideological and political critique gives readers a fresh critical take on some of the most canonical writers in the African American literary tradition, including Richard Wright, Ralph Ellison, James Baldwin, and Ann Petry. His interdisciplinary, comparative work is at the critical intersection of African American literary studies, American Studies, political philosophy, decolonial studies, and diasporic studies, and invites a bracing refiguration of them all.

Rasberry’s faculty position is connected to the Center for Comparative Studies in Race and Ethnicity, where his courses will be cross-listed in the African and African American Studies and Comparative Studies in Race and Ethnicity undergraduate programs.

WE ARE DEEPLY GRATEFUL TO THESE INDIVIDUALS AND ANONYMOUS DONORS, WHO HAVE CONTRIBUTED TO THE ENGLISH DEPARTMENT AND CREATIVE WRITING PROGRAM IN 2009-10.

Victoria Ann Dowling
Jamie Stephen Dycus
Regula Meyer Evitt
Fidelity Investments
Renee B. Fisher Foundation
Shirley Nelson Garner
Armand Gilinsky
Christine M. Guth
Lucia H. Heldt
Julie Hiramatsu
E. David Hohl
Kathy J. Huang
Gregory John Jacobs
John B. Jacoby
Karen Dusing Jared
Ann Ripperger Jolly
Janis Cox Jones
Jacqueline A. Joseph
Eric Peter Levy
Sandra Lieb
Elizabeth L. Lillard-Bernal
Eli Lilly and Company

Joan Littlefield
Jane Friedman Lofton
Jay Alan Mitchell
Kimberly Sievwright Mitchell
John Warner Moore
Maud Haimson Norman
Caroline Ward Oda
Noah Zev Oremland
Pacific Life Insurance Company
Ladell Payne
Lee Perron
Jean B. Post
James S. Sandberg
Robert S. Schlossman
Deborah F. Shepherd

J. Michael Shepherd
Georgia Shreve
Merrill S. Snyder
Joel W. Stratte-McClure
Christine Douglas Tansey
David Derek Thomas
Stephe Kent Tollefson
Gretchen Van Meter
Randolph Wadsworth
Laurence Stephen Weber
Elizabeth Barron West
Fiona Mary Wilmot
Richard N. Zare
Susan L. Zare
The English department’s new Literary History sequence aims to give students a firmer sense of major themes and developments in literary history, a common core of knowledge that they share with other majors in the department, an understanding that literary history is not a fact but a continually renewed act of interpretation, and a set of intellectual frameworks that will enable them to pose their own questions in a compelling fashion. Achieving these goals in a year-long sequence of required courses would be difficult in any circumstances, but the uneven training that our students have received before arriving at Stanford makes it all the more difficult. We therefore asked ourselves: How can we ensure that our students have a grasp of literary history—and of history more generally—without teaching a course that will seem remedial in nature? How can we shore up the background knowledge of some students without sacrificing the intellectual excitement that is generated by exposing them to cutting-edge analysis? How can we make the mastery of historical context the end-result of active research rather than of rote memorization?

One promising answer emerged from our discussions with students: a web-based, interactive timeline. This might allow a diverse group of students to cater to their own particular strengths and weaknesses. It would be ideal, we reasoned, if the Timeline could show the “big picture” to one student, emphasizing only the most epochal events like the Norman Conquest or the French Revolution, yet could also satisfy the curiosity of another student about the precise sequence of events that led to the beheading of Charles I. It would also be desirable if students could filter the information in the Timeline so that they could pursue particular lines of inquiry about, say, the relationship between a particular literary text and a concurrent religious controversy.

In the spring of 2010, Blair Hoxby, Matthew Jockers, and Jennifer Summit submitted a proposal to build such a timeline. The Office of the Vice-Provost for Undergraduate Education lent its support in the form of a Hoagland Award Fund for Innovations in Undergraduate Teaching.

As you do so, you dig deeper into the Timeline’s archive of historical data. In other words, if you are looking at a thousand year time span, you will see only a handful of events of the highest importance on-screen; but if you look at a decade (shown in Figure 1), you will still see a handful of events that were important to that historical moment. The slider centered beneath the Timeline not only indicates how long a time span you are looking at; it permits you to slide the window left or right—back in time or forward in time. The other commands are all filters. You can choose to show or hide Literature, Arts, Politics & Economics, Faith & Ideas, or Science & Technology by toggling these categories on or off. You can also filter events by selecting themes for the course, pre-defined historical periods, or locations. If you are particularly interested in

CONTINUED ON NEXT PAGE
an event, you can click on it. A pop-up will appear (shown in Figure 2), featuring a longer description of the event, the texts of related documents, images of items from the library’s collection, and the like. We expect to enrich the content of these pop-ups over time. For now, most of them remain skeletal.

The Timeline includes two other resources. A Maps section (Figure 3) will support an archive of historical maps and may in time support a historical atlas (consisting of modern maps depicting historical events or conditions, such as the routes of the crusaders or the population density of England). And Databases will direct students to a set of useful online references and literary databases. With time, this may also become a forum for researchers to share and analyze their own original databases.

Work on this timeline has been a truly collaborative effort. Akbar Pasha, Shaun Webb, and Matthew Jockers contributed to its design. Our graduate students Bridget Whearty, Garth Kimbrell, Stephen Osadetz, Becky Richardson, and Irena Yamboliev helped to identify and research the historical events that appear on it. Anthony Welch edited their research. And John Mustain, Esther Yu, and other members of the library’s staff were unstinting in their efforts to make the library’s unique holdings accessible in digital form. Blair Hoxby devised the original blueprint for the application and supervised the efforts of this talented team over the summer. Now that the Timeline is a functioning application, Jennifer Sum- mit will be assuming responsibility for its expansion and refinement. The Timeline has been designed so that it will be able to support not just the Literary History sequence but any course offered by a professor who wishes to present a tailor-made timeline of, say, antebellum American literature or the Harlem Renaissance. It remains, however, a work in progress and an experiment. Its final form will emerge from the spontaneous contributions of the faculty and students who make use of it. We invite you to visit it at: http://timeline.stanford.edu. If you check back periodically over the course of the year, you will be able to follow its maturation.
The Culture of Diagram
John Bender and Michael Marrinan
Stanford University Press, 2010

The Culture of Diagram is about visual thinking. Exploring a terrain where words meet pictures and formulas meet figures, the book foregrounds diagrams as tools for blurring those boundaries to focus on the production of knowledge as process. It outlines a history of convergence among diverse streams of data in real-time: from eighteenth-century print media and the diagrammatic procedures in the pages of Diderot’s Encyclopédie to the paintings of Jacques-Louis David and mathematical devices that reveal the unseen worlds of quantum physics. Central to the story is the process of correlation, which invites observers to participate by eliciting leaps of imagination to fill gaps in data, equations, or sensations. This book traces practices that ran against the grain of both Locke’s clear and distinct ideas and Newton’s causality—practices greatly expanded by the calculus, probabilities, and protocols of data sampling.

Today’s digital technologies are rooted in the ability of high-speed computers to correct errors when returning binary data to the human sensorium. High-tech diagrams echo the visual structures of the Encyclopédie, arraying packets of dissimilar data across digital spaces instead of white paper. The culture of diagram broke with the certainties of eighteenth-century science to expand the range of human experience. Speaking across disciplines and discourses, Bender and Marrinan situate our modernity in a new and revealing light.

Confessions of a Dodger Fan
Bliss Carnochan
Edition One Books, 2009

Confessions of a Dodger Fan is the story of an eight-year-old boy in Manhattan who turns on the radio, hears Red Barber broadcasting a Dodger game, and becomes a lifelong fan. Mickey Owen’s passed ball against the Yankees in 1941 is his first experience of bitter loss. During the war, while his father is stationed in Norfolk, Virginia, he sees his first game, between two Navy teams, and comes home with an autographed ball signed by, among others, the Dodger shortstop Pee Wee Reese, one of the many players then in service. He grows up on John Tunis’s baseball stories for young readers. He lives through the traumas of Bobby Thomson’s home run—“the shot heard round the world”—and World Series losses to the Yankees before the Dodgers finally take the Series in 1955. When the Dodgers move West in 1958, he thinks he has shed the burden of fandom, only to move to northern California where, once again, he is in enemy territory, a Dodger fan in the wrong town. A memoir of fandom and its mysteries, Confessions of a Dodger Fan examines the different ways (and psychologies) of experiencing a game—radio, television, in person. The author defends the value, aesthetic and otherwise, of baseball’s traditional statistics against the excesses of “sabermetrics,” a playground for number crunchers, not for serious fans, who are in the grip of near-religious obsession. They suffer endlessly but wouldn’t have it any other way. The literature of fandom is large, by writers as varied as Donald Hall, Nick Hornby, Doris Kearns Goodwin, and David Foster Wallace. Confessions of a Dodger Fan is for those fans who can’t get enough; and for others who don’t understand, but would like to, the fan’s strange compulsions.

The Professor and Other Writings
Terry Castle
Harper Collins, 2010

Stanford professor and longtime contributor to the London Review of Books, the Atlantic, the New Republic, Slate, and other publications, Terry Castle is widely admired for her writings on life, literature, and art. Now, at long last, she has collected some of the more personal of her recent essays in a single volume. Several pieces here are already acknowledged classics: “Desperately Seeking Susan,” the celebrated account she wrote in 2005 of her droll and somewhat bittersweet friendship with Susan Sontag; “My Hero Christmas,” a darkly humorous examination of addiction, her family and stepblings, and the late, great jazz saxophonist Art Pepper; and the picaresque “Travels with My Mother,” a rollicking travelogue that brings together Castle’s complicated relationship with her mother, feminism, art, and the difficult yet transcendent work of the painter Agnes Martin.

At the center of the collection, however, is the title work, published here for the first time: a candid and wrenching exploration of Castle’s relationship, during her graduate school years, with a female professor. At once hilarious and rueful, it is a pitch-perfect recollection of the fiascos of youth: how we come to own (or disown) our sexuality; how we understand (or don’t) the emotional needs and wishes of others; how the ordeals of desire can prompt a lifelong search for self-understanding.

In this account of a sentimental education, as in all the essays in The Professor and Other Writings, Terry Castle reveals herself as a truly remarkable writer: utterly distinctive, wise, frank, and fearless.

City Dog
W.S. (Simone) Di Piero
Northwestern University Press, 2009

When a self-proclaimed “lazy scholar” embarks on a trip through his life’s influences—as diverse as groupie, doo-wop, Yeats, and Van Gogh—readers are in for an illuminating ride. This collection of essays from cultural critic Di Piero veers from his early years as the son of immigrants in Philadelphia to his working life in art, film, music, and poetry. Along with a few choice essays reprinted from out-of-print collections, Di Piero’s City Dog shows him to be insightful about himself and his work despite his protestations against the “boost- erism” of autobiography. Through the lens of his sharp artistic analysis, readers see his story—an immigrant story filled with the music and mystery of a multilingual family, the men of his neighborhood wearing so many hats as they worked—as the auspicious beginning for his life of observation and revelation. His
prose sings along, tripping across slang, poetry, and painters with the same precision that allows him to nearly dance about architecture. Though Di Piero would claim that his life’s path “lurches and swerves,” his essays prove that he has wandered expansively and with purpose—a city dog trotting across continents, along pages, and through galleries.

A Kind of Wrath
Sandra Drake
Plain View Press, 2009

According to Associate Professor Michele Elam, Sandra Drake’s provocative A Kind of Wrath offers a new take on the mixed-race experience in the relationship between Paula Kajiyama and Will Cawdry, set in contemporary multiracial, multi-faith, multilingual Hawai‘i. Like Kiana Davenport’s Shark Dialogues, Drake’s novel challenges traditional assumptions about race and sexuality, and demonstrates the way colonialism, violence, power and hope powerfully impact the experience of people of mixed race today.

The Mark Twain Anthology: Great Writers on His Life and Work
Ed. Shelley Fisher Fishkin
Library of America, 2010

The Mark Twain Anthology brings together the words of over 60 writers, from his earliest reviewers to today, probing the many facets of Mark Twain: his incomparable humor, his revolutionary use of vernacular language, his exploration of the realities of American life, his irreverence and skepticism, his profound grappling with issues of race, his fearless opposition to the injustices and outrages of an imperialistic age. The range of voices is extraordinarily diverse, a tribute to the diversity and complexity of Twain’s art. During his lifetime Twain was reviewed, interviewed, and assessed by writers as different as Lafcadio Hearn, José Martí, Rudyard Kipling, and George Bernard Shaw. They were joined, in the century that followed, by G. K. Chesterton, H. L. Mencken, Jorge Luis Borges, Theodore Dreiser, George Orwell, T. S. Eliot, W. H. Auden, Ralph Ellison, and many others, with recent commentary by David Bradley, Erica Jong, Toni Morrison, Gore Vidal, Kurt Vonnegut, Dick Gregory, Min Jin Lee, and Roy Blount Jr.

Of special interest is Twain’s international impact. The Mark Twain Anthology presents a broad selection of responses to Twain from Europe, Asia, and Latin America, many of the pieces translated for the first time. The book also includes a selection of visual tributes to Twain (by artists ranging from James Montgomery Flagg to Jean Cocteau to Chuck Jones) and a sampler of shorter comments by individuals as varied as Friedrich Nietzsche, Harry S. Truman, Richard Pryor, Gertrude Stein, and Charles Darwin.

Doing Race: 21 Essays for the 21st Century
Ed. Paula Moya
and Hazel Markus
W.W. Norton, 2010

Doing Race focuses on race and ethnicity in everyday life: what they are, how they work, and why they matter. Going to school and work, renting an apartment or buying a house, watching television, voting, listening to music, reading books and newspapers, attending religious services, and going to the doctor are all everyday activities that are influenced by assumptions about who counts, whom to trust, whom to care about, whom to include, and why. Race and ethnicity are powerful precisely because they organize modern society and play a large role in fueling violence around the globe.

Doing Race is targeted to undergraduates; it begins with an introductory essay and includes original essays by well-known scholars. Drawing on the latest science and scholarship, the collected essays emphasize that race and ethnicity are not things that people or groups have or are, but rather sets of actions that people do. Doing Race provides compelling evidence that we are not yet in a “post-race” world and that race and ethnicity matter for
The Creative Writing Program had another successful academic year in 2009-2010. Ten talented new Stegner Fellows were selected from a record 1,800 applicants. In poetry we welcomed Sarah Den Boer, Miriam Bird Greenberg, Sara Peters, Ryan Teitman and Greg Wrenn, and in fiction we welcomed Joshua Foster, Dana Kletter, Justin Perry, Nina Schloesser and Justin Torres. We also have several new lecturers who bring their expertise and enthusiasm to our undergraduate writing workshops: Harriet Clark, John Evans, Ammi Keller, Peter Kline and Stephanie Soileau.

Our undergraduate courses continue to grow in popularity, attracting students from a broad spectrum of academic disciplines to our workshops. During 2009-2010 Creative Writing surpassed Economics to become the most popular minor on campus, a reflection of the vibrancy of our program and the writing community it fosters. Innovative courses offered include the wildly popular course “Fiction into Film” which gives students the opportunity to study the process of turning a piece of fiction into a screenplay, “The Graphic Novel” and “NaNo-WriMo,” a course celebrating National Novel Writing Month.

Everyone. Since race and ethnicity are the products of human actions, we can do them differently. Like studying the human genome or the laws of economics, understanding race and ethnicity is a necessary part of a 21st century education.

The Sound of Poetry, the Poetry of Sound
Ed. Marjorie Perloff
and Craig Dworkin
Chicago University Press, 2009

Sound—one of the central elements of poetry—finds itself all but ignored in the current discourse on lyric forms. The essays collected here by Marjorie Perloff and Craig Dworkin break that critical silence to readress some of the fundamental connections between poetry and sound—connections that go far beyond traditional metrical studies.

Ranging from medieval Latin lyrics to a cyborg opera, sixteenth-century France to twentieth-century Brazil, romantic ballads to the contemporary avant-garde, the contributors to The Sound of Poetry/The Poetry of Sound explore such subjects as the translatability of lyric sound, the historical and cultural roles of rhyme, the role of sound repetition in novelistic prose, the connections between “sound poetry” and music, between the visual and the auditory, the role of the body in performance, and the impact of recording technologies on the lyric voice. Along the way, the essays take on the “ensemble discords” of Maurice Scève’s Délie, Ezra Pound’s use of “Chinese whispers,” the alchemical theology of Hugo Ball’s Dada performances, Jean Cocteau’s modernist radio-phonics, and an intercultural account of the poetry reading as a kind of dubbing.

A genuinely comparatist study, The Sound of Poetry/The Poetry of Sound is designed to challenge current preconceptions about what Susan Howe has called “articulations of sound forms in time” as they have transformed the expanded poetic field of the 21st century.

Why Do We Care about Literary Characters?
Blakey Vermeule
Johns Hopkins University Press, 2009

Vermeule examines the ways in which readers’ experiences of literature are affected by the emotional attachments they form to fictional characters and how those experiences then influence their social relationships in real life. She focuses on a range of topics, from intimate articulations of sexual desire, gender identity, ambition, and rivalry to larger issues brought on by rapid historical and economic change. Vermeule discusses the phenomenon of emotional attachment to literary characters primarily in terms of 18th-century British fiction but also considers the postmodern work of Thomas Mann, J. M. Coetzee, Ian McEwan, and Chinua Achebe.

From the perspective of cognitive science, Vermeule finds that caring about literary characters is not all that different from caring about other people, especially strangers. The tools used by literary authors to sharpen and focus reader interest tap into evolved neural mechanisms that trigger a caring response.

This book contributes to the emerging field of evolutionary literary criticism. Vermeule draws upon recent research in cognitive science to understand the mental processes underlying human social interactions without sacrificing solid literary criticism. People interested in literary theory, in cognitive analyses of the arts, and in Darwinian approaches to human culture will find much to ponder in Why Do We Care about Literary Characters?
Visiting Writers

The Jean and Bill Lane Lecture Series celebrated 28 years of bringing distinguished and exciting contemporary writers to Stanford with its 2009-2010 season. Reading from their works were Joyce Carol Oates, Denis Johnson and Edward Hirsch. Through the generosity of Jean and Bill Lane, this series honors the enduring power and importance of our literature by bringing the best of writers together with their readers, offering both campus and community a rare exhilarating experience of their work.

Creative Writing also welcomes an acclaimed poet and a fiction writer to teach a Stanford writing seminar to undergraduates each year. Richard Powers, National Book Award winner, and Kay Ryan, US Poet Laureate, were the visiting writers for 2009-2010. These unique classes offer students a rare opportunity to study with a master fiction writer or poet. The writer also gives a public reading and holds a discussion session. These seminars are made possible with the generous support of Lawrence and Nancy Mohr and Isaac and Madeline Stein.

In Memoriam

Ambassador L.W. “Bill” Lane, Jr.
November 7, 1919 — July 31, 2010

Bill Lane was indeed a steadfast friend to Stanford’s Creative Writing Program, a vivid and engaged philanthropist and part of the history of Stanford.

The Creative Writing Program owes to Bill and Jean Lane a wonderful series of lectures through which distinguished writers are brought to campus.

Each year—for more than a quarter of a century—some of the finest fiction writers and poets have come to Stanford because of the Lane’s generosity. It is really impossible to measure the grace, illumination and instruction this has brought to the community and the students of the University over the past decades.

Bill Lane’s interests went, of course, far beyond his involvement in Creative Writing. He was a diplomat, a publisher, an environmentalist and a man with a passionate and attentive sense of the American West. It was through his last commitment that he came to cherish Wallace Stegner’s work. In turn, his interest in that writing—especially the part of it that celebrated the West—led Bill and Jean to found the Lane Lecture Series.

Bill Lane will be greatly missed by us all but we are grateful that the Lane Lecture series will continue to mark his name and his generous contribution to the cultural life of Stanford.
Stegner Fellow Jennifer duBois’ third play, From Places Unknown, was produced by 11:11 Theater Company in the spring of 2010 and she has stories forthcoming in Playboy and The Kenyon Review. Her first novel will be published by Random House in 2012.


Seven of Jones Lecturer John W. Evans’ poems were featured in the summer issue of The Missouri Review. Two poems from that group were subsequently featured on Poetry Daily. His poems also appeared this year in The Gettysburg Review, The Pinch, and Corium. His chapbook Zugzwang was published in November 2009 by RockSaw Press.

Stegner Fellow Chanda Feldman received a MacDowell Colony Residency Fellowship, a Stanford University Hoefer Partnership Award for supporting the work of students enrolled in the English Writing in the Major course, the Djerassi Resident Arts Program Residency Fellowship, and the Cite Internationale des Arts Residency Fellowship in Paris, France for the period of January-April 2011.

Jones Lecturer Skip Horack’s novel The Eden Hunter was published by Counterpoint in August 2010. His short story collection The Southern Cross was a First Fiction and Fiction Finalist for the 2010 California Book Award, and selected as one of the Times-Picayune’s 2009 Best Debuts, and a San Francisco Chronicle Notable Bay Area Book of 2009.

Jones Lecturer Maria Hummel’s essay “The Centipede” was selected by Jo Ann Beard as the runner-up for The Iowa Review Creative Nonfiction Award, and will be published in the December issue. Her poetry and prose appeared this year in Poetry, Bellevue Literary Review, America, and New England Review.


Jones Lecturer Michael McGriff won a 2010 Lannan Literary Fellowship.

Jones Lecturer Sara Michas-Martin was a finalist for the Gulf Coast Prize in Poetry and her work appeared or is soon forthcoming in The American Poetry Review, The Believer, Denver Quarterly, Harvard Review, Jubilat, Mare Nostrum, Word For/Word and the Harp & Alter Anthology. She also received full residency fellowships from Ragdale and Virginia Center for the Creative Arts.

In 2009-2010, the Stanford Graphic Novel Project, led by Jones Lecturers Tom Kealey and Adam Johnson (now Associate Professor of English), created a full-length graphic novel entitled Pika-Don. The book tells the story of Tsutomu Yamaguchi, one of the only people to witness and survive both atomic bombings in Hiroshima and Nagasaki, and chronicles his journey through war, destruction, redemption and peace.

Stanford students from English, art, and design came together to create the book. The goal of the project is to tell real-world stories and give voice to those who might otherwise go unheard in the hopes of doing good, seeking justice, and bringing about change. The 20-week course is designed to teach nonfiction research and storytelling skills to undergraduates through the collaborative creation of a graphic novel. Early in the course, students propose possible subjects to adapt. After a topic is chosen, they break up into teams of writers, illustrators, and thumbnailers to bring the stories to life.
A signal event for Professor John Bender during 2009-10 was the publication of *The Culture of Diagram* (Stanford University Press, 2010), co-authored with Professor Michael Marrinan of the Department of Art and Art History at Stanford. For an article about the volume, see: http://humanexperience.stanford.edu/diagram. The authors worked on this book for a number of years, presenting ideas on “diagram” at several conferences. The most recent was a conference called “Thinking Through Diagrams” at which Bender and Marrinan acted as the keynote speakers.

In October 2009, John Bender gave a lecture on “Novel Knowledge” at the Institut du Monde Anglophone, Sorbonne III, Paris. He also taught a class there on the works of William Hogarth. Later in the year, this paper was published in *This is Enlightenment*, edited by Clifford Siskin and William Warner. Another paper, titled “The Novel as Modern Myth,” appeared in *Defoe’s Footprints*, edited by Robert M. Maniquis and Carl Fisher.

At the American Society for Eighteenth-Century Studies meeting in March 2010, continuing his interest in contemporary cognitive science, he gave a joint paper with Jonathan Kramnick of Rutgers University called “The Novel and Extended Mind Extended.”

Bender served as the delegate of the American Society for Eighteenth-Century Studies to the American Council of Learned Societies, and also as a member of the Executive Committee of Delegates to the ACLS. He serves on the board of the Cambridge University Centre for Research in the Arts, Social Sciences and Humanities.

Locally, Bender was on the granting committee of the Presidential Fund for Innovation in the Humanities and chair of the Committee on Libraries.

Emerita Helen Brooks presented a paper at The John Donne Society annual conference in February 2010 at Louisiana State University, entitled “‘Make Me New’: Donne’s Dialectical Discourse of Self-Fashioning and the Unsayable Divine.” She was awarded the “John Donne Society Distinguished Service Award” at the February conference. She was invited to speak to prospective students at Stanford’s April 2010 “Admit Weekend.” Her talk focused on “The Art of Perspective in Literature and Art of the Early Modern World.” In Spring 2010, she was appointed to the Feminist Studies Resource Faculty in recognition of her work with students completing Honors essays in the Feminist Studies Program at Stanford. Brooks was invited to return to the Oxford Round Table in July 2010, where she presented a paper entitled “The Altruistic Poetry of John Donne and the Biological in the Evolution of Literary Form.” The interdisciplinary conference, held at Harris Manchester College, Oxford, focused on “Religion and Science: Shaping the Modern World.” In October 2010, she joined Architect Kristen Fay in presenting lectures locally on “Sacred Space: In Art, Architecture and Literature.”

Professor Emeritus George Brown has co-edited with Linda Voigt of the University of Missouri at Kansas City the Festschrift honoring the great medieval liturgist Richard Pfaff of the University of North Carolina. The book, *The Study of Medieval Manuscripts of England*, contains seven essays on liturgy and nine on history. Among the former is a study of the origins of the processions of Salisbury Cathedral written by Professor William Mahrt of the Stanford music department. The publisher of Brown’s *A Companion to Bede*, Boydell Press, has now issued that book in paperback. Brown co-teaches a course on paleography and codicology (the study of medieval manuscripts) with David Jordan of the Stanford Libraries.


*The Professor* will be published this winter in the UK by Tuskar Rock, a new literary imprint started by the Irish writer Colm Toibin. Like the US edition, the British version will feature a cover image by Castle herself, from her visual art blog, *Fevered Brain Productions*. More of her artwork can be seen at her newly revamped personal website www.terrycastle.com.

In April, Castle was named a San Francisco Public Library Laureate for 2010 and spoke at the annual Library Gala, along with Greil Marcus, Susie Bright, and other local writers. This coming year she is a Phi Beta Kappa Visiting Professor and in that capacity will be lecturing at a number of colleges across the US on a variety of scholarly topics.

Professor Emeritus Bill Chace left the Department in 1988 to become President of Wesleyan University (Connecticut), where he remained until 1994, leaving to become President of Emory University (Atlanta), from which position he retired in 2003. He continued to teach wherever he found himself, offering some of the same courses he taught at Stanford: James Joyce, modern poetry, American Literature of the Twentieth Century, and Irish Literature and History.

He has returned with his wife Joan to live in Palo Alto and rebuilt their house on Cowper Street. He now teaches in the Continuing Studies Program at Stanford (James Joyce once again). In 2006, Princeton University Press published his 100 Semesters: *My Adventures as Student, Professor, and University President*, and *What I Learned Along the Way* and in 2009 *The American Scholar* published his essay, “Where Have All the Students Gone? The Demise of the English Department.”

He most certainly would welcome news from his former students.

CONTINUED ON NEXT PAGE
Associate Professor Michele Elam was awarded the Martin Luther King, Jr. Centennial Professorship, continues to serve as an elected member of the Executive Board for the MLA Division for African American Literature and Culture, and was recently invited to join the Steering Committee for the Michelle R. Clayman Institute for Gender Studies. Her book, *The Souls of Mixed Folk: Race, Politics and Aesthetics* (Stanford UP) is in press. In addition to presenting at several international conferences, in the last year she published several articles, including “The ‘Ethno-Ambiguo Hostility Syndrome’: Mixed-Race, Identity, and Popular Culture,” *Doing Race in the 21st Century*, eds. Paula M.L. Moya and Hazel Rose Markus; “The Mis-Education of Mixed Race” in *Identities in Education;* “Mixed Race and Cultural Memory: Carl Hancock Rux’s Talk” in *Signatures of the Past: Cultural Memory in Contemporary Anglophone North American Drama.* Elam also co-authored three articles with her husband, Harry, as part of their book project on contemporary racial representation, including “The High Stakes of Mixed Race: Post-Race, Post-Apartheid Performance in the US and South Africa” in *Multiple Voices: Intercultural and Comparative Perspectives on Drama;* “Race and Racial Formation” in *The SAGE Handbook Identities,* and “Blood Debt: Reparations in Langston Hughes’ *Mudlato*” in *Theatre Journal.* Additionally she published an op-ed, “2010 Census: Think Twice, Check Once,” *Huffington Post,* as an outgrowth of her work with the OpEd Project sponsored by the Clayman Institute.

Last year, Elam also continued the Race Forward initiative, part of her work directing the Program in African and African American Studies (AAAS): in 2009, the initiative focused on scholarly and curricular connections between race studies and the environmental sciences, and Elam joined most closely with the Woods Institute for the Environment, the Research Institute at the Center for Comparative Studies in Race and Ethnicity, and the Human Biology Program, developing both a faculty lecture series and a new course (to be launched in Winter 2011) exploring the scholarly intersections of race and environment that will become part of the Human Biology undergraduate core. One of the highlights for African American Studies last year was the St. Clair Drake Memorial Lecture talk given by alumna Valerie Jarrett (’78), Senior Advisor to President Obama.


With the expert assistance of Elijah Meeks, Evans continues to develop his website “Authorial London.” In addition to brief essays on fifty British and American writers who spent a significant part of their lives in London, the site contains photographs of the various locales associated with them, and maps showing the locations where they were born, lived, or died.

Following *Can Poetry Save the Earth? A Field Guide to Nature Poems,* Professor Emeritus John Felstiner spoke in London and Cambridge bookstores (UK), West Coast Live (SF), University of Portland, Robinson Jeffers Tor House Festival (Carmel), Kestrel Land Trust (Amherst), Lenox, MA Library, Poets House and Dalton School (New York), San José State, Hidden Villa farm-preserve (Los Altos Hills), Kehillah Jewish High School (Palo Alto), Stanford’s Reunion Homecoming, Alumni Book Salon (online), Women’s Club, and Company of Authors. The Department of State asked him to keynote Calcutta’s Poetry & Environment Festival (digital).

In France Felstiner climbed Mont Ventoux (pace Petrarch), in England Ambleside Falls (Keats), and explored Coleridge’s Greta Hall, the Wordsworths’ Dove Cottage, John Clare’s homestead. Based with Mary in the Elizabeth Bishop House (Great Village, Nova Scotia), he travelled, met Bishop fans, spoke at the Writers’ Federation and Agricultural College.


He dialogue with Francine Prose on *Anne Frank* (SF), with Michael Chabon on *The Yiddish Policemen’s Union* (Stanford), and joined filmmaker Bill Rose at Stanford’s Hopkins Marine Station (Monterey) to screen “This Dust of Words,” inspired by Felstiner’s memoir of Liz Wilsee, ’70. His translations of Celan and the Hebrew poet Dan Pagis were set to music by Shulamit Ran, Pulitzer Prize composer, and performed in Nürnberg, Germany.

After 45 years Felstiner retired on March 15th—a bewildering phenomenon celebrated by Stanford’s Jewish Studies center and Hillel Foundation, where he and Mary presented on Creative Resistance in the Holocaust (poetry, art, photography, music).

Professor Ken Fields has written an introduction, “Distance is Savory,” to *Before Easter, the Poems of Barbara Glenn.* The late Ms. Glenn was a Stanford graduate student and a Stegner Writing Fellow. She was married to N. Scott Momaday, a Kiowa writer, who was a Stanford PhD and Stegner Writing Fellow. Barbara Glenn’s book will be published soon by the University of New Mexico Press.


An essay she wrote commemorating the 100th anniversary of Mark Twain’s death was translated into Arabic, Russian and Spanish, and was reprinted in countries in...
including Argentina, Ecuador, India, Kuwait, Mexico, Panama, Russia, Saudi Arabia, Sri Lanka and the UK.

She gave the keynote lectures at conferences in Hyderabad and Calcutta, gave invited talks in Guwahati and Lucknow, and led a two-day workshop to revitalize American Studies curricula in India. She also gave an invited talk at Waseda University (Tokyo), delivered the Russell Nye Lecture at Michigan State, presented papers at a UC Riverside conference on Transnational US Studies and at the American Literature Association, and delivered lectures via direct video conference in Korea and Taiwan.

She was invited to give upcoming keynote talks in 2010-11 by the German Association of American Studies; by the America-Japan Society; by the University of Hong Kong; and by the University of Lisbon, University of Coimbra, and Fundação Luso-Americana para o Desenvolvimento.

She was interviewed by the NewsHour with Jim Lehrer on PBS, Minnesota Public Radio (NPR), and PRI International, as well as USA Today, the Philadelphia Inquirer and numerous other publications. She continued to serve as an editor of the Journal of Transnational American Studies and hosted a JTAS reception at the ASA.

Locally, she presented a paper at the TransAmerican Workshop of the Stanford Humanities Center, gave a lecture on Mark Twain’s animal welfare activism at the Humane Society of Silicon Valley, and spoke about Twain’s play, Is He Dead? after a production of it at the Cinnabar Theatre in Petaluma. With Hilton Obenzinger she helped Stanford celebrate the Mark Twain Centennial by arranging for actor Hal Holbrook to return to Stanford with his show “Mark Twain Tonight!” and meet informally with students; by organizing a Teachers Institute at the Stanford School of Education on “Teaching Huck Finn” by mounting a film series; and by teaching a new course jointly sponsored by English, American Studies, and Continuing Studies. She continued to direct Stanford’s American Studies Program, served on a successful search committee in English, and served as a member of the Committee in Charge of MTL; on the board of Hillel; on dissertation committees in Art History and MTL; and as an affiliated faculty member of African and African American Studies, CCSRE, Feminist Studies, Jewish Studies, and Urban Studies.

Professor Emeritus Larry Friedlander has been working on the interrelationships between traditional arts and new media. Friedlander has published articles on the problem of authorship in interactive media, on the fashioning of new narrative materials for interactive fiction and games, and on the connections between the history of portraiture and self-representation and contemporary social networking sites: “Authorship and Authority in New Media,” in Digital Storytelling, Mediatized Stories: Self-representations in New Media; “Sacred Scenarios,” in Implications of the Sacred in Post Modern Media; “Sacred Geographies: Myth and Ritual in Serious Games,” in Interdisciplinary Models and Tools for Serious Games; “Friending the Virgin: Some Thoughts on the Pre-history of Facebook,” to be published Spring 2011.

Friedlander has lectured on these and other topics in Europe (Germany, Switzerland, etc.). He was guest-in-residence for a month at the Department of Media and Communication at the University of Oslo. He has been teaching Shakespeare workshops for the Bing Overseas Study Program in Oxford for the last five years. Friedlander has also been consulting with a colleague in Norway on a series of experimental programs (called situated simulations) for the iPhone that enable visitors to view original buildings and monuments while they tour famous sites. They have so far designed applications for viewing the Roman Forum, the Acropolis, a Viking burial mound in Oslo, and the Mission Dolores church in San Francisco. They are beginning work on an application on the archeological and religious history of the Temple Mount in Jerusalem. Friedlander is also working on a video game based on Tragedy. You can see samples of the work on the web at http://www.youtube.com/watch?v=NliEGGnlSwM.

Professor Denise Gigante has been working to complete The Keats Brothers: The Life of John and George, a biography of the English poet and his pioneering brother that will be published with Harvard University Press in 2011. The life of John is more familiar, but George Keats emigrated to Louisville, Kentucky in 1818, and his story has yet to be told. This book will focus on the relationship between the “Cockney Poet” and the “Cockney Pioneer” (as the conservative English Quarterly Magazine put it); the Man of Genius and the Man of Power, each trying in his own way to glorify the Keats family name. The lives are set in the context of the disappearing frontier of the Ohio River Valley in the days of the early American republic and the English Prairie fever of the Regency period, which sent waves of British emigrants fleeing poverty and tyranny to the Western Country as a place of limitless potential.

In the last year Mellon Postdoctoral Fellow Andrew Goldstone completed his book manuscript, Fictions of Autonomy: Modernism from Wilde to de Man, and submitted it to a publisher for review. He also organized conference panels on “Modernist Studies without Modernism” and on “Wallace Stevens Among Others.” These panel topics are, quite without his having intended it, an off-rhyme to his new course offerings for 2010-2011: “Everything but Modernism: Low to Middling Genres” and “The Poetry of Wallace Stevens.”

He is looking forward to spending his second year at Stanford pursuing several new projects, including a study of Indo-American literary relations and a critical analysis of trends in modernist studies via the mining of scholarly databases.

Professor Ursula K. Heise continues to be Director of the Program in Modern Thought and Literature and faculty coordinator of the Environmental Humanities Project, which ran its usual workshop last year and organized two well-attended events: “Environmental Writing in Four Dimensions” and “Does Climate Change Change History?” Heise has completed a book on cultural representations of species extinction called Nach der Natur: Das Artendsterben und die moderne Kultur [After Nature: Species Extinction and Modern Culture], which will appear from the German publisher Suhrkamp in October 2010. She became series editor of two new series, Cultures of Nature with Palgrave Macmillan.

CONTINUED ON NEXT PAGE
and Literature and Contemporary Thought with Routledge. She has also published several articles and given invited lectures and keynotes in Denmark, Sweden, Germany, and France, as well as various locations around the United States. She was awarded Stanford’s Martha Sutton Weeks Fellowship for 2010-11.


He was grateful to spend the last year as an internal faculty fellow at the Stanford Humanities Center, where he pursued his research on early modern tragedy and opera. He presented material from the first book that he is writing on the subject, What Was Tragedy? The World We Have Lost, 1550-1795, at the Renaissance Society of America conference in Venice. It argues that romanticism has blinded us to the way the early moderns conceived tragedy, and that once we see things as they did, we shall have to read different plays in a different manner. He is outlining that manner in another book, Reading for the Passions.

Over the summer, Hoxby served as the Faculty Director of Undergraduate Studies, in Sep-tember 2010 Associate Professor Nicholas Jenkins took over as Faculty Director of the Program in Writing and Rhetoric.

Lecturer Matthew Jockers co-published with Daniela Witten, “A Comparative Study of Machine Learning Methods for Authorship Attribution” in Literary and Linguistic Computing. Together with Professor Franco Moretti, Jockers co-founded the new Stanford Literary Lab. The Lab received support from two internal grants, one from the Stanford Institute for Creativity and the Arts and another from the Presidential Fund for Innovation in the Humanities. Jockers and a team of researchers at Stanford, the University of Illinois, and the University of Maryland also received a grant of $790,000 from the Mellon Foundation. The funding will support the next phase of the Software Environment for the Advancement of Scholarly Research (SEASR) project. Jockers will serve as director of the project over the two-year period of the grant.

Assistant Professor Claire Jarvis spent a productive summer in New York City, working with the typescript for D.H. Lawrence’s Kangaroo (housed at the NYPL’s Berg Collection). This research, along with last summer’s work with the typescripts for Women in Love and The Rainbow, forms the basis for her manuscript’s final chapter, on D. H. Lawrence’s adjustments to nineteenth century character conventions. She spent a week at UC Santa Cruz at the annual Dickens Universe, where she co-led a graduate seminar on Oliver Twist and Sketches by Boz. This past spring, Jarvis gave a paper on Barbara Pym’s allusions to Matthew Arnold at the 2009 International Conference on Narrative. This paper is the first step in her new project, about the uses of Victorian poetry and poetics in mid-twentieth century British fiction. Her essay on MTV’s The Hills and character recently appeared in the latest volume of Paper Monument, and she has been contributing short essays on art and novel form to Arcade.

After two years as the department’s Director of Undergraduate Studies, in September 2010 Associate Professor Nicholas Jenkins took over as Faculty Director of the Program in Writing and Rhetoric.

Lecturer Matthew Jockers co-published with Daniela Witten, “A Comparative Study of Machine Learning Methods for Authorship Attribution” in Literary and Linguistic Computing. Together with Professor Franco Moretti, Jockers co-founded the new Stanford Literary Lab. The Lab received support from two internal grants, one from the Stanford Institute for Creativity and the Arts and another from the Presidential Fund for Innovation in the Humanities. Jockers and a team of researchers at Stanford, the University of Illinois, and the University of Maryland also received a grant of $790,000 from the Mellon Foundation. The funding will support the next phase of the Software Environment for the Advancement of Scholarly Research (SEASR) project. Jockers will serve as director of the project over the two-year period of the grant.

Associate Professor Adam Johnson was awarded a National Endowment for the Arts Fellowship and his fiction has appeared in or is forthcoming from Barcelona Review, Hayden’s Ferry Review, Fourteen Hills Review, Playboy Magazine and Electronic Literature.

This year, Professor Gavin Jones will be a faculty fellow at the Stanford Humanities Center, where he will work on his new project about his favorite subject, failure—a subject that obsessed a range of American writers from Edgar Allan Poe to William Faulkner.

Assistant Professor Michelle Karnes was awarded an Annenberg Faculty Fellowship by Stanford last year and will continue to hold the fellowship through the current academic year. Her first book, Imagination, Meditation, and Cognition in the Middle Ages, will be published by the University of Chicago Press in the summer of 2011. She presented a paper entitled “Moving Horses, Imagination, and the Squire’s Tale” at the New Chaucer Society Conference in Siena, Italy this past July and will present on the medieval philosophy of beauty at Kalamazoo in May 2011.

Professor Emeritus Herbie Lindemberger has made several trips to Brussels during the past couple of years as a member of a panel judging grants in the humanities within the European Union. He has been greatly impressed by the generosity toward the humanities shown by Europeans in comparison with that of his fellow Americans. This fall he published “Situating Opera: Period, Genre, Reception with Cambridge. It’s his third (and definitely last!) book on opera. He is now working on a book centered around what happened to a number of his relatives during the Holocaust.

Professor Andrea Lunsford has completed her tenth year as Director of the Program in Writing and Rhetoric, a position she has deeply enjoyed. She now leaves the Program in the very strong hands of Nicholas Jenkins, the incoming Director. In addition to giving lectures in Moscow, London, Sydney, and many cities in the United States, she has published one essay with co-author Lisa Ede (“Among the Audience: On Audience in an Age of New Literacies,” in Engaging...
Audience, edited by Elizabeth Weiser, Brian Fehler, and Angela Gonzalez, edited one book (The Sage Handbook of Rhetorical Studies) and co-authored, with John Ruszkiewicz, the 5th edition of Everything’s An Argument.

Consulting Professor Valerie Miner’s fiction publications included “Moving In” in Southwest Review, “The Palace of Physical Culture” and “Three Women By the River” translated into Spanish in The Journal of Science, Philosophy and Culture ARBOK. And at a symposium in Turkey, she discovered that her first novel, Blood Sisters has been (pirated and) translated into Turkish Kankardesim, Askim. She gave a number of readings including those at the University of Alaska, Anchorage; Sabanci University, Istanbul, Turkey and the keynote at the Centro de Ciencias Humanas y Sociales, CSIC Instituto de Filosofia, Madrid, Spain. She lectured at Bogazici University, Kadir Has University and Sabanci University in Istanbul. Her conference papers included: “From the Reportorial I to Polyvocal Narration,” 2010 AWP Conference. In spring 2010, she had a residency at the Virginia Center for the Creative Arts.


Assistant Professor Saikat Majumdar’s monograph, tentatively titled Prosac: The Banality of Narrative in the Twentieth Century, has been accepted for publication by Columbia University Press. Along with Russell Berman from Comparative Literature, he has received funding for a new Geballe Research Workshop at the Stanford Humanities Center on the literary public intellectual, the subject of his new project. During the year, he presented his work at events organized on campus by the Center for the Study of the Novel, the Division of Literatures, Cultures and Languages, Structured Liberal Education, and the Center for Comparative Study in Race and Ethnicity; he also co-organized a two-day conference at Stanford on nationhood in South Asia. He spent part of his summer as a Visiting Fellow at the University of Delhi, and lecturing at several other universities in India. In the fall, he spoke at the annual conferences of the Modernist Studies Association, the Modern Language Association, the San Francisco Litquake and the Stanford Alumni Association.

The second volume of Professor Stephen Orgel’s collected essays continues to be in the works, as his tireless research assistant Ryan Zurowski navigates the minefields of permissions for more than a hundred illustrations. In September, he lectured in a conference at the Huntington Library on Shakespeare and politics, and spoke in February at UCLA. In March, he was a fellow at the Institute of Advanced Study at the University of Warwick, and spoke in Venice at a conference on waterborne entertainments. In June, he was the Patrides Memorial Lecturer at the University of York, and lectured on The Winter’s Tale to advanced students of English at the Sorbonne in Paris—his Oxford edition of the play has been assigned as this year’s set text in the French university system. In the summer he was the keynote speaker in a colloquium on Shakespeare’s Spaces sponsored by the Australian Shakespeare Festival and the University of Tasmania.


In March, she gave the keynote address at a conference on John Ashbery in Paris; in April, she was Fanny Hurst Professor at Washington University, St. Louis. In June, she was on the faculty of the T. S. Eliot Summer School, held for the second time in London. Her lecture was Eliot’s early work; her daily seminar on the poet’s sound structures, and the students came from as far away as Beijing and Vancouver.

In December, Marjorie will travel to Korea, where she will give the plenary address at the annual ELLAK conference in Seoul. And she was happy to be back at Stanford in February and March for both the Paz/de Campos conference sponsored by the Dept of Iberian and Latin American Cultures, and the Troubadour Conference sponsored by Comparative Literature/French & Italian. Marjorie continues to give one graduate seminar a year at the University of Southern California.

Senior Lecturer Judith Richardson has spent much of the last year in a New York state of mind. She was featured presenter for “Writing the Hudson River: 400 Years of Poetic Discovery,” a program put on by Poets House at Wave Hill garden in the Bronx, as part of New York’s “quadricentennial” celebration of 2009. She also attended book events for Hudson Valley authors, and was back in the region for Halloween for a talk on “Hudson Valley Hauntings” at the Beczak Environmental Education Center in Yonkers. She also published an essay in Harvard University Press’s A New Literary History of America, on Washington Irving’s Diedrich Knickerbocker as the forward (and upward) looking architect of a characteristically over-the-top New York worldview. On a more local note, Richardson was delighted last September to start her new role as a Coordinator of Stanford’s American Studies Program.

Senior Lecturer Chris Rovee completed a long-simmering essay on William Morris, the Victorian socialist, designer, and poet; he continued work on a creative/biographical project titled “The World New-Made,” which chronicles Morris’s voyages to Iceland in the 1870s; and he wrote an article about Romantic ekphrasis for the forthcoming Black-
well Encyclopedia of Romanticism. He also finished a chapter of his ongoing book project, “Camera Romantica: Literature and Photography Before 1839,” which describes the relations between literary Romanticism and the work of proto-photographers in the decades preceding photography’s invention. Chris taught several new courses in 2009-2010, including seminars on “Romanticism and Poetic Form,” “Victorian Literature and Photography,” “Wordsworth in the History of Literary Criticism,” and “Romanticism in Ruins.” In the spring, Chris inherited the directorship of the English Honors program. He spent early September getting to know most of the department’s thesis-writers through Bing Honors College, for which he served as a faculty coordinator.

This year, a special issue of the (South African) Journal of Literary Studies that Professor Nancy Ruttenburg co-edited with Mark Sanders came out (in Winter 2009), based on a conference Sanders and Ruttenburg organized at NYU on J. M. Coetzee. Sanders and Ruttenburg co-wrote the introduction to the special issue of JLS and he published an article in it entitled “The Human Document.” An article about Melville’s story “Bartleby the Scrivener” entitled “‘The Silhouette of a Content’: Bartleby and American Literary Specificity” will be published in a volume entitled Melville and Aesthetics, Samuel Otter and Geoffrey Sanborn, eds., in London through Palgrave-Macmillan. Finally, an essay Ruttenburg presented at the International Dostoevsky Society conference in Budapest in 2007 has just been published: entitled “The ne to, the Writer, and the People;” it can be found in a publication entitled F. M. Dostoevskij v kontekste dialogicheskogo vzaimodejstvija kul’tur. Symposium of the International Dostoevsky Society. The publication was edited by Katalin Kroé and Tünde Szabó (Elte: Budapest, 2009).

Two papers of Ruttenburg’s were accepted, and she was to present them at the following conferences: “The Question of Scale in American Literary Studies” for the inaugural conference of the C19: The Society of Nineteenth-Century Americanists in May at Penn State University and “What’s Bugging Ivan?: Dostoevsky’s Conscience” at the International Dostoevsky Society’s June 2010 Conference in Naples, Italy. Ruttenburg presented a paper on the influence of the work of William Mills Todd III for the annual conference of the American Association for the Advancement of Slavic Studies in November 2009 in Boston as one of several people invited to assess the influence of his work on the field of 19th-century Russian literature. Finally, she was a speaker for Stanford’s own GPH/DLCL Interdisciplinary Colloquium in the Humanities (“Refractions and Adaptations”) in February 2010.

Assistant Professor Stephen Hong Sohn published two articles. One article focused on Luisa A. Igloria’s poetry collection, Juan Luna’s Revolver, that appears in the September issue of American Quarterly. Another piece, on Jessica Hagedorn’s Dogeaters, appears in the summer issue of Modern Fiction Studies. Both articles are part of future book projects. He also co-edited a special issue of Modern Fiction Studies on the topic, “Theorizing Asian American Fiction,” alongside scholars Paul Lai and Donald C. Goellnicht, that served as the journal’s spring issue in 2010. For his dedication to Stanford’s Asian American community through supplemental arts programming and mentorship work, he was recognized with the Dean’s Teaching Award.

Professor Carol Shloss’s book Flannery O’Connor’s Dark Comedies will come out from LSU Press in 2011; she will be the plenary speaker at the Flannery O’Connor Symposium in Milledgeville, Georgia in April 2011. In June 2010, she spoke at the James Joyce International Symposium in Prague, and she is now negotiating a contract with Oxford University Press to publish James Joyce’s unpublished letters. Last fall, she published her first Op Ed piece: “Universities Should Protect Copyright Holders” in the Chronicle of Higher Education, 2010, and she continues to be an active member of the Stanford Op Ed Project. She is also looking forward to the publication of a chapter called “Privacy and the Misuse of Copyright in Shloss vs. The Estate of James Joyce” in Modernism and Copyright, edited by Paul Saint-Amour, to be published by Oxford University Press in the spring of 2011. Her work on the biography of Mary de Rachewiltz and Ezra Pound continues.

Assistant Professor Hannah Sullivan had an enjoyable and busy second year at Stanford. She spent August in England, where she wrote a chapter on Joyce’s revision of Ulysses by accretion and contemporary long sentences. After visiting the British Library, she and her husband Ian (a professor in the Graduate School of Business) spent two weeks in Greece. This was a belated honeymoon of sorts—Hannah and Ian were married last December, in Great Milton in Oxfordshire. After twice teaching a seminar on T. S. Eliot, she finished an article on the relationship between T. S. Eliot’s classicism and the Latin and Greek classics for the new T. S. Eliot in Context (Cambridge, 2011). In May, she organized a panel at the American Literature Association on “Willful Authors,” where she presented a paper on the ways in which authors continue to create textual meaning after publication. She has also been doing some work with Google Books and digital collation of editions, and will give a paper on the “Plain Texts of Modernism” at the Modernist Studies Association conference in November. She has had poems published in Magma and The Houston Literary Review.

Professor Jennifer Summit published “Active and Contemplative Lives” in Cultural Reformations: Medieval and Renaissance in Literary History, ed. Brian Cummings and James Simpson (Oxford University Press, 2010), a volume in the Oxford Twenty-First Century Approaches to Literature series. Also newly in print is a collection of essays, Palgrave History of Women’s Writing: Volume 2: the Early Modern Period (Palgrave/Macmillan, 2010), that she co-edited with Caroline Bicks (Stanford PhD 1997). At MLA 2011 she will be delivering the Hugh Maclean Memorial Lecture to the International Spenser Society. Her article on the new Stanford English major, “Literary History and the Curriculum: How, What, and Why,” will be published in the MLA’s annual, Profession 2010. As well as chairing the English Department, she is also a member of SUES (Study of Undergraduate Education at Stanford) and chair of its subcommittee on Writing and Oral Communication.
The Center for the Study of the Novel enjoyed a busy 2009-10.

The year began with the visit of Benedict Anderson, who delivered the Ian Watt Lecture in the History and Theory of the Novel, a talk entitled “Escaping from Space-Time Compression: Fiction from the Margins.”

Our conference this year was on the Novel and Film, and we were fortunate to be joined by Edward Branigan, Lauren Berlant, Scott Bukatman, Homay King, Pavle Levi, Jean Ma, D.A. Miller, Karla Oeler, Sean O’Sullivan, and Garrett Stewart. This conference brought together students and faculty from Classics, Art History, East Asian Language and Cultures, and Division of Literatures, Cultures, and Languages for a day-long event on April 24th.

CSN hosted three book discussions this year. Joseph Slaughter of Columbia visited the Center in November to discuss his Human Rights Inc.: The World Novel, Narrative Form, and International Law with respondents Saikat Mujamdar and Michael Rubenstein (Berkeley). In April, we were joined from Berkeley by Ian Duncan, who discussed Scott’s Shadow: The Novel in Romantic Edinburgh with Margaret Russett (USC) and Franco Moretti. Garrett Stewart (Iowa) coordinated his participation in our Film and the Novel conference to include a talk on his book Novel Violence: A Narratology of Victorian Fiction, together with respondents Alex Woloch and Robert Polhemus.

The Center was also pleased to extend its success with the Working Group on the Novel, which was renewed by the Stanford Humanities Center as a Gabelle Workshop for 2010-11. The Working Group featured nine events, with presentations by Professors Alan Wald (Michigan) on the radical novel after WWII, Franco Moretti on network theory, and Amir Eshel on Coetzee and the post-1989 novel; and by graduate students Jennifer Harford Vargas on the dictator novel, Jessica Weare on the WWI novel and autobiography, Jillian Hess on Coleridge’s notebooks, and Kenneth Ligda on documentary and interwar Berlin. We were especially excited this year to be invited to co-sponsor an event with the Workshop in Poetics, a discussion by Professor Marina MacKay (Washington University) on “Wartime Prisons and Postwar Critics.”

Thanks to our designer Davey Hubay, our website was significantly expanded last year. Please visit novel.stanford.edu/archives, where you can view our full poster archive and our history of past events. And give a “like” to our Facebook page!

The golden bough of CSN directorship passed in 2010-11 to Nancy Ruttenburg, The Center bade a fond farewell to Professor Woloch, who has guided CSN through three flourishing and transformative years, and was pleased to welcome Professor Ruttenburg, who is William Robertson Coe Professor of American Literature in the English Department, with courtesy appointments in Comparative Literature and Slavic Languages. Also departing this year are graduate coordinators Lupe Carrillo and Kenneth Ligda. Benveniste continues at the Center, joined by Joe Shapiro and the very capable CSN alum Sarah Allison.

We anticipate a busy 2010-11. In the fall we will welcome Eric Naiman (Berkeley Comparative Literature) to discuss his new book, entitled Nabokov, Perversely. Professor Florence Dore of the University of North Carolina, co-editor of the Stanford U Press series “Post-45,” and author of The Novel and the Obscene (2005), and our own Terry Castle will join us as respondents. On April 6th, Ngugi wa Thiong’o will deliver the Ian Watt Lecture, followed the next day by a reading from his new memoir Dreams in a Time of War: A Childhood Memoir. Plans are underway for a winter quarter conference entitled “Is the Novel Secular?” Please keep an eye on our website (novel.stanford.edu) for details on future events!

To join the CSN mailing list or the Working Group on the Novel, or for general information, please feel free to contact any of our coordinators.

**Faculty News — From Page 28**

Professor Elizabeth Tallent’s short story “Never Come Back,” originally published in The Threepenny Review, will be included in the PEN/O. Henry Prize Stories for 2011.

Professor Emerita Elizabeth Traugott was awarded an honorary Doctorate by the University of Helsinki. She gave three plenary talks, one at the 4th CLDC (Conference on Language, Discourse, and Cognition) in Taiwan, another at the 31st International Conference of ICAME (The International Computer Archive of Modern and Medieval English) in Giessen, and the third at the 6th ICCG (International Conference on Construction Grammar) in Prague. A volume co-edited with Graeme Trousdale titled Gradience, Gradualness, and Grammaticalization was published by John Benjamins in March.

Associate Professor Blakey Vermeule will be spending this year at the Stanford Humanities Center writing a book about what literature shows us about the unconscious. The book is called The Mind is an Unreliable Narrator: Literary Journeys into the Unconscious.

When he wasn’t shopping in Menlo Park (inside joke), Associate Professor Alex Woloch was a speaker at the English Institute’s conference on Genre in September, where he gave a talk called “Partial Representation” which focused on crowded paintings and falling figures in Bruegel. He also presented new material for a keynote talk, called “Conflict and Criticism,” at the annual conference of the Northeast Studies Victorian Association (NEVSA) in April and a lecture entitled “The Column as Form,” on the formal politics of George Orwell’s journalism, at Rutgers University.
As a Killefer Fellow in the 2009-10 school year, Sarah Allison wrote chapters on Charles Dickens and Elizabeth Barrett Browning for her dissertation in progress, “Moral Style in Victorian Fiction.” This November, Sarah will present a paper on Elizabeth Barrett Browning at the North American Victorian Studies Association. She is a Teaching Fellow in Introduction to Humanities for the 2010-11 academic year, and will also act as a graduate coordinator of the Center for the Study of the Novel under Nancy Ruttenburg’s direction. This year Allison will pursue her interest in strategies of novel-reading as one of the Geballe Research Workshop Coordinators of the Working Group on the Novel and as an active participant in the Stanford Literary Lab, which explores quantitative approaches to textual form. In January, she will take part in an MLA roundtable on the nexus of literature and new media.

MA student Alyssa Baldocchi was awarded the 2009-10 Francisco Lopes Essay Prize, Stanford Feminist Studies program; invited to read a paper at University of the Pacific’s Gender, Race and Space Student Research Conference, September 25; and the winner of a Dean’s Award at the Stanford Graduate School of BusinessSummer Institute of General Management, awarded to ten out of 135 participants.

Fifth year PhD candidate Hannah Doherty recently returned from a summer research trip to the New York Public Library’s Pforzheimer Collection and Harvard’s Houghton Library. At both libraries, with the support of a Jay Fliegelman Archival Research Award, she pursued research questions which underlie the second and third chapters of her doctoral dissertation-in-progress, “The Myth of Minerva: Publishing, Popular Fiction and Romanticism, 1790-1820.” Doherty examined numerous copies of rare Minerva Press novels and had the exciting opportunity to read some entertainingly illustrated Gothic chapbooks published by the Press. She also studied a number of literary periodicals from the first decades of the nineteenth century, investigating advertising techniques and representations of contemporary novels.

Doherty will be presenting a paper, entitled ‘Byronic Advertising: Selling Romanticism in the Early Nineteenth Century,’ based on some of her research findings, at the upcoming Burns and Byron Conference this December in Manchester. She is spending most of the 2010-2011 academic year in the UK at the University of Cambridge, where she will continue to pursue her dissertation research.

Advanced PhD candidate Ed Finn spent the year in Phoenix working on his dissertation, “The Social Lives of Books: Literary Networks in Contemporary American Fiction.” He presented papers based on his most recent chapter, which considers the literary networks and reception of Toni Morrison, at the Beyond Search workshop at Stanford, the ACLA’s annual conference in New Orleans, and Digital Humanities 2010 in London, where he was honored with a Bursary Award and was a finalist for the Paul Fortier Prize for young scholars. While in London, he had the chance to see Douglas Adams’ bathtub at Google’s local headquarters and felt inspired to build an improbability drive (he will be going on the job market this fall). Finn also started working as an editor of the First Person thread at the electronic book review, a peer-reviewed journal of digital literature and new media. Some of his own writing will be appearing in a library near you sometime in the coming year. Chapters based on his dissertation research on Morrison and David Foster Wallace will be published in two edited collections, Transforming Reading: Communities and Practices at the Turn of the Twenty-First Century and The Legacy of David Foster Wallace: Critical and Creative Assessments. The latter is being co-edited by recent Stanford English PhD Lee Konstantinou and will be published by the University of Iowa Press.

In April, third-year PhD candidate Allen Frost, presented a paper on Walt Whitman and Levi’s jeans advertising at the American Comparative Literature Association conference in New Orleans, along with Annie Ronan from the Art History department. In the same month, Frost also presented on Wilde’s The Picture of Dorian Gray and “De Profundis” at the Stanford-Berkeley conference. This summer, Cristina Jimenez and Frost studied at Accent Français in Montpellier, France.

Second year PhD student Ryan Haas won the 2010 AndrewSmith Memorial Essay Prize for his paper “The Vomit and the Sponge: Interpretation and Contemplation in St. Augustine and Julian of Norwich,” which was written for Michelle Karnes’s Wisdom and Literature seminar. In September, he read a paper, “From Factory to Newsstand and Back Again: The Case of a and Day” at a three-day international politics conference held at the University of Durham in England.

Advanced PhD candidate Kenny Ligda completed the main work on his dissertation, leaving only parts of the introduction and conclusion (and a vast amount of revision) to be done in the coming year. He wrapped up his third and final year as graduate coordinator at the Center for the Study of the Novel and the Working Group on the Novel, where he had the opportunity to act as both respondent and presenter last year. He also presented work at the Narrative conference and at the Stanford-Berkeley conference. He was fortunate to be awarded a Mabel McLeod Lewis Memorial Fellowship for 2010-11. He had a lot of fun this year hanging out with his daughter Rosie, and, lately, with his new son William.

First-year PhD student Derek Mong published poems and Latin adaptations in the following literary journals: Colorado Review, Yalobusha Review, Cimarron Review, Lumberyard, Lo-Ball and River & Sound Review. In March, Mong’s review of Jude Nutter’s I Wish I Had a Heart Like Yours, Walt Whitman appeared in Arch Literary Journal 3 (archjournal.wustl.edu). He has also presented the paper “On Collaboratively Translating Maxim Amelin” to the Kentucky Foreign Language Conference at the University of Kentucky and at the Translation Conference, University of Missouri-Columbia. Amelin is a Russian poet (b. 1970), living in Moscow, and Anne Fisher is Mong’s wife and collaborator. Mong’s first book of poems, CONTINUED ON NEXT PAGE
**Jolene Hubbs** “Revolting Whiteness: Race, Class, and the American Grotesque”  
**Lee Konstantinou** “Wipe That Smirk off Your Face: Postironic Literature and the Politics of Character”  
**Jenna Lay** “‘They Wil Not Be Penned Up in Any Cloister’: Catholic Englishwomen and Early Modern Book Culture”  

**Amy Tang** “Rethinking Repetition: Race and the Contemporary Politics of Form”  
**Maria Wang** “Victorian Totalities: Sociological Method and Narrative Form in British Fiction”  
**Emily Wilkinson** “Miscellany: Form and Mode in Eighteenth-Century British Literature”  

**PHDs AWARDED IN THE DEPARTMENT OF ENGLISH**  
**2009-10**  

**2010 ALDEN DISSERTATION PRIZE WINNER**  
**Ryan Haas:** “The Vomit and the Sponge: Interpretation and Contemplation in St. Augustine and Julian of Norwich”

**2010 ANDREW SMITH MEMORIAL PRIZE WINNER**  
**Jenna Lay:** “‘They Wil Not Be Penned Up in Any Cloister’: Catholic Englishwomen and Early Modern Book Culture”

**DEPARTMENT DISSERTATION FELLOWSHIPS**  
**2009-10**

**Killefer Dissertation Fellowships:**  
— **Justin Eichenlaub**  
Dissertation in progress: “The Suburban Imagination in British Literature and Culture, 1800-1900”

— **Rebecca Richardson**  

**Whiting Dissertation Fellowship:**  
— **Michael Benveniste**

**Mabelle McLeod Lewis Fellowship:**  
— **Kenneth Ligda**

**Mellon Dissertation Fellowships:**  
— **Marissa Gemma**  
— **Jillian Hess**  
— **Elda Maria Roman**  
— **Joseph Shapiro**

**Geballe Dissertation Fellowship:**  
— **James Wood**

**Diversifying Academia, Recruiting Excellence (DARE) Doctoral Fellowship:**  
— **Guadalupe Carrillo**

**Center for Comparative Studies in Race and Ethnicity (CCSRE) Graduate Fellowship:**  
— **Jennifer Harford Vargas**

**Advanced PhD candidate** **James Wood** spent a summer researching 18th-century anecdotes in the British Library on a Graduate Research Opportunity grant. In the winter of 2011, he will travel to Harvard University to research materials from the The Donald and Mary Hyde Collection of Dr. Samuel Johnson at the Houghton Library. He is enjoying being a Geballe Fellow at the Stanford Humanities Center for 2010-11.

Advanced PhD candidate **James Wood** spent a summer researching 18th-century anecdotes in the British Library on a Graduate Research Opportunity grant. In the winter of 2011, he will travel to Harvard University to research materials from the The Donald and Mary Hyde Collection of Dr. Samuel Johnson at the Houghton Library. He is enjoying being a Geballe Fellow at the Stanford Humanities Center for 2010-11.

**Job Placement 2009-2010**

**Joel Burges** — Mellon Post-doctoral Fellow at the Massachusetts Institute of Technology  
**Jolene Hubbs** — University of Alabama  
**Lee Konstantinou** — Program in Writing and Rhetoric Post-doctoral Fellow, Stanford University  
**Jenna Lay** — Post-doctoral Fellow, University of Texas at Austin  
**Felicia Martinez** — St. John’s College  
**Amy Tang** — Wesleyan University

**GRAD STUDENTS— FROM PAGE 30**

*Other Romes*, is due out from Saturnalia Books in February of 2011.

Advanced PhD candidate **Jessica Weare** spent the 2009-2010 academic year working on her dissertation, “Competing Narratives: British Memoirs and Fictions of the First World War,” with the support of a Mellon Fellowship from the Stanford Humanities Center. At the November 2009 Modernist Studies Association conference she presented “What I May or May Not Have Done in the War,” an overview of her project, on a panel she created: “Modernist Lies and the Lying Modernists Who Tell Them.” In February 2010, she attended a digital humanities conference at the Whitney Humanities Center at Yale University, giving a paper called “The Dark Tide: Digital Preservation, Interpretative Loss, and the Google Books Project.” The following month, she presented her dissertation chapter on Richard Aldington at Stanford’s Working Group on the Novel. This year, Jessica will teach in the Program in Writing and Rhetoric.
The Stanford English department introduced new requirements for the English major. The new curriculum features a team-taught, three-quarter core sequence that will provide a broad perspective on the history of literature in English (English literature, American literature and Anglophone literature) from the Middle Ages to the present. Designed to give the English major more structure and (through an increased number of electives) more freedom, the new curriculum also features three broad methodological requirements in Poetry, Narrative and Methodology. The major will culminate for seniors with a Senior Seminar, a capstone course focused on close interaction with the faculty on a number of exciting research topics.

The new curriculum marks an exciting moment for the English department, faculty and students alike. As the curriculum comes into effect, Stanford English majors will engage in new, absorbing and meaningful ways with both the extraordinary local detail and the stunning big picture of literature in English.

In addition, the English department prides itself on its active and outgoing undergraduate community. Camaraderie between students and faculty extends beyond the classroom and faculty office hours in undergraduate community events organized by the English department Student Advisors. The Student Advisors are social and intellectual pillars who not only promote events, but also provide guidance throughout the declaration and graduation process.

The English department continued the traditions of the Senior Banquet, Commencement in Memorial Church, as well as some new developments such as the “Cellar Door” undergraduate blog and lunchtime symposia events with faculty.

The following students received Bachelors of Arts degrees with Honors in 2010 under Alex Woloch, Director of Honors.

**Eliza Fox**

**Melinda Kilner** (Marie Louise Rosenberg Honors Prize recipient)
Thesis title: “Subjective Temporalities: Reading Time in James Joyce’s Ulysses”

**Alison Law**
Thesis title: “Beginning whence hers leaves off”: Modern Sequels to Jane Austen’s Pride and Prejudice”
The English department was fortunate to be able to continue offering summer internship grants for a second year. Relying on the deeply-appreciated generosity of the Brown Family’s endowment, the program offered fourteen $1,000 summer grants. These grants were used 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 English department wants very much to continue to invest in students’ professional success and to help them build their futures. For this reason, we would like to develop this program in coming years, demonstrating to our wonderful undergraduates, both majors and prospective majors, that there need be no conflict between culture and business, between books and work.

The following are stories from several of this year’s grant recipients:

Amira Anuar, Veritas Literary Agency in San Francisco:
“It was a new reading experience for me, because I am so used to reading the completed works in my English classes, works that have been tested through time. With those stories, it’s a given that they’re good, a given that they have depth and meaning... Being an English major taught me to be patient and understanding of the works I read, while at the same time viewing them with an unbiased and critical eye.”

Clara Caruthers, Community Renewal International nonprofit in Washington D.C.:
“I read all of the organization’s newsletters and stories of impact on individuals’ lives from 1998 to 2010. I synthesized the information to create a database of results and write an Executive Summary of CRI’s impact on communities over a twelve-year period. The English Major provided excellent practice in finding critical details embedded in large amounts of written material.”

Johaina Crisostomo, Bluecanvas magazine in Los Angeles:
“I found this summer internship to be enjoyable and fulfilling. I was glad I got to do something that made use of both my artistic sensibility and my skill in writing. This internship experience confirmed that I really do have a passion for words—that I enjoy the struggle that comes with wrestling with language to communicate a vision—and that my education at Stanford has more than prepared me for the difficulties of future literary projects.”

Olivia Haas, The Public Theater in New York City:
“My background as an English major put me at an immediate advantage, as I have over the years done extensive academic study of Shakespeare in one of the most prestigious English departments in the world...I felt a great deal of pride in my work, as I was able to hold my own both as a theater artist and as an academic. The non-profit theater world always needs more educated leaders.”

Ellen Huet, Monterey County Weekly newspaper in Monterey, CA:
“The best challenge in a good article is pulling together seemingly disparate elements and creating a cohesive narrative—all while holding onto the attention of an easily distracted reader. A good reporter can get the story, but it takes a practiced writer to tell it well, and that’s where my English training helped.”

Rachel Kraus, Amour Vert eco-apparel in Palo Alto, CA:
“The experience I gained generating

---

HONORS THESES

Reed Matheny (Marie Louise Rosenberg Honors Prize recipient)
Thesis title: “Outside Looking In: Non-narrative Forms in Susan Sontag’s Short Fiction”

Anna Parlin

Laura Stampler (Marie Louise Rosenberg Honors Prize recipient)
Thesis title: “The (Un)speakability of Rape: Shakespeare’s Lucrece and Lavinia”

Elaine Su

Erica Toews
Thesis title: “The Universal Human Condition of Spiritual Isolation: Existentialism in the Novels of Carson McCullers”

Esther Yu (Golden Medal winner)
Thesis title: “From Judgment to Interpretation: Eighteenth-Century Critics of Milton’s Paradise Lost”

---

See internship — page 34
The department is fortunate to have eight capable and experienced staff members, whose combined years of service at Stanford University total an astonishing 98 years!

FROM LEFT: DAGMAR LOGIE, NICOLE YUN, KATIE DOOLING, NELIA PERALTA, JUDY CANDELL, CHRISTINA ABLAZA, ALYCE BOSTER, AND MARY POPEK.

written content for Amour Vert’s website and other written materials, and communicating with business associates in writing and in person most importantly taught me where my skills lie. Interpersonal communication comes naturally to me, and learning how to most effectively communicate through my academic work as an English major has made me aware of my skills that would normally remain on a subconscious level.”

Tenya Lee, Stanford University Press in Stanford, CA:
“My tasks as an intern at the Press taught me to write in a certain register, to control language in a certain way... Seeing, hearing, and doing all that I did at the Press this summer helped me to understand where my English major may one day take me, and helped me to decide where I might want to one day take my English major.”

Kaitlin Louie, WonderDads book publishing in San Rafael, CA:
“The great thing about this internship was that, since WonderDads is essentially a three-person team, [it] allowed me to dive right into hardcore editorial work. Editing enabled me to use the skills I’ve honed as an English major and as a Resident Writing Tutor.”

Sarah Scheenstra, YMCA in Stockton, CA:
“Fundraising relates to every area of a nonprofit—it requires a comprehensive knowledge of the organization and its programming, a strong set of communication and networking skills, and the ability to articulate said knowledge in an accurate and compelling manner... One of the things that I’ve realized over the last year is that so many of the skills and ways of thinking within English are applicable to almost everything a person can do. Strong communication and writing skills fortify personal relationships as well as professional ones.”

Lindsey Smith, 826 National nonprofit in San Francisco:
“There wasn’t a single part of my internship that didn’t benefit from my English major background. My job required clear and precise communication, both oral and written. Thanks to three years of writing, presenting, and discussing at Stanford, I felt much more comfortable communicating with a variety of people (from other interns, to visitors, to our Executive Director and CEO) in differing manners.”

Sarah Snow, Horizons Pictures in Los Angeles:
“I read many treatments that are submitted from previous employees, and I offered notes and suggestions for story development and improvement. The English department has given me the ability to read a story and analyze it logically. The Creative Writing [program] taught me how to craft a story, revel in the little details, and celebrate the twists and turns...”

Emma Trotter, Become, Inc. web site in Sunnyvale, CA:
“A lot of my responsibilities involved writing and editing, either for any of the dozen blogs operated by Become or in the generation of static content for some of the site’s permanent pages, such as tip centers or category pages. My training as a student of English literature made it possible for me to write quickly as well as clearly to produce the necessary content.”
Martin Abramson (AM 1955) received a Jones’ Fellowship to study with Yvor Winters, taught in NYC high schools, and has poetry available on line at http://www.my.att.net/pwp-poems684.

Philip Dacey (MA 1967) published his tenth collection of poetry in 2009, Vertebral Rosaries: 50 Sonnets. The recipient of three Pushcart Prizes and two N.E.A. fellowships for his work, he moved in 2004 to Manhattan’s Upper West Side. Three of his collections are devoted to Gerard Manley Hopkins, Thomas Eakins, and New York City.


Daryl Wood Gerber (BA 1974) will be published in July by Berkley Prime Crime. She is writing A Cheese Shop Mystery series under the pseudonym Avery Aames. The first in the series is titled The Long Quiche Goodbye. New York Times bestselling author Lorna Barrett says, “The Long Quiche Goodbye is a lovely Tour de Fromage. It’s not just good, it’s great.” The series, set in the bucolic hills of Holmes County, Ohio, features an amateur sleuth who is the proprietor of Froemagerie Bessette, known to locals as The Cheese Shop. You can learn more about the series by going to Avery Aames’s website: http://www.averyaames.com. Daryl, as herself, continues to write thrillers and is podcasting short stories and more on a second website: http://www.darylwoodgerber.com.

Margaret Hasse’s (BA 1973) third collection of poetry, Milk and Tides, received the 2009 Midwest Book Award in Poetry from the Independent Book Publishers Association. Margaret has received fellowships from The National Endowment of the Arts, Minnesota State Arts Board, and the McKnight Foundation through The Loft Literary Center.

Though still a full-time attorney with the California Department of Justice in Los Angeles where he has practiced since 1990, Daniel Olivas (BA 1981) has just published his fifth book of fiction, Anywhere But L.A.: Stories (Bilingual Press/Arizona State University, 2009). He is also the editor of the landmark anthology, Latinos in Lotusland (Bilingual Press/Arizona State University, 2008), which brings together 60 years of Los Angeles fiction by Latino/a writers. Olivas’ first novel, The Book of Want, will be published by the University of Arizona Press in 2011. His writing has been widely anthologized including in the forthcoming Sudden Fiction Latino (W. W. Norton, 2010). A frequent book critic for the El Paso Times and The Multicultural Review, Olivas makes his home in the San Fernando Valley with his wife, Sue Formaker, and son, Ben.

Robert Rorke (MA 1979) recently received his MFA from the Warren Wilson Program for Writers at Warren Wilson College.


Kathleen Welton (BA 1978) serves as the editor of the Emily Dickinson International Society Bulletin and is also a member of the Board of EDIS. She has published two books: 100 Essential Modern Poems by Women (co-edited with Joseph Parisi) by Ivan R. Dee, Publisher (2008) which was selected as a Benjamin Franklin Award Finalist and Poetry For Beginners (co-authored with Margaret Chapman) by Steerforth Press/Random House (2010). Since graduating from Stanford, she has had the opportunity to work with authors and publishers to create award-winning books, series, and web sites for the American Bar Association, Dearborn Trade, Dow Jones-Irwin, H&R Block, IDG Books, and John Wiley & Sons. She remains grateful for her Stanford education.


IN MEMORIAM

Richard Harriman (MA 1960) died July 15, 2010 in Liberty, MO. According to the Kansas City Star, “Harriman began the William Jewell Performing Arts Series 45 years ago, presenting some of the most prominent names in classical music and dance and introducing Kansas City audiences to up-and-coming performers. For example, Harriman, a notable talent scout, in 1973 brought a soon-to-be-famed Italian tenor, Luciano Pavarotti, to Kansas City for his first recital in the United States.”

Former Lecturer Suzanne Richardson Harvey passed away on July 17, 2010 in Walnut Creek, CA. She was a lecturer in the English department at Stanford from 1978 to 1997. Nearly a decade of her time at Stanford was spent as a resident fellow (together with her husband) in an all-freshman residence hall. They co-authored a book about this experience entitled Virtual Reality and the College Freshman: All Our Friends are 18 (Alamo Trails Press, 1999). She also taught at the University of California at Berkeley and wrote A Functional Style: Logic and the Art of Writing. Harvey was also a poet and produced a collection called A Tiara for the Twentieth Century (Fithian Press, 2009). She is survived by her husband, Robert J. Harvey, three sons, and five grandsons.
We would love to hear from you!

The Department would appreciate receiving news items for the next *English Newsletter, 2011*, and notification of change of address.

Mail:  
Department of English  
Stanford University  
450 Serra Mall  
Building 460, Room 201  
Stanford, California 94305-2087

E-mail: kdooling@stanford.edu  
Phone: (650) 725-1222  
Fax: (650) 725-0755

- When you contact us, please include your name, address (if changed), class, and degree. We will try to print everything sent in, but because of limitations of space we cannot always do so.

- Visit the Department web page: http://english.stanford.edu during the coming year for department news and events.