



# Musings

Fall 2002  
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The Graduate Newsletter

## from the Chair

As the new chair of the department, I first want to welcome our new graduate students, Sarah Blackwood, Joanne Diaz, Dan Gleason, Kristen Lie and Gayle Rogers, about whom you can read more in this edition of *Musings*. I also am pleased to welcome two outstanding new faculty to Northwestern. New Assistant Professor John Keene is the author of experimental prose (including his *Annotations*, published by New Directions), fiction, poetry and essays and reviews on contemporary literature; his extraordinary range as a writer and thinker about literature will be reflected not only in his writing courses but also in his courses in African American literature. And Dwight McBride, a scholar in 19<sup>th</sup>-century American literature, is the new Chair of African American Studies at Northwestern. On September 30, Professor McBride visited our first departmental meeting and sketched his exciting plans for African American Studies, which will greatly enrich the resources for graduate students in the classroom and the intellectual community at large. From among the ranks of our own outstanding recent PhDs, the department also welcomes Visiting Assistant Professors Charlotte Artese, Michael Bryson, Matthew Frankel, Karen Leick, Eric LeMay, Erin Redfern, and Elizabeth Fekete Trubey.

We held our third annual English Department Collation on October 7, 2002. This event, founded by former chair Betsy Erkkila, marks with celebration the beginning of the school year. Planned and led by the officers of the English Department Graduate Student Organization, the event features two speakers chosen by the graduate students from among the departmental faculty, and concludes with a welcome to new graduate students. This year's event was not only stimulating and festive in itself, with impressive talks by Alex Weheliye and Barbara Newman, but also perhaps more significant than ever: the new Dean of WCAS, Dan Linzer, and new Associate Dean Susan Herbst took time from their very busy schedules to attend. At the Collation, I made the following remarks about the profession of scholarship, writing and teaching, and I thought they might also be relevant here:

"I believe I have never felt better about what we do, not only in these outward ways, which are certainly pleasing, but also in even more important ways having to do with our real work as scholars and writers, readers and margin-scribblers. While harrowing conditions in the political and economic world seem even more intransigent today than before, and while severe crises of leadership, of justice and of sheer survival face so many human beings in so many places on this planet, I think that it is more valuable than ever, and more rewarding than ever, in our teaching and research and writing, to be in the enviable position we occupy. Here at Northwestern we are entrusted with the responsibility of putting humane ideas

into the world, sending them outward from our own individual work—placing and, in two senses, replacing them. We offer a new idea in place of an old one when on occasion our work brings us to see something—a text, a historical moment, a dimension or aspect of human life—better than it was seen before. We also repeatedly replace humane ideas, in the sense of putting some of the same ideas again and again into a world that is continually forgetting or obliterating them. In the social realm of the classroom and in the privacy of the study, in our conversation and in our writing, we are given—by our situation in an intellectual and artistic workplace—the extraordinary opportunity and invitation to insist, again and again, on the value of humane ideas, of imaginative exploration of the experience and thinking of others, of critical thinking about what is seen as evident or obvious, of the preservation of the past, the reconsideration of the past, and the analytical and creative assessment and portrayal of the present. We bring thought and art to bear on the lived experience of human beings, and we try to exemplify, for each other, for our students and for others, the compelling and difficult task, and the deep pleasures, of thinking and writing, of ideas and articulations."

This work goes on in many ways. Over the last year, six of our current graduate students have published scholarly articles; five former students have recently earned tenure-track appointments at SMU, University of Rhode Island, Lake Forest College, and elsewhere. A book by former student and now Visiting Assistant Professor Michael Bryson, based on his dissertation, has been accepted by the University of Delaware Press; a book of poems by Eric LeMay will be published soon by Zoo Press. A number of faculty have new books, including critical studies just published by Alfred Appel, *Jazz Modernism* (Knopf, 2002) and Barbara Newman, *God and the Goddesses: Vision, Poetry, and Belief in the Middle Ages* (University of Pennsylvania Press, 2002). Forthcoming are: Susannah Gottlieb, *Regions of Sorrow: Anxiety and Messianism in Hannah Arendt and W.H. Auden* (forthcoming from Stanford University Press); Jay Grossman, *Reconstituting the American Renaissance: Emerson, Whitman and the Politics of Representation* (Duke University Press); new fiction by Brian Bouldrey, *The Boom Economy* (University of Wisconsin Press); poetry by Mary Kinzie, Drift (Knopf), and, by the chair, new poetry just published, *It's Time* (LSU Press, 2002), a forthcoming translation of Sophokles' *Antigone*, with Charles Segal (Oxford University Press), and a reprint of the novel *Sweetbitter* (LSU Press). The success as teachers and scholars of our current and recent graduate students helps the department recruit wonderful new students each year. In turn, our shared work of scholarship, writing and teaching in the department is continually rejuvenated by new graduate students and new faculty colleagues. Our new Director of Graduate Studies, Blakey Vermeule, and I are very much looking forward to this year's recruitment of new graduate students.

Reg Gibbons

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# Recent Graduate Program Graduates

**Charlotte Artese** (PhD, December 2002)

"Stories of *Terra Incognita*: Knowledge and the New World in Early Modern England"

**Karen Leick** (PhD, December 2002)

"Personalities of Modernism: America Reads Gertrude Stein, Ezra Pound, and T.S. Eliot, 1920-1950"

**Eric LeMay** (PhD, June 2002)

"Lively Shadows: Dreams, Visions, and Self-Knowledge in *Paradise Lost*"

**Alena Altmayer** (MA, June 2002)

"Desiring Innocence: An Examination of Mind, Body, and Diabolical Imagery in Samuel Richardson's *Pamela*"

**Brian McEvoy** (MA, June 2002)

"Literary History and the Individual in Sam Watkins' *Company Aytch*"

**Mark Penney** (MA, June 2002)

"The Motives of Evil: Brecht, Marlowe and *Edward II*"

**Katherine Posey** (MA, June 2002)

"The Living Lady Picture: Isa Steps into the Frame in *Between the Acts*"

**Erin Redfern** (PhD, December 2002)

"Prognosis Pathological: American Literature and Psychoanalytic Psychiatry during World War II"

## New graduate students in 2002-03

Before starting the graduate program, **Sarah Blackwood** (PhD) worked at the Terra Museum of American Art, trying her best to make sense of art historians' prose. She arrived here via the graduate English program in Urbana, Illinois, and, before that, the University of Virginia. Sarah's pastimes include *Buffy*, trying to spot members of Wilco around her neighborhood, Wicker Park (3 so far!), and enjoying very much her nonacademic book club. Things she loves about Chicago: the lake, the earnest indie rock scene, and the hot dogs at Wrigley Field. Things she hates about Chicago: the pizza, the CTA, and cloudy days in May. At Northwestern, she looks forward to teaching and writing about representations of interiority and psychological portraiture in nineteenth-century American literature.

**Joanne Diaz** (PhD) is interested in teaching and writing about Renaissance poetry and drama. In particular, she wants to focus on ideas of gender and geography in Christopher Marlowe's work. Joanne graduated from Tufts University in 1994, worked in publishing for a while, then got her MFA from New York University, where she was a *New York Times* Fellow. Most recently, she has taught writing workshops at Boston College and free-lanced as an editor; from time to time she also tries to belt out the occasional limerick.

When not reflecting quietly on word etymologies, rhetorical tropes, or metaphor, **Dan Gleason** (PhD) "goes to 11." He practices intricate scale patterns on saxophone to ready himself for a moment of jazz transcendence; he performs wilderness survival cooking in the comfort of his own kitchen; he races 4th graders to the bus. He entertains vague notions of studying an aspect of literature that lurks behind all genres and eras—he'll know it when he finds it, and so will you, too, his epiphanic yelps resounding throughout the library.

Recently a volunteer for Tom Barrett's gubernatorial campaign in Wisconsin, **Kristen Lie** (MA) also spent seven years in England, where she earned her degree in English from University College London. Her main interests "tend toward the Middle English" but "studying American literature in an American university also has its allure."

**Gayle Rogers** (PhD) comes from Tupelo, Mississippi, birthplace of a fellow known the world over as Elvis. He earned his BA in English and Philosophy at Vanderbilt (BA 2001), where he wrote about Poe and Hitchcock. In his graduate studies, he plans to focus on modernism with a corollary interest in film and media. Since college, he has written for several unimportant magazines in Nashville on topics such as capital punishment and digital technology, and worked as a research assistant to a former professor; his is still the voice delinquent book holders hear on automatic telephone calls from the Nashville Public Library. His hobbies include traveling, boxing, golf, and playing the guitar and harmonica.

## Job Market News

**Carla Arnell** (PhD 1999) received two tenure-track offers this year, from Lake Forest College and from St. Mary's University in Minnesota. Carla accepted the offer from Lake Forest, where she had been teaching for two years as a full-time visiting professor.

**Bradley Deane** (PhD 1999) accepted a tenure-track position at the University of Minnesota-Morris. Morris is Minnesota's state honors college.

**Matthew Frankel** (PhD 2001) accepted the University of Rhode Island tenure-track offer, which begins in fall 2003. His teaching load will be 3/2, with opportunity to teach parallel graduate and undergraduate courses. In the interim, Matt will stay at Northwestern another year as a Visiting Assistant Professor.

**Ray Gleason** (PhD 1997)

**Timothy Rosendale** (PhD 1998) accepted a tenure-track offer at Southern Methodist University. The position emphasizes research, with a teaching load of two courses per semester.

**Kimberly Segall** (PhD 2001) has earned a tenure-track position at Seattle-Pacific University, where she held a visiting professorship in 2001-02.

With **Michael Bryson** (PhD 2002), **Matthew Frankel** (PhD 2001) and **Liz Fekete Trubey** (PhD 2001), **Charlotte Artese** (PhD 2002), **Karen Leick** (PhD 2002), **Eric LeMay** (PhD 2002) and **Erin Redfern** (PhD 2002) have also accepted Visiting Assistant positions at Northwestern for 2002-03.

## Fellowship Awards

**Emily Bryan** has won a Research Fellowship for 2002-03, an award initiated this year by the Graduate School. With this funding, Emily spent the summer and fall months travelling to England to conduct archival research for her dissertation, "Performing Boys: The Place of the Boy Actor in Early Modern English Culture."

**Dana Bilsky** has earned an English Department Fellowship for 2002-03 and will devote her dissertation year to working on "Part of the Furniture: Speaking Subjects and Household Things in Nineteenth-Century American Literature."

For 2002-03, the Debbie & Larry Brady Fellowship goes to **Ryan Friedman**, who is writing, "Idols of the Jazz Cult: Spectacles of Race in Hollywood Film, 1929-1943."

**Derek Smith** has been awarded the Virgil Heltzel Fellowship for 2002-03, and plans to continue working on, "Love's Lonely Offices: Robert Hayden in the African-American Literary Tradition."

A recipient of a 2002-03 Dissertation Year Fellowship from The Graduate School, **Anne Sullivan** is continuing her work on "Triangles not Trinity: Triangulated Christianity in Anselm, Chaucer, Calvin, and Milton."

## Papers

In March, **Emily Bryan** delivered a paper, "Cupid and the Rhetoric of Mastery" at the Shakespeare Association of America. At the International Medieval Congress in May, she presented "Jonson's Tutorial: Bartholmew Fair, the Sub-Tutor and an English Lawyer"

**Katy Chiles** presented, "Constructing Colonial Territory/Constructing National Identity: Port Moresby's Sexual Fantasies in Paul Bowles' *The Sheltering Sky*" at the University of Chicago's "Eyes on the Mosaic" Graduate Student Conference in late March.

**Marcy Dinius** gave two papers in Spring 2002: "Picturing History: The Daguerreotype and the Historical Location of Antebellum American Culture," at the Nineteenth-Century Studies Association Annual Conference, in Savannah GA, and "The Science of Fiction in Antebellum American Print Culture: Contextualizing Edgar Allan Poe's "Hans Phaall's and the Great Moon Hoax," at the Interdisciplinary 19th-century Studies Conference at George Mason University. In October, she offered up a third, at the Second International Edgar Allan Poe Conference in Baltimore MD. There she presented, "Hans Phaall's *The Great Moon Hoax*, and Popular Science in the Antebellum American Imaginary."

At the Renaissance Society of America Conference in Arizona, **Leah Guenther** delivered a paper entitled "Policing Masculinity in the Early Modern Barber's Shop." In June, Leah was also one of the organizers of the Newberry Graduate Conference on the Renaissance. In April 2003, Leah will present "Figuring Female Decapitation in Early Modern English Drama" at the Shakespeare Association of America conference in Victoria, British Columbia.

In February, **Christopher Hager** presented "Life, Liberty, and the Pursuit of the Literal: Abraham Lincoln and the Narrative Discourse of the American Founding" at the Literature and Democracy Conference at Emory University, and, in April, "Swallowing the Manuscript: Space, Writing, and Adaptation in *Pola X* and *The Wonder Boys*" at the International Narrative Conference in East Lansing MI.

*papers continued on page 4*



## Papers continued...

The Shakespeare panel has accepted a paper of **Bryan Hampton's** (on Exorcism and *Macbeth*) for November's South Atlantic MLA in Baltimore MD. He also presented a paper at the Mideast Conference on Christianity and Literature at the University of Dayton in October.

In August, **Hunt Howell** delivered "New Pleasant Instructions: Susanna Rowson and the Grammars of the Feminine Republic" at the New Frontiers in Early American Literature Conference on the University of Virginia campus.

At the same conference, **Coleman Hutchison** offered his, "Whistling 'Dixie'... Postnationally: Thinking and Feeling Beyond a Confederate 'National' Anthem."

**Wen Jin** gave a paper entitled "'Reflections Rewritten': Cultural Identity in Walcott's *Omeros*" at 11th Annual Commonwealth Literature and Postcolonial Studies Conference. It was held at Savannah, GA, February 22-24.

**Hyun-Jung Lee** presented a paper at the 2002 Narrative Conference in East Lansing, MI, on April 13. The paper was entitled, "The Undrawn Portrait: The Double Movement of Narrative in Charlotte Bronte's *The Professor*."

**Eric LeMay** will chair the MMLA's panel on "English Literature Before 1800," which will focus on "Mirror Scenes: Reflections on Aesthetics and Identity." In late August, Eric also gave an excerpted

reading of a short play, "Self-Portrait in Public Restroom," at The University of Chicago.

In early June, **Jenny Mann** presented, "Tragicomedies and Female Monarchs: Monsters of 'Bothe Kindes'" at the Newberry Library's graduate student conference on the Renaissance.

In March, **Erin Redfern** presented a paper at the Popular Culture/American Culture Association Annual Conference in Toronto. In April, Erin traveled to Leeds, England to give her paper, "Rank Fruitcakes" and "Poisoned Cream Puffs": Military Psychiatry and 1940s American Fiction" at the university's "Retrieving the 1940s" Conference. These trips were funded in part by a research grant from the Center for the Humanities.

In late October **Gayle Rogers** gave a paper, "Lang and Buñuel: Modernist Filmmakers and the Seeds of Totalitarianism," at the Modernist Studies Association Annual Conference in Madison WI.

Randy Woods will present "Emerson and Pragmatism: The Expansion of Language Through Metaphor" at a conference on Building Bridges between Philosophy and Literature. This Graduate Student Philosophy conference will convene at Southern Illinois University in mid-November.

**Carrie Wasinger** also delivered a paper, "Retrograde Investigations: Detection and the Empirical Project in M.E. Braddon's *Lady Audley's Secret*," at the 2002 Narrative Conference in East Lansing.

## Publications

**Charlotte Artese** has had an article accepted for publication in the *Journal of Medieval & Early Modern Studies*. The article is entitled: "King Arthur in America: Making Space in History for *The Faerie Queene* and John Dee's *Brytanici Imperii Limites*."

*Milton Studies*, a multi-author annual volume, has accepted **Michael Bryson's** "'His Tyranny Who Reigns': The Biblical Roots of Divine Kingship and Milton's Rejection of Heav'n's King" for its 2003 edition. And this September, Michael had news that the University of Delaware had accepted his *The Tyranny of Heaven: Milton's Rejection of God as King*, a book based on the dissertation he defended in Spring 2001.

**Joanne Diaz's** poem, "Mendeleev," will appear in the Fall 2002 issue of *Notre Dame Review*.

**Chris Gaul's** article, entitled "Mourning, Manhood, and Epistemology in Emerson's Nature," will appear in a forthcoming issue of *Arizona Quarterly*.

**Leah Guenther's** article, "*Bridget Jones's Diary*: Confessing Post-feminism," will appear in an anthology, *Modern Confessional Writing: New Critical Essays*, contracted to Palgrave.

**Bryan Hampton's** "Milton's Parable of Misreading: Navigating the Contextual Waters of the 'night-founder'd Skiff' in *Paradise Lost*, 1.192-209" is forthcoming in *Milton Studies* 43 (2003). He also wrote an entry on the Leveller John Lilburne (1615-1657) to be included in Alan Hager's forthcoming anthology of *Major Seventeenth-century British and American Authors*.

In April, *Zembla*, the official website for the International Vladimir Nabokov Society, posted **Eric LeMay's** (PhD 2002) "Dolorous Laughter." Eric describes the piece on *Lolita* as "a lecture/sermon/criticism/fiction that's pomo in the Nabakovian spirit." Eric LeMay has a poem, "The Loneliness of God," (about Milton's *Paradise Lost*) in the current issue (fall 2002) of *The Paris Review*; you can read it on their website. Eric's collection of poetry, *The One in The Many*, is forthcoming from Zoo Press ([www.zoopress.org](http://www.zoopress.org)) in May of 2003. *Milton Quarterly* has accepted his essay, "'To the Height of this Great Argument': The Plummet of Postmodern Undergrads from Milton's Early Modern Epic and Its Prevention." He also has a few more poems forthcoming from *The Western Humanities Review*, "The Devil's Bathtub," and *TriQuarterly*, "Trinity in P," in the voices of a pen, paper, and poem.

## Prizes

For his dissertation, "The Aesthetics of Citizenship: Race, Representation, and the American Sublime," **Matthew Frankel** (PhD 2001) has won the biannual Hagstrum Prize for most outstanding dissertation.

This year, the English Department awarded two Karin Strand Prizes for Best Graduate Student Essay: **Hunt Howell** for his "Celebrating the Purloined Whale: Plagiarism, Splicing, and the Democratic Imaginary in Melville's *Moby Dick*," and **Coleman Hutchison** for "Breaking the Book Known as Q: *Shake-spears Sonnets*."

In June, **Melvin Peña** was awarded the prize for best graduate student essay on an 18th century topic. His paper, "Eros is Lawless: Criminality, Love, and Public Discourse in Addison and Steele's 'Spectator' and Haywood's 'Love in Excess,'" was judged by a tribunal of interdisciplinary 18th century professors at Northwestern.

## Faculty Profiles

**Jennifer DeVere Brody** spent much of June in the lovely rose-colored reading room of the St. Bridewell Printing library in London, completing research on her punctuation project. In July, she became the President of the Women and Theatre Program after having organized the group's 2002 conference at Irvine entitled, "With Us or Against Us? Empathy, Alienation and the Tragic." Her response to the events of September 11 appeared in the March 2002 special issue of *Theatre Journal*. Her short essay, "Boyz do Cry," a critique of the film, *Boys Don't Cry*, came out in *Screen*. She also had book reviews appear in *Victorian Studies* and the *Journal of American History*. She presented invited lectures last winter at UC-Riverside, UCLA, and Duke University. Finally, she was selected to serve as the Representative of the Ford Foundation minority fellows in science and humanities for the State of Illinois. While disliking horse metaphors, she is nevertheless "chomping at the bit" to be off leave (or is lead?) and to begin, formally, her work at Northwestern.

Last year, **Tracy Davis** did primary research on nuclear civil defense in archives in London, Washington DC, and Brussels, as well as in former government bunkers in Canada, Scotland, and England. This is for a book tentatively titled *Stages of Emergency*, which examines the widest possible range of civil defense activities in three NATO partner nations during the Cold War in the light of performance theory.

This past year, **Brian Edwards** published articles on Frantz Fanon's Algerian writing in *Parallax* (vol. 8, no. 2) and 1950s Hollywood Orientalism in *Film & History* (vol. 31, no. 2). His article on Edith Wharton and harems (in both Morocco and New York) will be published in December in *The Norton Critical Edition of The Age of Innocence*. He gave talks at ASA in Washington DC, ACLA in San Juan, and at invited lectures at Columbia and UC Berkeley. On October 11, 2001, he spoke at NU on media and the representation of crisis as part of a day-long symposium on 9-11; in July 2002 he spoke at a NU School of Communication summer institute on media and globalization. In the spring 2002, he helped organize the new PhD track in Postcolonial and Diaspora Studies now offered out of CLS. He and Kate Baldwin, and their son Oliver, were all thrilled by the healthy birth of Olympia Baldwin Edwards in July. Everyone's even more thrilled now that Pia is sleeping through the night (some of the time) and in the smiling phase. Brian is on leave in 2002-3, finishing his

book *Morocco Bound: Disorienting America's Maghreb* (forthcoming from Duke UP).

For **Betsy Erkkila**, being on leave this fall feels glorious, especially after serving for five years as Chair. She has finally finished *Mixed Bloods and Other American Crosses: Essays on American Literature and Culture*. She is glad to know that her editor at Oxford still remembers her after waiting for this manuscript for two years. Recently nominated to serve on the editorial board of *American Literature*, Betsy looks forward to contributing to this first-rate journal. With the editorial assistance of **Marcy Dinius** and **Coleman Hutchison**, Betsy is also hoping to complete the new Riverside edition of *Edgar Allan Poe: Selected Writings* this Spring. She also has some essays forthcoming: "Dickinson and the Art of Politics" (*Oxford Historical Guide to Emily Dickinson*); "Phillis Wheatley and the Black American Revolution" (revised and reprinted in *Feminist Interventions in Early American Studies*); "Public Love: Whitman and Political Theory" (*Whitman East and West*); and "The Emily Dickinson Wars" (*The Cambridge Companion for Emily Dickinson*). This year, Betsy will participate in panels at the International Poe Society Conference, the Modern Language Association, and the American Literature Association. In her new life as *not* Chair, she plans to spend more time with her daughter, her husband, her students, her friends, her dog, her horse, and tap-dancing, writing and other pleasures of life and mind.

**Christine Froula** is delighted to be a Fellow at the Alice Berline Kaplan Humanities Center this year. She is completing a longstanding work-in-progress titled "Virginia Woolf: Toward New Lands, New Civilizations," of which two pieces appeared this year: "Mrs. Dalloway's Postwar Elegy: Women, War and the Art of Mourning," in *Modernism/Modernity*, Special Issue on Gender and War (Winter 2002), and "'A Fin in a Waste of Waters': L'Esthétique Moderne et la [Femme] dans *The Waves*," trans. Pierre-Eric Villeneuve, in *Virginia Woolf: Le Pur et l'impur*, Colloque de Cerisy-2001, ed. Catherine Bernard and Christine Reynier (Rennes, France: University Press, 2002). Two pieces on Ezra Pound are also forthcoming: "The Beauties of Mistranslation: On Pound's English after *Cathay*," in *Ezra Pound and China*, ed. Zhaoming Qian (University of Michigan Press) and "*Gaudier-Brzeska*: Abstract Form, Modern War, and the Vicissitudes of Elegy," in *Pound and Referentiality*, ed. Hélène Aji (Paris-Sorbonne: University Press).

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## Faculty Profiles continued...

Chris will participate in a Roundtable on Feminism and the Future of Modernist Studies at the Modernist Studies Association in Madison this fall and will be spending April-June 2003 in England as a Fellow at Clare Hall, Cambridge University, where the Fitzwilliam Museum holds the manuscript of *A Room of One's Own* and Kettle's Yard has many Gaudiers.

In October 2002, LSU Press published the seventh book of poems by **Reg Gibbons**, *It's Time* (LSU Press), and in the spring of 2003 Oxford University Press will publish his new translation of *Antigone*, which he translated with classicist Charles Segal, before the latter's death in January 2002. Also in the spring of 2003, LSU Press will reprint Reg's novel *Sweetbitter*. His essay, "A Few Cells in the Great Hive," will be published in January 2003 in *Planet on the Table: Poets on the Reading Life*, edited by Sharon Bryan and William Olsen (Sarabande Books). This fall he is giving several readings from his new book. Among his projects in progress are another novel, new poems, essays on poetry and writing. Reg's wife Cornelia Spelman will soon publish her ninth book for children with Albert Whitman—books that offer parents and small children simple and therapeutic narrative approaches to grief, anger, compassion, fear, and other feelings.

**Jay Grossman** is on leave this year as a Visiting Scholar at the American Academy of Arts and Sciences in Cambridge, Massachusetts, where he is researching a cultural biography of the Harvard literary scholar and activist F. O. Matthiessen. His book, *Reconstituting the American Renaissance: Emerson, Whitman, and the Politics of Representation*, will be published by Duke University Press in Spring, 2003.

**John Keene's** poems and prose pieces appear in the "Writers of Color" issue of *Indiana Review*, along with an interview by issue editor Shannon Gibney. His poem "The Haymarket," written during his 2001 stay at Northwestern, won the 2001 Solo Press Poetry Prize. Other creative pieces appeared during 2001-02 in the print and online journals *BKYN*, *Bridge*, *Fence*, *Poets & Poems*, and *POM3*, and in the anthologies *110 Stories: New York Writes After September 11th* (New York: NYU Press, 2002) and *Role Call: A Generational Anthology of Social and Political Black Literature and Art*, Tony Medina, Samiya Bashir, and Quraysh Ali Lansana, editors (Chicago: Third World Press, 2002). Four recent translations of poems by Brazilian poet and critic Edimilson de Almeida Pereira will appear in the second number of the literary journal *nocturnes*.

**Christopher Lane** published articles this year in *ELH* (on Charlotte Brontë and hatred) and *Victorian Studies* (on Bulwer-Lytton and the limits of Victorian sympathy). He also contributed essays to the *Journal of Modern Literature* (on Octave Mannoni's colonial theory and the history of psychoanalysis); *Umbra* (on Leo Bersani's and Plato's theories of sameness); and the collection *Imperial Desire* (Minnesota, 2003; on Mary Kingsley, mourning, and otherness). A special issue of *PMLA*, forthcoming in May and entitled "Imagining History," will include his essay on new historicism and nonmimetic fiction by Dickens, Browning, and James. He presented versions of this last essay to Northwestern's Program in the Study of Imagination and at the MLA convention in New York.

**Jules Law**, the Leroy Hall Distinguished Teacher in the Humanities for 2002, completed an essay on Gothic literature and virtual-reality film this summer, while continuing to work on his book *The Secret Life of Victorian Fluids*. His essay on George Eliot's *Mill on the Floss*, originally published in *Renwriting the Victorians*, is being reprinted in the forthcoming Riverside critical edition of the novel. Having recently mastered Peking Duck and Hot & Sour Soup, he is now on a quest for the perfect Twice-Cooked Pork recipe.

**Larry Lipking** has written three papers this year. "Johnson and the History of Error," which compares Sir Thomas Browne's notion of pseudodoxia to Johnson's analysis of vulgar and common errors, was given in May at Notre Dame for a meeting of The Johnson Society; some of the material comes from his work-in-progress on relations between imagination and science. "The American Scholar: Emerson, Garcilaso El Inca, and Us" was his Phi Beta Kappa talk at Case Western in September (Western Reserve is his alma mater, and friends from high school and college days were in the audience). In October he gave a talk, "The View from Almada Hill: Myths of Nationhood in Camões and William Julius Mickle" at a colloquium on Post-Imperial Camões at the University of Massachusetts Dartmouth. "Chess Minds and Critical Moves," an essay comparing chess with literary criticism, is scheduled for the Winter issue of *NLH*.

**Susan Manning** is approaching light speed—as an artisan friend says, meaning the closer you come, the further away the end seems—on her book *Modern Dance, Negro Dance*. The manuscript has been accepted for publication by the University of Minnesota Press; now to complete the final revisions! One essay drawn from the book recently appeared in the anthology *Dancing Desires: Choreographing Sexualities On & Off the Stage*, and other essays are forthcoming in "Of the Presence of the Body: Performance Studies Readings on Dance and *KALSO! Writings by and about Katherine Dunham*. Last spring she delivered the keynote address for a conference on "Ephemeral Evidence" at the University of Chicago. This summer she acted as moderator for a panel at Links Hall on "Critical Moves," and this fall she spoke at the Chicago Film Seminar. She also continues her work organizing a Performance Caucus within the American Studies Association.

In April, at the Deutsche Shakespeare-Gesellschaft annual meeting in Weimar, **Jeffrey Masten** gave a lecture entitled "Authorship in Love." In July, he was a keynote speaker at the conference "unFamiliar Letters: Re-reading Early Modern Correspondence," at the

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## Faculty Profiles continued...

University of London, where he gave a talk entitled “Towards a Queer Address.” In October, he spoke in Seattle at the “Feminism in Time” conference hosted by *Modern Language Quarterly*, with a paper on Margaret Cavendish.

*Performing Affect*, volume 31 of *Renaissance Drama*, a special issue devoted to the performance of emotion on the early modern stage, appeared in August. The annual journal is edited by **Jeffrey Masten** and **Wendy Wall** and published by Northwestern University Press. Ph.D. candidates **Emily Bryan** and **Leah Guenther** served as editorial assistants for the special issue. Volume 32 of the journal is currently in press.

**Barbara Newman's** book, *God and the Goddesses: Vision, Poetry, and Belief in the Middle Ages*, was published this fall by the University of Pennsylvania Press.

**Christina Pugh's** chapbook of poems, *Gardening at Dusk*, was published in 2002 by Wells College Press; she was a visiting writer at Wells in March. She gave other poetry readings this spring at the Blacksmith House in Cambridge, MA and at the 20th Century Literature conference at the University of Louisville. Poet laureate Billy Collins chose her poem “Rotary” for inclusion in *Poetry 180*:

*A Poem A Day for American High Schools*, a website sponsored by the Library of Congress. Her poems and reviews were published in *Harvard Review* and *Verse*, other poems are forthcoming in *The Atlantic Monthly* and *Third Coast*. Her article “Unknown Women: Secular Solitude in the Works of Alice Koller and May Sarton” is forthcoming in *Herspace: Women, Writing, Solitude* (Haworth Press, 2003); another article entitled “Non-Pictorial Mimesis in the Ekphrastic Lyric: Louise Bogan’s ‘After the Persian’” is forthcoming in *Interrogating Images* (Northwestern University Press). She is also writing entries on Gwendolyn Brooks and Sylvia Plath for *The Encyclopedia of Women's Autobiography* (Greenwood Press, forthcoming). Since moving to Evanston in July, she has enjoyed walking along Lake Michigan and visiting Merrick Park, Evanston’s public rose garden.

**Regina Schwartz** gave a paper in September at a conference on “Ontology and Praxis” at University of Virginia. She also spoke in September at the Carnegie Council of International Affairs and Ethics in Washington, D.C. to political figures on violence and religion. In October, she gave a paper on territory at the conference titled “The Place of Theology in the Liberal State and Globalized World” in Madison WI. In Detroit, she sat on a  
faculty profiles continued on page 6

## in Memoriam

**Donald Torchiana** (May 9, 2001), **Harrison Hayford** (December 10, 2001), and **John Styan** (July 1, 2002)  
*reminscences by Al Cirillo*

When I arrived at Northwestern in September 1964 Torch and Harry (they were always Torch, and Harry, never Torchiana or Harrison) were already established members of the Department of English. John Styan arrived later during my time here, after Sam Schoenbaum left. Harry Hayford was one of the kindest and most civilized of men, much immersed in the Melville project with the Newberry Library but always a key member of the department. In those days I became part of a little lunch group with Harry and others at a long-since closed local restaurant, a lively and amusing lunch group in which Harry was one of the wittiest. He and his wife Jo (Josephine), another frequent member of this group, used to entertain almost weekly on Friday nights in their home on Hinman Avenue with an open house attended by faculty, graduate students and friends. It marked the end of an era when Harry retired. Jo, a heavy smoker, died not too long after and the news of Harry's death last December was sad indeed.

Although Harry was a big man, he was a temperamentally calm, “laid back” person. Relatively soft-spoken, low-key, Harry had an appealing gentleness about him that made him popular with all who knew him. Torch was the very antithesis of Harry. He was not only a tall and husky man but a rather forceful one. He could appear extremely gruff in manner, always ready for a challenge, but was basically an extremely kind man, very well and widely read, and one who could give the most well-planned and joyful parties.

John Styan succeeded Sam Schoenbaum as our principal professor of drama and Shakespeare studies. He was a completely charming and witty man whose humor was typically British in its understatement. John was an outstanding scholar of theater, with many publications. He and his very personable wife, Connie, were always engaging additions to any social or departmental gathering. When he retired to return to England he left a gap in the department that was much larger than his great scholarly expertise and his role in our department.

**Cyrus Colter** (1910-2002)  
*reminscences by Reg Gibbons*

The novelist Cyrus Colter had a long and distinguished career as an attorney, from which he retired when he was invited by then provost Ray Mack to build Northwestern's African American Studies department. Cyrus was appointed the Chester D. Tripp Professor in the Humanities—the first African American to hold that chair—and after another successful, albeit shorter, career, this one as a teacher and department head, he retired once again. However, toward the end of his legal career, and throughout his years at Northwestern, and for many years after his second retirement, he was above all a writer of fiction, who published, among other books, the prize-winning collection of stories, *The Beach Umbrella*, the short novel *The Hippodrome*, for which he was perhaps best known, and his masterpiece, the novel *A Chocolate Soldier*. These books were reissued by Northwestern University Press. While Cyrus was not a member of the English department, his activity in African American Studies was of benefit to us, and his stature as a writer reflected well on us. Cyrus was a tall, imposing man who could speak rather commandingly but also with a great sense of humor. The sheer range of his life experience—during his childhood and youth in rural Indiana, in World War II, in the legal world and in civic life in Chicago (he served on the Illinois Commerce Commission and was trustee of the Chicago Symphony Orchestra), at Northwestern, and above all as an artist—was matched by the distinction of his accomplishments as a writer, academic and attorney.

## Faculty Profiles continued...

panel on "Poverty and Drugs" following the production of "Agents and Assets" by the performance group Los Angeles Poverty Department; the play is intended to support the referendum designed to substitute drug treatment for incarceration. At the American Academy of Religion this November, she will be on a panel with Derrida. Schwartz's collection of essays on *Transcendence* is now in production at Routledge Press. In the spring, her essay on "Paradise Regained and Redemption" will appear in *Milton Studies*, and her essay titled "The Immeasurable in Measures: Herbert's Mystical Poetry" will appear in a University of Chicago Press volume. Another version of the latter article appeared in *Questioning God* (ed. John Caputo) with a response by Derrida. Serving as the Placement Officer this year, she is working with our Director of Graduate Studies, **Blakey Vermeule** and our Graduate Program Assistant, **Stacia Kozlowski**, to help our doctoral graduates in their quest for teaching positions.

### Alfred Appel, Jr.

by *Al Cirillo*

Alfred Appel Jr. became Professor Emeritus in Spring of 2000, turning from his teaching duties in order to devote himself full time to his writing projects. In light of his particularly prolific retirement, we would like to acknowledge here his career at Northwestern as well as his recent work. Alfred Appel came to Northwestern in 1968 after teaching at Stanford for a period. He

was already an acknowledged authority on the writings of Vladimir Nabokov and upon his arrival here the halls were filled with his enthusiasm for Nabokov, for modern Jazz, and for contemporary fiction and culture in general. The publication of his annotated edition of *Lolita* increased his reputation. This was followed by numerous publications not only on contemporary literature but on contemporary (20th century) culture in general. Now, he has just published *Jazz Modernism, From Ellington and Armstrong to Matisse and Joyce* (Alfred A. Knopf, 2002). I might add a personal note to this acknowledgement. Alfred and I are contemporaries and native New Yorkers. Both of us have vivid memories of life in World War II New York and both of us are 30s and 40s movie buffs. Our great point in common was the fascination with Lana Turner in the Hollywood film version of "The Postman Always Rings Twice." Neither a great nor a significant actress Lana Turner was, along with Rita Hayworth, a major 40s icon; and she was never more impressive than in that film in which she costarred with John Garfield. For its day it was an amazingly daring and sexy film. Alfred and I never ceased alluding to that film and to Lana Turner whenever we met. The Department of English (and the memory of Lana Turner in University Hall) lost a vivid and dynamic presence when Alfred retired. But, as the publication of his latest book demonstrates, we have not heard the last of Alfred Appel.

## Thoughts from Al Cirillo

As Al Cirillo will be retiring at the end of this academic year, Reg Gibbons asked him to reminisce a bit about his career at Northwestern:

"I began my career at Northwestern as an Assistant Professor in September 1964 having just received my PhD at The Johns Hopkins University the previous June. In that era I was a little older than my doctoral classmates, all of whom had entered the four year PhD program (it was four years in those days) at Hopkins immediately after graduating college. I had, on the other hand, spent two years on active duty in the army (those were the days of the draft) where I spent most of my tour of duty in Army Intelligence (with a Top Secret clearance) at Fort Sam Houston in San Antonio. After my release from the army in 1958 I spent two more years teaching English and French at a private prep school. I entered Hopkins PhD program in September of 1961 where I specialized in Renaissance (16<sup>th</sup> & 17<sup>th</sup> century studies) as well as in Italian Renaissance literature (those were the days when Comparative Literature dealt with literature in at least one other language other than English). My director was Don Cameron Allen.

I was hired by Jean Hagstrum who was chair until 1963. But since Jean had a year's grant and went on to France for the 1964-65 academic year, Ernest Samuels was Chair when I began teaching here. Along with Ernest, who was in the midst of his work on Berenson that won him the Pulitzer Prize, this was the era of Richard Ellmann and Sam Schoenbaum, Eric Heller (who was officially in the German Department but who also taught for us).

Of course I have seen many changes since 1964. The student body has become much more diverse. In 1964 practically all of our students were from the Midwest. The upheavals of the late 1960s and early 1970s (primarily focused on protests about the Viet-

nam War) contributed to a selection process which led to greater diversity among the student body as well as among the faculty. I "weathered the storm" of student protests on this campus during that era when the University was actually shut down on several occasions. Traffic on Sheridan Road was stopped by a blockade; the fence that used to hem in the campus along Sheridan Road was torn down by protesting students only to remain forever removed. Since we seem to be on the verge of a potentially unpopular war with Iraq I may be leaving campus life just as history is about to repeat itself, though I do not see the same anger in today's students that one saw in the late 60s and early 70s.

Outside of academe my interests and expertise have always been in food and wine and I have trained myself to be a very good cook with my restaurant range and wine cellar. My main passion is genuine, authentic Italian cuisine which simply (in my experience) does not exist in any Italian restaurant that I have ever visited in the United States. Many of these restaurants are very good at what they do but what they do is, at best, only a rough approximation of genuine Italian cooking."

Footnote from Reg Gibbons: I hope everyone will join me in thanking Al for his many years of teaching and service in the department. We can replace our coverage of a field of study, but we can never replace the uniqueness of persons. May Al enjoy for a long time the pleasures of retirement and of Italy.

*We welcome your thoughts and news:*

*Musings*  
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