

# Loose Canons

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Emory Special Collections Significantly Enlarged with Acquisition

## *Danowski Poetry Library Among Largest in the World*

In 1996, Ron Schuchard, Goodrich C. White Professor of English, was attending the annual dinner of the Grolier Club of New York, the country's largest and most prestigious bibliophilic society, when one of his table companions casually mentioned the poetry library of the collector Raymond Danowski. Schuchard, who teaches British and Irish poetry, could hardly believe the scope of the collection as he jotted down on the back of his menu "modern poetry of world since Auden . . . half the size of a basketball court." That chance conversation was the first word anyone at Emory had of the existence of what we now believe to be the largest poetry library ever assembled by a private collector.

That chance conversation led to an eight-year effort on the part of librarians, faculty, and university administrators to introduce Raymond Danowski to Emory and to convince him that the Woodruff Library was the most appropriate home for his vast library. All of those efforts came to a happy resolution this past February when two sea-freight containers the size of tractor-trailer rigs left Geneva for Rotterdam, before traveling by sea to Charleston, and then on to Atlanta. At the same time, two additional containers left a London warehouse making the same journey.

Raymond Danowski's gift to Emory of this poetry library is the largest single acquisition in the history of the Woodruff Library and it promises to advance Emory's continued growth as a major research center for literary study. "The Danowski gift will be a boon to the English Department as well," notes Schuchard, "because it will support both teaching and research and will enable us to draw outstanding faculty and students to the program."

The story, however, begins much earlier.

Raymond Danowski was working as a London



Raymond Danowski, left, and Professor Ronald Schuchard among the crates that hold Danowski's vast collection of poetry.

art dealer in the mid-1970s, when he befriended the bookseller Bernard Stone who had a shop in Kensington Church Walk. Stone had what one friend recalls was "an absurd regard for creative people," and in time he passed something of that quality on to Danowski. In the mid-1970s, Danowski acquired much of Stone's poetry inventory, and, on the strength of that collection, he soon began to entertain the thought of trying to build a truly comprehensive English language poetry library.

In time Danowski would enlist the help of many of the leading booksellers in the world, though the individual booksellers were not always aware of the vast scope of the library they were helping to assemble. The Raymond Danowski Poetry Library would be a truly international one focusing on English

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## STUDENT NEWS

MARY CARTER delivered a paper on Dryden's Cleopatra, "Eighteenth-Century Uses of Egypt's Queen," at the South Central Modern Language Association in New Orleans in October.

Her essay, "Wendell Berry," is to be published in the forthcoming collection of the *Dictionary of Literary Biography on American Nature Poetry*.

HANS-GEORG ERNEY attended the Rocky Mountain Modern Language Association's convention in Boulder, Colo., Sept. 30 – Oct. 2. On Oct. 1, he co-chaired a session on Ecocriticism and presented a paper entitled "Gardens of Resistance in Postcolonial Ecotexts."

ROSSLYN ELLIOTT contributed entries on novels by William Dean Howells and Charles

### Loose Canons

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Chesnutt to the *Facts on File Companion to the American Novel*, edited by Abby Werlock. *The Hamilton Journal-News* published her guest column on William Dean Howells on July 11.

ALLISON HOBGOOD is attending a weekly seminar at the Folger Shakespeare Institute in Washington, D.C. this Fall. The course, "Culinary Cartographies: Food, Gender, and Race in the Early Modern Black Atlantic," is lead by Dr. Kim Hall and focuses on Renaissance England's socio-cultural development as it related to the traffic of goods and persons across the Atlantic Ocean.

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language poetry world-wide. In addition to American and British poetry, it would also include poetry from Ireland, Canada, Australia, South Africa, and from the Caribbean—anywhere in the English-speaking world where poet and printer had come together to publish a collection, a little magazine, or broadsheet.

Over the next 30 years, hundreds of boxes and crates made their way to Geneva. Danowski's children, who essentially grew up with the library, recall their father on the telephone conferring with booksellers around the world at all hours of the day and night.

At times Danowski bought individual volumes, at other times entire libraries. He acquired at one time the library of the experimental poet Robert Kelly, which is particularly rich in books, little magazines, and ephemera related to the Black Mountain poets. On another occasion he acquired the library of poet and editor E.V. Griffith who edited the little magazines *Sheaf*, *Hearse*, and *Coffin*, and assembled a fine collection of the American avant-garde.

CONNIE MONSON has been awarded a Marion Brittain Teaching Fellowship at the Georgia Institute of Technology. Her article, "Risking Queer: Privacy, Pedagogy, and the Real in Writing Classrooms" appears in the current issue of *JAC: A Journal of Composition Theory*.

STEVE SCHESSLER presented a paper titled "Pity and Love: The Mother and the Medusa in Robert Lowell's Poetry," at the University of East London's "Culture and the Unconscious II" conference on July 9. He attended the Yeats International Summer School from July 31 – Aug. 13. •

Danowski was present at the Christie's auction of the library of James Gilvarry in 1986; on that one day he acquired many of W.B. Yeats' rarest works. A few years later he attended the legendary auction of the H. Bradley Martin collection. During the course of that sale, he made a series of extraordinary purchases of some of the greatest rarities of 20th century literature including works by the World War I poet Edward Thomas, Robert Lowell's very first published collection, and the copy of *Prufrock and Other Observations* which T.S. Eliot inscribed to his long-time friend Emily Hale.

Early on, Danowski knew he would need to find a research library to catalog, preserve, and make accessible this extraordinary collection. His decision to give his library to Emory is a reflection of his commitment to poets and poetry, a tribute to his generosity, and also an affirmation of what Emory itself has achieved with its emergence as a major research library for literary study. •

*A variation of this story appeared in the Woodruff Library newsletter, IMPRINT.*

**PAMELA E. BARNETT, PH.D. '96**, was tenured and promoted to Associate Professor of English and African American Studies at the University of South Carolina in August. Her book, *Dangerous Desire: Sexual Freedom and Sexual Violence Since the Sixties* was published by Routledge in September.

**MARY BEHRMAN, PH.D.'04** is serving as Visiting Assistant Professor at Emory for 2004-05. She published an essay in the Summer 2004 edition of *The Chaucer Review* entitled "Heroic Criseyde."

**MONICA CHIU, PH.D. '96**, was promoted to Associate Professor with tenure at the University of New Hampshire.

**TONY CUDA, PH.D. '04**, is serving as Visiting Assistant Professor at Emory for 2004-05. He had two essays accepted for publication, the first, "Who Stood Over Eliot's Shoulder" has been accepted at *Modern Language Quarterly*; the second, "Eliot's Etherized Patient" has been accepted at *Twentieth-Century Literature*.

**KATHERINE ELLISON, PH.D.'04**, is serving as Visiting Assistant Professor at Emory for 2004-05. Her essay, "Erotic Death Machines: Sex and Execution in James Boswell's Writings" will appear in a collection entitled *Sex and Death in Eighteenth-Century Literature*, edited by Jolene Zigarovich. In November, she presented "Secretarial Communication and the Material Poiesis of Information in Swift's A Tale of a Tub" at the Northeast American Society for Eighteenth Century Studies (NEASECS) conference in Burlington, Vt.

**KAREN BLOOM GEVIRTZ, PH.D.'98**, presented two papers in March: "Dead Man Walking, Or, How to Revive Unpopular Literary Periods" at the New Jersey College English Association conference and "New Millennium Fatherhood, Old Millennium Motherhood" at the Seton Hall University Conference on Women. Her article, "Ladies Reading and Writing: Eighteenth-Century Women Writers and the Gendering of Critical Discourse" appeared this summer in *Modern Language Studies*.

**PATRICIA KING, PH.D.'00**, Director of Central American Study and Services in Guatemala, published "'There's Always a Dreamed Text': Defying Mythologized History in Carmen Martín Gaité's El

cuarto de atrás" in *South Atlantic Review* (Winter 2004). Her piece, "Edwin Rolfe," was published in *Dictionary of Literary Biography: American Radicals and Reformers*, Brucoli Clark Layman, 2004.

She presented "Experiential Education: Theory and Practice in Latin America," at the Association of Academic Programs in Latin America and the Caribbean 15th Annual International Conference held in Antigua, Guatemala in February.

**KATE MCPHERSON, PH.D. '98**, has accepted a position as Assistant Vice President for Academic Affairs at Utah Valley State College. The position, which will rotate every two years among faculty across the campus, provides a bridge between faculty and administration.

**JENNIFER MARGULIS, PH.D.'99**, published "'The Horrors of Slavery': Young America's Wars With Barbary," in *MHQ: The Quarterly Journal of Military History*, Fall 2004.

Her popular writing has also recently been published in *Pregnancy Magazine*, *Newsday*, *Healthy Life*, *Valley Kids*, *Quabbin Valley Voices*, and *Greenfield Recorder*.

Beginning this Winter quarter, she will teach literature at Southern Oregon University in Ashland.

Margulis is scheduled to speak at Emory, Feb. 10 & 11. Her lecture will be titled, "Getting Paid For What You Write: Everything You Always Wanted to Know About Publishing But Were Afraid to Ask."

**ELIZABETH BREWER REDWINE, PH.D.'04**, has accepted an adjunct teaching position at Seton Hall University. She gave a paper at the American Conference for Irish Studies, Oct. 22-24, at Princeton University. The paper was entitled "Performing Deirdre: Writer/Actress Collaborations and the Deirdres of the Revival."

**ANDREW SILVER PH.D., '97**, was granted tenure at Mercer University and is now an Associate Professor of English.

**ANYA SILVER, PH.D., '97**, was granted tenure at Mercer University and is now an Associate Professor of English.

**SHIRLEY TOLAND-DIX, PH.D.'01**, has accepted a tenure-track position in the English Department at the University of South Florida, Tampa. •

## Linguist's Corner

**J**oan Houston Hall Ph.D. '76, chief editor of the *Dictionary of American Regional English (DARE)* and President-elect of the American Dialect Society spoke on campus, Sept. 23, at the invitation of the Friends of Emory University Libraries and the Atlanta History Center.

Hall, a past President of the Dictionary Society of North America, has been instrumental in moving forward the mammoth task of researching, compiling and editing *DARE*, first as a colleague of founder Frederick G. Cassidy and now as chief editor. Based on thousands of interviews across the country, *DARE* presents language in its infinite variety. Word lovers will delight in the wit and wisdom found in the quotations that illustrate each entry, and will prize the richness and diversity of spoken and written culture. Columnist William Safire has called *DARE* "the most exciting linguistic project going on in the United States."



Hall

*DARE* documents the language of everyday life, as well as expressions from bygone days that might have been lost. It is widely used by writers, doctors, detectives, lawyers, historians and even theatrical dialogue coaches, who use its interview tapes to train actors. Most of all, it is a rich source of browsing pleasure for readers and word lovers. For example, depending on where you live, you might be invited to a potluck dinner, a pitch-in or a scramble; your children may play hopscotch, potsy or sky blue; you may wait in line or on line; you may have a scrap of paper, a scrid or a scrimption.

*DARE* is the result of more than four decades of effort. Researched and edited at the University of Wisconsin-Madison and published by Harvard University Press, the fifth volume (SL-Z) is scheduled for publication in 2008. •

# A Special

**J**ust recently, I returned from Washington, D.C. where I gave a poetry reading as part of The Library of Congress's annual National Book Festival. The Poetry Pavilion, hosted by Dana Gioia and sponsored by the National Endowment for the Arts, brought in large crowds to listen to the featured poets representing several states. I was, of course, representing Georgia, but more importantly, I was representing Emory University in my role as respondent to all the questions about what's going on here in poetry. Indeed, there was quite a buzz among the people I met—most of them having heard about our acquisition of the Danowski Poetry Collection. I was proud to answer their questions by telling them a bit about that collection, the extensive library it joins, and our long-time commitment to poetry here at Emory. In this issue of *Loose Canons* the cover story on the Danowski gift answers more fully those questions.

In many ways, the excitement about poetry at Emory is nothing new to us. For years the poetry council, a body of faculty, students and staff (under the direction Bruce Covey, Liaison to the Bookstore) has hosted Poetry Matters, a day-long celebration of poetry which brings readers and spectators from all across the campus together beneath the Robinson Clock Tower to share our own works or verse from the poets we love.

Here in the English Department, our Poetry 205 is both a necessary course for majors and an open course that draws many students interested in learning to read, understand, and appreciate poetry.

# Focus on Poetry

Through the diverse course designs of our faculty, students “evaluate modern poets with a strong concentration on Irish poetry” in Geraldine Higgins’ class, “consider in more depth five American poets” in Peter Dowell’s class, and “better understand the syntax, structures, and subtleties of poetry from Shakespeare to Stevens, Swift to Sexton,” in Katherine Ellison’s class. In Walter Kalaidjian’s class, students review “fundamentals of literary form and poetic language. . . [and] consider critical approaches to reading poetic discourse”; and in Deborah White’s class, she gives “special attention to the ‘reflexivity’ of poetic language—that is, the way in which poetry comments on itself and its relation to literary tradition.”

In other courses, such as Harry Rusche’s 389: World War I Poetry, students “read the Major poets of the Great War . . . [and others] who did not fight but observed it with anguish and despair.” And Ron Schuchard’s 480: Seminar in Poetry “explores the poetry of Northern Ireland and the Republic since the onset of the Troubles in 1969,” and he brings in several Irish poets each year to give readings and answer questions. It’s a real gift—and evidence of our department’s commitment to poetry—that the students get to hear and talk to so many poets in an intimate setting. There is a long-standing tradition here which Peter Dowell attests to in this issue of *Loose Canons*. He writes about teaching poetry in his 40-year career at Emory, noting the differences between past and present versions of Understanding Poetry.

The creative writing program continues its commitment to poetry by offering a two-year fellowship to an emerging poet. Jon Fink, the current fellow, is teaching and finishing a first-book manuscript. His essay in this issue of *Loose Canons* gives a detailed

description of his experience as a teaching fellow and poet at Emory. We’re joined this year, also, by poet Cecilia Woloch whose third collection, *Late*, was published earlier this year. I’ve been on leave during which time I finished a new collection, *Native Guard*, that explores public and private histories in elegiac poems. From us, and the rest of the creative writing faculty, students learn about the craft of poetry first-hand in workshops that put the focus on student work, the work of contemporary poets—that is, the living word—and the writing life. Certainly not all of them are going to become poets, but the work that all of us in the English Department do as teachers of poetry nurtures the next generation of readers of poetry. This is no insignificant task; as William Carlos Williams wrote of poetry, “people die every day for lack of what is found there.”

Certainly, Emory is an excellent place to find what poetry gives us, and more and more people are making this discovery. At dinner that evening after the Library of Congress reading, I talked with Dana Gioia about the state of poetry on a national level. It was this pronouncement of his that I was most pleased to hear, but something most of us here have known all along: *Emory is a destination for the study and appreciation of poetry.* •



—Natasha Trethewey  
is Associate Professor of  
Creative Writing.

Trethewey

## Tracking the Sacred

**H**ow to account for the genesis of a long poem, a poem that may take years to write, move through multiple volumes, and inhabit the poet as he inhabits his life, becoming, in the end, a spiritual quest? On July 7, 1993, I took a walk in a park near my home. Feeling that I might get a poem started, I brought my notebook along, and jotted down about 20 lines. Two weeks later, I returned to them, making what I called an “attempted depersonalized revision”: I wanted it tighter but more disjunctive, more a matter of words and numbers than feelings and perceptions. In short, more abstract. I started counting lines and lyric units, organizing larger movements but always working against “myself” and remaining suspicious of easy syntactic formulations. Within a few months, a complex enterprise unfolded, to which I felt myself called again and again. Over 10 years later, the result is *Track*, a long serial poem in three volumes, two in print and one at the press.

I never planned to write a long poem, but much of my academic study and research had prepared me for it. Even as an undergraduate, I was absorbed in modernist and postmodernist poetry; I carried Donald Allen’s *The New American Poetry* as if it were Holy Writ. At Emory (thanks to Ron Schuchard’s support and forbearance), I wrote an absurdly long dissertation that ran from Yeats to Jack Spicer. Pound’s *Cantos*, Williams’ *Paterson*, Olson’s *Maximus*, Zukofsky’s “A”: I was immersed in all these modernist epics, as well as the even more open and disjunctive serial poems as developed by such figures as Spicer, George Oppen, Robert Duncan, and Robert Creeley. Behind them, the American originals, Whitman and Dickinson. Ahead of them, even more recent work: Armand Schwerner’s *The Tablets*, Ronald Johnson’s *Ark*, the sequences of Nathaniel Mackey, Michael Palmer and Susan Howe. In my career as a critic, I have addressed all these figures and texts to a greater or lesser extent, and on one level, have written my poetry in response. Or did my poetry lead me to write criticism, to speak to myself about my poetry through the poems of others? In either case, I like to think of my work in terms of Wallace Steven’s adage: “Poetry is the scholar’s art.”

Recently, then, I have begun an inevitable critical project, a book about some long poems, especially se-

rial poems, written in the last 40 or so years. In particular, I want to explore what I perceive to be a turn in these works toward a rethinking of what Rudolf Otto, in *The Idea of the Holy*, calls the numinous. Poetry’s vexed relationship to religion is as old as poetry itself. In an age such as ours, when secular ideas seem to dominate culture, Geoffrey Hartman’s words regarding this relationship guide my thought: “As all poetry and indeed all writing—not only that of prima facie religious eras—is scrutinized by the critical and secularizing spirit, more evidence of archaic or sacred residues come to light. We may not value them, but they are too prevalent and integumented to be undone.

**T**he sacred has so inscribed itself in language that while it must be interpreted, it cannot be removed.” Those deep, layered inscriptions, those “archaic or sacred residues,” transform the poems I am studying—and the poem I have written—into palimpsests. Along with the “Scholar/Translator,” Armand Schwerner’s mad, inspired persona who renders and interprets the “ancient” texts of the *The Tablets*, “We might with a greater chance of accuracy understand such linguistic inventions as sacred forgery, or rather forgery prompted by a dazzled and mournful reconsideration

. . . of the sacred.” Dazzled by the sheer invention and linguistic exuberance of these poems, I realize now how much a part of my own track they have become. •



Finkelstein

—Norman Finkelstein, Ph.D. '80, is a Professor of English at Xavier University, Cincinnati. His latest publication is *LYRICAL INTERFERENCE: ESSAYS ON POETICS*. He is also the author of *NOT ONE OF THEM IN PLACE, MODERN POETRY AND JEWISH AMERICAN IDENTITY*. He can be reached at [finkelst@xu.edu](mailto:finkelst@xu.edu)

## Thoughts on Teaching and Writing

# What it Means to be the Creative Writing Fellow

**W**hen Natasha Trethewey contacted me in Spring 2003 to tell me I had been selected as Emory's incoming Creative Writing Fellow in Poetry, I immediately imagined myself surrounded, in my cramped Boston apartment, by a throng of struggling writers. Some of the writers were historical: Keats and Emily Dickinson were there. Some of the writers were acquaintances: the man who read his poems aloud at the subway stop, the woman who worked two shifts as an emergency room nurse to spend her Saturdays in a poetry class. And then there were the writers who represented the catalogue of voices of parents, friends and teachers. Together, they passed my poems back and forth. Dickinson raised an eyebrow and clicked her tongue. Keats was kind enough only to sigh. My friends were more vocal. The student I knew who was ridiculed by his coworkers for reading Chekhov during his lunch break on the construction site, raised one of my poems and said, "I hope you can do better than this." The consensus was clear: Deservedly so or not, I'd been given the time and leisure to write for two years, and I'd better not let these writers down.

Thankfully, Emory requires the Creative Writing Fellow to teach. I am quick to admit that I learn as much from my students as they learn from me. One of the joys of teaching is the continual realization that the best literature resists encapsulation, resists reduction. I am often thrilled by students' fresh insights into poems or stories I thought I had long ago mastered. Student enthusiasm is infectious, and I feel blessed to be reminded of literature's fundamental ability to persuade emotionally and intellectually.

But beyond the literature requirements of the courses I teach, the students are required to be writers, first and foremost. Whenever I tell people outside of academia that I attempt to write and teach creative writing for a living, I find that the question most people ask (after, "So I guess you're not rich, huh?") is, "How do you teach creative writing?" or, "Can creative writing be taught?" This is a question I have always struggled with myself and it is a question my fellowship has given me the time and opportunity to contemplate. I often tell students at the beginning of the semester that the impulse to write cannot be taught. Be wary, I tell them, of others who try to define your convictions for you. I tell them my

own personality is as inescapable as their personalities, and once they hand me their stories and their poems I will see them as my own. "Be wary when I tell you what to write," I say, "rather than indicating where or how you are writing well."

So what then have I learned to teach? Over the past year and a half, one of the foundations I have come to in my teaching is that poetry is, at heart, an act of persuasion. Most poems that fail in their abilities to engage a reader (including poems I have written), fail because they are solely descriptive, anecdotal, or ornamental. The persuasion I am referring to is not reductive or didactic, but is instead the persuasive impulse to sway a reader's emotions. Without the persuasive impulse, I argue, poems dwindle into ephemera.

While at Emory, I have found that the best way I can teach writing is to focus students on the tools of persuasion at their disposal. The struggle and beauty of writing poetry is that, beyond rhetoric and argument, the poet must persuade with imagery, tone and rhythm. To apply a rickety metaphor to the classroom, I often feel that my role in teaching writing is similar to a mechanic. Students arrive in class with different objects in various forms of completion. One student brings a bicycle, while another brings a lawn mower. One student has brought a kite, while another has brought a chandelier. To apply a singular remedy would never work. Instead, I have learned to try to teach students how to apply the tools they have at hand: This is how you hold a wrench; this is how you choose a socket size; consider what you want this object to do and to be. Simply, my fellowship at Emory has allowed me to understand how the elements of imagery, tone and rhythm transcend the individual aesthetic to form the basis for a reader's empathetic and emotional connection.

Lastly, my time on fellowship has allowed me to devote more time than I have ever had in my life to my own writing. As superstitious as writers are (this one included), I resist the phrasing that I have "finished" my first book, but I will concede that I have completed my first book manuscript, and leave you with, what I hope, is a representative poem. To my students and colleagues, I would also like to thank you for your kindness, instruction and patience.

*Fellow continued on page 11*

## The Salem Witch Trials of 1692

Wallace Stevens once observed that “poetry is a scholar’s art.” While I suspect that I am reframing his statement a bit here, it has always rung true for the way I think about writing. I am a poet who loves research. Among my favorite experiences as a graduate student was the time I spent in archives, special collections and museums. The more I conducted research for my papers, dissertation and finally my poems, the more I became interested in the way in which poetry can take up questions about voice yet not focus on the poet’s own voice.

It is this dimension of voice that I explore in my second book of poetry, *The Afflicted Girls*, about the Salem witch trials of 1692, published this April. The book is a collection of poems that reimagines what happened in Salem from a variety of perspectives—the accusers, the accused, bystanders, and those whose lives were forever changed by the events. The poems also examines our current fascination with the trials and how they are referenced in popular culture.

Much of my book was researched at the American Antiquarian Society in Worcester, Mass., where I was fortunate to have a fellowship, and at the Peabody Essex Museum in Salem. But voice as a category in the Salem witch trials first began to interest me when I was a teenager because the Salem witch trials are quite simply an event where young girls seem to have their own power. During the accusations, examinations and witch trials (1691-93), 24 people were executed or died while incarcerated and many others were imprisoned. The witch trials were sparked by the behavior of a group of “afflicted girls.” The girls’ bodies provided “evidence” of witchcraft through fits and convulsions that proved the Devil was near. My initial interest in the project stemmed from my interest in the role of the girls; as I began to delve into the wealth of available primary and secondary materials, the more complex and compelling the questions about voice circulating around Salem became.

In an interview included in his selected poems, *In the Western Night*, Frank Bidart speaks of “how to fasten to the page the voice.” I have always loved this description of writing for the way it underscores

the un-naturalness of the poetic voice. Rather than proposing voice as something that springs unmediated from the mind of the poet onto the page, Bidart offers voice as a performance, something to be attached to the visual space of the page.

In fact, the Salem witch trials have a complicated relation to voice. Most of the accused could not write their names to sign their confessions. The event also has an unusual relation to “truth,” because, in a reversal of the usual protocol for witch trials, anyone who confessed to being a witch had their life spared. Finally, another reason voice presents a challenge here is that so many writers have explored the Salem witch trials as subject matter. Most famously, Arthur

Miller’s *The Crucible* focuses on Salem, but there are also many young adult novels and children’s books. Yet the characters these narratives most often draw on are the same celebrated central figures.

Describing her book *Thomas and Beulah*, Rita Dove talks about poetry’s ability to investigate “the underside of the story,” the voices that are lost to history.

Cooley

These voices reverberate through the archives of Salem. A four-year old condemned for witchcraft because her mother was called a witch. A servant girl beaten by her master until she accused him. A slave indicted for her alleged occult practices and forced to confess. A man pressed to death with heavy stones because he refused to speak.

At the start of the semester, I often ask my poetry-writing students to describe their visual image of “the poet” and the scene of writing. The answers are always interesting, but the image that dominates is that of the poet sitting in front of the blank page or screen. More and more, in the months since my book was published, I am thinking about my own answer to this question. And so when I imagine the early 21st century poet, she is opening the door to the archive where the book of the past lies waiting on the table. •

—Nicole Cooley, Ph.D.’95, Associate Professor of English at Queens College, CUNY, is the author of *RESURRECTION*, winner of the Walt Whitman Award of the Academy of American Poets. In 1997, she was named Georgia Poet of the Year.



“Old men ought to be explorers”

# Reading Poetry Nonlinearly

Lately, I’ve been considering nonlinearity in the poetry of T. S. Eliot and Susan Howe, and striving to put my observations into a strict, linear form. I often find myself considering what it is that we do when we read poetry. What does it mean to read poetry well? I have a personal history with *Four Quartets*, and I feel I can discern a pattern in my experience that meshes with my ideas about reading poetry.

In the introduction to the hypertext narrative *Afternoon*, a story, Michael Joyce describes the hyperlinks in his text as “words that yield.” What a wonderful, evocative phrase: there are words in this text that are fertile, that will reward you, surrender to you, bear fruit. Perhaps we could say that all texts have words that yield. A particular word or turn of phrase may be unusually evocative for a reader. We may not always have the luxury of immediate, visual feedback as we do with a hyperlink; but perhaps it is more fun to find those yielding words without help.

I was first exposed to the poetry of T. S. Eliot in a high school English class. We spent some time on a few of his shorter poems. The teacher wisely didn’t attempt to tackle Eliot’s longer, more difficult works, but she did give us a one-page handout with a few lines from *Four Quartets*. I have a vague memory that they were from “East Coker,” although of course I hadn’t even heard that name then; perhaps this was one of them:

## In order to arrive there

To arrive where you are, to get from where you are not

You must go by a way wherein there is no ecstasy.

In order to arrive at what you do not know

You must go by a way that is the way of ignorance.

In order to possess what you do not possess

You must go by the way of dispossession.

In order to arrive at what you are not

You must go through the way in which you are not.

I now suspect that it was this influence, in part, that made the second quartet my favorite when I first read *Four Quartets* in its entirety. For some reason those lines captured my imagination, and they became an entry point into the poems.

A friend of mine once described his newspaper

reading habits to me. He prefers to browse through the paper, reading the ends of any articles that catch his eye; if the end of a particular article is interesting enough, he will go back and read the beginning. There’s something very foreign to me about this approach; when I read something seriously, I start at the beginning. I’ve never been the kind of reader who glances at the last line prematurely. But now, I wonder if this isn’t an appropriate approach to poetry.

I began reading *Four Quartets* seriously, and repeatedly, in college. I found that I kept coming back to certain passages that I particularly liked, or that perplexed me (and sometimes they were both). It’s an expansive enough text, and I was reading it frequently enough, that I unconsciously memorized bits of it, and began to appropriate lines for my own circumstances. At moments of impatience with my own failures of understanding, I might tell myself: “wait without thought, for you are not yet ready for thought.”

There are texts that each of us find worth reading, worth spending time with, worth saying something about, and we come back to those texts repeatedly. We should

be willing to wander through the text; to “arrive where we started and know the place for the first time” when we read poetry. After all, “old men”—and readers of poetry—“ought to be explorers.” •

—Rebecca Sutton Koeser is a graduate student whose academic focus is on 20th Century Poetry and Media Theory. She can be reached at [rsutton@emory.edu](mailto:rsutton@emory.edu)



Koeser

## Correction

Loose Canons incorrectly reported in its July 2004 issue that the essay, “A Tale of Two Crafts: Writing Makes Woodworking Look So Good,” by Lawrence Jackson first appeared in the *Emory Report*. The essay first appeared in the newsletter, *Academic Exchange*. Loose Canons regrets the error and is happy to correct it. •

# New Graduate Students Come from

LEVIN ARNSPERGER is a graduate exchange student from Freie University in Berlin, Germany. A native of Stuttgart, Arnsperger is a student of American Literature. He completed his undergraduate degree in Comparative Literature at Johannes Gutenberg University, as well as undergraduate degrees in History and American Studies at Freie University. An avid soccer player, Arnsperger enjoys traveling, is fluent in French, and hopes to pursue a career in journalism or foreign service.

JENNIFER BRADY of Summerville, S.C. has been awarded a George W. Woodruff Graduate Fellowship. Brady completed a year of study at the University of Leeds in Leeds, England while pursuing her B.A. in English at the University of South Carolina. She graduated from U.S.C. in May. Her graduate interests are in Gender Studies and American Literature.

ELIZABETH CHASE of Keene, N.H. has been awarded an Emory Arts and Sciences Graduate Fellowship. Chase is an honors graduate of Williams College, from which she received her B.A. in English and Political Science in 2003. While pursuing her degree, Chase completed a semester of study in poetry and nuclear weapons theory at Saint Andrews University in Scotland. Since graduating, Chase has written and edited articles for *The Equine Journal*. Her field of interest is Irish Literature.

KIM GREEN of Charleston, S.C. has been awarded an Emory Minority Graduate Fellowship. An honors graduate in English Education of Claflin University, Green served as senior editor of Claflin's publication, *Panther*, and participated in the United Negro College Fund/Mellon Minority Fellowship Program. Her scholarly interest is in African American Literature.

EMILY GREGOR of Winnipeg, Manitoba, Canada has been awarded an Emory Arts and Sciences Fellowship. Gregor studied at the University of Winnipeg and the University of Virginia before receiving her B.A. in English from University of Minnesota in May. Gregor also received an undergraduate research grant for travel to Georgia College and State University to study the manuscripts of Flannery O'Connor. She will continue her study of Southern Literature at Emory.



New students meet graduate colleagues and faculty at an English Department reception in Kemp Malone Library. From left, they are Elizabeth Chase, Jennifer Brady, Levin Arnsperger, John Peck and Sarah Schiff.

SHAWN MCCAULEY of Richland, N.C. received his B.A. in English from East Carolina University in 2000 and his M.A. in English Literature in 2003. He graduated *summa cum laude* and received the E.C.U. English Department's Outstanding Graduate Student Award. He has served as a faculty lecturer at E.C.U. since Fall 2003. McCauley has been awarded an Emory English Department Fellowship. His academic interest is in Renaissance Literature.

MICHELLE MILES of Bozeman, Mont. has been awarded an Irish Studies Graduate Fellowship. She received her B.A. in English and French from Montana State University in 1999, where she was an M.S.U. Presidential Scholar. She was a George Mitchell Scholar for 2001-02 and received an M.Phil in Anglo-Irish Literature from Trinity College, Dublin in 2003. She has served as an Adjunct Faculty member at Montana State since Fall 2003.

MARC MUNEAL of Chaguanas, Trinidad has been awarded an Emory Arts and Sciences Graduate Fellowship. Muneal was the Valedictorian of the class of 2004 at Morehouse College where he received his B.A. in English, and received the Morehouse College Scholar's Prize for three consecutive years. He is a member of Phi Beta Kappa and in the Summer of 2002 Muneal was one of 200 students from around the world chosen by the Catherine B. Reynolds Foun-

# the United States, Trínidad and Canada

dation to attend the International Achievement Summit in Dublin. His academic interest is in Victorian Literature and African American Literature.

JOHN PECK of Cleveland, Tenn. has been awarded a George W. Woodruff Graduate Fellowship. Peck received his B.A. in English from Vanderbilt University in May. He was a Vanderbilt College Scholar, a member of Mortar Board and of the English Honors Program. Peck was prose editor of *Vanderbilt Review*, and news reporter of *Vanderbilt Hustler*. His graduate interests are in British and American Literature.

SARAH SCHIFF of Gainesville, Fla. received her B.A. in English and Theology from Georgetown University, graduating magna cum laude in 2002. She received an M.A. in English from the University of Florida in May. She was elected to Phi Beta Kappa and was a Grinter Fellow at U.F. Schiff has been awarded an Emory Arts and Sciences Graduate Fellowship. Her academic interest is in American Literature.

MERIWETHER TULL of Weatherford, Texas, is an



Shawn McCauley, Michelle Miles, Emily Gregor, Marc Muneal, and Kim Green were also on hand for the wine and cheese reception in Kemp Malone Library. (Photos by Allison Hobgood)

English-Anthropology major at Emory who has been accepted to the graduate program as a B.A./M.A. student. Tull, a recent inductee into Phi Beta Kappa, was the recipient of a 2004 Johnston Fellowship for Travel and Research in American Literature. She plans to further her study of Herman Melville's fiction. •

Fellow continued from page 7

## “Among Soldiers Returning Home”

Together, in the terminal, we wait.  
A stewardess confirms the power's loss  
by cupping both her hands around her mouth

and calling out the names of passengers.  
The runway-facing walls are tinted glass  
and as the sun descends it cuts across

the floor in parallelograms of light.  
A soldier moves from chair to chair. He bends  
his book back on its spine and holds it out

before him like a gauge. The others sit  
on duffle bags or circulate in groups  
of twos or threes. The body's shape recedes

into their uniforms so that, at first,  
they seem beyond the claim of age until  
the man looks up a moment from his page,

his face illuminated in the light  
so that I see him clearly as a boy.  
He cuts the form my father must have made,

returning from his only tour, three years  
before my birth. In photographs he sent,  
my father's looks are thinned to bone; he bends

within a field, a helicopter just  
beyond the camera's frame, the reeds pressed flat,  
the writhing of its wind in clothes and hair.

—Jonathan Fink is a Creative Writing Fellow.

## Looking Both Backward and Forward

**E**xpect the unexpected! A year ago, I thought I had put administration behind me. Now I find myself the Interim Chair of the department awaiting Frances Smith Foster's return to campus next year to become Chair. However, we are involved this year in planning for the future, exploring what an English department should look like in this new century. All this has me looking both backward and forward.

When I arrived at Emory in the fall of 1963, the department had 18 faculty members. We were housed in the old Physics Building, where I climbed four flights to get to my office. The Candler Library next door was the main library and a campus hub. Besides three 100-level courses required of all students—Composition, Fiction and Drama, Poetry—we then, under the quarter system, offered 31 higher-level courses, one of which was in Creative Writing. In the classroom, the chief visual aid was the blackboard, though one could lug in an overhead projector on special occasions.

Today, the English faculty has almost doubled to 35. We reside in the Callaway Center—the original Chemistry and Physics buildings, now refurbished and fused together into a single structure that sits in the middle of the pedestrian-only central campus. Under the present semester system, we still have three 100-level courses; however, we offer 57 higher-level courses in literature and 12 in Creative Writing. I am teaching this semester in one of the new or renovated classrooms equipped with teaching aids that allow us to show slides, videos, or DVDs; to play compact discs; to project of texts or pictures from a Document Camera, or to display Power-Point presentations. Last year, an elegantly transformed Candler Library became the new home for some departments, programs, and administrative offices. The gem of the contemporary Candler is the restored reading room that, before my time, was the centerpiece of the original structure.

This semester I am once again teaching the intro-

duction to poetry. Today, it is required only of English majors, though my section satisfies the current seminar required of all freshmen. My 1963 course covered a panoply of poets, and singled out only Robert Frost for in-depth consideration. I am highlighting Frost again this time alongside Emily Dickinson, William Carlos Williams, Langston Hughes, and Anne Sexton.

The poetry text I first used as a teacher was the third edition of *Understanding Poetry* by Cleanth Brooks and Robert Penn Warren. The authors divided their commentary on various poems into “Narrative Poems,” “Descriptive Poems,” “Metrics,” “Tone,” “Imagery,” “Theme: Statement and Meaning,” and, following a selection of poems for study, added a coda, “How Poems Come About: Intention and Meaning.” Their anthology, the text-book bible of then-dominant New Criticism, focused on examining the relationship of meaning and form.

Another *Understanding Poetry*, edited by our own Walter Kalaidjian, has just been published. Kalaidjian's commentary is interspersed with statements by other critics. His three-part design bespeaks contemporary critical thinking. “Understanding Poetic Form,” with sub-sections on “Poetic Language,” “Figurative Language,” “Imagery,” and “Prosody,” resembles Brooks and Warren's overall scheme, but with some new special emphases—for example, “Theories of the Modern Image.” “Poetry and History” has an introductory section on poetry and the New Historicism followed by five “casebooks” of critical perspectives on poetry and social activism between the wars, Holocaust verse, Beat poetry, postmodern poetics, and performance and performativity respectively. “Understanding Poetic Representation” opens up how poetry not only reflects but shapes our world, focusing on the issues of race, feminism, desire and sexuality, postcolonial poetics, and cultural criticism.

As I peruse it now, Brooks and Warren's table of contents stands out as a gallery of British and Ameri-

*From the Chair continued on next page*



## Otis, Zemka Join English Department Faculty

Laura Christine Otis, a MacArthur Foundation Fellow, joined the Emory faculty as Professor this Fall. She previously served on the faculty of Hofstra University since 1993, and in 1995 she was awarded the Stessin Prize for Outstanding Scholarship at Hofstra.

Otis graduated cum laude from Yale University in 1983 with a B.S. in Molecular Biophysics and Biochemistry. She received an M.A. in Neuroscience from University of California, San Francisco in 1989 and an M.A. in Comparative Literature from Cornell University in 1988. In 1989-90, Otis was a German Academic Exchange Service (DAAD) Scholar at the University of Cologne.



Otis

Her most recent publication is *Networking: Communicating with Bodies and Machines in the Nineteenth Century*, published in 2001 by University of Michigan Press. In 2002, Otis edited *Nineteenth-Century Literature and Science: An Interdisciplinary Anthology*, published by Oxford University Press.

Sue Zemka joins the Emory faculty as an Associate Professor this Fall. She comes to Emory from the University of Colorado, Boulder.

Zemka completed her undergraduate degree in English from Saint Louis University, graduating Phi Beta Kappa with honors in 1980. She received her Ph.D. in English Literature from Stanford University in 1989. Her research interests are the history and theory of the 19th-century novel, 19th-century intellectual history, and 19th-century utopianism in Britain and the United States.



Zemka

She is currently working on a book project, "Property, Time, and Utopia in the English Novel, 1848-1907," and has begun a second book entitled "The American Utopia in Transition: Competing Histories of Socialist Experimentation in the United States, 1880-1920." Her recent publications, include an essay on Samuel Butler's *Erewhon* in *ELH*, and an essay forthcoming in *Dickens Studies Annual* on *Great Expectations*. •

From the Chair continued from previous page

can white males. Only eight of the 102 poets were women; Elizabeth Bishop stood alone among the 22 born after 1900. No African American poet made Brooks and Warren's gallery.

Coming nearly half a century after Brooks and Warren's third edition, Kalaidjian's gallery includes almost twice as many poets, over half born after 1900 and nearly 40 percent women. Anne Sexton, a new voice back in 1963, is here a "featured poet" as are Langston Hughes and Gwendolyn Brooks. Other African Americans from Phyllis Wheatley to Yusef Komunyakaa sing out fulsomely from these pages, as do Asian American, Native American and Chicano/a voices and other from the English-speaking world outside the U.S. and the U. K. While many old standards are found among the poems here, Kalaidjian

delineates a very different geography, demography, and history of Anglophone poetry.

Viewed side by side, *Understanding Poetry*, old and new, chart the course the critical examination of poetry, and of literature more generally, has traveled over four decades. We at Emory are presently mapping for ourselves how we can best continue to study and teach literature in a context that both judges and respects the past while speaking with immediacy to life in our own time. If the future terrain we stake out becomes a literary-studies analogue to the Candler reading room, we will have done our cartography well. •

—Peter Dowell, Interim Chair of English, is the author of "ICH KUSS DIE HAND": THE LETTERS OF H.L. MENCKEN TO GRETCHEN HOOD. He can be reached at [pdowell@emory.edu](mailto:pdowell@emory.edu)

Please forward your latest LOOSE CANONS news to us at [mdurret@emory.edu](mailto:mdurret@emory.edu)

## Education and Culture Beyond Academe

Recently, I left Emory to work for the Federal Government. The Chairman of the National Endowment for the Arts, Dana Gioia, asked me to develop arts education policies and programs for the agency.

The Endowment is the leading force in arts education at the Federal level, and the Bush Administration has devoted massive resources to arts and humanities learning. But K-12 education is notoriously flawed, and the Chairman wanted independent opinions before committing to new initiatives. In the first six months, I toured 16 states, observed classes, pored over studies, and interviewed scholars, teachers, principals, state arts council staff, evaluators, and directors of museums, theaters, music organizations, and youth groups.

The results were mixed. The quality of education research is embarrassingly low, and reigning notions such as “multiple intelligence” and “whole language instruction” have little credibility in related fields. The problems are compounded in the arts by their status as marginal activities. Much of the discourse is advocacy given an empirical dress, and with liberal ideology dominating the education schools and teachers unions, anti-intellectual advocacy of tolerance and diversity displace the values of learning. The only bright spot in the field is the specialist teacher—the bandleader, dance instructor, drama teacher—with high expectations and a focus on technique. On their example, at the Endowment we devised new programs that would abandon the progressivist notions of the past and adhere to the spirit of “A Nation at Risk.”

In May, I became the Director of Research and Analysis. The first study we issued turned out to be the most talked-about production in the Endowment’s history, *Reading at Risk: A Survey of Literary Reading in America*. It grew out of a general survey that we conduct every 10 years, and this time the numbers were startling. In brief, literary reading is declining at a dramatic rate, especially among young adults. Since 1982, reading rates have dropped 10 percentage points, and the drop is accelerating; 18-24 year-olds

fell 17 percentage points, slipping from one of the most active groups to the least active.

We released the study in a press conference at the New York Public Library on July 8. Since then, Chairman Gioia and I have been doing radio shows and newspaper interviews, responding to questions about what *Reading at Risk* portends for literary culture in America.

English teachers and graduate students should take heed. If the trend continues, literary reading will become a minor activity and literary education an exotic specialty. Cultural learning will dwindle. Among Generation DotNet (15-29-year-olds), we see an ignorance of anything outside the sphere of mass culture. In 1994, national tests in history produced 57 percent scoring “Below basic” (an “F”). In 2001, the same test yielded the same failure rate. In civics, one-third failed in 2001, while only one in 25 scored “Advanced.” Reading rates for Grade 12 students have remained steady (and low) for several years, despite billions in investment.

At higher levels, the numbers are no better. A survey of college students last year showed that only 2 percent could identify the first right listed in the Bill of Rights. A survey of 18-26 year-olds showed that twice as many could name the town in *The Simpsons* than could say which party controlled Congress. Voting among young adults has declined 13 percent since 1972, and less than one-third ever reads a newspaper.

The figures give the lie to technophiles who claim that the Internet makes people more informed and engaged. (There is no evidence that computers enhance reading and writing skills, and some evidence that they hinder them.) Few individuals in our culture are positioned as well as humanities professors to respond to the cultural crisis. If those who are charged with imparting literary and cultural traditions don’t act when they see them obscured by a tidal wave of video games and Instant Messaging, nobody else will. •

—Mark Bauerlein, Professor, is the author of *NEGROPHOBIA: A RACE RIOT IN ATLANTA, 1906*. He can be reached at [engmb@emory.edu](mailto:engmb@emory.edu)



Bauerlein

## FACULTY NEWS

**DEEPIKA BAHRI**, Associate Professor, has been named Director of Asian Studies for a term of three years.

She gave the plenary address at the “Minority States: Violence, Nation-State, Multiculturalism” Graduate Student conference at Oxford University in June 2004.

Bahri also gave a talk entitled “The World, the Text, and the Postcolonial Critic” at the “How to practice postcolonial theory in a secular way: In memory of Edward Said” symposium at the Department of Philosophy, DePaul University, Chicago, in October.

She published “Predicting the Past,” in *Modern Language Quarterly* 65.3.

**JIM GRIMSLEY**, Director of Creative Writing, has stories reprinted in two anthologies; “Comfort and Joy,” an excerpt from the novel by the same title, appears in *Upon A Midnight Clear: Queer Christmas Tales*, edited by Greg Herren, Haworth Press, New York, is currently available in bookstores. “Food Chain,” an excerpt from *Boulevard*, appears in *Everything I Have Is Blue*, edited by Wendell Ricketts, Suspect Thoughts Press in San Francisco, scheduled to be published in January, 2005.

**BILL GRUBER**, Professor, delivered a paper, “Image and Abstraction in Western Landscape Art,” at the annual Western Literature Association Conference, held in Big Sky, Mont., Sept. 29-Oct. 2.

**GERALDINE HIGGINS**, Associate Professor, presented a paper on “Irish Studies: Import and Export” at the National American Conference for Irish Studies in Liverpool, England in July 2004 and took part in an international panel discussion on Irish Studies in the Academy.

In October, she was invited to give a plenary lecture entitled, “The Second Coming of Yeats in Political Rhetoric,” at an Irish Studies Symposium at the University of North Carolina.

**WALTER KALAJDZIAN** delivered a paper entitled “Psychological Operations: Reading the Psy-Ops of Abu Ghraib” for the annual convention of the Association for the Psychoanalysis of Culture and Society, held at Union Theological Seminary, New York City, Oct. 14-17.

**RICK RAMBUSS**, Professor, published an essay, “Sacred Subjects and the Aversive Metaphysical Conceit: Crashaw, Serrano, Ofili” in the summer issue of *ELH*.

**RON SCHUCHARD**, Goodrich C. White Professor of English, presented a lecture, “Ways of Reading T.S. Eliot,” on Nov. 4 at the Fall Arts Celebration 2004 held at Grand Valley State University in Grand Valley, Mich.

**JOSEPH SKIBELL**, Associate Professor, published an essay in September called “Willis Alan Ramsey and Me: A Bad Case of 2nd Novelitis” in the premiere edition of a journal called *Maggid: A Journal of Jewish Literature*. His latest book, *The English Disease*, won the Jesse H. Jones Award for Best Book of Fiction from the Texas Institute of Letters. Skibell gave a reading in Toronto at the Ashkenaz Festival in early September, and on Sept. 11, he gave a reading in Atlanta at The Temple as part of their Selichot Program.

**LYNNA WILLIAMS**, Associate Professor, had her short story, “In the Palace Parking Lot,” accepted for publication in the Winter/Spring 2005 issue of *The Crab Orchard Review*.

She was named a Community Partnership Faculty Fellow for 2004-05.

**DEBORAH ELISE WHITE**, Associate Professor, delivered a paper entitled “Victor Hugo’s Romantic Exile” at the 2004 conference of the North American Society for the Study of Romanticism (NASSR) held in Boulder in September. Her paper was part of a special double session on “Homelessness in the Global Village.” •

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See details about the  
Rusche-Stahl gifts to  
the College on page 16

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# Dowell, Foster to Head English Department

**P**eter W. Dowell, Professor of English and American Studies, has been named Interim Chair of the English Department for 2004-05, and Frances Smith Foster, the Charles Howard Candler Professor of English and Women's Studies, will begin a three-year term as Chair beginning Fall 2005. She is currently serving as a Black Woman in Church and Society Research Fellow at the Interdenominational Theological Center.

Dowell has served the Emory administration since 1988, as Senior Associate Dean of Emory College since 1998, and was the recipient of the George P. Cuttino Mentoring Award given by Emory in 1998. He served as Acting Chair of the English Department 1976-77 and 1986-87, and has participated in numerous University Committees since joining the Emory faculty in 1965.

Dowell received his Ph.D. in American Studies from the University of Minnesota in 1965. His areas of special concentration are American literature from 1890-1940, modern American poetry and African American literature, and the relationship of literature to intellectual history, theories, and methods of

American Studies. His book, "Ich Kuss Die Hand": The Letters of H.L. Mencken to Gretchen Hood (ed.) was published by the University of Alabama Press in 1986.

**F**oster, who received her Ph.D. in British and American Literature from the University of California, San Diego in 1976, joined the faculty at Emory in 1994. Her areas of specialization are African American literature, 18th and 19th century African American culture, and multi-cultural women's literature. She served as the Director of the Emory Institute for Women's Studies, 1999-2002, and has written or edited numerous books, including Norton Critical Edition of Incident in the Life of a Slave Girl (ed.) in 2001, and Concise Oxford Companion to African American Literature (ed.) published by Oxford University Press in 2001. Foster served as a Senior Fellow at the W.E.B. DuBois Institute at Harvard University, 2002-03, and as a project participant in the Brandeis University Feminist Sexual Ethics Project, 2003-04. •

## Scholarship, Thy Name is Rusche

**H**arry Rusche, Arthur M. Blank Distinguished Teaching Professor, has become the honoree and gift-giver in one fell swoop.

Rusche has been a member of the English faculty since 1962. A professor of Renaissance literature as well as World War I British and American literature, he made quite an impression on student Sam Stahl '03. Stahl took Rusche's "Unspeakable Shakespeare" seminar course which dealt with Shakespeare in modern culture and was so impressed with his professor's knowledge of the Bard and of computer technology in the classroom that Stahl decided to make a contribution to Emory in Rusche's honor. Stahl, with the encouragement of his mother, Lynn Heilbrun Stahl '76, donated \$25,000 from the family foundation to create a student scholarship fund.

Rusche and his wife, Sue, were moved by the contribution and decided to match the gift dollar for dollar. William Fox, Senior Vice President for External Affairs and a friend of the Stahl family donated an additional \$1,000 making the total \$51,000 for an

endowed scholarship.

Stahl's mother, Lynn, is the daughter of Alfred Heilbrun, a faculty member for more than 20 years and who is now a Distinguished Research Professor of Psychology Emeritus. She graduated Phi Beta Kappa from Emory College in 1976—the same year that her mother Marian Heilbrun, earned her master's in librarianship from Emory. An Emory trustee, Lynn Stahl has served two terms on the Dean's Council of Emory College and on the College council of advisers. She and her husband, Jack Stahl '75, former president and chief operating officer of Coca-Cola and current president and chief executive officer of Revlon, previously established the Heilbrun Fellowship for emeritus professors to honor her father and the Marian K. Heilbrun Music and Media Library to honor her mother. •

*A variation of this story first appeared in the Spring 2004 issue of EMORY MAGAZINE.*

