Dear Friends,

It gives me great pleasure to place this document in your hands—or on your screen, as the case may be: the inaugural issue of our department newsletter.

We’ve long wanted to make this happen. And we wanted to get it right. We know you are bombarded with mail, real and electronic, every day. But we also know (because you tell us) that many of you—students, colleagues, and friends—would love to get caught up on what’s happening in and around McCosh Hall. So here we go, and we hope you like it. (And if you don’t, tell us how to make it better!)

In the pages that follow you’ll read about faculty arrivals (and some departures), undergraduate award and scholarship winners, and the latest graduate dissertations. You’ll get an inside look at our exciting new study abroad program for rising seniors. And you’ll catch up on various milestones and prizes, including our two most recent distinguished teaching award honorees.

This issue also features two special Spotlights, a peek at faculty bedside tables (“What We’re Reading”), and a list of books published by faculty, emeriti, students, and alumni between January 2014 and September 2015 (“The Bookshelf”). We’ve also included a story that might surprise you about a long-departed alum (“Who Knew?”), and a special treat: poetry by department faculty. We hope many of these will become regular features.

What else is going on in the department? We’re engaged in important conversations about what it means to major in English in the 21st century. We’re expanding our professional development programs for graduate students. We’re talking about the 2015 Princeton Pre-Read, Claude M. Steele’s eye-opening book, Whistling Vivaldi: How Stereotypes Affect Us and What We Can Do. And we’re proposing new faculty hires that will diversify and strengthen the department and the university. These are exciting days, to be sure.

We’re also looking for ways to reconnect with our alumni. So whether you left us yesterday or years ago, we hope this newsletter brings you just a little closer to McCosh. If you find yourself on campus, please stop in and say hello. Or if you simply want to send us a note, we’d love to hear from you.

Enjoy!

Bill Gleason
Andrew Cole this year begins his term as the new Director of Princeton’s Gauss Seminars in Criticism. Cole also recently completed a 2014 Guggenheim Fellowship year continuing his research on the histories of thought from late antiquity to modernity. He used his time to study the links between math, literature, and philosophy; re-learning calculus so as to trace its imaginative strategies from the late medieval atomists to Newton and Leibniz; re-reading a variety of formative European novels in order to develop a more precise understanding of early literary realism; and exploring the farther reaches of Kantianism in which realism is the by-product of philosophical precision.

Jill Dolan was appointed Princeton’s new Dean of the Undergraduate College to replace the departing Valerie Smith. Dolan specializes in theater and performance studies, and has published books on theater and sexuality, utopia and performance, and the solo performances of Peggy Shaw. Author of a popular and award-winning blog called The Feminist Spectator, Dolan has also served for the past six years as director of Princeton’s Program in Gender and Sexuality Studies.

Jeff Dolven received a 2015 Guggenheim Fellowship. He is spending the year on several projects: a book about poetry and time, tentatively titled Already; a short history of the English sentence called The Sentence: An Autobiography; and a second volume of poems, called A New English Grammar, which attempts to make good on examples of bad usage from modern grammar textbooks.

Claudia Johnson received the University’s 2015 Howard T. Behrman Award for Distinguished Achievement in the Humanities. Princeton’s highest honor for scholarly distinction in humanistic studies, the Behrman Award recognizes a scholar’s work and achievements across his or her career. An internationally renowned Jane Austen scholar who has published numerous books on and editions of Austen, Johnson is also a specialist in 18th- and 19th-century literature more broadly, in politics and gender, and in novels and prose.

Russ Leo was a Visiting Fellow at the Massachusetts Center for Interdisciplinary Renaissance Studies in Amherst. During his leave year he completed research for his book on Reformation tragedy, as well as a series of articles on early Enlightenment literature in English and Dutch.

Meredith Martin was awarded a New Directions Fellowship from the Andrew W. Mellon Foundation. The fellowship provides support to early career scholars in the humanities for advanced training in research areas outside their current field. Martin will expand her expertise in late 19th-century poetry through an innovative plan of interdisciplinary humanistic study. In 2014 Martin was also named Director of Princeton’s new Center for the Digital Humanities.

Gayle Salamon received a Distinguished Psychoanalytic Educator Award from the International Forum for Psychoanalytic Education. Each year the IFPE recognizes deserving recipients who have distinguished themselves in educating candidates and students of psychoanalysis in clinical and academic settings, representing the broadest possible array of psychoanalytic knowledge.

Esther Schor was appointed the inaugural Behrman Professor in the Council of the Humanities, beginning in 2015-2016. Schor, who specializes in the fields of British Romanticism and Literature, Scripture, and Religion, also teaches in the Program in Jewish Studies. The three-year appointment recognizes distinguished humanities scholars and dedicated teachers from within the University community. Over the three years of her professorship, Schor will teach in the Humanities Sequence, a year-long, double-credit, team-taught course that approaches Western culture through literature, arts, philosophy, history, music, and religion. Last year Schor was also a Visiting Artist at the American Academy of Rome.

Valerie Smith was appointed President of Swarthmore College, beginning 2015-2016. A scholar of African American literature and culture, and founding director of Princeton’s interdisciplinary Center for African American Studies in 2006, Smith has served in recent years as Princeton’s Dean of the Undergrad-
Galway Kinnell, Class of 1948 and English Department alumnus, died of leukemia on October 28, 2014, at the age of 87. One of the most distinguished of contemporary American poets, Kinnell received many prizes during his career, including the Pulitzer Prize and the National Book Award for his *Selected Poems* (1982), the Frost Medal from the Poetry Society of America in 2002, and the Wallace Stevens Award from the American Academy of Poets in 2010. From 1989 to 1993 he served as Vermont’s first state poet laureate since Robert Frost held the post in the early 1960s. At Princeton he graduated *summa cum laude* with a major in English, completing a senior thesis titled “Spring of Youth” and receiving departmental highest honors.

A. Walton Litz, the Holmes Professor of Belles Lettres and Professor of English, emeritus, died of respiratory failure on June 4, 2014, at the age of 84. Litz, an expert on modern American and English literature – with a focus on T.S. Eliot, James Joyce, Ezra Pound, and Wallace Stevens – joined our faculty in 1956 and retired in 1994. Born in Nashville, Tennessee, on Oct. 31, 1929, Litz earned his bachelor’s degree from Princeton in 1951 and his D.Phil. from the University of Oxford, where he studied as a Rhodes Scholar. He served in the United States Army from 1954 to 1956. At Princeton he published books on Wallace Stevens and on James Joyce, edited the 63-volume Joyce Archive, and served as Chair of the English Department from 1974 to 1981.

Clair Wills joins the faculty as the Leonard L. Milberg ’53 Professor in Irish Letters. She has taught at Queen Mary University of London since 1995, and she previously taught at the University of Essex and was a junior research fellow at the University of Oxford. She earned her bachelor’s and doctoral degrees at Oxford. A scholar of Irish literature, history, and culture, Wills has written many books, including Improprieties: Politics and Sexuality in Northern Irish Poetry (1994), That Neutral Island: A History of Ireland During the Second World War (2007, winner of the International PEN Hessell-Tiltman Prize for History), and Dublin 1916: the Siege of the GPO (2009). Wills also co-edited The Field Day Anthology of Irish Women’s Writing and Traditions (2002). Her reviews have appeared in The Irish Times, Times Literary Supplement, and London Review of Books. Her most recent book, The Best Are Leaving: Essays on Emigration and Post-War Irish Culture (2015), examines the literature and culture of post-war Irish emigration to Britain. While at Princeton she will be teaching courses in Irish and British literature as well as chairing the Fund for Irish Studies.

Alfred Hitchcock: The Man Who Knew Too Much (New Harvest)

Michael Wood (Professor, emeritus)

Wood offers up a “fine, brief biography of Hitchcock” (The Washington Post), taking readers through half a century of Hitchcock’s films, both classic and forgotten. A lively alternative to the heavier tomes on cinema’s master of suspense, “Wood’s quickly paced, informative biography is a welcome primer for anyone interested in learning more about one of film’s most important figures” (Kirkus). The New York Journal of Books calls Wood’s book “highly readable, entertaining, and thought-provoking,” while the film reviewer for The Economist dubs it “elegant and elliptical,” adding “the man knows how to watch Hitchcock.”

Animating Film Theory (Duke University Press)

Karen Beckman (Ph.D. 1999)

Noting that animation has been largely overlooked by film theory, Beckman has edited a critical collection of essays that together “consider the reasons for this marginalization while also bringing attention to key historical contributions across a wide range of animation practices, geographic
and linguistic terrains, and historical periods.” Choice magazine calls the “fecund, vivacious collection . . . a vital resource for those interested in film animation,” while film theorist David Rodowick believes its “original arguments, concepts, and questions around animation . . . make it a major contribution to film and media theory and art theory more generally.” For film historian Eric Smoodin, “there is no other book that theorizes animation so thoroughly. . . . People who work in animation, and in film history more broadly, have been waiting for something like this.”

In this lucid and comprehensive account of Hegel's adoption of medieval dialectical thinking, Cole argues that it was not Marx or Nietzsche who first gave birth to theory but Hegel. Covering a range of subjects, including ideology, commodity fetishism, political economy, and Hegel's famous master/slave dialectic, The Birth of Theory aims to revitalize dialectics for the twenty-first century. MAKE Literary Magazine praises the book for taking “us back to who Hegel himself was and what he ‘actually said,’” while the journal Telos reviews The Birth of Theory as “an extremely important and timely book.” Michael Hardt describes Cole’s book as “elegant and erudite . . . a novel, brilliant interpretation of Hegel’s dialectic that makes it once again fresh and powerful today,” and Fredric Jameson pronounces it “an exciting and groundbreaking work.”

In The Best Are Leaving Wills analyses post-war representations of emigrants from Ireland and of Irish immigrants in Britain across a range of discourses, including official documents, sociological texts, clerical literature, journalism, drama, literary fiction, and popular literature and film. She covers such topics as the loss of the finest people from rural Ireland and the destruction of traditional communities; the anxieties of women emigrants and their desire for the benefits of modern consumer society; the stereotype of the drunken Irishman; the charming and authentic country Irish in the city; and the ambiguous meanings of Irish Catholicism in England, which was viewed as both a threatening and civilizing force. The Sunday Business Post calls the book “sharp and illuminating . . . deeply impressive in the scope of its learning and the range of its sympathies.” And The Irish Mail On Sunday recommends it as “a fine study of an absorbing subject.”

Co-edited with Andrew Galloway, Cole’s Companion to one of the great poems of medieval England brings together current scholarship on what the editors call an “alliterative masterpiece.” The volume, featuring essays by scholars of medieval literature, showcases “new information about the manuscripts of the poem, new historical discoveries, and new investigations of the poem’s literary, cultural and theoretical scope.” Written for an audience of students and scholars alike, this Cambridge Companion ventures forth into newer areas of inquiry attuned to questions of social setting, institutional context, intellectual and literary history, theory, and the revitalized fields of codicology and paleography.

Co-edited with Emily O. Wittman, DiBattista’s Companion showcases sixteen essays by scholars and critics on the great autobiographies in Western literary history. Covering European, American, and British autobiographies, Romantic, Victorian, and Modern autobiographies, and women’s, African American, and Holocaust survivor autobiographies, this wide-reaching and rewarding volume extends from Augustine's Confessions to the new memoir and the ubiquitous blog. Written for students and teachers interested in literature, creative writing, and non-fiction narrative, The Cambridge Companion to Autobiography explains why, in the editors’ words, “the avid readership for autobiographical writing has become so widespread that it qualifies as a cultural obsession.”

One part literary history, one part murder mystery, Churchwell’s Careless People narrates how a now forgotten double murder in New Jersey (the Mills-Hall murders) may have influenced F. Scott Fitzgerald's literary masterpiece. USA Today calls the book “a compelling biography . . . stuffed with wonderful and quirky cultural nuggets,” and...
Nigel Smith (Professor)

A substantially revised and reissued version of Nigel Smith's 1983 classic A Collection of Ranter Writings from the Seventeenth Century (Junction Books), this new edition includes recently discovered works (one third of the texts are new) along with a new introduction and expanded notes that take account of fresh scholarship since the collection was published over thirty years ago. The Edinburgh Review writes: “This splendid edition of Ranter writings covers the whole range of their politics and theology and shows the movement developing over time. Smith preserves the Ranters’ highly distinctive spelling and orthography . . . . A fascinating and exhilarating read.” And the TLS deems Smith's new introduction “thoughtful and informative . . . a primer in the strangest radical thought in the period,” describing the Ranter writings themselves as “a wildly entertaining (if slightly crazed) read.”

Feeling Pleasures: The Sense of Touch in Renaissance England
Joe Moshenska (Ph.D. 2011)

Moshenska writes on the sense of touch in Renaissance England focusing on how touch was debated, denounced, and celebrated across the 16th and 17th centuries. Touch focalized many of the deepest anxieties, ambivalences, and intensities of the age, around bodies, souls, antiquities, empirical sciences, politics, arts, and global trades and explorations. “Handling subject matter as alluringly diverse as rotting relics, ticklish sculptures and Chinese medicine, the book argues for the ambiguous status of touch in the early modern period, bringing together a rich tapestry of texts interwoven with the fears and fascinations of the time,” writes The Oxonian Review. Noting the “staggeringly broad range of languages, discourses, and historical contexts” that Moshenska commands, and his “careful and creative treatment of his sources,” The Review of English Studies pronounces Feeling Pleasures “an expansive, learned, and extremely useful book.”

Last Days in Shanghai
Casey Walker (Ph.D. 2010)

Walker’s novel takes up the timely subjects of congressional graft and international politics in what Publisher’s Weekly has dubbed a “shockingly plausible literary debut.” Praised in The New York Times Book Review for its “sharp observations and soulfulness that is often missing in outsider views of the country” (Leslie T. Chang), this noir thriller and cautionary tale on global political corruption has been called a “truly brilliant first novel about Americans in China” (Charles Baxter). Kirkus gives it a starred review: “Though its observations about China’s construction boom and the dismal state of American politics are as fresh as the morning news feed, Walker’s novel also feels like a disquieting peek deep into the coming decades of global economic upheaval.”

Learning to Die in the Anthropocene: Reflections on the End of a Civilization
Roy Scranton (Ph.D. candidate)

An outgrowth of his influential piece on climate change for The New York Times, Scranton’s Learning to Die in the Anthropocene asks what it means to be human in an age of plagues, famines, wars, and other dangerous consequences of global warming. Part memoir and part journalism, Scranton takes “readers on a journey through street protests, the latest findings of earth scientists, a historic UN summit, millennia of geological history, and the persistent vitality of ancient literature.” Elizabeth Kolbert (author of the recent Pulitzer Prize-winning The Sixth Extinction) calls Scranton’s meditation on the climate crisis “a fierce and provocative book.” And journalist Naomi Klein sees the book as a “wise and important challenge from an elegant writer and original thinker. A critical intervention.”

Medieval Literature: Criticism and Debates
D. Vance Smith (Professor)

Co-edited with Holly A. Crocker, Vance Smith’s Medieval Literature brings together classic critical essays and newly commissioned pieces from leading scholars in the field of medieval literature and culture. Showing the continuing relevance of Medieval...
English literature today, the diverse arguments and opinions showcased here investigate a range of topics, including science, politics, belief, nationhood, language, gender, and sexuality. *Choice* magazine reviews the collection as “an expertly curated selection framed by an introduction and extensive bibliography” and describes it as “ideal for advanced students or for faculty working up a new area.”

**Modernism and Autobiography**  
(Cambridge University Press)  
**Maria DiBattista** (Professor)

Co-edited with Emily O. Wittman, DiBattista’s second volume on autobiography narrows in on how modernist writers “transformed the conventions and expanded the scope of autobiographical writings.” These sixteen original essays explore how modernists upended traditional life narratives and produced more iconoclastic understandings of the self and what makes a life. Writers as diverse as W.B. Yeats, Henry James, Virginia Woolf, Ralph Ellison, Gertrude Stein, T.S. Eliot, Jean Rhys, and Samuel Beckett all tackle the problem of self-knowledge “with extraordinary inventiveness and range,” often thinking of themselves as “survivors of personal and historical traumas” or “self-chroniclers of loss.”

**Northanger Abbey: An Annotated Edition**  
(Harvard University Press)  
**Susan Wolfson** (Professor)

Wolfson provides a fresh annotation of Jane Austen’s posthumously published but in fact first completed novel, *Northanger Abbey*. Joyce Carol Oates calls this edited and annotated edition “a treasure-trove of historical background, intertextual illumination, and literary insight,” while Steve Donoghue commends Wolfson’s “lively and freakishly comprehensive marginalia,” her “fast-paced and insightful” introduction, and the “universally excellent” quality of the annotations. Austen biographer Claire Tomalin notes Wolfson’s “cogent and spirited introduction and her notes, acute and thorough, make this an edition every Austen enthusiast will learn from and enjoy.”

**Note Book**  
(Princeton University Press)  
**Jeff Nunokawa** (Professor)

Nunokawa has gathered together 250 notes from his Facebook page and published them in print form. This experimental writing for the social media age, with a devoted following, is an energetic hybrid of “journal, essay, criticism, aphorism, anecdote, letter, [and] commonplace book” (John Guillory). *Vanity Fair* places Nunokawa’s collection of literary and personal meditations at the forefront of “a new art form, the digital essay,” while Kirkus labels this engaging multimedia project “Whitmanesque.” For Rebecca Mead, who in 2011 first brought Nunokawa’s “daily devotions” to prominence in *The New Yorker*, his “crystalline meditations” have produced nothing less than “a work of strange and enduring wonder.”

**Religious Transformations in the Early Modern Americas**  
(University of Pennsylvania Press)  
**Sarah Rivett** (Associate Professor)

Rivett co-edited, with Stephanie Kirk, an essay collection on religious transformations in the early modern Americas. Interdisciplinary essays examine the European migration of friars, lay converts, ministers, secular clergy, nuns, and others across the Atlantic, as evangelical zeal collided, often violently, with indigenous cultures. The volume has been called “nuanced and compelling . . . [a] perfect assembly of essays representing interdisciplinary expertise, spatial reach, and thoughtful, carefully moderated comparative analysis” (Sally M. Promey). And it has been commended for “setting a new standard for edited collections that seek to represent the hemispheric Americas” (Lisa Voight).

**Reading John Keats**  
(Cambridge University Press)  
**Susan Wolfson** (Professor)

 Appearing in the Cambridge Introduction to Literature series, Wolfson’s *Reading John Keats* guides readers through the works and career of a beloved poet. Covering some of the most celebrated odes in British literature, including “Ode to a Nightingale,” “Ode on a Grecian Urn,” “Ode on Melancholy,” and “To Autumn,” along with longer poems like *The Eve of St. Agnes*, *Endymion*, *Hyperion*, and *Lamia*, Wolfson “investigates the brilliant complexities of Keats’s imagination and his genius in wordplay, uncovering surprises and new delights, and encouraging renewed respect for the power of Keats’s thinking and the subtle turns of his writing.”

**Unpacking Derrida’s Library**  
(Slought and PIIRS)  
**Eduardo Cadava** (Professor)

Co-edited with Aaron Levy, and in conjunction with filmmaker Andrea...
Ngan, this DVD, Audio CD, and booklet pay tribute to Jacques Derrida’s contributions to the humanities. “Philosophers Judith Butler, Hélène Cixous, Avital Ronell, Gayatri Chakravorty Spivak, Hent de Vries, and Samuel Weber revisit the life and work of French-Algerian philosopher Jacques Derrida on the tenth anniversary of his death,” providing an opportunity “to think about Derrida’s many legacies and everything we have inherited from him and his work.” This multimedia publication, published in conjunction with a symposium at Princeton in October 2014, also includes an audio recording from Derrida’s 1985 seminar “Heidegger’s Hand (Geschlecht II).”

The Unsubstantial Air: American Fliers in the First World War (Farrar, Straus, and Giroux)

Samuel Hynes (Professor, emeritus)

Hynes, who flew 78 combat missions during the Second World War, has published a book on what it was like to be a pilot in the First World War. Written from a “pilot’s eye view,” Hynes’s The Unsubstantial Air (a title taken from Shakespeare’s King Lear) has been called “a terrific book” by The Washington Post, “thrilling and poignant” by The New York Times, and “a must read for anyone interested in aviation history, military history, and the American experience in the Great War” by Publisher’s Weekly.

Hynes, who retired in 1990, shortly after narrating his own experiences as an aviator in his popular memoir Flights of Passage, has said that this will be his final book on war.

Brian Gingrich won the McCosh Teaching Award in recognition of distinguished teaching by a graduate student. A scholar of American and European literature, as well as media and theory, Gingrich’s teaching skills are as deep as his learning. Whether he is conducting precepts in Children’s Literature or in American Cinema, students commend him for helping them to improve their reading, writing, and interpretation skills, and for “always keeping the class thinking.” They single out his skill in active learning, designing “hands-on,” “helpful,” and “engaging” exercises for developing their analytic views and fostering their oral participation. Gingrich taught “me how to synthesize and organize my thoughts and responses to the readings and get input from my classmates as well,” one student notes. Another highlights his comfortable and confident discussion style, the quality of his own insights, and his ability to draw them out of others – in short, his facility for “knowing when to teach and when to ask.” Across the board students praise Gingrich for creating a “comfortable” and “open-minded” learning environment that, week after week, produces “a great class dynamic.”

Esther Schor won the 2015 President’s Award for Distinguished Teaching. At Commencement Schor was recognized for her innovative humanistic teaching, at both the undergraduate and graduate levels, with this formal citation: “Students emphasize the sense of community Schor brings to the classroom. One undergraduate recalled reading a poem as a group at the end of Schor’s first class on poetry. ‘Together we chanted, at first shy, and soon – via her encouragement – communal, in no time drumming on our thighs, rejoicing in the silliness of the sounds and the power of naming. Professor Schor fostered this environment, one in which the class was able to engage with the poetry without self-consciousness.’ Noted a graduate student, ‘She is deeply invested both in sharpening her students’ critical thinking and in fostering a community of collaboration, which, as she has revealed, in many ways go hand-in-hand.’ A former student, now a novelist, described Schor’s influence on her life: ‘Starry Schor was my hero (I was not unique in this), and became a friend. In her class I fell in love with certain poets and writers, yes; more than that I learned that understanding English literature is a way of understanding oneself.’”
Endowed by department alumnus and Pulitzer Prize-winning biographer A. Scott Berg (Class of 1971), the Berg summer scholarship is awarded to English majors with intellectually adventurous research projects. It is designed to meet the living, travel, or research expenses of students who wish to use the summer for writing or research in connection with their Princeton independent or course work. In the summer of 2015, awards from the Berg scholarship supported the proposals of several department majors.

Karen Jin

*Nostalgia, Fantasy, and Englishness in the English Country House Novel*

I am interested in the connection between the country house and the notion of Englishness, and how novels by 19th- and 20th-century British authors (for example, E.M. Forster’s *Howards End* or Evelyn Waugh’s *Brideshead Revisited*) uphold, respond to, or question this relationship. I also focus on the unattainable nature of the English country house—how, starting from the early twentieth century, there seems to be a shared cultural nostalgia for this relic of the past, and how country house novels are largely written and narrated by outsiders. Because my topic is tied closely to the history of the English country house, including the state of the country house today, I plan to travel to England, where I will immerse myself in the setting about which I will spend much of the year writing. My thesis research has two components: research on country houses at the British Architectural Library, and site visits to key country houses, including Castle Howard, Chatsworth House, and Lyme Park, thus exploring firsthand how Englishness, nostalgia, and a sense of unattainability resonate in England’s heritage industry.

Edwin Rosales

*Roots: A Hike through the Guatemalan Highlands* (short stories)

I will travel to the Western Highlands of Guatemala, which surrounds the area of Quetzaltenango from where my family originates and where I myself was born. I will hike the surrounding area, including the areas of Xela/Lago Atitlan, the Cuchumatones Mountains, and Volcan Tajumulco, the highest peak in Central America. At the same time I will collect stories of the people in the area, including but not limited to Guatemalans who live in small towns on the hiking trails, live in the larger city of Quetzaltenango, or visit the area. I am planning on writing a creative thesis that will be a collection of short stories capturing both Guatemalan culture and my family’s history.

Ye Annie Tao

*Three: Coming of Age in Communist China* (a novel)

*Three* is the working title of a novel I have been writing for the past year, based on my grandmother’s experiences living in China at the height of Mao Zedong’s Communist rule. Orphaned, abandoned, and left for dead with her younger brother and infant sister, my grandmother’s incredible tale of overcoming the profound loss and tragedies that marked her childhood has long been a source of inspiration to me. My grandmother’s ability to retain her hope and spirit during one of the most volatile and uncertain periods in Chinese history, even as she lost her parents, her home, and her most basic rights and dignity, is truly remarkable. As I worked, what began as purely a story about my grandmother’s youth evolved into a much more complex intergenerational narrative, one which would span not just the three years my grandmother spent on the brink of starvation and homelessness but her entire lifetime—the places and people which had defined it, and the experiences of her three daughters as they attempted to navigate a world at once so different yet utterly inseparable from her own.

Ogemdi Ude

*The Double Consciousness: W.E.B. Du Bois and Black Performance Art*

I am researching representations of double consciousness in contemporary black performance art, exploring how African American performance demonstrates connections to black culture while adapting to mainstream audiences. This project is a combination of practical and theoretical research. To prepare for my own performance art practice, I will attend the Impulstanz dance festival in Vienna, Austria, an annual contemporary dance festival that invites dancers from all over the world to perform, workshop, and discuss their work. Then I will return to the U.S. to visit three cities: Chicago, St. Louis, and New York. In Chicago, I will work with Arts & Public Life at the University of Chicago and the African American Arts Alliance of Chicago to observe and interview black artists in various disciplines, exploring how art both reflects and acts as an agent of change in Chicago’s South Side. In St. Louis, I will connect with visual artists through the Alliance of Black Art Galleries, interviewing them on the impact the Ferguson/Black Lives Matter movement has had on their work. And in New York, I hope to shadow and interview several performance artists (such as choreographers Nora Chipumare, Marjani Forte, and Kyle Abraham and playwrights Suzan Lori-Parks and Young Jean Lee) to investigate any direct connections to Du Bois’s theory of double consciousness.
This summer, through our Princeton-Bread Loaf Summer Study Program, Professor Sophie Gee taught a research seminar in Oxford to three of Princeton’s best and brightest English Majors: Cameron Platt, Olivia Robbins, and Adin Walker. She recounts below how it was “an unforgettable experience for all of us.”

The Princeton-Bread Loaf Fellowships for Summer Study in Oxford, to which students apply in the fall of Junior year, were established by the English Department four years ago. We select three or four English majors to study for six weeks at Lincoln College and to take a course with a member of the Oxford English Faculty as well as participate in an intensive senior thesis research seminar led by a member of the Princeton English Department. This year the students took coursework with Professors Emma Smith (a Renaissance scholar) and Jeri Johnson (a Modernism scholar), and I was fortunate enough to work with the students on their independent research. I traveled to Oxford for the six weeks along with my husband, a writer, and our three children, aged 3, 5, and 11. We rented a house on Stanley Rd and recruited a spectacular babysitter from the Rhodes Scholarship mailing list! Thus we set ourselves up for a summer of teaching, writing, and play-based learning, according to age and inclination.

The students and I met for our first class outside the Lincoln Porters’ Lodge, during a rare Oxford heat wave. We had class outside in one of Lincoln’s quadrangles – sitting on the grass, no less – and planned six weeks’ worth of library visits, thesis goals, and writing exercises. My hope was to have each of the students start work on a topic they were passionate about, and to find in the Bodleian Libraries archival materials that would shed light on their subjects in ways they would not have anticipated. I wanted each of them to have their first experience of archival serendipity: that moment when something in an unfamiliar document strikes you, and you know you must think more about it, explain its oddity and its fascination.

By week four, after some truly impressive persistence on their parts learning to navigate the Bodleian system, Adin, Cameron, and Olivia had all found things that I could tell would make their senior theses sing. Adin, working on the fabulously original pairing of Renaissance fairies and queer figures in contemporary music videos, found early modern illustrations and descriptions of fairies as strange yet uncannily familiar beings – carrying otherness into the midst of ordinary life. Cameron, writing about solitary female wanderers in English fiction, found a collection of sketches and views by a young lady living in Hertfordshire in the early 1800s: the artist must have encountered the same countryside in which her more famous fictional counterpart, Elizabeth Bennet, wandered through at around the same time. And Olivia, writing about “literary autopsy” and the transformation of private selves into public bodies, started focusing on the posthumous reception of Emily Dickinson, Sylvia Plath and Elizabeth Bishop. She found an archive of letters between Ted Hughes and Steven Spender, in which Hughes writes about surviving Plath, be-
“My seminar on the modern novel had a superb syllabus and hosted engaging conversations with a memorable professor. My favorite element of the summer was the privilege of conducting thesis research in the Bodleian with the other Princeton students in a collaborative environment facilitated by Professor Gee. I didn’t anticipate just how moving it would be for us to personally handle the letters of writers we’ve always admired from afar.”

Olivia Robbins

College is an especially glorious spot, with its green, ivied quadangle, mown in those distinctively English stripes, which visitors glimpse as they walk along Turl Street. Like all the Oxford colleges, Lincoln saves its loveliest sights for insiders: the elegant black and gilt clock face high on the quadrangle wall; the hollyhocks and lilies which spill from pots and cracks in the flagstones; the summer eights rowing results chalked around the entrances to narrow stairs. Add to these pleasures cream teas, weekly High Table dinners with the Bread Loaf faculty, and side-trips to Bath, Stratford, London, and Stowe, and you have a pretty great few weeks on your hands.

It was a lovely experience for me to work with these three brilliant young scholars during the Oxford summer. The setting and the faculty support enabled them to focus on their theses with an intensity and creativity that’s very rare and very special. It’s an extraordinary program. I want to close by thanking the Office of the Dean of the College for their generous annual contribution to the Fellowships, which continues to make possible this intellectually and culturally thrilling experience.

Sophie Gee

“I am so grateful for those six weeks of pleasurable study: roaming through the centuries-old and carefully preserved streets and libraries, spending days transcribing 16th-Century archival papers, walking along the river with classmates discussing our ideas. The summer became a kind of synthesizing of my first three years at Princeton as I reflected on my growth and approached the Princeton-Bread Loaf experience as an opportunity to focus on exercising those new skills in a graduate seminar and in my own thesis research. I feel so inspired.”

Adin Walker

Princeton-Bread Loaf Summer Study in Oxford

Field in Winter

The world, a museum of itself.
The cold colonnade of dying elms.
You cannot will a dream, though you, too,
can fall, and fall asleep, and wake
in wonder. There is nowhere
the whiteness has not
touched, take
a look and
see. The corners, the edge, of each
thing exposed:
you walked into a new transparency.

Susan Stewart, excerpted from her Phi Beta Kappa poem "An Interim," delivered at Princeton’s 2015 Commencement. For the entire poem see Stewart’s page on Poetry@princeton.
A Princeton English degree is a great achievement by any measure. Senior thesis prizes are icing on the cake.

CLASS OF 2015 PRIZES

Ava Monroe Geyer
Wet Reckless and Other Stories
Francis LeMoyne Page, Class of 1922 Prize (for outstanding achievement in the creative arts)
Outstanding Senior Creative Thesis Award in Theater

Ben Israel Goldman
Some Other Lover and Other Stories
Ward Mathis Prize (for the best short story)
Samuel Shellabarger Memorial Prize in Creative Writing

Judith Evelyn Jansen
Inner Garden: H.D.'s Cultivation of Poetic Inspiration
Lee M. Elman Class of 1958 Hemingway Prize (for a thesis that best explores the powers of literary style)

Chelsea Taylor Jones
Reimagining Racial Passing through Colson Whitehead’s The Intuitionist and Helen Oyeyemi’s Boy, Snow, Bird
Asher Hinds Prize in European Cultural Studies, second place co-winner

Sam Charles Kessler
“Bless’d, and Mine Own”: Pericles and the Shakespearean Family
Edward H. Tumin Prize (for best appreciation of the English language and its effective use in written composition)
Class of 1870 Old English Prize (for excellence in Old English), co-winner

Dylan Michael Larson-Konar
Darwin’s Exclusion: Evolutionary Metaphor and Its Social Afterlives
Charles William Kennedy Prize, co-winner (for a thesis of exceptional merit)

Brian Everett Lax
Suturing Auden: Text(s) of “September 1, 1939”
Thomas H. Maren Thesis Prize (for a thesis of exceptional merit)

Katherine Watts Mayhew
“Sparks Fly Upward”: Faulkner’s Influence on Kesey
Earl R. Miner Thesis Prize, co-winner (for a thesis of outstanding merit)

James Cooper Moore
Playing Fiction: On the Literary Video Game
Charles William Kennedy Prize, co-winner (for a thesis of exceptional merit)

Alexandra Elizabeth Morton
“A chaos--hollow, half-consumed”: The Performing Woman in Mid-Victorian Novels and Culture
Class of 1859 Prize (for the senior who excels in the thesis and in the departmental examination)
Senior Comprehensive Award (for the best performance in the senior comprehensive examination)

Alexandra Downing Tollefsen
Art and Artist in the Age of Advertising: Don Draper and Transformations in Modern Creativity
Walter C. Hughes Prize (for a thesis of exceptional merit and originality)

Katherine Becker Welsh
“Staging” the Sondheim Women: An Interpretive Framework for Analyzing and Comparing the Women in Stephen Sondheim Musicals
Alan S. Downer Prize (for a thesis of exceptional merit)

Helen Hyoun Jung Yang
The Drama of the American Empire and the Art of Vertigo in Herman Melville’s Typee
Earl R. Miner Thesis Prize, co-winner (for a thesis of outstanding merit)
Asher Hinds Prize in European Cultural Studies, second place co-winner
UNDERGRADUATE PRIZES

FRESHMEN PRIZE WINNERS

Julia Fitzgerald
Class of 1883 English Prize for Academic Freshmen
(for the best essay or examination in English studies of the year)

Meir Hirsch
Class of 1883 English Prize for Academic Freshmen
in the School of Engineering

SOPHOMORE PRIZE WINNERS

Ben Goodman
Class of 1870 Sophomore English Prize
(for the best essay or examination in English studies of the year)

Catherine Niu
Francis Biddle Sophomore Prize (for the best English essay of the year)

JUNIOR PRIZE WINNERS

Esther Kim, co-winner
Alec Lowman, co-winner
Olivia Robbins, honorable mention
Emily Ebert Junior Prize
(for a junior who has written an outstanding junior paper)

Cameron Platt
Class of 1870 Junior Prize (for the best scholar in English Literature)
Class of 1870 Old English Prize, co-winner
(for excellence in Old English)

PRIZES OPEN TO ALL UNDERGRADUATES

Lydia Weintraub, honorable mention
Jared Garland, honorable mention
Ward Mathis Prize (for the best short story)

Ben Goodman
E.E. Cummings Society for the Academy of American Poets
(for the best poem or poems hitherto unpublished)

Nshira Turkson
Bain-Swiggett Poetry Prize
(for one or more poems "in the best tradition of English verse")

Olivia Robbins
Morris W. Croll Poetry Prize (for the best poem)
Greetings from the other side of the Atlantic where everything feels much older and produce and chicken breasts are reasonably sized. I'm over here wrapping up the first of two years on a Marshall Scholarship where I'm currently finishing an M.A. in Writing in the Modern Age at Queen Mary University of London with a dissertation on Zionism and the Aesthetics of Land in contemporary Israeli culture. In October I begin my second year of study in Goldsmiths University’s M.A. in Performance Making with an emphasis on Dance. So far life as a Princeton English Department alumnus has been full of many new opportunities, projects, and surprises.

I originally applied to the Marshall Scholarship to work with Jacqueline Rose who specializes in feminist and psychoanalytic theory (feminists and/or Plath fans will know her as the author of Feminine Sexuality in the Field of Vision and The Haunting of Sylvia Plath—both really good!). Unfortunately for me, Professor Rose left Queen Mary right after I had accepted my offer. That, and general ennui caused by rain (really, it does rain in London all the time) and too many hours in the library led me to start ballet and modern/contemporary dance classes which now take up a good chunk of my time. When not dancing I'm usually tutoring to fund the dancing, watching dance performances, doing yoga, meeting up with friends, reading on the tube, or traveling. It’s all very idyllic and I feel like I’ve won the lottery.

Travel over here is amazing as budget airlines and smaller countries make for easy weekend trips. So far, I've gone to Lisbon, Paris, Israel, Amsterdam, Ireland, Morocco, and I’ve done summer dance intensives in Normandy, Venice, and Barcelona. I’ve been lucky enough to dabble in new projects as well. Since graduating I’ve published an essay on desire in The Capilano Review; worked with a fragrance artist on an olfactory project; co-led a tour of the West Bank; dragged myself through nettles and wore a married-woman’s kimono (by accident!) for one dance piece; danced in a square in a heavy cotton gown and mantel for another piece in the Venice Biennale; and just started a new art project on roots and stars.

All this feels very distant from last year when I spent a good deal of my waking hours at Princeton thinking about my senior thesis on the politics, philosophy, and aesthetics of racialized embodiment (an endeavor for which many hours and screen-shots of Beyoncé music videos was a must). But in retrospect the kind of intellectual and creative work I developed through that project, not to mention time spent with wonderfully engaging professors, literature, and theory in the English Department, gave me the gifts of curiosity and sensitivity, as well as the discipline, I’ve relied on ever since. I hope this coming year will offer just as many adventures!
Every comic book fan knows the origin story of Superman. In late 1932 Cleveland, Ohio teenager Jerry Siegel dreams up the Man of Steel for a story in the third issue of his magazine Science Fiction, illustrated by buddy Joe Shuster and published on a high school mimeograph machine. By 1938, when a retooled Superman appears in the inaugural issue of Action Comics (the holy grail for comic collectors) Siegel’s superhero is lifting impossible weights, leaping tall buildings, outrunning a train, saving damsels in distress, fighting corrupt Washington politicians, and finding his body invulnerable to everything but exploding shells. It’s Jerry Siegel we have to thank for thinking up America’s first and greatest superhero, right?

Not so fast. Two years before Siegel’s “Super Man” and eight years before his Clark Kent, there was Hugo Danner, hero of a 1930 science fiction novel called Gladiator, published by Alfred A. Knopf and written by former Princeton undergraduate Philip Wylie (Class of 1924).

Hugo Danner is a “being of steel” who “burst[s] from the sky, moving like a hawk,” saves a woman from a blazing building, lifts a two-ton truck off an injured man, bends rifle barrels and locomotive rails double, runs faster than a speeding train, leaps over tall buildings in a single bound, fights corruption in Washington, and deflects all bullets but fears exploding shells. Keeping his great strength and speed a secret, Hugo uses his superhuman powers for the greater good, though “humanity would never accept and understand him.” Sound familiar?

Philip Wylie thought so too and contemplated suing Siegel for plagiarism decades later when Superman had become a super moneymaker. (Wylie ultimately bailed on his suit: Siegel, defrauded by the corporation that published the Superman comic, had long since lost ownership over his own creation.) Siegel and Wylie’s supermen do differ in important respects: the often fallible and despondent Hugo Danner, unlike the upright and confident Clark Kent, goes on benders (with his fraternity brothers), picks up women (with abandon), and is not above a little showing off, becoming a legendary football star at an elite football star at an elite campus suspiciously resembling Princeton. Reflecting Wylie’s own interests as a student of literature, Hugo is an avid reader, perusing Poe, Scott, Thackeray, Swift, and Defoe, and finding literary progenitors in biblical or classical figures like Samson and Hercules. Hugo is also only metaphorically from another planet, a “warrior from a distant realm of the universe where the gods had bred another kind of man.” Is Philip Wylie the true creative spark behind America’s most famous superhero? Make up your own mind: Princeton’s Rare Books Manuscripts Collection, which holds Philip Wylie’s papers, also owns an original copy of Gladiator.

Diana Fuss
The Custom of the Country

The custom of the country is to twist a length of plain white thread from the wooden spool set on each table; to make a simple net, a sketch of a harp, strung taut between the thumb and the first two fingers; to catch up, next, into the air a portion, suspended above the plate, and then by a quick slacking of tension to make of it a simple gift to the mouth. Properly done, the fingers need never touch.

They are about the meal like seamstresses. Two hands, cat’s cradle-wise, may painlessly pare a red apple; a loose strand may be trailed through a dish of spice, and then across a still and civil lip.

And all in silence, save for the scissor-whistle of the threads as they cross, recross, and never knot, rising and dipping, composing a sweet aeolian oversong that is at meals the only conversation.

By this the natives keep a cardinal tenet that the major functions of life be held apart each from the other, that the mouth, for example, when taking nourishment, be reserved from the sibling art of making talk.

Each length of thread is discarded between the courses, between each taste, and placed in a wooden bowl laid for the purpose. I admire them, but from a distance: as you can tell from the rude pleasure I take in telling you.
The literary form I study is small but packs a big punch. It is the maxim, otherwise known as the aphorism or epigram. Although they are often grouped with proverbs, maxims are more philosophical, less easy to understand. Take the following: *There are no ugly Loves, nor handsome Prisons.* The sentence is perfectly balanced, with an oxymoron on each end. As soon as you begin to work out for yourself what a handsome prison might be, the maxim has done its job. It has gotten you to think, to challenge past assumptions and approach the concepts of devotion and captivity in a new light.

When I first discovered maxims I was studying to be a poet. At the same time I was taking courses on 17th- and 18th-century British literature, compelled by the idea that the novel was invented during the period we now know as the Enlightenment. I had long marveled at novelists’ ability to capture the currents of inner life. I was now thrilled to discover that maxim-writers got their start alongside novelists in the 18th century. In fact, the above example comes from one of the most famous 18th-century Americans, Ben Franklin. If both the novel and maxim took off at the same time, why did scholars never discuss them together? My dissertation was born.

And yet, things became more complicated as I went along. More often than not 18th-century writers use maxims to explore an individual’s refusal or inability to process reality. While satirists such as Jonathan Swift tend to attribute such failures to mental weakness, early novelists explore what might cause a self to detach from the world. For most of Samuel Richardson’s monumental novel *Clarissa* the heroine believes she can order her life by recording every moment in writing. But as she is repeatedly betrayed and violated by those she thinks her friends she begins to abandon this method, composing instead fragmented collections of wisdom drawn largely from the Book of Job. Although bible verses are not maxims in the traditional sense, Clarissa’s poetic re-arrangement of scripture evokes Francis Bacon’s idea of aphorisms as representing “knowledge broken.” Punctuated by gaps, Clarissa’s aphoristic texts register a personally shattering experience that cannot be easily understood or consumed: *My days are past, my purposes are broken off, even the thoughts of my heart. / When I looked for good, then evil came unto me; and when I waited for light, then came darkness.*

Novels feature individuals who seek freedom of thought and action. Literary historians have long explained this phenomenon by connecting the novel’s rise to two other 18th-century institutions: Protestantism and experimental science. The emergence of the maxim could, I realized, be understood along these same lines. England’s first great aphorist was both a Calvinist and an empiricist. Francis Bacon believed aphorisms could chasten intellectual pride while opening readers’ minds to new ways of learning. “Aphorisms,” Bacon wrote, “representing a knowledge broken, do invite men to enquire further.”

And so, while scholars have consistently described the 18th-century novel as ruthlessly individualistic, I’ve found that the 18th-century maxim tells another story. Maxims in novels suggest that subjective experience cannot always be easily communicated or written down. We can think for ourselves, but we may not always know what another person thinks.
People often ask us what we’re reading outside the classroom. If you’re looking for a great read, here are some faculty recommendations of recent favorites.

Sarah Chihaya

Elena Ferrante, *The Neapolitan Novels* (*My Brilliant Friend*, *The Story of a New Name*, *Those Who Leave and Those Who Stay*, *The Story of the Lost Child*): by turns emotional, theoretical, historical, and all-out dramatic, Ferrante’s tale of a troubled lifelong friendship between women is a must read.

Maggie Nelson, *Bluets*: “Suppose I were to begin by saying that I had fallen in love with a color.” What better opening than this? The 240 short entries (poems?) in Nelson’s “book about blue” are about so much more than color.

Clarice Lispector, *Complete Stories*: for the first time, English-speaking readers can encounter Brazilian writer Clarice Lispector’s dazzling short stories, beautifully translated by Katrina Dodson.

Jeff Dolven

Maggie Nelson, *The Argonauts*: Nelson, a critic and a poet, has written a memoir of the family she has made with her transgender husband, Harry Dodge, and their two children; it never stops feeling and thinking about feeling, and I said to myself more than once, ah, this is what an English major can do now.

Diana Fuss


Anthony Doerr, *All the Light We Cannot See*: mesmerizing and deeply humane—a worthy winner of the Pulitzer Prize.

Kate Atkinson, *Life After Life*: you’ll never read a better description of the London Blitz.

Emily St. John Mandel, *Station Eleven*: entertaining post-apocalypse tale with the added bonus of a traveling troupe of Shakespeare players—a literary dystopia for people who care about the humanities.

Claudia Johnson

J.A. Baker, *The Peregrine*: searing, sublime, and also life-changing, this is probably the best “nature” writing of the 20th century, and certainly one of my favorite non-fiction texts of all time.

Robert McFarlane, *Landmarks*: this fabulous book traces the vital connections among landscape, poetics, and particularity, and brings environmental studies and philology together in an intoxicating mix.

James Turner, *Philology*: ranging from the pre-Socratics to the modern university, this sweeping history, showing how philology has generated the modern humanities, is (believe it or not) hard to put down.

Gwyneth Lewis, *Sunbathing in the Rain*: formerly the poet laureate of Wales and our own Bain-Swiggett visiting professor of poetry in 2014, Lewis wrote this brave, funny, and oddly inspiring memoir about depression.

Joshua Kotin

William Fuller, *Playtime*: a beautiful, mysterious book, at once precise and prolix. Fuller is one of my two favorite Chicago poets.

Nathanaël, *The Middle Notebooks* and *Asclepias: The Milkweeds*: two new books from my other favorite Chicago poet—unblurbable.


Anahid Nersessian, *Utopia, Limited*: the other monograph, compelling and virtuosic.
Russ Leo

Christopher Priest, *Inverted World*: science fiction should be disorienting. The first line: “I had reached the age of six hundred and fifty miles.”

Louis Paul Boon, *My Little War*: a gritty and unsentimental memoir of life during wartime by one of Belgium’s most important modern writers.

Harry Mulisch, *The Discovery of Heaven*: a metaphysical novel about the twentieth century as well as a theory of everything.

Juliet Mitchell, *Siblings*: a rich account of fundamental relations that have been excluded from psychoanalysis: siblings.

Kinohi Nishikawa

Don DeLillo, *End Zone*: Dr. Strange-love meets Necessary Roughness in this rollicking satire about a college football player obsessed with nuclear warfare.

Wu Ming-Yi, *The Man with the Compound Eyes*: beautifully written novel about lost souls on two islands: the mythical Wayo-Wayo and modern-day Taiwan.

Ta-Nehisi Coates, *Between the World and Me*: comparisons to James Baldwin’s *The Fire Next Time* are inevitable, but this book—framed as a letter to the author’s son—stands on its own as a sobering account of racial injustice in the age of Obama.

Esther Schor

Karl Ove Knausgaard, *My Struggle*, Books 1, 2, and 3: yes, it’s an addiction; but this memoir-novel of Norwegian writer Knausgaard’s life as a writer, son, husband, and father is absorbing, occasionally maddening, and reliably revelatory.

Nigel Smith

Les Murray, *Fredy Neptune*: a stunning, beautiful, inspiring narrative poem about an early 20th century German-Australian who gets to travel and love an awful lot. By Australia’s greatest living poet, high proof of why we should all be reading more Antipodean literature.

Thomas Carew, *Poems*: outstanding love poet of great skill and learning, much valued in the 17th century for his diplomatic skills and wit, but also reproved for his sexual frankness, which, frankly, makes his poetry worth reading today. A poet whose works were more set to music in his lifetime than nearly all of his contemporaries.

Noel Malcolm, *Agents of Empire*: Knights, Corsairs, Jesuits and Spies in the Sixteenth-Century Mediterranean World: stunningly learned account of how the Spanish, Venetian, and Ottoman worlds fitted together, how Muslims and Christians lived in each others’ worlds in the age of Shakespeare. A must read in our age of fractured borders, and with thoughts for a better future.

Meredith Martin

Claudia Rankine, *Citizen*: an important must-read collection of poetry, prose, and images about racial aggression in the media and daily life, with a particularly powerful section on one of my favorite athletes, Serena Williams.

Catherine Zimmer, *Surveillance Cinema*: traces the way that screen narrative and political ideology intertwine.

Susan Wolfson

Chair
William A. Gleason

Associate Chair
Diana J. Fuss

Departmental Representative
Tamsen O. Wolff

Director of Graduate Studies
Esther Schor (fall)
Sarah Rivett (spring)

Professor
Eduardo L. Cadava
Anne A. Cheng, also African American Studies
Andrew Cole
Bradin Cormack
Maria A. DiBattista, also Comparative Literature
Jill S. Dolan, also Lewis Center for the Arts, Theater
Diana J. Fuss
Simon E. Gikandi
William A. Gleason
Claudia L. Johnson
Lee C. Mitchell
Robert Nixon, also Princeton Environmental Institute
Deborah E. Nord
Jeff E. Nunokawa
Esther H. Schor
D. Vance Smith
Nigel Smith
Susan A. Stewart
Clair E. Wills
Susan J. Wolfson

Associate Professor
Zahid R. Chaudhary
Jeffrey Dolven
Sophie G. Gee
Meredith Anne Martin
Sarah Rivett
Gayle M. Salamon
Tamsen O. Wolff

Assistant Professor
Sarah Chihaya
Joshua I. Kotin
Russell J. Leo
Kinohi Nishikawa, also African American Studies

Lecturer
Sarah M. Anderson
Alfred Bendixen
Christopher M. Brown, also African American Studies
Robert N. Sandberg, also Lewis Center for the Arts, Theater

Associated Faculty
April Alliston, Comparative Literature
Leonard Barkan, Comparative Literature
Anne McClintock, Program in Gender and Sexuality Studies
Stacy Wolf, Lewis Center for the Arts, Theater

Advisory Council
Mr. A. Scott Berg ’71
Mr. Roger S. Berlind ’52
Ms. J. Elizabeth Bradham ’80
Mr. Joseph S. Frelighuysen, Jr. ’63, J.S.
Dr. William P. Germano
Mr. Landon Y. Jones, Jr. ’66
Dr. William P. Kelly, III
Dr. Ann G. Kirschner ’78
Mr. Blair Labatt ’69
Dr. Susan L. Mizruchi ’85
Dr. Richard M. Preston ’83
Dr. Neil L. Rudenstine ’56
Ms. Annalyn M. Swan ’73
Mr. Alan G. Thomas ’81

Staff
Tara Broderick, events coordinator
Pat Guglielmi, graduate administrator
John Orluk Lacombe, office coordinator
Kevin Mensch, manager, computing technical support
Karen Mink, academic department manager
Michael Rivera, computing support specialist
Marcia Rosh, undergraduate administrator
Nancy Shillingford, business manager