

DISSERTATIONS

Matt Borushko defended his dissertation "Shelley's Romantic Nonviolence: Aesthetics, Politics, Ethics" in April 2010. His readers were Professors Rzepka and Wagenknecht.

Eoin Cannon defended his dissertation "The Politics of Redemption: Addiction and Conversion in Modern American Culture" in May 2009. His readers were Professor Mizruchi of BU and Professor Carlo Rotella of Boston College.

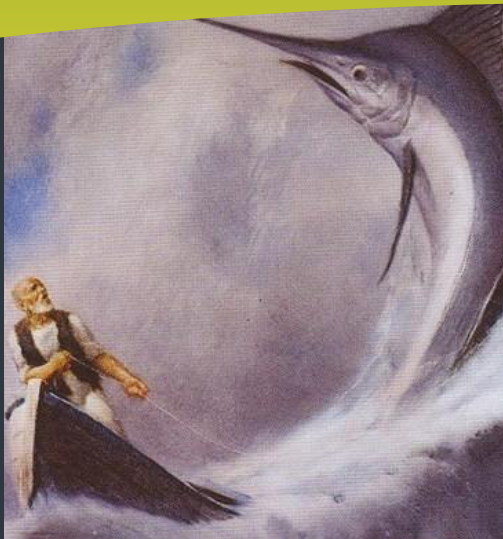
Please find abstracts for both projects on page 3.

PROSPECTUSES

Liam Meyer's prospectus, "Taking the Wall: Social Evaluation in Early Modern Comedy," was approved in February 2010. His dissertation readers are Professors Siemon and Carroll.

PUBLICATIONS

Heather Barrett's annotated bibliography "Some Current Publications," covering Restoration scholarship published between July and December of 2009, will be published in the Spring 2010 issue of *Restoration*.



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ANNOUNCEMENTS

Eric Johnson-DeBaufre (PhD BU 2009) conducted a highly-successful introduction to early modern paleography for students and faculty during two days in early March, a program sponsored by the Humanities Foundation. Aply assisted by Aaron Shapiro, Dr. DeBaufre led members of the BU early modern contingent and interested fellow-travelers through the rudiments of italic and Secretary hands, majuscules and miniscules, and the standard formats for letter writing (and folding). Responding to the popular clamor, Professor Siemon will apply for funding to support some version of onsite paleography training next year; he anticipates introductions to other forms of documents, and boldly promises "goose quill pens for everyone." Meanwhile, he reminds everyone of BU's ongoing relationship with the Folger Library in Washington, DC, and the availability of competitive travel grants for students and faculty who wish to participate in the Folger's range of seminars in early modern literature and culture.

The BU Literary Symposium, led by Professor Rzepka, will be resuming operations in the fall.

The Department of English will launch its new website in late summer; the website will feature rotating images, like the one copied above (cover art for Hemingway's *The Old Man and the Sea*), related to current coursework, local literary sites, and books of interest.

"NOW, WHAT I WANT IS, FACTS."

--THOMAS GRADGRIND, HARD TIMES

ORAL EXAMINATIONS

Emily Griffiths Jones passed her Oral Examination in the field of seventeenth-century British literature on May 4; her examiners were Professors Murphy, Carroll, Appleford, and Breiner.

Carolyn Wilson passed her Oral Examination in the field Early Modern Literature on May 5; her examiners were Professor Carroll, Professor Murphy, Professor Siemon, and Professor Appleford.

Arielle Zibrak passed her Oral Examination in the field of nineteenth- and early-twentieth-century English and American fiction and poetry on April 30; her examiners were Professors Brown, Fogel, Korobkin, and Mizruchi.

AWARDS

Amy Bennett-Zendzian's paper for last fall's Society for the Study of American Women Writers Conference in Philadelphia (for which she received a department travel grant), "'Such beautiful dreams is the real part o' life': Imaginary Friendships in the Writing of Sarah Orne Jewett," was a finalist in the Legacy SSAWW 2009 Best Paper Contest in the Graduate Student category.

Stephanie Byttebier received the Dartmouth Futures Institute Fellowship, and will attend the Futures of American Studies Institute in June at Dartmouth College. She also received a Humanities Foundation Student Award in May.

Sheila Cordner received a Graduate Research Abroad Fellowship for summer research in 2010. She also received a Humanities Foundation Student Award in May.

Emily Donaldson Field received the George and Helen Christopher Fellowship for 2010-2011. She also received a Humanities Foundation Student Award in May.

Heather Holcombe received the GSAS Award for the best Teaching Fellow.

Emily Griffiths Jones received the Albert Gilman Shakespeare prize for the best essay on Shakespeare or Renaissance Drama by a graduate student; her paper is called "The Tragical Act: Hereditary Succession and Death in Dekker's *The Wonderful Year* and Middleton's *The Revenger's Tragedy*."

Liam Meyer received the Celia Millward McCullough Prospectus Prize for the best dissertation prospectus submitted during the 2009-10 year. He also received a long-term Graduate Research Abroad Fellowship from the Humanities Foundation; he will spend Fall 2010 performing research in London.

Amos Rothschild received a long-term Graduate Research Abroad Fellowship from the Humanities Foundation; he will spend Fall 2010 performing research at the British Library. He is also the recipient of the Humanities Foundation Summer Dissertation Fellowship for Early Modern Studies, and would like to thank professors Carroll, Siemon, and Winn.

Daniel Salerno received the Warren and Myrtle Ault Graduate Fellowship for 2010-2011.

Arielle Zibrak's paper "'The Scrap That You Reject': Recycling Waste in Rebecca Harding Davis's *Life in the Iron Mills*" was the first place winner of the Society for the Study of American Women Writers Best Graduate Student Paper Award 2009.

CONFERENCES

Heather Barrett will present a paper titled "'An Alarming Spectacle': The Evolving Role of the Female Abolitionist in Harriet Beecher Stowe's *Dred*" at the Catherine Maria Sedgwick Society's symposium on "The Irrational, the Spiritual, the Romantic: Contested Discourses in 19th-Century Women's Writing" in June at Salem State College.

Amy Bennett-Zendzian will be attending two conferences in June 2010. At the Children's Literature Association Conference at Eastern Michigan University, June 10-12, she will present a paper titled "J.K. Rowling and the Philanthropist's Stone: The *Harry Potter* Phenomenon and Lewis Hyde's Theory of Gift Exchange." She received a grant from ChLA's Beiter Graduate Student Support Fund to attend. At the Catharine Maria Sedgwick Society Symposium at Salem College, June 17-20, she will present a paper titled "'Evil must come in the way of the young': The Antislavery Children's Literature of Lydia Maria Child."

Liam Meyer presented a paper entitled "Jonson's 'Narrow Eyed Decipherers': Reading Status in *Every Man Out of His Humour*" at the Shakespeare Association of America annual conference in Chicago; he received a departmental travel grant to attend.

Amos Rothschild circulated his paper, "Shakespeare's 2 Henry VI, Paper, and the Magic of Preferment" in a seminar entitled "Shakespeare and Cheap Print" at this year's Shakespeare Association of America conference in Chicago in April; he received a departmental travel grant to attend.

Leslie Simon will present her paper "Orphaned Objects: Dickens, Matter, and Narrative Mathematics" at the Victorians Institute Conference, "By the Numbers," at the University of Virginia in October.

DISSERTATION ABSTRACT

Matthew Borushko

SHELLEY'S ROMANTIC NONVIOLENCE: AESTHETICS, POLITICS, ETHICS

This dissertation examines the relationship between art and nonviolence in the work of Percy Bysshe Shelley. It argues that nonviolence emerges as a form of literary and political agency in response to the historical violence of post-Revolutionary Europe. Shelley's nonviolence is an ethico-political position rooted in the redeployment of aesthetics as the site of reflection on and critique of the violence of the world. Jacques Derrida's theorization of the discursive and structural origins of violence, and Theodor Adorno's writings on the inherent relationship between art and nonviolence, provide the framework for tracing Shelley's vision of the politics of poetry as the power of the aesthetic to enable the critical reflection necessary for nonviolent social practice.

The dissertation is organized as a narrative with two primary threads that delineate Shelley's search for a model of agency. Chapter One reads Shelley's extended representations of revolution – *Queen Mab*, *Laon and Cythna*, and *Prometheus Unbound* – as a trajectory that moves from acceptance of violence as a necessary part or effect of historical change, to the realization that such acceptance of violence hinders the potential for true progress, and ultimately to the identification of violence as the most urgent problem facing Romantic liberalism. Chapter Two considers the development in Shelley's work of an aesthetics that would enable the critical reflection needed for meaningful and nonviolent social change. The chapter reads *Alastor*, "Hymn to Intellectual Beauty," and "Mont Blanc" collectively as a revision of an eighteenth-century British aesthetics of the sublime which, with its dynamic of power and dominion, often served as a model for the legitimation of violence. Fusing these two threads, Chapter Three examines the specific emergence of nonviolence as a form of political agency in Shelley's work following the "Peterloo" massacre. In "The Mask of Anarchy," *A Philosophical View of Reform*, and several short "popular songs," Shelley articulates a political aesthetic originating in nonviolence.

DISSERTATION ABSTRACT

Eoin Cannon

"THE POLITICS OF REDEMPTION: ADDICTION AND CONVERSION IN MODERN AMERICAN CULTURE"

Boston University
Department of English

236 Bay State Road
Boston, MA 02215
555.543.5432 ph
555.543.5433 fax

english@bu.edu
www.bu.edu/english

My dissertation examines the cultural construction of alcoholism between the Civil War and World War II, in literary, religious, and self-help texts. I find that each genre drew from the "drunkard's conversion" narrative of the late nineteenth century, in which the tropes of alcoholic breakdown and spiritual rebirth were used to critique society and propose its reform. Through this structure, recovery narratives were told as vehicles of cultural politics, shaped by their various roles in progressive, socialist, conservative, and liberal visions of modern society's redemption. I argue that the ideologically neutral addiction narrative that emerged from this period was less a product of medical knowledge, than it was a reflection of a liberal consensus about the limits of the individual's resources in the aftermath of the Great Depression. I also propose a new understanding of the role of alcohol in modern literature, arguing that literary texts that centered around heavy drinking were much more closely related to popular therapeutic culture than previous scholarship has recognized. The texts I examine include Upton Sinclair's *The Jungle*, John Dos Passos's *Manhattan Transfer*, Djuna Barnes's *Nightwood*, and Eugene O'Neill's play, *The Iceman Cometh*.

FACULTY NEWS

Professor Appleford recently received an external faculty fellowship from the Stanford Humanities Center, where she will work next year on her monograph project, "Learning to Die in London, 1350-1530." This past April she delivered a lecture entitled "The Gift of Death: London, 1442" as the plenary speaker for the New England Medieval Studies Consortium Graduate Student Conference, held at the University of Connecticut, Storrs; and presented on the manuscript context of the early "ars moriendi," "The Visitation of the Sick," at the International Medieval Congress at Kalamazoo, MI in May. She also recently published "Shakespeare's Katherine of Aragon: Last Medieval Queen, First Recusant Martyr" in a special issue of the *Journal of Medieval and Early Modern Studies* on "Premodern Shakespeare" edited by Sarah Beckwith and James Simpson.

Professor Chodat will be speaking at the annual International Wittgenstein Symposium held at Kirchberg am Wechsel (Lower Austria) in August, with a paper called "Seeing Style As."

Professor Jarrett was awarded for next year a fellowship at Harvard's Radcliffe Institute for Advanced Study, where he will write the first chapters of his biography of Paul Laurence Dunbar. He also just published an edited collection of essays, *A Companion to African American Literature* (Wiley-Blackwell).

Professor Korobkin won the Society for the Study of Women Writers Best Paper Contest, for the best paper (non-student) presented at the SSAWW conference in November 2009; her paper was titled "Imagining State and Federal Law in Pauline Hopkins's *Contending Forces*."

Professor Murphy's essay, "Infectious Knowledge: Teaching John Milton's *Of Education* and Mary Astell's *A Serious Proposal to the Ladies*," was published this February in *Teaching Early Modern Prose*, eds. Margaret Ferguson and Susannah Monta (Modern Language Association). This year, she continued work on her new book project *Wartimes: Seventeenth-Century Women's Writing and its Afterlives*, co-organizing a workshop on women and siege warfare for the Attending to Early Modern Women Conference, and organizing a panel at MLA on rethinking identity in the English Civil War, on which she also gave a paper on the work of Margaret Cavendish. Professor Murphy presented a paper on *All's Well That Ends Well* in a seminar on "Queer Social Contracts" at the Shakespeare Society of America conference in April. She is currently working on a special issue of *Criticism* based on "Honoring Eve: A Symposium Celebrating the Work of Eve Kosofsky Sedgwick," which was held at BU last fall. She is co-editing this issue, which is scheduled to appear later this year, with Keith Vincent (Modern Languages and Comparative Literature).

Professor Preston has recently published "Joyce's Reading Bodies and the Kinesthetics of the Modernist Novel" in *Twentieth-Century Literature* 55.2 and "Posing Modernism: Delsartism in Modern Dance and Silent Film" in *Theatre Journal* 61.2. Her book *Modernist Solos and the Mythic Pose: Gender, Genre, Performance* is forthcoming from Oxford University Press.

Professors Riquelme and Preston presented collaboratively at *Back to the Beckett Text*, an international Beckett symposium at the University of Gdansk (10-16 May), the "Boston University Session on *Footfalls*," which included two 30-minute talks, Preston's "Noh/No, *Footfalls/Pas*: The Art of Stepping Forward and Back," illustrated by Noh movements, and Riquelme's "Samuel Beckett's Dramatic Mamalogue: Staging Capable Negativity in *Footfalls/Pas*," illustrated by the movement of the French children's game *marelle* (hopscotch).

Professor Rzepka co-edited Blackwell's *Companion to Crime Fiction* with Lee Horsley of Lancaster University, which was published in February 2010. Along with close to fifty other contributions from specialists around the world on the subject of crime and detective fiction, it contains an essay he wrote on the fiction of Elmore Leonard. He is also in the process of editing more than seven hours of interviews with Leonard in preparation for a book on his life and work. In addition, early this year, an essay on Sherlock Holmes and Homer's *The Odyssey*, entitled "Holmes-Coming for What-Son? Charles Doyle's Failed *Nostos*," appeared in *Papers at an Exhibition: Arthur Conan Doyle, A Sesquicentennial Assessment* (Cambridge, MA: the Houghton Library). Finally, he has an online edition of a long poem (some 2500 lines) by the Reverend William Dodd, entitled *Thoughts in Prison*, forthcoming from Romantic Circles Scholarly Editions. Dodd wrote the poem in Newgate Prison while awaiting hanging for forgery in 1777 and it was published only days afterward. This edition is accompanied by an essay of some 18,000 words, "Thoughts in Prison/Imprisoned Thoughts," on the poem's composition history, evidence of its influence on Coleridge's "This Lime-Tree Bower My Prison," and the larger context of Coleridge's evolving relationships with Southey, Lamb, and Wordsworth in the mid-1790s, when "This Lime-Tree" was written.

Professor Siemon has been elected a Trustee of the Shakespeare Association of America. He will deliver a paper on Shakespearean Elegy and irony at the International Association of University Professors of English Conference in Malta this summer. He will be on leave next year as a Humanities Foundation Jeffrey Henderson Fellow.

Professor Smith organized a panel entitled "Knowledge and the Theatrical Body" and delivered a paper on Georg Büchner's *Woyzeck* at the American Comparative Literature Society in April. In May he will be delivering a paper on virtual-reality art to the Wissenschaftskolleg zu Berlin and a paper on the history of the Gesamtkunstwerk to the Hochschule für angewandte Wissenschaften in Dessau.