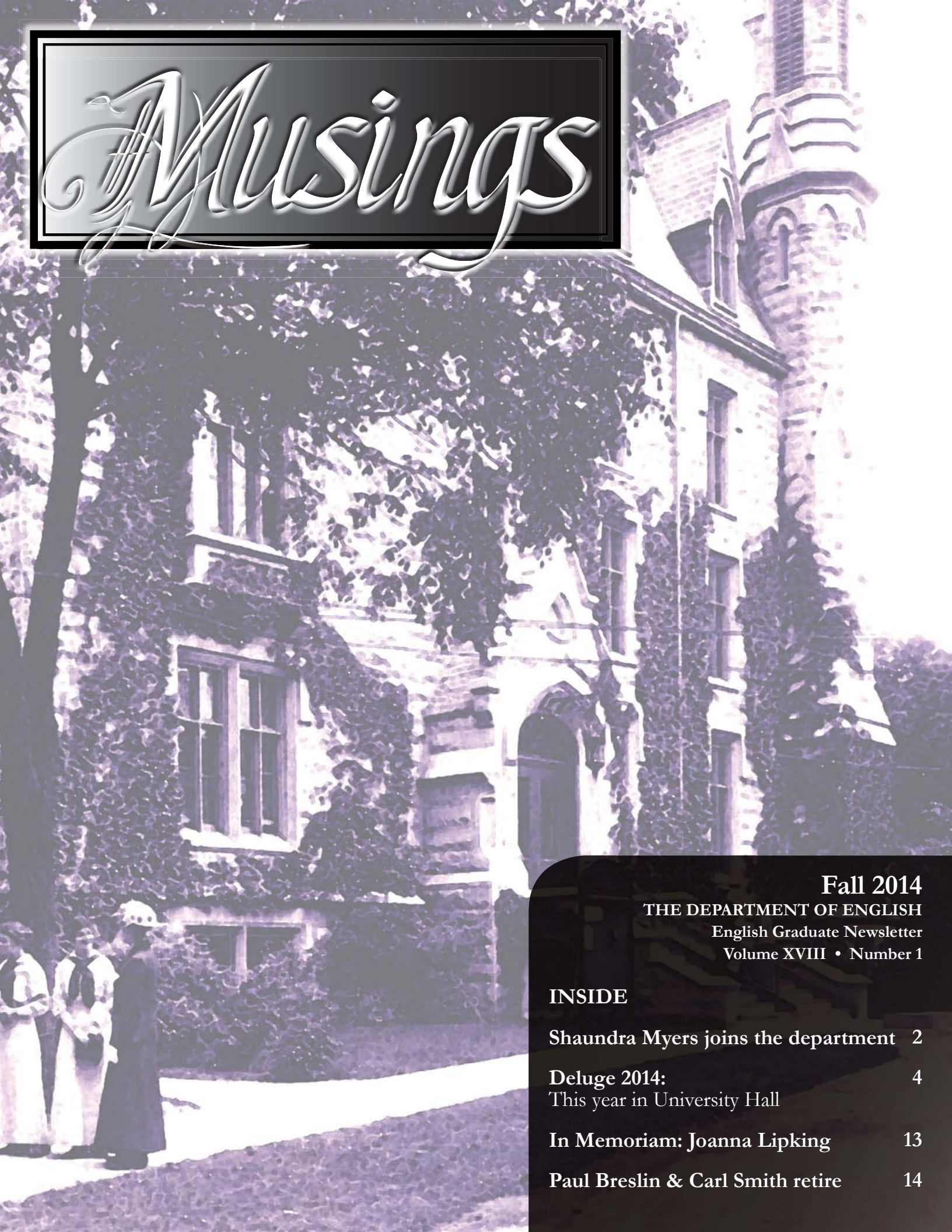


# Musings



Fall 2014

THE DEPARTMENT OF ENGLISH

English Graduate Newsletter

Volume XVIII • Number 1

## INSIDE

Shaundra Myers joins the department 2

Deluge 2014:  
This year in University Hall 4

In Memoriam: Joanna Lipking 13

Paul Breslin & Carl Smith retire 14

## F·R·O·M T·H·E C·H·A·I·R

2014 was another very busy year for the English Department at Northwestern -- and for our physical home, University Hall. As described more fully within, the year began with a burst water sprinkler pipe on the fourth floor, frozen due to last year's truly amazingly cold weather. The pressurized water filtered through the interstices of the building structure and was seen outside flowing out of the ancient window frames; it rained indoors for five hours in the southeast quadrant of the building, leaving faculty offices and classrooms deeply drenched. Faculty and staff *heroically* rescued countless precious books from faculty offices, as water cascaded from the electric lights overhead. A dramatic start to the year! University Hall, a jewel at the heart of the Northwestern campus, was restored with the help of many university departments, and -- as 2014 unfolded -- also had her original windows refurbished and a new fire system installed.



As you will see in these pages, the intellectual life of the department has not missed a beat due to the uproar in our physical home -- with a wonderful new hire in African American literature, Shaundra Myers, and terrific successes for our graduate students in coursework, conferences, and the job market!

Laurie Shannon

## N·E·W F·A·C·U·L·T·Y

We're pleased to welcome **Shaundra Myers** (Ph.D., University of Maryland, College Park) to the department this year. Shaun teaches and writes in the areas of African American literature and transnational literary production, doing research that focuses on black literary travel, autobiography, critical race studies, law and literature, citizenship, and visual culture studies. Her work appears in *Souls: A Critical Journal of Black Politics, Culture, and Society*. Prior to joining us at Northwestern, she held a postdoctoral fellowship in African American Literature in the English Department at Rutgers University, New Brunswick, as well as having been the recipient of fellowships from the Ford Foundation. Her current book manuscript, "Spectacular Absences: Race, Embodiment, and the Remapping of Freedom," examines transnational depictions of bodily and other absences in African American literature of the era of racial integration. Reading the work of Langston Hughes, Toni Morrison, Toni Cade Bambara, Andrea Lee, and James Alan McPherson, among others, her project argues that black writers have used these narrative interstices to interrogate the promise and premises of "integration" and to resituate U.S. blackness in global terms.



## A W·O·R·D F·R·O·M EGSO

Over the 2013-14 year, the English Graduate Student Organization (EGSO) focused on quality of life improvements, in addition to EGSO's overall mission: promoting unity and fellowship amongst graduate students, fostering relationships between faculty and graduate students, and addressing the academic and professional concerns of the graduate body.

Recognizing the difficulties involved in having nearly 40 grad students sharing the fourth-floor TA office, we rearranged the existing (and extremely heavy!) furniture to create a more functional and attractive space to work and meet in, as well as overhauling the TA office's conference room. After organizing a book swap, we cleared the shelves of decades worth of discarded books and transformed the space into the EGSO Resource Library. Books and other materials have been labeled and shelved by field, making the accumulated riches more accessible.

With the indispensable help of Department Chair Laurie Shannon, Director of Graduate Studies (DGS) Susannah Gottlieb, and the indefatigable department staff, we presented a Fall Collation that was a combination of real conviviality and high intellectual interest, thanks to outstanding talks by Professor Barbara Newman and 5<sup>th</sup> year doctoral candidate Garrett Morrison. The post-Collation gathering was only the first of several opportunities throughout the year for fellowship, including our annual breakfast bringing together the new graduate cohort and their peer mentors, a variety of events hosted over doctoral recruitment weekend, two Town Hall meetings, and weekly outings to compete in the Evanston Firehouse Grill's trivia nights (where our near-total lack of hockey knowledge did not prevent us from winning from time to time).

Our DGS was committed throughout the year to hearing student concerns, offering two no-holds-barred roundtables. EGSO student representatives also worked to coordinate opportunities for intellectual and professional growth. Quarterly EGSO Colloquia, organized by Meaghan Fritz, allowed us to hear fascinating work from graduate students Seth Swanner, Carli Leone, Sarah Wilson, Lee Huttner, Simone Waller and Anne Goetz.

Meaghan also took on the herculean task of coordinating our yearly mock oral exams for 2<sup>nd</sup> year students facing the first part of their Qualifying Exams. Annalese Duprey facilitated two Scholarly Development Workshops: "Fellowships and Funding" with Maha Jafri, Chris Shirley (Ph.D. 2014), and Professor Barbara Newman; and "Publishing" with Professors Rachel Blumenthal (Ph.D. 2013), Will West, and Northwestern University Press Acquisitions Editor Gianna Mosser.

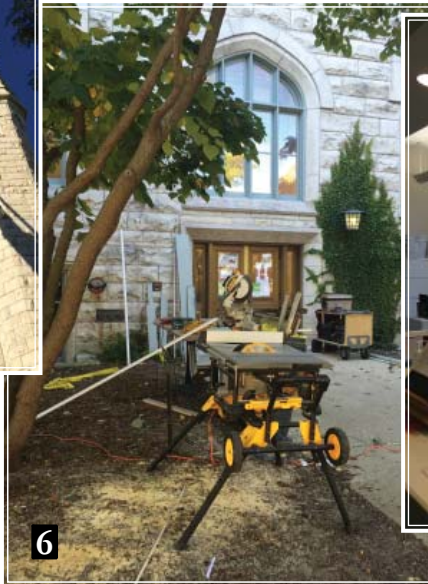
As is true every year, EGSO is immensely grateful to all the faculty and advanced students who contributed precious time to help us achieve the goals we'd set for ourselves. We wish especially to thank Jennifer Britton, Kathy Daniels, Dave Kuzel, and Nathan Mead, without whom we would all be lost.

Andrew Keener and Sarah Roth, Co-Chairs

Annalese Duprey, ABD Student Representative

Meaghan Fritz, Students-in-Coursework Representative

Kellen Bolt, Archivist



1. Office triage, or maybe a set from *E.T.*: the office wing on the 2<sup>nd</sup> floor of University Hall in the immediate aftermath of the flooding.
2. Books and files evacuated from the inundated offices into their insufficiently-temporary residence in the office of the Department Chair.
3. A hole broken into the ceiling of one of our 1<sup>st</sup> floor lecture rooms to relieve the weight of water as it continued to pour down from the upper floors.
4. Truer words: after heating failed in the foyer of University Hall, emergency repairs had to be made to prevent more burst pipes.
5. The precarious work involved in replacing the 4<sup>th</sup> floor windows and their frames.
6. Destruction central: preparations being made to commit one act of renovation or another against the beleaguered building.
7. A long time coming: the department finally quarantines the desk of the Graduate Program Assistant. They might also have been installing a fire alarm above the desk.

photographs courtesy of Professor Laurie Shannon

# Deluge 2014

## This year in University Hall

by Nathan Mead

In January 2014, amidst polar vortices, the beginning of the Winter quarter, and a department-hosted party at the Modern Language Association, University Hall itself decided to join in the festivities. At around 2:00 in the afternoon on the second day of classes, a fire alarm drove us all out into the not-quite lethal cold, and while waiting for the fire department and police to show up and deactivate the claxon, someone was heard asking “Why is there water coming out of that window?” The sub-zero temperatures over the winter break, had resulted in a sprinkler head bursting in the closet of a 4<sup>th</sup> floor office, thus activating the fire suppression system. A torrent of water with the force of a riot hose was in the process of inundating the south-east corner of the building. We were told that between 60 and 90-thousand gallons of water was involved.

When all was said and done, six faculty offices, a 1<sup>st</sup> floor lecture room, and the bathrooms in the basement were flooded. As soon as we were allowed back in the building, our rampant collegiality moved faculty and staff ran to save as much as possible from the affected offices. In hindsight, the liberal amounts of water pouring over live wiring, along with the growing weight of water on the ceilings, might suggest that this unwise. One has to have priorities where books are involved, though!

At least we were lucky on a few points. Only the one sprinkler activated, averting what would’ve been a *really* unfortunate situation, and it was courteous enough to wait until everyone was back from vacation before unleashing its wrath. The water also made the unexpected decision to pour straight down through the office floors rather

than along the walls; the amount of damage to books was amazingly low. Finally, even though the affected rooms had to be gutted before being repaired, at least the damage wasn’t so serious as to require the demolition of that whole side of the building. You take what you can get, really.

(Un?)Fortunately, the fun still hasn’t stopped, even 12 months later. When the assessment of damage and repair was being made, the Office of Risk Management decided that it would be a good time to undertake a few other major projects. Aside from the rehabilitation of the damaged offices and classroom, we’ve also enjoyed the protracted installation of an entirely new system of fire alarms (now less damaging to the ears, and able to play soothing music in a crisis), as well as the restoration of all the windows and window frames in the building. It turns out that you can learn a surprising amount about the process of precision glass matching when you occupy a historic building whose windows are being restored.

As with all things, there’s a silver lining to all this - with everything that happened in 2014, I think it’s safe to say that nothing bad can possibly happen in 2015. It’s a huge relief, and I’m sure you’re all as happy about this as we are.

# NEW GRADUATE STUDENTS

**Katherine Blankenau** (Ph.D.) received her B.A. in English and journalism from the University of Kansas, and an M.A. in English from Southern Methodist University. Her interests include Early Modern drama and authorship, theatre history, and performance studies.

**Samantha Botz** (Ph.D.) has a B.A. in English and History from St. Olaf College. She is pursuing interests in 18<sup>th</sup>- and 19<sup>th</sup>-century British literature, with a focus on feminist philosophy and Postcolonial theory.

**Sara Černe** (Ph.D.) earned her undergraduate degree in English language and literature, and an M.A. in Political Science, from the University of Ljubljana in Slovenia, having also spent some time studying abroad at the University of Barcelona and St. Mary's College of Maryland. Sara's main interest is in 20<sup>th</sup>- and 21<sup>st</sup>-century American literature, especially African American literature, with a particular focus on women writers.

**Clay Cogswell** (Ph.D.) graduated with a B.A. in English literature from the College of William and Mary, and with M.F.A.s from Boston University and Johns Hopkins, having also spent a year teaching English in China. His area of primary interest is 19<sup>th</sup>-century British literature.

**Maria Dikcis** (Ph.D.) earned a B.A. in English and B.S. in Psychology at Loyola University Chicago, and an M.A. in the humanities at the University of Chicago. Her Master's thesis explored the concept of liminality throughout representations of the body in Theresa Hak Kyung Cha's *Dictee*. She focuses on 20<sup>th</sup>/21<sup>st</sup>-century poetry of the experimental and avant-garde traditions, and is also interested in transnational literature, visual culture, and aesthetic theory.

**Bonnie Etherington** (Ph.D.) completed her B.A. in English and M.C.W at Massey University. Her interests in 20<sup>th</sup> and 21<sup>st</sup>-century transnational literature are influenced by her experiences growing up as a New Zealand expatriate in West Papua, Indonesia. She is especially interested in the globalization of the

Asian Pacific and its representation in fiction.

**Victor Imko** (Ph.D.) graduated from the College of Charleston Honors College with degrees in English literature and Theatre. Work investigating late-Victorian gothic narratives and the convergence of homosexual themes with supernatural forces aligned with the Greek god Pan guides his research endeavors as a Victorianist and queer theorist.

**Delali Kumavie** (Ph.D.) has her undergraduate degree from the University of Ghana, and an M.A. from Illinois State University. Her research interests are inspired by her migratory experience within and outside Ghana — more specifically, her work looks at West African women's literary explorations of movement, migration and transnationalism in the works of Ama Ata Aidoo, Efua Sutherland and Veronique Tadjo. Currently she is interested in how these movements of women infiltrate into contemporary radio programs, hip-life music videos, and film.

**Ilana Vine Larkin** (Ph.D.) completed her B.A. in English and Theater at Bryn Mawr College and her M.A. in English literature at NYU. She specializes in 19<sup>th</sup>-century American literature and psychoanalytic theory, with research interests including sentimental fiction, 19<sup>th</sup>-century women writers, children's literature, and graphic novels.

**Katie Mullaney** (M.A.) received her B.A. in English and Public Policy from Howard Payne University. Her areas of interest include the artistic, political, and personal power of storytelling as well as the convergence of ideology and emotion in poetics.

**Allyson Rosenthal** (M.A.) has a B.A. in English from Loyola University Chicago, where she was particularly drawn to 20<sup>th</sup>-century American literature, and to writers associated with the Harlem Renaissance. She is interested in the relationship between literature, philosophy, and politics, and in the role literature plays in shaping personal and cultural identities.



# G·R·A·D·U·A·T·I·O·N

**Chris Shirley Ph.D.**

dissertation: *Reading by Hand: Manuscript Poetry and Reader Identity in Early Modern England*

**Amy Nelson M.A.**

thesis: *"I have lost more than thou weneest": The Failures of Consolation in Pearl and the Book of the Duchess*

**Christian Kriticos M.A.,**

thesis: *The Universal Language of Words and Pictures in Paul Auster's City of Glass and its Comic Book Adaptation*

# J·O·B P·L·A·C·E·M·E·N·T

**Rachel Blumenthal (Ph.D. 2013)**

Assistant Professor, Indiana University at Kokomo.

**Garrett Morrison (6<sup>th</sup> year)**

Instructor of English, Lake Forest Academy in Illinois.

**Wanalee Romero (Ph.D. 2013)**

Lecturer, First-Year Experience at University of Houston-Clear Lake.

**Chris Shirley (Ph.D. 2014)**

Visiting Assistant Professor, Northwestern University Department of English.

**Michael Slater (Ph.D. 2013)**

Assistant Professor, SUNY Brockport.

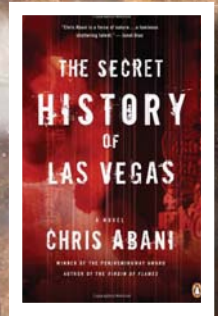
**Jade Werner (Ph.D. 2014)**

Assistant Professor, Wheaton College in Massachusetts.

## F·A·C·U·L·T·Y P·U·B·L·I·C·A·T·I·O·N·S

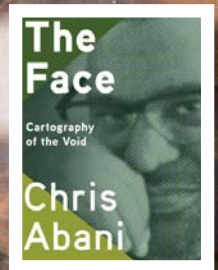
**Chris Abani**

*The Secret History  
of Las Vegas*



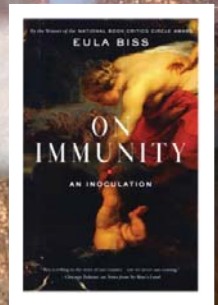
**Chris Abani**

*The Face: Cartography  
of the Void*



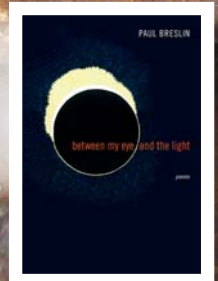
**Eula Biss**

*On Immunity:  
An Innoculation*



**Paul Breslin**

*between my eye  
and the light  
poems*



# F·A·C·U·L·T·Y N·E·W·S

Along with the publication of two new books, *The Secret History of Las Vegas* and *The Face: Cartography of the Void*, one in a series of e-books titled “The Face,” **Chris Abani** was named a 2014 United States Artists Ford Fellow in Literature, one of 32 new fellows in a variety of disciplines.

**Eula Biss’s** newly published *On Immunity: An Inoculation* was selected as one of the Top 10 New Books of 2014 by the book review editors of the *New York Times*, and excerpts have recently appeared in *The Believer*, *Guernica*, *Numero Cinq*, and *The Atlantic*. Other essays by Eula have also recently appeared in the *New York Times Magazine* and in *The Guardian*.

**Brian Bouldrey** received a fellowship from the Brush Creek Arts Foundation this past summer, and is celebrating his role as North American Editor of the Gemma Open Door Literacy Series with the publication of two new books, *Forever and Ever* by David Elliott and *Spin Cycles* by Charles Coe.

**Nick Davis** published a new article on Julie Dash’s *Illusions*, a landmark of black feminist cinema, in the most recent issue of *Camera Obscura*. This material grew out of his long-ago job talk for our English Department, so he is especially excited to see the completed work in print. He also published an essay called “I Love You, *Hombre*: Y tu mamá también as Border-Crossing Bromance” in the collection *Reading the Bromance*, published by Wayne State University Press this past summer. He presented new research in November on representations of sexual consent in contemporary cinema at the University of Oregon and, in addition to developing that work, he is writing commissioned essays on *The Boys*

in *the Band* and the Bob Dylan film *I’m Not There*, as well as a short book for Broadview Press about teaching film and literature and a curated selection of his film reviews for Oxford University Press.

**Tracy Davis** is the co-editor of the in-progress *The Transnational Histories of Uncle Tom’s Cabin* (University of Michigan Press), which examines how the novel and its adaptations into other media were circulated and received beyond the United States and Britain and applied to widely divergent ideological, political, and cultural uses in 19<sup>th</sup> & 20<sup>th</sup>-century contexts. She is also the General Editor (with Christopher Balme, University of Munich) of *A Cultural History of Theatre*, a 6-volume series to be published by Bloomsbury Press.

**Stuart Dybek’s** two new collections of stories, *Ecstatic Caboots* and *Paper Lantern* were published in June by Farrar, Straus and Giroux. Also in June, he received the Harold Washington Literary Award for 2014. “Three Minutes,” his piece on boxing published in *Playboy* was awarded a Peter Lisagor Award for Best Non-Daily Sports Story.

Since the spring, **Brian Edwards** has traveled a bit more than usual, giving talks on his new work at the UCLA, Williams College, NYU, Iowa, Oklahoma State, Princeton, and Cornell, and at the annual meetings of ACLA, MESA, and MLA. He spent the second half of the summer in Paris and Morocco interviewing younger Moroccan writers, filmmakers, and activists as part of a new project. In December he will travel to Istanbul and Ankara, Turkey, to lecture and learn more about American Studies in Turkey, and from there to Bishkek, Kyrgyzstan, to conduct a seminar at the American University of Central Asia.

In publication news, Brian’s book, long in preparation, entitled “After the American Century: Ends of Circulation in Cairo, Casablanca, and Tehran,” was accepted by Columbia University Press and is forthcoming in Fall 2015. This past spring, he published an essay drawn from this project called “Jumping Publics: Magdy el Shafee’s Cairo Comics” in *NOVEL*, which (he is told by *NOVEL’s* editor) is the first essay on graphic fiction to be published in that journal. This fall, his essay “Islam” appears for the first time in the expanded *Keywords for American Cultural Studies, 2<sup>nd</sup> Edition*.

In addition to scholarly writing, Brian continues to publish non-fiction in *The Believer*. His essay “Road to Rapid City,” about Hollywood road movies, a family road trip, and a 4,000-mile moving film festival, was published in June (also available full text online at [believermag.com](http://believermag.com)). And in September, his essay “Watching *Shrek* in Tehran,” which first appeared in 2010, was reprinted in *Read Harder*, a collection of the best writing from the second five years of *The Believer*. He is developing a new project that brings together his interests in travel writing, literary criticism, and running — he ran the Chicago Marathon this October, his first — for a commissioned essay tentatively called “Running around Fes.”

**Harris Feinsod** has been awarded the Early Career Fellowship for the 2015-16 academic year by the Humanities Center at the University of Pittsburgh. He also has two essays forthcoming this December: “The Era of Inter-American Cultural Diplomacy” will appear in *American Quarterly*, and “Between Dissidence and Good Neighbor Diplomacy: Reading Julia de Burgos with the FBI” will be published in a Burgos centenary



issue of *Centro: Journal of the Center for Puerto Rican Studies*. Recently, he has been invited to speak at Ithaca College's Global Modernism symposium and the University of Chicago's Poetry & Poetics Workshop, delivered a plenary lecture entitled "Pablo Neruda and the Ruins of Inter-Americanism" at Wake Forest, and presented new work at the ACLA, ALA, and MSA annual meetings. With John Alba Cutler, he won a Global Midwest seed grant to pilot a digital archive of 1960s poetry magazines associated with ethnic and transnational social movements, and he further developed the digital poetry archive in the Arthur Vining Davis Digital Humanities Faculty Workshop. Some of these digital editions will be featured in a gallery exhibition at UNAM (Mexico City) this winter. At Northwestern, he also continues to co-organize Northwestern's Comparative Modernism Workshop (with Alejandra Uslenghi) and the Poetry and Poetics Colloquium (with John Cutler and Tod Nordgren).

**Christine Froula** published "Virginia Woolf and the Art of Doubt: Modern Fiction between Moore and Montaigne," "Sovereign Subjects: Stephen Dedalus, Irish Conscience, and *Ulysses's* Utopian Ethos," "War, Empire, and Modernist Poetry, 1914-1922" in the *Cambridge Companion to the Poetry of the First World War*, "War, Peace, and Internationalism" in the *Cambridge Companion to the Bloomsbury Group*, and "On Time" in *On or About*

*December 1910*. She participated in roundtables marking the centenary of World War I at the MLA and International Virginia Woolf conferences last January and June and will ponder Feminism and the Future of Modernist Studies on an MSA roundtable in Pittsburgh this November.

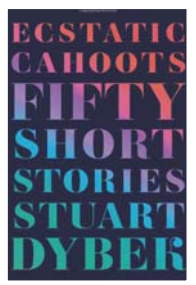
**Reg Gibbons'** book about poetry, *How Poems Think*, will be published in fall 2015 by the University of Chicago Press. A bilingual French/English edition of his poems, translated by Nathanaël, will be published in France as an e-book by *Recours au poème* by the end of 2014. A translation by Reg and Ilya Kutik (Northwestern University) of a poem by Kutik was published in *Poetry* magazine in November, and a group of Reg's poems will appear there in a few months. On May 29, Ilya and Reg gave a pre-concert reading of Russian poems (in Russian and in their English translations) at a Symphony Center performance by the Chicago Symphony Orchestra of works by Prokofiev, Britten, and Shostakovich. Reg also continues to participate in the establishing of the American Writers Museum, which will be built in Chicago; the museum has now entered the curatorial stage for *The First Edition*, a small (10,000 sq ft) initial version, projected to open by the end of 2016, while fundraising continues for the full museum (60,000 sq ft), projected to open in 2020.

**Rebecca Johnson's** two essays on 19<sup>th</sup>-century Arabic literature, "Importing the Novel: Arabic Literature's Foreign Objects" and "Maps of Misreading: World Literature in the Arab Renaissance," will appear in a 2015 volume of *NOVEL: A Forum on Fiction*. The essays will also be published in *Inventing World Literature* from NYU Press, and she has contributed toward the forthcoming *Encyclopedia of Islam*. She has been on leave since the fall as a Fellow at the Alice Kaplan Institute for the Humanities while completing her manuscript, "History of the Novel in Translation: Errant Reading and the Circulation of Form in Arabic." In the meantime, some of her translations from Arabic can be read in a New Directions chapbook, *Fifteen Iraqi Poets*, published in November of 2013.

**Larry Lipking's** new book, *What Galileo Saw: Imagining the Scientific Revolution*, has been published by Cornell University Press. This September he gave a talk for the Harvard Eighteenth-Century Seminars, "Patching the Canon: The Many Lives of *NAEL*," which discussed the changes he has seen in 40 years of editing *The Norton Anthology of English Literature*. In November, at the convention of the History of Science Society, he talked on "Unveiling Error: Robert Fludd, Thomas Browne, and the Harrow of Truth."

**Susan Manning** served as dramaturg for the premiere of Reggie Wilson's *Moses(es)*.

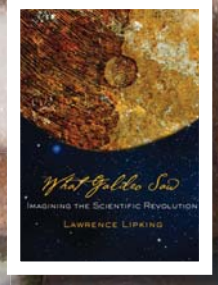
**Stuart Dybek**  
*Ecstatic Caboots:*  
*Fifty Short Stories*



**Stuart Dybek**  
*Paper Lantern:*  
*Love Stories*



**Larry Lipking**  
*What Galileo Saw:*  
*Imagining the Scientific Revolution*



## F·A·C·U·L·T·Y N·E·W·S continued

In addition to assisting Wilson on his creative research, four essays are forthcoming in *TDR* (59:1) developed from her documentation of his creative process on the project: “Reggie Wilson in Conversation,” “Reggie Wilson and the Traditions of American Dance,” “On the Making of Moses(es): Notes from a Dramaturg’s Journal,” and “Zora, Zar, Ohad, and Nubia: Research Memos for *Moses(es)*.”

**Jeffrey Masten** spoke on the panel “Queering the Archive” at the conference “Desiring History and Historicizing Desire” at the Huntington Library in September. This summer, he did research in Germany on an early reader of Christopher Marlowe’s *Edward II*.

**Barbara Newman** enjoyed working up two new courses last year, on “The Medieval Beast” and “Medieval Women Mystics,” and continues to exhort, cajole, and harangue the resident medievalists about their Latin studies. With the last of her Mellon bounty, she welcomes two new postdocs this year: Mo Pareles in Old English and Elizaveta Strakhov in medieval French. On leave in 2014-15, she is finishing a book titled *Making Love in the Twelfth Century* — a new translation and commentary on the so-called “Letters of Two Lovers,” which may or may not be the ones exchanged by Heloise and Abelard in the heat of their affair. A special session at the 2015 MLA meeting in Vancouver will be devoted to her 2013 book, *Medieval Crossover: Reading the Secular against the Sacred*.

**Emily Rohrbach’s** first book, *Modernity’s Mist: British Romanticism and the Poetics of Anticipation*, will be published by Fordham University Press in 2015 as part of the press’s new “Lit Z” series. In sum-

mer 2014, her essay entitled “Reading the Heart, Reading the World: Keats’s Historiographical Aesthetic” — a meditation on the challenges of interdisciplinary work involving history and poetry — was published in *European Romantic Review*. In the year ahead, she will be traveling to give invited talks drawn from her next book project, *Foreign Encounters: Comparative Romantic Gothic*, as part of the University of Edinburgh’s Visiting Speaker Series and the University of Chicago’s 18<sup>th</sup>- and 19<sup>th</sup>-Century Atlantic Cultures Workshop. In October, she co-hosted (with Michelle M. Wright, African American Studies) a two-day event at Northwestern, “Timing is Everything: A Multidisciplinary Symposium on Non-Linear Temporalities,” which brought speakers to campus from as far as Israel and the Netherlands as well as across the U.S. Finally, she has co-organized a panel on “Gothic Materials” for the Nineteenth-Century Studies Association conference, which will be held in Boston this March; she will present her new work on “Austen’s Gothic Material” alongside papers by Winter Werner (Wheaton College) and John Paul Riquelme (Boston University).

**Bill Savage** has been regularly contributing book reviews to the Chicago Tribune, as well as Op Ed essays to Crain’s Chicago Business. He co-edited *Chicago by Day and Night: The Pleasure Seeker’s Guide to the Paris of America* (2013, NU Press, with Paul Durica) and wrote the foreword to Bill Granger’s newly re-issued classic Chicago novel, *Time For Frankie Coolin* (U of C Press, 2014).

In 2014, **Regina Schwartz** served as the co-director of the Academy for Advanced Study of the Renaissance. Twelve graduate students spent a month in Oxford and

Rome participating in workshops and lectures as well as attending tours and plays, and in Evanston for two weeks a dissertation workshop. It concluded with a conference on “The Renaissance: Continuities and Discontinuities” in July, which hosted many distinguished scholars. She gave the “response” (an hour-long lecture) to the former Archbishop of Canterbury at Harvard University, gave a paper at the Castelli Philosophy Colloquium in Rome, and a paper on Shakespeare in London.

**Sarah Valentine’s** monograph, “Witness and Transformation: The Poetics of Gennady Aygi,” is forthcoming from Academic Studies Press in May 2015. It is the first full-length critical study of Chuvash Russophone poet Gennady Aygi (1934-2006) who redefined Russian poetry in the late-Soviet era.

**Wendy Wall’s** book, *Recipes for Thought: Knowledge and Taste in the Early Modern English Kitchen*, was accepted by the University of Pennsylvania Press and looks to become a real book by 2015. This year, she was named to the Associated Student Government Faculty Honor Roll, and has been busy administering a Mellon grant (“Humanities Without Walls”) awarded to a 15-university consortium. She published an essay on recipe artistry that served as the centerpiece for a letterpress booklet created out of an artists’ collaborative (the Sommerakademie) at the Zentrum Paul Klee in Switzerland. She also published an essay on animality and consumption in *Merry Wives of Windsor*, and wrote an afterward for *Culinary Shakespeare*.

After seven years as an Artist in Residence, **Rachel Jamison Webster** was thrilled to be appointed Associate Professor of In-

struction in 2014. This past summer, she was the Illinois Featured Poet in the Spoon River Poetry Anthology, and a Featured Poet in the Featherstone Festival on Martha's Vineyard. Webster's manuscript, "Mary is a River," was a finalist for the National Poetry Series and is now under consideration at a respected press. Her cross-genre collection of poetry and meta-fiction, *The Endless Unbegun*, will be published in spring 2015, and a chapbook of prose poems, *Leaving Phoebe*, will be

released this summer. In 2014, several of Webster's poems, a short story and two essays appeared in such journals and anthologies as *Labor Day: Birth Stories from Today's Best Women Writers* (FSG 2014) and *On Human Flourishing: An Anthology of Poetry* (forthcoming from McFarland).

In the past twelve months, **Will West** extended himself temporally and spatially, giving talks nearby on Euclidean poetics, early modern poems as pro-

grams and diagrams, and the reception of Aristotle's tragic pity and terror in 17<sup>th</sup>-century England and France, and then traveling to Köln to offer a workshop on ghosts and machines, to Sydney to speak (in a normal voice) about Elizabethan players' roaring and squeaking, and finally to Toowoomba to present the Renaissance orange as performer. Finally, he began an intellectual *nostos* by becoming chair of the Department of Classics, but anticipates smooth sailing.

## G·R·A·D·U·A·T·E C·O·L·L·O·Q·U·I·A

### Early Modern Colloquium

The Northwestern Early Modern Colloquium is an interdisciplinary group of scholars and graduate students who meet regularly to attend lectures and to workshop essays and chapters-in-progress. Last year the EMC organized a series of work-in-progress discussions for our graduate students and hosted a number of exciting and thought-provoking talks by several prominent scholars, including Melissa Sanchez (University of Pennsylvania), Kathryn Schwarz (Vanderbilt University), and David Simon (University of Chicago).

This year, the EMC will continue its tradition of engaging with scholarship both in and outside of Northwestern by planning events involving graduate students, internal scholars, and visiting speakers. This Fall, the EMC workshopped a pre-circulated paper by doctoral candidate Rebecca Fall and welcomed Dympna Callaghan (Syracuse University) and Erica Fudge (University of Strathclyde) as part of its visiting speaker series. In the Winter and Spring quarters, Peter Marx (University of Cologne), Cynthia Nazarian (Northwestern University), and Julian Yates (University of Delaware) will join the EMC for events focused on their current projects.

### Long Nineteenth Century Colloquium

The Long Nineteenth Century Colloquium, co-chaired this year by Sarah Roth and Alex Lindgren-Gibson (History), supports Northwestern scholars of 19<sup>th</sup>-century Britain in their creation of a community across disciplinary boundaries, research interests, and career stages, offering engagement with current trends and topics in the field. A big thank-you to outgoing chairs Hosanna Krienke and Marie Pantojan for last year's excellent series of talks: Chris Otter (The Ohio State University) on "Greedy Titans: Food and Power in Britain, 1780–1920," Lauren Goodlad (UIUC) on "The Way We Historicize Now: Reflections from the Victorian Geopolitical Aesthetic," and Caroline Levine (University of Wisconsin) on "Forms: Simple Alone, Complex Together".

The 2014-15 Speaker Series has already seen campus visits by Pamela Gilbert (University of Florida) and Mo Moulton (Harvard University); William Cohen (University of Maryland) and Aviva Briefel (Bowdoin College) will be speaking in the coming quarters. This year, our scholars will offer lunchtime graduate student master-classes on cross-disciplinary topics as well as evening talks. We have also added a quarterly Undergraduate Film Discussion Series, screening movies set in our period and offering responsive commentary from NU professors in a variety of fields, who will then moderate community discussions of the films.

# P.O.E.T.R.Y & P.O.E.T.I.C.S C.O.L.L.O.Q.U.I.U.M

The Poetry & Poetics Colloquium (PPC) is the principal forum for cross-disciplinary, transhistorical scholarship on poetics at Northwestern, as well as a collection of arts initiatives that support the practice of poetry on campus and beyond. Founded in 2009, the colloquium regularly convenes a group of core faculty and graduate students who share an interest in the long and varied traditions of poetry and poetics across languages and historical eras.

2013-2014 was an especially busy year for PPC. Our reading series included an autumn reading by National Book Award winner Nikky Finney, and an evening of musical settings to poems by Irish writer and critic David Lloyd. In winter, poet-activist Mark Nowak gave a program entitled “Working Poems” in response to the Block Museum exhibition “The Left Front: Radical Art in the ‘Red Decade,’ 1929–1940,” and Katie Peterson read from her new and forthcoming work and lectured on manuscript practice. Finally, in spring, the Chilean poet and artist Cecilia Vicuña presented one of her legendary improvisatory performances

and met with students and faculty in a series of workshops, and two emerging Latino/a poets — Laurie Ann Guerrero and Rich Villar — gave a joint reading. Also in winter 2014, we celebrated the second annual Drinking Gourd winner, Rodney Gomez, and the publication of his manuscript, *Mouth Filled with Night*, with an evening of readings and music at the Poetry Foundation.

The Futures of Poetics workshop also continued apace, with lectures by Yopie Prins (University of Michigan), Avital Ronell (New York University), and Lacy Rumsey (École Normale Supérieure de Lyon). Graduate students Ira Murfin (IPTD) and Alanna Hickey (English) presented work in progress, and we met for occasional discussions of new and classic readings in lyric theory. Finally, the “The Voice Within Us” program in partnership with Y.O.U. (Youth Organizations Umbrella, Inc.) remained a big success: talented Northwestern

students led poetry workshops with Y.O.U. students, culminating in a reading and the publication of a limited edition chapbook.

Interim Directors for the Colloquium in 2014-2015 are John Alba Cutler and Harris Feinsod, and we are pleased to announce a lively agenda. Fall features visits by poets Rosa Alcalá, Daniel Borzutzky, and Justin Petropoulos. Winter includes a lecture by Christopher Nealon (Johns Hopkins), dissertation workshops with Toby Altman (English) and Katie Hartsock (CLS), and a reading by Willie Lin, winner of the third annual Drinking Gourd Chapbook Poetry Prize. Her manuscript, *Instructions for Folding*, will be launched at a celebration in January at the Poetry Foundation, featuring Chris Abani and musician Tatsu Aoki. Finally, on April 23-24, we will present a symposium, “Radical Poetics: Archives, Forms, Social Movements,” featuring an evening of rare 1960s poetry documentaries at Block Cinema, a day of academic talks, and a keynote reading by Puerto Rican poet Víctor Hernández Cruz.



# In Memoriam

Joanna Lipking, 1937-2014

Lecturer Emeritus

by Christine Froula

Joanna Lipking (Ph.D. Columbia University, 1970) specialized in 16<sup>th</sup>-, 17<sup>th</sup>-, and 18<sup>th</sup>-century English literature, comic forms of all periods, and women's literature. She edited the Norton Critical Edition of Aphra Behn's *Oroonoko* and published essays on Behn, Virginia Woolf, and other women writers. Her essays on Woolf span her career: "Looking at the Monuments: Woolf's Satiric Eye," in the *Bulletin of the New York Public Library* (1977); "Notes on Jeanne Moreau's *Lumière* and *Between the Acts* (*VWM* Winter 1977); "The Manx Cat Again" (*VWM* Fall 1984); "Woolf and Congreve: Speaking Parts" (*VWM* Spring 2013). Joanna Lipking had retired in 2007, after twenty-eight years in the English Department of Northwestern University.

Joanna Lipking's scholarly legacy is important and enduring. She came of age on the front lines of "the canon wars" as women and people of color began exploring and enlarging the literary field. She took a leading role in bringing neglected women's literature to life for scholars, teachers, students, and readers. Joanna's scholarship was not only learned and brilliant. It was activist, visionary, game-changing.

Joanna Lipking launched her scholarly career with an adventurous, distinguished, still current doctoral dissertation on Renaissance jest books (Columbia 1970). Early modern women

writers soon drew Joanna's eye. In "Fair Originals: Women Poets in Male Commendatory Poems" (1988), she drily observes that "Commendations of the feminine still cast their little light in our authoritative reference works," as in the Dorothy L. Sayers entry in the *Dictionary of National Biography*. In 1993, Joanna edited Behn's *Oroonoko* for the *Norton Anthology of English Literature*. Her authoritative text, reprinted in Norton's *Major Authors* and *Literature by Women* anthologies, rose above a veritable sea of corrupt reprints. In "Confusing Matters: Searching the Backgrounds of *Oroonoko*" (Cambridge 1996), Joanna reconstructed *Oroonoko's* historical surround. Reviewer Paula Backscheider notes, "Brilliantly, joltingly, Joanna Lipking writes, 'Perhaps nothing short of slavery could have led modern readers to think that the inhabitants of a continent ought to be alike'; Lipking shows 'how discriminating about African nations and groups Behn's contemporaries were, how they wrote about their encounters with them, and how Behn's 'kingdom' would seem to be 'some anyplace' to them....This learned essay builds upon striking research that contextualizes *Oroonoko* in new ways at every turn."

In 1997 Joanna Lipking's acclaimed Norton Critical Edition of *Oroonoko*, with her introductory essay "The New World of Slavery: An Introduction," secured Behn's place in contemporary American classrooms. Of twenty-six



essays on Behn published in 2000, Paul Salzman singles out three "of particular importance," among them Joanna Lipking's "At London and Paris: Pursuing Behn's French Connections"—for which the French research ministry also honored her. In 2004 her "'Others,' Slaves, and Colonists in *Oroonoko*" appeared in *The Cambridge Companion to Aphra Behn* and, in 2005, her "Post-Renaissance Re-Fashioning: Behn's Juniper" in the collected papers of a conference on Behn at the Sorbonne.

As noted, Joanna's first and last publications--from 1977 to 2013--were on Virginia Woolf. I had just read the early ones when Jo and I met at a jam-packed Virginia Woolf Society party at MLA and plunged into an ebullient conversation that lasted nearly thirty years. No one who knew the emotional zest and intellectual exhilaration of conversations with Joanna could have dreamt that they could end so abruptly. Yet her strong, clear, eloquent voice is still with us and in us.

Thank you, Joanna.

# Paul Breslin

## Professor Emeritus

### Notice on Paul's retirement

by Barbara Newman

Poet and critic **Paul Breslin** retired at the end of the 2012-13 academic year, after nearly 40 years in the NU English Department. A man of many parts, Paul is a critic of American poetry (*The Psycho-Political Muse*, 1987), a scholar of Caribbean literature (*Nobody's Nation: Reading Derek Walcott*, 2001), an accomplished folksinger and guitarist, and the author of two collections of poetry, *You Are Here* (2000) and *Between My Eye and the Light* (2014). With Rachel Ney, he has recently translated Aimé Césaire's play, *The Tragedy of King Christophe*, to be published by Northwestern/TriQuarterly Books in early 2015.

As we reminisced on his long career, I asked Paul how he thought the profession had changed since he entered it. Back in the day, he mused, people did graduate work in English because they loved literature and thought it could

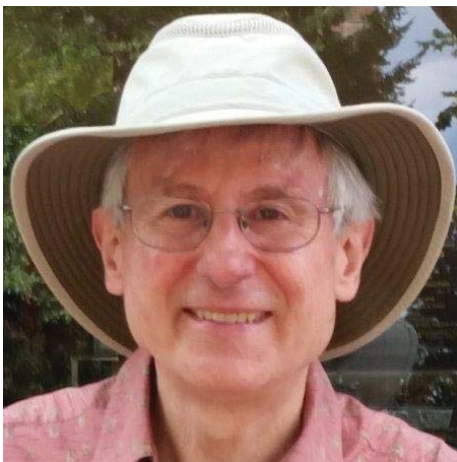
teach wisdom. The profession was a lot plummier then — not without a certain smugness. But its tone changed radically in the 1980s, with the advent of a hermeneutics of suspicion and a massive cultural shake-up. Authors, texts, and critics suddenly found themselves on trial for their ideological sins, while a new, more politicized smugness replaced the tweedy old sort. Having initially changed fields out of admiration for Walcott and other Caribbean writers, Paul found himself engaged in intense dialogue with the new field of postcolonial studies. Even at the height of the culture wars, he never lost his sense of humor, but could always be trusted to improvise a wickedly funny quatrain or limerick.

A high point of Paul's career came in 2000, when he was asked to serve on a panel with poet laureate Robert Pinsky as part of the Favorite Poem Project. As it happened, the laureate was suffering from laryngitis that night and asked Paul to answer all questions addressed to him, so he got the chance "to play Aaron to Robert Pinsky's Moses" at the Library of Congress. Another highlight was being invited in 2003 to give the tenth annual Derek Walcott Lecture in St Lucia, in the presence of the island's political and cultural elite and Walcott himself. Paul was the first non-Caribbean speaker to receive that honor, transforming the lectureship from a local to an international event. He was followed

in short order by Nobel laureates Seamus Heaney and Wole Soyinka.

Closer to home, Paul is grateful for his many warm friendships— and a few intellectually productive conflicts — with diverse colleagues over the years. Northwestern students were good when he started teaching, he recalls, but they have become even better over the years. Among his undergraduates have been two MacArthur fellows, novelist Karen Russell and director Mary Zimmerman. One of the greatest joys of teaching has always been staying in touch with old students.

In his retirement Paul has adopted a motto from T. S. Eliot: "Old men ought to be explorers." He is working on a new non-fiction book, *The Third Poison: A Meditation on Anger*, as well as an introduction to poetry for beginning poets. A collection of light verse may lie in the future — and of course, plenty of singing, guitar-picking, and coffee — drinking at Evanston's Peet's Coffee.



# Carl Smith

## Professor Emeritus

### Notice on Carl's retirement

by Jay Grossman

A cast of hundreds from far and wide bid a fond farewell to one of the English department's most beloved members late last spring after Carl Smith announced his retirement to pursue every other one of his manifold interests, but without the demands of paper grading and endless email. The star-studded event held in Harris Hall brought together Carl's family, friends, colleagues, current and former graduate and undergraduate students, as well as NU alums and their families, for a reception and dinner that carried over into the weekend to celebrate the 40<sup>th</sup> anniversary of the American Studies Program that Carl founded.

The toasts before dinner provided memorable moments and anecdotes. Dean Sarah Mangelsdorf spoke first about how she had tracked down in the archives the first senior honors thesis ever submitted in American Studies, and that even its pages—from some of the earliest days of Carl's teaching career—were filled with his legendary pencil corrections and marginalia. Carl's copious paper-grading comments recurred in the comments of grateful, teasing students and former students, many of whom traveled considerable distances to attend the celebration. Toasts from a wide range of colleagues — including English department faculty Laurie Shannon, Ivy Wilson, Brian Edwards, Mary Kinzie, Julia Stern, Jeffrey Masten, and Kasey Evans, current American Studies Director Kate Baldwin, NU Political

Science Professor Jerry Goldman, Cal Berkeley English Professor Mark Goble (NU American Studies '93) — celebrated Carl's wit and dedication.

Everyone agreed that Carl never only shared his expertise—whether about the novels of James or Howells, or the Great Chicago Fire, or the Haymarket bombing, or the history of Daniel Burnham's Chicago Plan. Rather, he always found a way to remind us about the bigger, related questions: how college courses, or senior theses, or literary and cultural studies, or classroom teaching, make a difference in our intellectual lives and connections. And everybody also mentioned Carl's incorrigible wit and humor. Through all of these comments, Carl stood there, grinning

appreciatively, sometimes squirming just a bit, and joining in on the good-natured teasing, and humor, and love.

After the toasts, the celebration continued in a tent outside Harris Hall, with a buffet dinner that provided an opportunity for old friends to reconnect, and current students, faculty, and staff members to hear about the experiences of older alums. And then the stage was set for a whole weekend of events celebrating the American Studies Program, including alumni panels, a Carl-led bus tour of historic Chicago, casual delicious lunches, and fancy catered dinners. All in all, the weekend provided a fine send-off for a consummate scholar, a generous and unforgettable teacher, and a dear, dear friend.



## GRADUATE FELLOW- SHIPS & AWARDS

**Becky Fall** (5<sup>th</sup> year) conducted research over the summer at the British Library in London under the auspices of a Northwestern Graduate Research Grant, and has also received a Francis Bacon Foundation Fellowship which will help fund research at the Huntington Library in 2015.

**Alanna Hickey** (5<sup>th</sup> year) is the recipient of the 2014-15 Lawrence Lipking Fellowship at the Newberry Library, and also received support from the Graduate School — courtesy of a Summer Language Grant — to study the Cherokee language. Alanna was the recipient of the English Department's 2013-14 Teaching Excellence Award.

**Ean High** (3<sup>rd</sup> year) was the recipient of the English Department's 2013-14 Teaching Award for Excellence as a Teaching Assistant.

**Hosanna Krienke** (5<sup>th</sup> year) spent the month of March in London doing archival research supported by Northwestern's Graduate Research Grant. She was also awarded a Graduate Affiliateship with the Medical Humanities and Bioethics Program at Northwestern's Feinberg School of Medicine for the 2013-14 academic year. She presented her archival research at the program's Montgomery Lecture Series, in a talk entitled, "Without Assignable Cause?: Locating Narratives and Practices of Recuperation in 19th C. Britain."

**Marie Pantojan** (5<sup>th</sup> year) received a Predoctoral Fellowship from the UCLA Center for 17<sup>th</sup>- & 18<sup>th</sup>-Century Studies, and will be using the fellowship this summer to conduct research on 18<sup>th</sup>-Century histories of the English Civil War and the Glorious Revolution at the Clark Library in Los Angeles.

**Elizabeth Rodriguez** (6<sup>th</sup> year) has been selected as one of the 2015-17 Northwestern University Presidential Fellows. She has also received a Woodrow Wilson Dissertation Fellowship in Women's Studies — the only national fellowship for doctoral work on issues of women and gender — and a research travel grant from the Huntington Library.

**Michael Slater** (Ph.D. 2013) received the 2013-14 Jean H. Hagstrum Prize for Best Dissertation for "The 'Literary Revolution': Reimagining Literature and Science in the Renaissance."

## RECENT GRADUATE PUBLICATIONS

**Toby Altman** (4<sup>th</sup> year) had poems published in *Best American Experimental Writing, 2014*; *The Black Warrior Review*; and *Diagram*.

**Lee Huttner's** (3<sup>rd</sup> year) article entitled "Body Positive: The Vibrant Present of Derek Jarman's *Edward II*." His review of the Royal National Theatre's 2013 production of *Edward II* appeared online in *Upstart: A Journal of English Renaissance Studies*.

**Maha Jafri's** (8<sup>th</sup> year) article, "Stories We Like to Tell: Gossip in George Eliot's Fiction," was published in *Forum for Modern Language Studies*, 50 (2014): 182-195.

**Andrew Keener's** (3<sup>rd</sup> year) article entitled "Jonson's Italian Riddle: Epicene and the Translation of Aretino's Female Speech" was published in the summer 2014 "Not Shakespeare" special issue of *Shakespeare Quarterly*.

## GRADUATE PAPERS & CONFERENCES

**Northwestern English Graduate Student Organization**  
2013-14 Colloquium Series

### Fall, 2013

**Seth Swanner** (4<sup>th</sup> year) "Reading by a 'most imperfect light':  
The Illegible Human of *The Duchess of Malfi*"

**Carli Leone** (4<sup>th</sup> year) "Inconstant Constantia: Mimicry and the  
Demise of *Ormond's* Independent Woman"

### Winter, 2014

**Sarah Wilson** (4<sup>th</sup> year) "The Disconsolate Arc of Chaucer's  
*Book of the Duchess*,"

**Lee Huttner** (3<sup>rd</sup> year) "Marlowe Bites: or, Toward a Queer Archive"

### Spring, 2014

**Simone Waller** (4<sup>th</sup> year) "Unmooring the Past: Political  
Mobilizations of the Life of Thomas More"

**Anne Goetz** (2<sup>nd</sup> year) "'Go Wayling Verse': Samuel Daniel's  
*Delia*, 1591 & 1592"



## JANUARY 2014

### Marlow Society of America Panel

129<sup>th</sup> annual Modern Language Association Conference

Chicago, IL

*The Marlow Society of America is a non-profit organization of scholars formed over thirty years ago to promote research and scholarship on Marlowe's life, works, and times, as well as his relationships with his fellow playwrights and his crucial role in early modern stage history.*

**Casey Caldwell** (2<sup>nd</sup> year) - "The Representation of Vulnerability in Marlowe's *Edward IP*"

### Multidisciplinary Graduate Student Conference

Newberry Library's Center for Renaissance Studies

Chicago, IL

*The Center for Renaissance Studies' annual graduate student conference, organized and run by advanced doctoral students, has become a premier opportunity for graduate students to present papers, participate in discussions, and develop collaborations across the field of medieval, Renaissance, and early modern studies.*

**Lee Huttner** (3<sup>rd</sup> year) "Marlowe Bites: or, Toward a Queer Archive"

## FEBRUARY 2014

### Annual Conference of the Illinois Medieval Association

Chicago, IL

**Annalese Duprey** (5<sup>th</sup> year) "Lo, pitee renneth soone in gentil herte!: Pity as Moral and Sexual Suasion in *The Canterbury Tales*"

## MARCH 2014

### Renaissance Society of America

New York, NY

*Founded in 1954, the Renaissance Society of America promotes the study of the period 1300–1650. The RSA brings together scholars from many backgrounds in a wide variety of disciplines from North America and around the world.*

**Andrew Keener** (3<sup>rd</sup> year) "Digital Approaches to Spenser's Translations from Du Bellay's *Songe* (Text Analysis)"

**Becky Fall** (5<sup>th</sup> year) "John Taylor's Popular Nonsense"

### International Conference on Narrative

Cambridge, MA

*Sponsored by the Society for the Study of Narrative Literature, the*

*International Conference on Narrative is an interdisciplinary forum addressing all dimensions of narrative theory and practice, presenting papers and panels on all aspects of narrative in any genre, period, discipline, language, and medium*

**Maha Jafri** (8<sup>th</sup> year) "The Grammar of Humiliation: Exposure and Disclosure in George Meredith's *The Egoist*"

### Nineteenth-Century Studies Association Conference

Chicago, IL

*An interdisciplinary association interested in exploring all aspects of the long nineteenth century, from science to music, from architecture to religion, from movement to literatures.*

**Maha Jafri** (8<sup>th</sup> year) "'Perishable Matter' and 'Popular Stuff': Diana of the Crossways and Victorian Scandal Journalism"

## APRIL 2014

### 6<sup>th</sup> annual Graduate Conference in Medieval Studies at

Princeton University

Princeton, NJ

**Stephanie Pentz** (3<sup>rd</sup> year) "'[I]n encrees of Cristes lawe deere': Travel, Expansionism, and Cultural Contact in Chaucer's *Man of Law's Tale*"

### 42<sup>nd</sup> annual Shakespeare Association of America Conference St. Louis, MO

*The Shakespeare Association of America is a non-profit professional organization for the advanced academic study of William Shakespeare's plays and poems, his cultural and theatrical contexts, and the many roles he has played in world culture.*

**Raashi Rastogi** (6<sup>th</sup> year) "Unruly Grammar: The Contradictions of English Instruction"

## JUNE 2014

### 24<sup>th</sup> annual Conference on Virginia Woolf

Loyola University-Chicago

**Todd Nordgren** (3<sup>rd</sup> year) "Orlando's Legs: Virginia Woolf's Textual Play between Private and (Inter)national Affairs"

*Avidly* (<http://www.avidly.org>), edited by Sarah Blackwood (Ph.D. 2009, Pace University) and Sarah Mesle (Ph.D. 2009, UCLA) specializes in short-form critical essays devoted to thinking and feeling about culture. The magazine publishes twice a week, featuring fresh perspectives, whether academic or otherwise, on everything from theory and literature to the cultural mores of gender, sports, politics and entertainment. As its name suggests, *Avidly* responds to literature and culture by blending critical rigor with enthusiasm.

“We’re thrilled to become a part of the LARB [Los Angeles Review of Books] community,” said Sarah Blackwood and Sarah Mesle. “It’s a tremendous opportunity that lets us bring *Avidly* to a larger audience while maintaining its signature mix of spontaneity, intelligence and fun. LARB’s commitment to supporting independent venues is such a boon to all of us who care not just about books, but also about fostering new kinds of writing, editing, and critical engagement.”

**Chris Buczinsky** (Ph.D. 1994) recently began a term as English Program Director and Chairman of the Liberal Arts Department at Calumet College of St. Joseph in Whiting, Indiana. He also writes on issues of higher education and the liberal arts, including essays such as “Humanities, not Harvard,” published in *Inside Higher Education*.

**Bradley Dean’s** (Ph.D. 1999) book, *Masculinity and the New Imperialism: Rewriting Manhood in British Popular Literature, 1870-1914*, was published in May by Cambridge University Press.

**Joanne Diaz’s** (Ph.D. 2008) most recent book of poetry, *My Favorite Tyrants*, was published in March and was awarded

the 2014 Brittingham Prize in Poetry.

**Leah Flack** (Ph.D. 2009) is in her fifth year on the tenure-track at Marquette University in Milwaukee, Wisconsin. Her first book will be published by Cambridge University Press next year, and she has work forthcoming and already published in the *James Joyce Quarterly*, *Modernism/Modernity*, the *Classical Review*, and the *Review of English Studies*.

**Chris Hager** (Ph.D. 2003) delivered the 2014 Annual Lecture on the History of the Book at Ohio State University. More recently, Yale University’s Gilder Lehrman Center awarded his book, *Word by Word: Emancipation and the Act of Writing* (Harvard UP, 2013), the 16<sup>th</sup>-annual Frederick Douglass Book Prize. The book was also named a finalist for the 2014 Gilder Lehrman Lincoln Prize.

## A·L·U·M·N·I N·E·W·S

**Christie Harner’s** (Ph.D. 2010) article, “Physiognomic Discourse and the Trials of Cross-Class Sympathy in *Mary Barton*,” is forthcoming in “Victorian Literature in Culture.” She was also the recipient of two awards this year at Newcastle University in Britain: the Vice-Chancellor’s Professional Support Staff Award and the Innovator of the Year for Pedagogical Research Award.

**Jeff Knight** (Ph.D. 2009) was awarded tenure this year, and has been promoted to the rank of Associate Professor at the University of Washington in Seattle. His first book, *Bound to Read: Compilations, Collections, and the Making of Renaissance Literature*, was also published this year, by the University of Pennsylvania Press.

**Deanna Kreisel** (Ph.D. 1995) organized a panel at the 2013 conference of the North American Victorian Studies Association in collaboration with Jules Law,

and her essay, *The Discreet Charm of Abstraction: Hyperspace Worlds and Victorian Geometry*, was recently published in the Spring 2014 volume of “Victorian Studies.” Deanna’s new book, *Economic Woman: Demand, Gender, and Narrative Closure in Eliot and Hardy*, was also published in 2013 by the University of Toronto Press.

**Greg Laski’s** (Ph.D. 2012) essay on Stephen Crane and slavery reparations appeared as the lead article in the Spring 2013 inaugural issue of *J19: The Journal of Nineteenth-Century Americanists*. In a contribution to *Approaches to Teaching Charles W. Chesnut*, a volume in the MLA’s “Options for Teaching” series, he looks at the rich resource Chesnut’s writings offers for conceiving forms of democracy that support social justice. An essay forthcoming in *Pedagogy*, he rethinks the citizenship-shaping function of literature from his perspective as a civilian teaching future military officers. In 2014, Greg was named Outstanding Academy Educator at the Colorado Springs U.S. Airforce Academy, was nominated as Colorado Professor of the Year, and has been appointed the director of the Academy’s core literature course, one taken annually by nearly one thousand students.

**Eric LeMay’s** (Ph.D. 2002) new book, *In Praise of Nothing: Essays, Mmoir, and Experiments*, a collection of essays, including “playable essays” on things like Asteroids and Tetris, was published in April. The book was chosen as the winner of the Emergency Press 2014 International Book Contest.

**Celia Marshik** (Ph.D. 1999) began a term as department chair in September, and is the editor of *The Cambridge Companion to Modernist Culture*, published this October. Her book manuscript “Things to Think With: The Strange Life of British Garments, 1900-1940” is now under contract with Columbia University Press as part of their “Modernist Latitudes” series.

Three years ago, **Lorri Nandrea** (Ph.D. 1999) took a leave of absence from her position as tenured professor of English at the University of Wisconsin-Stevens Point, moved to Oregon, and opened a small business, Periscope Books & Tutoring LLC. Improbable as it may seem, this little venture met with success, and enabled Lorri finally to finish her book. *Misfit Forms: Paths Not Taken by the British Novel* was published in November by Fordham University Press.

**Laura Passin** (Ph.D. 2012) gave a talk at the American Literature Association in May: “The Power of Suicide and the Refusal of Mythology—Sylvia Plath and Muriel Rukeyser,” and has also started contributing to the *Muriel Rukeyser Living Archive* blog hosted by Eastern Michigan University. Laura has also had poems published in

*Chicago Literati*, *So To Speak: A Feminist Journal of Language and Art*, and *Adrienne: A Poetry Journal of Queer Women*, and personal essays published in *The Toast* and *The Archipelago*.

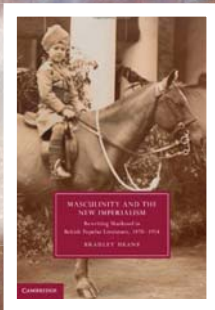
**Gayle Rogers** (Ph.D. 2008) was promoted to associate professor of English at the University of Pittsburgh in 2014. With Sean Latham, he has just completed the book “Modernism: Evolution of an Idea” (Bloomsbury, 2015), a history of “modernism” from the late nineteenth century to the contemporary “New Modernist Studies.” The book will be the first in a series, “New Modernisms,” that he and Latham will co-edit for Bloomsbury Academic. Elsewhere, his essays appeared in publications including *Comparative Literature*, *Journal of Modern Literature*, and *100 Escritores del siglo XX*,

while his first book *Modernism and the New Spain* appeared in paperback. He was elected to the executive board of the Modernist Studies Association and is a co-organizer of its 2014 conference in Pittsburgh. He is currently working on a book project, “Between Literary Empires: American Literature, the Death of Spain, and the Institutions of Comparative Modernisms,” that studies translation practices and academic formations in the US and Spain since their war of 1898.

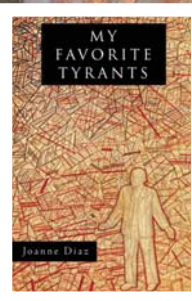
**Abram Van Engen’s** (Ph.D. 2010) first book, *Sympathetic Puritans: Calvinist Fellow Feeling in Early New England* will be published in 2015 by Oxford University Press.

## A·L·U·M·N·I P·U·B·L·I·C·A·T·I·O·N·S

**Bradley Deane**  
*Masculinity and the  
New Imperialism:  
Rewriting Manhood  
in British Popular  
Literature, 1870-1914*



**Joanne Diaz**  
*My Favorite Tyrant*



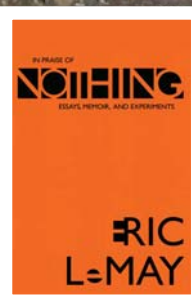
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*Bound to Read: Compilations,  
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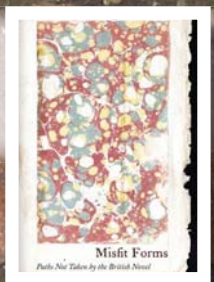
**Deanna Kreisel**  
*Economic Woman:  
Demand, Gender, and  
Narrative Closure in  
Eliot and Hardy*



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