Dear friends of Comparative Literature,

It is my great pleasure to welcome you to the 2013-2014 academic year, with especially warm greetings to our new tenure-track hire Professor Katharina Piechocki, who joins us from Pace University; our new cohort of diverse first-year graduate students, whose research interests cover everything from the Americas, Europe, and the Middle East, to Africa and East and South Asia; and our dynamic group of visiting scholars from around the world. As both Chair and Director of Graduate Studies this year, I look forward to working closely with everyone in the months ahead.

Wherever I travel – this year throughout the United States as well as to Asia, Europe, the Middle East, and Africa – I encounter friends and fans of the department, and particularly of our faculty, whose international achievements continue to multiply. To give just several examples: Professor Gregory Nagy’s open access HarvardX (edX) course The Ancient Greek Hero – a survey of ancient Greek literature focusing on classical concepts of heroism – enjoys an enrollment of more than 36,000 students and professionals from around the world. And just last December, Professor Martin Puchner gave a major international conference on Proust – Proust and the Arts: Interdisciplinary Conference on the Centenary of Swann’s Way – which featured a panoply of speakers from the United States, France, and Japan.

Thanks particularly to Professor John Hamilton, last year, in addition to “Proust and the Arts,” the Department of Comparative Literature brought to campus a number of globally renowned scholars, who shared their groundbreaking work in a variety of forums. These included Professors Emily Apter (NYU): “Lexilalia: On Translating a Dictionary of Untranslatable Philosophical Terms”; Kiene Brillenburg Wurth (Utrecht University) and Yra van Dijk (University of Amsterdam): “Materialism and the Literary: ‘Analog’ and ‘Digital’ Textualities”; Brooke Holmes (Princeton University): “Michel Serres’ Nonmodern Lucretius and the Temporality of Reception”; Suradech Chotiudompant (Chulalongkorn University):


2013-2014 promises to be another year of intellectual excitement, featuring among other public forums the annual Poggioli Lecture on October 10 with Professor Carol Jacobs, Birgit Baldwin Professor of Comparative Literature and Professor of German Literature at Yale University.

I look forward with pleasure to working with faculty and students this fall and spring to maintain and extend the department’s record of intellectual rigor and excellence.

With warmest wishes for a productive and stimulating year,

Karen Thornber

Table of Contents:
Letter from the Chair.........................1
Letter from the DGS........................2
Letter from the Director of Studies........3
World Literature News.......................4
Dana-Palmer House (Crimson)..............5
Schoolhouse Rock (Crimson)...............6-8
Faculty News & Profiles...............8-12
Former Comp Lit Lecturers.................12
Student News & Profiles..................13
Alumni News & Profiles....................13-21
Visiting Scholars Profiles...............21-22
Comp Lit Staff News.......................22
Summary of Awards 2011-2013.............22
Submissions & Editorial Info.............23
Letter from the Comp Lit Director of Graduate Studies

It is my pleasure to welcome you to Harvard’s graduate program in Comparative Literature, one of the most dynamic and diverse in the country. Our twenty-six faculty members and nearly fifty graduate students have come from across the globe to study, teach, and publish on literatures in several dozen languages from a wide range of historical periods. The research generated here reflects an exhilarating scope of methods, approaches, and questions. Critical theory, literary interpretation, and comparative philology provide the basis for work on translation, the history of ideas, gender, drama, oral poetics, multilingualism, postcolonialism, the environmental and medical humanities, globalization, and world literature. Our students and faculty also work in a variety of fields contiguous with literature, including architecture and the visual arts, film and music, history, anthropology, philosophy, and medicine.

In our graduate seminars students analyze in comparative perspective the literatures and other cultural products of Africa, the Americas, Asia, Europe, and the Middle East. Coursework is designed to meet individual interests and expectations. Our students are encouraged to complement seminars in Comparative Literature with courses in other literature and area studies departments (with which most of our faculty hold joint appointments), including African and African American Studies, the Classics, East Asian Languages and Civilizations, English, Germanic Languages and Literatures, History, Near Eastern Languages and Civilizations, Romance Languages and Literatures, Slavic Languages and Literatures, and South Asian Studies. Many of our students also engage in interdisciplinary work, taking courses and often earning qualification in secondary fields such as Visual and Environmental Studies, Medieval Studies, Music, and Studies of Women, Gender, and Sexuality.

The stunning range of our students’ dissertation projects is well supported by Harvard’s unparalleled library resources. Our library system, the largest university collection in the world, comprises 70 libraries, with combined holdings of over 16 million items.

In the past few years, the faculty has restructured the Comparative Literature program so as to attend better to students’ needs as they prepare for a professional career in the twenty-first century. New course and language requirements allow students to engage more fully in sophisticated comparative work from their very first year at Harvard. We have also established specific guidelines for advising and faculty feedback from the first year through the completion of the Ph.D. Our new Professing Literature seminar prepares students for academic careers teaching and conducting research on literature, as well as a variety of non-academic professions. Part of this seminar is the ongoing Renato Poggioli Graduate Colloquium series, which enables students to present their works-in-progress to peers and faculty.

Given the nature of graduate projects, most of our students spend time abroad, both for language training and research. This work is largely funded by fellowships from the graduate school as well as from Harvard’s many area centers.

When in Cambridge, students enjoy our new home, the historic Dana-Palmer House at 16 Quincy Street. With its comfortable lounge and meeting and seminar rooms, as well as administrative and faculty offices, Dana-Palmer House provides the perfect setting for exceptionally collegial scholarly exchange.

-Karen Thornber
Dear Lit alum,

The first class of Lit students graduated in 1984, some 30 years ago this coming June. If you look back on their thesis titles—“Language as Dissidence,” “Music for the Reading Eye,” “Indeterminacy and the Generation of Meaning,” to take a few random examples—you recognize quickly the spirit of intellectual adventure that characterized Literature then and still marks it today. Some things have changed. Topics of inquiry have altered with the times: one senior last year examined narratives of global health, while another investigated irony in meme texts; and Lit is now the undergraduate wing of the Department of Comparative Literature. The scope of the program, however, with its academic emphasis on working across languages and cultures and media, and its pedagogical emphasis on an individually designed curriculum and one-on-one junior and senior tutorials, remains the same. And Lit students today are as smart, creative, edgy, and quirky as they were in 1984.

There has been much in the press recently about the state of the Humanities in universities, and especially about the decline in enrollments across the Humanities. It’s true that we have somewhat fewer concentrators in Lit than we did a decade or so ago; but it’s also true that our students go on to do important and fulfilling work in any number of professions, within the Humanities and well beyond. Lit students are professors, hedge fund managers, doctors, lawyers, architects, entrepreneurs, public servants, and private home-makers, as well as journalists and critics and authors and translators. And that’s just the beginning.

We would love to hear what you’ve been up to, and especially how your life in Literature has influenced who you are and what you do today. We have started a Linkedin group for Lit alumni and current students as a way to begin connecting Lit folk across the decades. You can find our group under “Harvard Literature Concentration” on Linkedin. We encourage you to reach out to your once and future friends and colleagues to share your experiences, your ideas, and your wisdom. It would be a particular pleasure for me to hear directly from you and to catch up on what you’ve been doing.

I look forward to your news. In the meantime, I send you my very best wishes,

Sandra Naddaff
Director of Studies, Literature
snaddaff@fas.harvard.edu
Globalization is often considered first and foremost in economic and political terms, but it is having profound cultural effects as well. In literary studies, national and regional literatures are increasingly being seen in international and even global terms, a shift that is having a major impact on the study of comparative and world literature. Three years ago, the department established the Institute for World Literature (www.iwl.fas.harvard.edu) to give an annual forum for scholars and graduate students from around the world to explore new directions in literary studies today. After initial sessions in Beijing (2011) and Istanbul (2012), the IWL returned to its headquarters at Harvard this past summer for four weeks of seminars, guest lectures, and working group meetings. Under the direction of last department chair David Damrosch, with support from the Faculty of Arts & Sciences, and with an Advisory Board of 24 distinguished faculty members located at Harvard and around the world, the IWL works in partnership with five dozen affiliates to bring together a growing number of participants.

From June 24 through July 18, 140 participants from 28 countries gathered at Harvard to discuss, debate, and immerse themselves in the theory and practice of world literature. The Institute featured fourteen two-week seminars offered by some of the preeminent names in the field today, including our own faculty Karen Thornber and Stephen Owen along with David Damrosch, together with Susan Bassnett (Warwick), Helena Buescu (Lisbon), Theo D’haen (Leuven), Wai Chee Dimock (Yale) Djelal Kadir (Penn State), Nirvana Tanoukh (Wisconsin), Mads Rendal Thomesen (Aarhus), and Lawrence Venuti (Temple). The seminars were complemented by guest lectures by Homi Bhabha (Harvard), Emily Apter (NYU), and the prominent Chinese-American writer Gish Jen, as well as by lively working groups on topics of mutual interest and panels focused on program design, pedagogy, publishing, and the job market.

Over the course of the month, the IWL session exposed its participants to the most recent critical and theoretical approaches to world literature, touching on hotly debated issues including the relation between world literature and comparative literature, the uses and abuses of translation, the cultural implications of globalization, and systematic approaches to cultural as well as planetary ecosystems. In the coming years, the IWL will continue to hold sessions in rotation between Harvard and locations in Asia, Europe, Africa, and the Middle East, bringing the work of the department out into the world and the world into the department in new ways.

(Photos on this page taken by Alexandra Stote)
Letter-writers to the Alumni Bulletin in the spring of 1946 were indeed--48 columns indeed, in fact, with amounts of outrage, protest, and indignation thrown in. That spring, it seems, the University had decided to rip down the ancient, tradition-mellowed Dana-Palmer House and erect Lamont Library on its site.

Partially as a result of such protest, and partially because the library's donor, Thomas W. Lamont '92, obliged with funds, the University merely decided to uproot, rather than destroy, the yellow wooden structure. Since 1947 therefore it has squatted between the Union and the Faculty Club, and, provided with a permanent hostess and various pieces of period furniture, has housed an estimated three to four hundred visitors to the University--all of them official guests of varying status.

Transient accommodations hardly play the major role in the building's history, however. Once the College observatory, it has provided a home for such notables as Professors F. C. Huntington, Georg Herbert Palmer, William James, and C. C. Felton, as well as serving as President Conant's house during World War II.

Its occupant in the early 1820's and 30's was Richard Henry Dana, who left the house his name and also managed to sire Richard, Junior author of Two Years Before The Mass. One of a row of yellow colonial houses, of which Wadsworth is at present one of the two survivors, the building at this time apparently served as a social center for the children of the neighborhood. Witness James Russell Lowell, who chronicled Dana's hospitality in verse:

My pony through his own front door he drew,
I on his back, and smiled with winning airs;
Rejected hospitality. The more
He rugged in front, he backed toward the door.
Had oats been offered, he had climbed at least
Up to the attic, canny Scottish beast.

Soon after the building was acquired by the College in 1835, it was sacrificed, or at best modified, to the demands of what seemed to the Yard like a new-fangled science--Astronomy. The Dana House became the College observatory, its rooms filled with instruments. On the roof was a revolving turret on wheels for telescopic use ("Caboose" snorted Felton) and a transit mechanism rested in the main room.

Transit operators took fixes on a marker in the Blue Hills, 11 miles away in Milton, but when an enterprising farmer built a barn next door, it cut off the view. By no means non-plussed, the University acquired right of way to the barn, and chopped a hole in its roof for sighting purposes.

After the University moved on in 1842, Felton, a gentleman of wit, moved in. He was followed some years later by F. C. Huntington, Plummer Professor of Christian Morals, and long the University preacher. Huntington was regarded as somewhat of an apostate when he finally turned Episcopalian after a long Unitarian career, and Felton summed him up, too. "Christian Professor of Plumber's Morals," said he.

Professor William James, the famous philosopher, thought up his "Pluralistic Universe" after he took up residence in 1881, in between the visits of various foreign gentlemen whom James, a friendly person, often put up and interviewed. One such fellow arising early on a morning found a bootblack industriously shining his shoes, left outside in the corridor. The visitor attempted to give him a quarter. The shoe-shiner was James, who calmly continued.

After Professor George Herbert Palmer arrived, the turret went, and the house received some remodeling. Palmer lived there the longest of anyone--from 1884 to 1933, existing on "the decay of Greece", as he put it--and presented the Yard with the last half of the house's name. Richard S. Gummere, retired director of Admissions, occupied it until Conant moved in, dispossessed from his own lodgings by the U. S. Navy. The President moved back down Quincy Street in 1946, and by the next year, the house was in its present location.

The present full-time hostess, Mrs. Florence Preble, has managed to provide a welcome for her visitors which has left some surprised, and all pleased. "Marvellous," "Wonderful," are the usual superlatives, from such classes of travelers as Ames Competition Judges, endowed lecturers, chancellors of foreign universities, members of the Corporation, Overseers, and honorary degree recipients.

This article has been reprinted with permission from The Harvard Crimson, Vol. 124 (December 10, 1952).
Professor John Hamilton’s band Tiny Lights

Before he taught literature, John T. Hamilton rocked. Literally.

By Jared T. Lucky, Crimson Staff Writer

John T. Hamilton has the studied look of the stereotypical Harvard professor. Draped in tweed, with a vest underneath and elbow pads on his coat, he puffs insistently on a wooden pipe outside his office in the Department of Comparative Literature.

But before Hamilton picked up Homer and Virgil, he was picking guitar, and long before he came to Cambridge, Rolling Stone magazine had tapped him as an up-and-coming musician. For Hamilton, academia was an afterthought—during the first fifteen years of his adult life, he wrote, performed, and recorded rock music.

“It’s a very similar lifestyle,” Hamilton says nonchalantly.

He leans back in his chair at the kitchen table of his spacious Arlington house, painted purple on the outside. The sounds of drums and electric bass filter in from the basement, where his two sons, ages 11 and 15, are improvising rock riffs.

“Communicating, improvising, trying to sense people’s expectations and trying to meet them—all important issues,” he adds.

“It’s definitely not banking,” chimes in his wife Donna from across the table.

“It’s bankrupting,” she laughs.

John and Donna have been together for more than 30 years, but not just as husband and wife—“we’ve shared a life,” Hamilton says. Since meeting in high school, they’ve played in four different bands together, including Tiny Lights—a critically-acclaimed act that toured nationwide and released seven albums between 1983 and 1994.

“It was a really great way to grow up,” says Donna as Hamilton heads down to the basement to make a song request.

‘A HODGE-PODGE’

Dave Dreiwitz saw John and Donna play for the first time at a nightclub in Hoboken when he was 15 years old.

“I thought they were amazing,” he says. John and Donna, both just 18 at the time, were playing with a jazz fusion group called Low Key. “They seemed experienced,” Dreiwitz adds.

Dreiwitz, now the bass player for the rock group Ween, became the third founding member of Tiny Lights a year later, in 1983.

“We liked a lot of the same kind of stuff,” Dreiwitz says. “We were all jazz heads.”

But Tiny Lights quickly grew into a group that defied genre, even when it came to instrumentation: Dreiwitz knew trumpet and bass, Donna played violin and sang vocals, and Hamilton wanted to incorporate non-traditional rock instruments.

In 1985, Hamilton invited another member to the band, Jane Scarpantoni. Scarpantoni, who is still in the music industry, has gone on to record with Bruce Springsteen, Sheryl Crow, and Christina Aguilera—on the cello.

“We toured like mad,” Dreiwitz says. “John would just book these gigs in between working his restaurant job and going to NYU. He was the skipper and the captain and the navigator.”

Hamilton, who worked as a waiter, translator, and guitar teacher to pay the bills, managed all of the tours himself. Tiny Lights, he says, never had an agent or a publicist: “Just a telephone, a press kit, and our latest record.”

“We were a bunch of friends, going on the road, making music,” Scarpantoni recalls. “Sometimes remembering her transformation from a classical cellist to a rock musician. “Through them, I was able to get used to playing in a rock band.”

But the group was not just a rock band. In a newspaper interview, Hamilton would later describe Tiny Light’s music as “a hodge-podge of 1970s AM radio, folk music, and improvisatory tendencies.”

This mixed bag of sounds seemed to work for Tiny Lights. “A lot of people heard that sound and went: Wow! Strings!” says Scarpantoni. “I think they were a bit ahead of their time.”

The band branched out even further with the addition Andy Demos, a drummer, saxophone player, and talented multi-instrumentalist.

Tiny Lights was going to be simple, happy, pretty,” Donna says. “We did whatever we wanted to do, basically—kind of like what John does at Harvard,” she ribs, turning to give her husband a cheeky glance. He chuckles.

‘MUSTARD CRUNCH’

After a few years of playing clubs in Hoboken, the group began touring in earnest in 1987, after Hamilton graduated from New York University with a degree in classics and German.

“We were a bunch of friends, going on the road, making music,” Scarpantoni recalls. “Sometimes
Schoolhouse Rock

we’d play for two people, and sometimes we’d play for hundreds.”

Concert performances for Tiny Lights were as eclectic as the sound the band would create. Before each show, Hamilton would survey the audience—Donna remembers it as him “feeling out” the crowd—and cue the other band members with a mood to start an improvised introduction. Tiny Lights traveled throughout the country and headlined at the first two South by Southwest Music Festivals in Austin, Texas.

But even as the group members gained recognition, their rock musician lives were far from lucrative. The five bandmates frequently shared one hotel room or slept at campgrounds.

Over a full plate of cookies on the kitchen table, Donna remembers when they had limited options for food. “When we were in the van, traveling at points, we had cereal, we had condiments—”

“So we made mustard crunch, by stirring in the cereal crumbs,” Hamilton interrupts. Both laugh. “In the morning, we found enough change in the bottom of the van to buy a cup of coffee, which we all shared.”

‘WHATEVER HAPPENED TO ROCK AND ROLL?’

Now sipping his very own coffee, Hamilton speaks with cool-headed erudition about the artistry of record-making—the challenge of blending and balancing each track, perfecting each voice with vintage microphones and tape. His eyes flash with interest and intensity when he talks music.

If the wooden pipe he occasionally produces from his coat pocket makes it hard to believe that he once played nightclubs with a rock band, his passion for music is unmistakable. And by most accounts, it always has been.

Hamilton grew up in a modest home in the Bronx, with non-musical, working-class parents. An only child, he taught himself to play guitar on a cheap acoustic.

“Very early on, I had the key to our apartment,” he says. “I found myself alone a lot, so I would read or play music.”

He was soon playing with friends and in church services. In the fourth grade, he wrote a musical called “Whatever Happened to Rock and Roll?” In the play, the protagonist, a young boy, hounds his parents for an electric guitar.

“I was almost screaming for an electric guitar,” Hamilton says. “We put it on at P.S. 119, P.S. 125—it was a little Bronx tour,” he says.

“My parents didn’t even see it. They both worked,” he adds with a chuckle.

Hamilton did get that electric guitar, eventually, and by the time he was in high school, he was playing in a band. Before long, a 16-year-old from another high school asked his group to play a song she had written.

It was Donna, and three months later, they were dating. “It wasn’t really a reflective time,” says Hamilton, trying to recall what sparked the romance. “We became ever closer as friends, working together, talking for hours on the telephone, working together until we finally realized that, you know, it was meant to be.”

‘STOP THE SUN; I WANT TO GO HOME’

For nearly a decade, before and during Tiny Lights, John and Donna remained personal and professional partners.

“They’re almost like one being,” Dreiwitz says. “One feeds the other, and it’s always been like that.”

The two made it official in 1989, tying the knot when Tiny Lights was at its peak. They used their wedding money to buy an unfurnished condo, a far cry from the spacious home in Arlington where they live today. One week after the ceremony, they left for a three-month tour.


“Meanwhile, John’s in the van, reading Greek, reading Latin,” Donna remembers. “He’s got attention surplus disorder,” she says affectionately.

“The conversation in the van was not the normal conversation of people who are in a band,” Scarpantoni says, recalling long talks about history, art, and politics on tour drives. “He could discuss anything.”

“On the road, you only play an hour show,” Hamilton says. “The whole day is free to just read.”

Just as Hamilton was delving deeper into what he calls his “extended reading period,” the luster of Tiny Lights was beginning to fade.

“You go back to a place where you’ve played, and the crowd isn’t as big, and maybe you’re just not so into it anymore,” Donna says. “It just starts feeling sad.”

As time went on, Tiny Lights proved unwilling to change its image or its musical repertoire to court popular success. “We put so much emphasis on authenticity and hon-
Schoolhouse Rock

“Never taken lessons”

Most of the students in Hamilton’s literature seminar did not know about their professor’s history as a rock star—yet few seem shocked by the fact that their European Romanticism professor played in a band for 13 years.

“He has all these great anecdotes, and he makes a lot of musical references,” says Amrita S. Dani ’13. “It wouldn’t surprise me if he did anything.”

While Hamilton does not often bring up his time in the band in his class, the eclecticism that characterized Tiny Lights often shines through in his teaching. He regularly brings cookies to class and sometimes relates Romantic poems to Nirvana lyrics.

“Being in the classroom is a type of performance,” Hamilton says. “There’s a large element of improvisation.”

Long before he came to Harvard, Hamilton’s bandmates recognized his capacity to combine different disciplines.

“He integrates everything into everything that he does,” Scarpantoni says. “It’s not surprising to me that he became a Harvard professor, because in my mind, this guy always was one.”

Though perhaps, as Scarpantoni says, a natural professor, Hamilton still feels at home behind his guitar as well. The bandmates still stay in touch, and Tiny Lights even played a reunion show last year in New York.

“We still jam. We haven’t lost that joy of music,” Scarpantoni says.

Back at the purple house, Hamilton nods his head rhythmically in the bare-walled basement. Jasper sings lead vocals and plucks a bass riff; Henry tops it off with a drum solo.

“They’ve never taken lessons,” Hamilton tries to yell over the din, mostly in vain.

Neither did he.

This article has been reprinted with permission from The Harvard Crimson, Vol. 236 (May 4, 2012).

Faculty News & Profiles

Joaquim-Francisco Coelho’s Retirement

In May 2013 the Department of Romance Languages and Literatures organized a poetry reading to honor Joaquim-Francisco Coelho, Nancy Clark Smith Professor of the Language and Literature of Portuguese and Professor of Comparative Literature, on the occasion of his retirement. A beloved member of our department and a former chair, Joaquim has been for thirty years the heart and soul of Lusophone studies at Harvard. He is also a celebrated poet in his own right and a gifted declamador who could muster by memory his favorite Virgilian hexameters with the same ease and his trionic elegance as a sonnet by Luis de Camões or Garcilaso de la Vega. So what better way to honor him than a poetry recital. And so it was. Students and colleagues from both departments gathered at the Faculty Club for a lovely afternoon marked by splendid recitations and sung renderings of several poetic gems close to his heart, favorite poems by Fernando Pessoa, Fray Luis de León, Charles Baudelaire, Carlos Drummond de Andrade, John Dryden, Luis de Góngora, Eugenio Florit, Jorge de Sena and Rainer Maria Ril ke. Our very own Judith Ryan gave a superb reading of Rilke’s Sankt Sebastian (a favorite of his) and Luis M. Girón Negrón led the group in singing a medieval Galician-Portuguese cantiga. It was a joyous celebration for a gracious mentor and colleague whose luminous presence has deeply marked both of his departmental homes. -- Luis Girón Negrón and Judith Ryan

Julie Buckler is pleased to announce the publication of her co-edited volume, Rites of Place: Public Commemoration in Russia and Eastern Europe, in which she included her own essay on “Taking and Re-Taking the Field: Borodino as Collective Memory Site.” Professor Buckler took a research trip to Russia this summer to visit imperial memory sites in Moscow and St. Petersburg, most particularly the controversial “reconstructed” imperial palaces of Strelna and Tsaritsyno, the subject of an essay currently in progress. This spring she will teach a new Societies of the World course with Professor Kelly O’Neill from History -- “The Phoenix and the Firebird: Russia in Global Perspective.”

Verena Conley was on leave during spring 2013 preparing for a new

David Damrosch reports that his travels this past spring were brought to you (as they used to say on Sesame Street) by the letter B: Beirut, Belgrade, and Bonn. Particularly striking were the various treatments of war-damaged monuments in all three locations, but also the lively interest of students and faculty in redrawning the map of comparative studies both within Europe and beyond. This past summer, Damrosch completed two editing projects: a sourcebook of essays titled *World Literature in Theory* for Blackwell, and a two-volume anthology of world literature to be published in Chinese by Peking University Press. He is currently working on a book for Princeton entitled *Comparing the Literatures: What Every Comparatist Needs to Know*, and together with Martin Puchner is embarking on the creation of an online “MOOC” course on world literature for HarvardX.

**Jim Engell** is Gurney Professor of English and Professor of Comparative Literature. He is also a member of the Committee on Degrees in the Program on History & Literature, and a faculty associate of the Harvard University Center for the Environment. His personal website (scholar.harvard.edu/jengell) contains complete information, a CV, and links to a number of his talks, lectures, and video presentations.

**Luis Girón Negrón** does not remember what he wrote in the last newsletter, but his academic life has not changed much since then. He and his colleagues are still toiling away with the 15th century Arragel Bible: the only Rabbinic Bible in a premodern European vernacular. Of course, they are also sweating bullets over its edition and study. The Arragel Bible is a monumental work of Hispano-Jewish scholarship, an Old Spanish literary classic and a luxurious codex of art-historical value that provides invaluable insights into the cross-cultural history of Jews and Christians in late medieval Iberia. But its language is convoluted and making sense of the glosses is time-consuming. After two years of intense labor with the generous support of an ACLS collaborative grant, the Arragel team has finished a preliminary draft of the Genesis volume (i.e., the edited translation and glosses with scholarly annotations). It now runs over 800 pages, and the introductory study still remains to be written. So yes, Luis and his colleagues have been busy bees. At least, he will have a few projects to keep him busy while burrowing into the Exodus pericope.

He just finished an epilogue to the proceedings of a lovely international congress on an Old Spanish epic cycle (the *Infantes de Lara*, which would certainly give Freudian scholars a vigorous run for their money). He also finished revising for publication a plenary talk he gave at an International Congress in his hometown on Golden Age Spanish mystical literature (nothing like being adrift in a poetic sea of a thousand suicidal moths plunging into the blazing eyes of as many lovers from Petrarch and Camões to Goethe and al-Hallaj). He is now studying the Old Spanish translation of Maimonides’s *Guide for the Perplexed* to deliver a paper in yet another congress in Chicago to celebrate the 50th anniversary of Shlomo Pines’s English translation, and he is also working on the revisions of an article about Islam and Judaism in Dante’s Italy at the behest of the one and only Lino Pertile.

But most significantly: he has worked his way through three of five doctoral dissertations received this summer, including two superb completed theses by our very own Isabelle Levy and Luke Taylor, along with the excellent chapters submitted by Emmanuel Ramírez and Curt Shonkwiler. A wonder-
ful treat and a cause of celebration! Sadly, there are only a couple of days to go before the fall semester is upon us like a bag of bricks, so he had better stop writing this uncharitably long update and go back home to prepare for classes...


Christie McDonald continues as Co-Master of Mather House. During the last year, she participated in celebrations of the Proust centenary in France (Cerisy-la-Salle, École normale) and the US. She and former Lecturer on Literature François Proulx organized an international conference on “Proust and the Arts” in April, drawing on the extraordinary Proust-related holdings at the Harvard art museums and Houghton Library. Although the first day (April 19th) kept participants, many from France, in lockdown, a quite jubilant intellectual marathon of 18 presentations took place on April 20th (few will forget that experience at Harvard!). Christie and Susan Suleiman completed work on the French translation of French Global, due to appear in early 2014. Christie also worked on the team commissioned by Dean Diana Sorensen that produced the Humanities report, “Mapping the Future,” about the philosophical foundations of the humanities, the state of Harvard humanities, and goals for the future. (artsandhumanities.fas.harvard.edu/humanities-project).

Katharina Piechocki (pronounced Pee-ay-HOD-ski) joined the Department of Comparative Literature as assistant professor in July 2013. She holds a PhD in Comparative Literature from New York University (2013). Her dissertation, titled “Cartographic Humanism: Defining Early Modern Europe, 1500-1550” and directed by Jane Tylus, centers on the definition of Europe’s boundaries at a time when cartography and translation emerged as crucial humanist practices against the backdrop of new territorial discoveries. She earned her first doctorate in Romance Studies (2009) from Vienna University, Austria. Her dissertation “Hercule à la croisée des discours: la textualité et sexualité du livret d’opéra baroque en France et en Italie (1638-1674)” investigates the rise of the opera libretto as a new literary genre in Europe in a time of rising absolutism and changing gender politics. Katharina is currently preparing both dissertations for publication.

In her research, which stretches from Renaissance cartography to translation studies; from gender studies to opera; and from the history of theater to theories of world cinema, she is particularly interested in the interstices between West/non-West, the limits of early modernity, and the boundaries of (early modern) Europe. Her research languages are Italian, French, German, Polish, Portuguese, Spanish, Latin, Ancient Greek, and Arabic, which she hopes to study in-depth in the coming years. She has published several articles and book chapters on Renaissance and baroque literature and is currently completing articles on the etymology of the word “syphilis,” on early Polish cinema, and on the phenomenon of the opera castrato.

She is the recipient of a Mellon Fellowship for a doctoral student summer seminar on “The Problem of Translation,” organized by Emily Apter and Jacques Lezra at NYU (2011); a grant-in-aid from the Folger Library, DC (2011); and a Dean’s Dissertation fellowship, NYU (2010), among others. Before joining Harvard’s faculty, Katharina held the position of assistant professor at Pace University, where she created classes on, among others, nineteenth- and twentieth-century Italian women writers, neorealist cinema, and history of film. At Harvard, she will offer courses on Renaissance cartography; the history of drama; rhetoric, imitation, and translation; and world cinema.

Katharina is thrilled to join the department and to explore all the different possibilities to work and collaborate with Harvard’s faculty and students—both in the department and across the humanities.

Judith Ryan’s two recent books, The Novel After Theory (Columbia UP 2012) and The Cambridge Introduction to German Poetry (Cambridge 2012), represent the “two souls”—
Professor Suleiman at Academia Sinica

Faculty News & Profiles

at least!—that every comparatist should have. In addition, some exciting work in the German Literary Archive, Marbach enabled her to trace some of W.G. Sebald’s filiations in an article, “Sebald’s Encounters with French Narrative” (2012). Continuing her long-standing interest in poetry, she also published articles on “Mallarmé und die Mardistes” (2012) and on the captivating song that Rilke includes in his novel Malte Laurids Brigge, “Du, der ichs nicht sage” and its musical setting by Anton Webern.

In the summer of 2013 she spent a good deal of time working on the contemporary German poet Durs Grünbein and his relation to classical antiquity. This project has allowed her to revive her deep love of Latin literature. To explore Grünbein’s own fascination with Latin, she needed answers to several questions: when and how did he learn Latin, to what extent is his knowledge of Latin literature and culture derived from formal study and to what extent is it the result of self-education and wide reading? Grünbein’s collection of essays, Antike Dispositionen (2005) gives a number of clues, but it turned out that there was more to be discovered. What does Latin literature mean to Grünbein and why does he keep returning to it? What accounts for Grünbein’s special relation to Seneca, about whom he writes essays, whose voice he appropriates in poems, and whose drama Thyestes he has translated? Even more interesting was why Grünbein turned to Ryan’s favorite Latin poet, Catullus, whose Carmen 4 (about a retired racing yacht) he renders into German in his poetry collection Aroma (2010). Grünbein has recently been working on other projects, including films, that involve Roman history and geography, and he continues to translate poetry from the Latin. How will all this turn out? Stay tuned!

Marc Shell has four books coming out in 2013, including Islandology, Wampum, and The Last Class. The Last Class will come out in both a French and an English version (probably December/January, from McGill-Queens in Montréal and Septentrion in Québec).

Susan Rubin Suleiman was on leave in fall 2012, and she was finally able to make a long-planned two-week lecture trip to Taiwan and Beijing. Despite the busy schedule of a lecture every other day (six in all), she managed to see and learn a great deal about these fascinating places, thanks to the kindness of her hosts, who took her around to visit museums, temples, palaces, markets, and neighborhoods of interest. In Taiwan she was hosted by colleagues at Academia Sinica in Taipei, including her former student in Comp Lit, Dr. Peng Hsiao-yen, who is a senior Research Fellow at Academia Sinica, and Dr. Shan Tehsin, the Director of Academia Sinica’s Institute of European and American Studies. Her lecture at Academia Sinica was on theories of trauma and creativity, and she was impressed by the quality of the discussion that followed. After the lecture at Academia Sinica, she spoke at Tamkang University near Taipei and at National Sun Yat-sen University in Gaoxiong. For her three lectures in Beijing, her host was Prof. Yao Jian-bin, chair of the Department of Comparative Literature at Beijing Normal University, who also arranged a memorable visit to the Forbidden City, where they were treated to a tea ceremony in the office of the museum’s director before starting their tour. This was her first trip to both Taiwan and China, and she enjoyed it tremendously. She discovered, among other things, that official photos are a requisite part of visits to both Taiwan and Beijing. She is enclosing two, out of the many that were taken after lectures, meals, and other events.

Some recent publications include the edited volume After Testimony: The Ethics and Aesthetics of Holocaust Narrative for the Future, and several articles, including “Famille, langue, identité: La venue à l’écriture dans Le Vin de solitude,” “Irène Némirovsky and the ‘Jewish Question’ in Interwar France,” and “Performing a Perpetrator as Witness: Jonathan Littell’s Les Bienveillantes.”

This year Professor Karen Thornber is Chair of Comparative Literature as well as Director of Graduate Studies in Comparative Literature. She is also Chair of Regional Studies East Asia, an MA program emphasizing the study of East Asia in
Faculty News & Profiles

François Proulx (Lecturer, 2010-2013) has accepted a tenure-track position as Assistant Professor of French at the University of Illinois, Urbana-Champaign. In spring 2013 he co-organized (with Christie McDonald) the interdisciplinary conference “Proust and the Arts” at Harvard (proust-arts.com), and was guest curator of “Private Proust: Letters and Drawings to Reynaldo Hahn” at Houghton Library. He continues to work on Proust and Hahn’s correspondence, and has a forthcoming article in the 2013 Bulletin d’informations proustiennes.

Karen Zumhagen-Yekplé (College Fellow in Comparative Literature, 2011-2013) left Cambridge this past summer to take up a new position as Assistant Professor of English at Tulane University, where she is also affiliated faculty in the Stone Center for Latin American Studies. She continues to work in British, European, and Latin American literatures of the 19th to 21st centuries with a focus on modernism, its continued resonance in global fiction, and the relationship between philosophy and literature. Karen is currently completing a book manuscript, A Different Order of Difficulty: Question, Quest and Transformative Yearning in Modernism, which deals with the ethics of enigma in the high-modernist puzzle text. She is also co-editor of Wittgenstein and Modernism (under contract at the University of Chicago Press) and has begun work on a new book project on grace and disgrace in contemporary literature. Her recent essays have appeared in Comparative Literature, The James Joyce Quarterly, and Philosophy and Kafka.

Visiting Scholar Dr. Ali Reza Anoushiravani and Professor Karen Thornber

Regional and global perspective. Her recent book Ecoambiguity: Environmental Crises and East Asian Literatures (Michigan 2012) received three major international awards: the American Comparative Literature Association René Wellek Prize, Honorable Mention (2013), for the best book published in the field of comparative literature in the triennium 2010-2012; the Association for the Study of Literature and Environment Book Prize, Honorable Mention (2013), for the best book-length monograph of scholarly eco-criticism published in the biennium 2011-2012; and an award from the International Convention of Asia Scholars. Last year she also received the William F. Sibley Memorial Translation Prize for her translation of the Japanese writer Tōge Sankichi’s Poems of the Atomic Bomb, which was published as an e-book by the University of Chicago, Center for East Asian Studies (2012).

In May 2013, Thornber was named a Walter Channing Cabot Fellow, an honor awarded to select Harvard faculty members in the humanities and social sciences in recognition of particularly distinguished publications. This past June, she was Visiting Researcher at the Friedrich Schlegel Graduiertenschule, Freie Universität, Berlin. In addition to Europe, during her recent leave she also traveled and did fieldwork in Africa, Asia, and the Middle East.

Thornber is editor of the forthcoming World Literature and Health, a special edition of the journal Literature and Medicine (The Johns Hopkins University Press, Fall 2013). Currently, in addition to preparing articles on a variety of topics, she is also writing two books. The first—Global World Literature, Environment, and Health: Moderating Expectations, Negotiating Possibilities—draws on literary works from six continents, twenty languages, and more than two dozen countries, with an emphasis on how literature both unravels and generates barriers and pathways to health and well-being. The second, Networking Literatures, focuses on twentieth and twenty-first century creative networks among East Asia and the Indian Ocean Rim (Africa, the Middle East, South and Southeast Asia). These books forge new pathways in the medical and environmental humanities and comparative and world literatures.

Bill Todd took part in conferences on reading (in Gargnano, Italy) and on Dostoevsky (Moscow) and has been writing articles on Dostoevsky, Tolstoy, and Joseph Frank.

Former Comp Lit Lecturers News & Profiles

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Juan Torbidoni (G4), Dr. Karen Zumhagen-Yekplé

Juan Torbidoni (G4), Dr. Karen Zumhagen-Yekplé
Student News & Profiles

**Manuel Azuaje-Alamo** (G1) is set to start the first year of his PhD program at Harvard after having lived for five years in Tokyo, Japan, where he was a MEXT research fellow at Waseda University before completing a Masters in Literary Studies at the University of Tokyo. Throughout the last year he presented papers at academic conferences, both in the U.S. and in Japan, dealing with the similarities between Murakami Haruki and Roberto Bolaño, the influence of science fiction on the work of Bolaño, and the reception of Latin American literature in Japan.

Recently he served as one of the judges for the 2013 Japanese edition of “Spanish Books,” (www.newspanishbooks.jp), a project sponsored by Spain’s Ministry of Culture that seeks to provide information about the best books of the year published in Spanish. After having lived in Asia for seven years, he is now ready to move to Cambridge and carry out a research project dealing with the points of contact between the literatures of Latin America and Japan.

**Raphael Koenig** (G3) holds a secondary field in Film and Visual Studies. His research interests include French and German modernisms, East Asian languages (Chinese, Japanese), and Yiddish literature. He just published his first peer-reviewed article on cinema, “Broken Cameras,” in the Montreal-based review *Offscreen*, and he is looking forward to fostering his studies of German Modernism and Art History this coming academic year by starting a full-year internship at the Busch-Reisinger Museum, where he will help curate the Museum’s extensive collection of modern German art (especially the world-class Bauhaus collection, inherited from Walter Gropius’ tenure at Harvard’s Graduate School of Design), in the perspective of the reopening of the Harvard Art Museums in 2014.

**Juan Torbidoni** (G4) works on the relationship between literature and philosophy, focusing on modern European intellectual history, critical theory, and Latin American literature. His paper “Limitando la Eternidad: Visión y Lenguaje en El Aleph de Jorge Luis Borges” won the 2013 Luisa Vidal de Villasante Award. Juan was a member of the Tutorial Board in the Literature Concentration in 2012-13. This fall, he is a Teaching Fellow for Professor David Damrosch’s course “The Philosopher and the Tyrant.”

**Simos Zeniou** (G4) is researching the modalities of the prophetic in Greek and European romanticism. He is the graduate coordinator of the modern Greek literature and culture seminar.

Alumni News & Profiles

**Frank Albers** (PhD 1996) (Antwerp University) was visiting professor of American Literature at Leuven University (Belgium) in the Spring semester of 2013. His new Dutch translation of The Tempest, commissioned by the National Theater of The Hague, premiered February 22, 2014. His novel *Caravantis* will be published in April 2014.

**Christine An** (AB 2012) works with the Public Education Leadership Project, a joint initiative between HBS and HGSE, as a Research Associate at the Harvard Business School. At night, as a stand-up comedian, she makes strangers laugh with jokes she wrote. Christine was the Comic-in-Residence at The Comedy Studio (located on the 3rd floor of the Hong Kong restaurant in Harvard Sq.) in April 2013 and is now a bona fide up-and-coming comic in the Boston comedy scene. She continues to take art classes and fantasizes monthly about applying to interdisciplinary humanities PhD programs to study the intersection of work, education, and art. To see her comedy, please visit www.christinesuyonan.com.

**Chloe Aridjis** (AB 1993) currently lives in London. Her first novel, *Book of Clouds*, won the Prix du Premier Roman Etranger in 2009. Her second novel, *Asunder*, was published in the UK in May and was released in the US in September 2013. She has also written essays and is at work on her third novel and a collection of short stories.

the development, international scope, and theoretical paradigms of literary modernisms in Bengali, Hindi, and Indian English from the 1910s-1960s. She currently lives in Munich and teaches Modern South Asian Literatures, Bengali Language, and South Asian Art House Film at Ludwig-Maximilians-Universität München. At the moment, she is working on an article about Agha Shahid Ali’s early post-Independence publications with P. Lal’s Writers Workshop in Kolkata, and will be presenting on “The Female Anti-Hero and Protofeminism in India’s 19th Century Women’s Reform Literature” at LMU this semester.

Richard Beck (AB 2009), an assistant editor and writer with the New York-based literary magazine n+1, is currently at work on his first book. Tentatively titled We Believe the Children: The Daycare Sex Abuse and Satanic Cult Worship Hysteria of the 1980s, the book will describe a series of trials in which daycare workers around the country were wrongly convicted of abusing children in bizarre Satanic cult worship rituals. The book will situate these trials within the wider context of 1980s sexual politics, including conflicts between radical feminists and evangelical conservatives, the re-emergence of trauma as a key concept in American psychiatry, and the rise of The Endangered Child as a key figure in national political discourse. Richard has been conducting interviews and archival work around the country for the past year, and he is currently working at the Radcliffe Institute’s Schlesinger Library on a Research Support Grant. His book will be published by Public Affairs in 2015.

The Rev. Margaret Bullitt-Jonas (PhD 1984) continues to serve as Priest Associate at Grace Episcopal Church in Amherst, MA. Her latest book is Joy of Heaven, To Earth Come Down (Forward Movement 2012), a collection of daily devotions for Advent/Christmas that focus on the sacredness of the natural world. Anglican Theological Review will publish her article on the history of the Episcopal Church’s response to climate change. She is contributing 15 meditations to the anthology Seeking God Day By Day, Forward Movement’s 2014 Daybook. Margaret’s Website: holyhunger.org.

Alex Bush (AB 2006) is a PhD student in the Film and Media department at the University of California at Berkeley, where she researches questions of nation, migration, and cinema in contemporary Germany, with an emphasis on the Turkish diaspora in Europe. She is also interested in global cities, urban modernity, cultural memory, and media archaeology. She will spend much of this summer in Berlin and Switzerland visiting museum archives to develop an article on pigeon photography; the trip is partially funded by a research award from the Max Kade Foundation.

Becky Cooper (AB 2010) recently published her first book, Mapping Manhattan: A Love (and Sometimes Hate) Story in Maps by 75 New Yorkers (Abrams 2013). The book has been featured in The New York Times Sunday Magazine and Canada’s Globe and Mail, and on the BBC and France24, among other places, and was the subject of her TEDxWilliamsburg talk. She currently lives in Brooklyn and is at work on her next book.

Being a Comparative Literature concentrator has served Isabel Walcott Daves (AB 1991) well, despite ostensibly having nothing to do with her career. She struggled with her thesis and didn’t really learn how to write properly until her first job after graduation, grantwriting for Teach for America as a fundraising officer. The simplicity of business writing came easily to her after all the all-nighters she pulled writing B+ papers in college, never feeling like much of a success. She left the non-profit world to enter the world of Internet start-ups and had plenty of practice revising business plans for her own dot com; after being CEO for five years and seeing the company through an acquisition, she became an Internet strategy consultant. She now researches endlessly online - software packages, competitive analysis, consumer opinions, state of the industry stuff. And she writes easily and cogently about her findings, compiling presentations and reports for her clients that have a surfeit of detail as their only real flaw. She never agonizes over figuring out how to state something anymore, and she has become an expert at editing others’ work. As opposed to not being able to dance, she just needed to find the right music. She lives with her husband and three children, ages 1, 3 and 5, in Brooklyn, NY.

Wendy Bush Faris (PhD 1975) just stepped down from serving for 10 years as chair of the English Department at the University of Texas at Arlington. She continues to work on magical realism, modern and contemporary interarts analysis, and Carlos Fuentes, topics on which she
Alumni News & Profiles

has a few articles forthcoming and in progress, including a contribution on magical realism for the *Cambridge Companion to Postmodernism*.

**Raymond Fleming** (PhD 1976) retired in May 2011 as the John F. Dugan Professor of Modern Languages and Linguistics, Professor of Humanities, Professor of African-American Studies, and Professor at the Human Rights Institute at the Florida State University. Most of his publications (books and articles) were in those areas, although he also published two books of poetry that were influenced by the classes he had as a graduate student with Robert Torrance (Comp Lit) and Roger Rosenblatt (American literature). He had the superb good fortune to have as his dissertation directors Dante Della Terza (duca e maestro) and Craig La Driere, though his dissertation had its origin in a Comp Lit class with Dorrit Cohn.

His time at Harvard was supported by Woodrow Wilson Foundation and Ford Foundation fellowships. Most of his teaching in the United States and abroad has been in the areas of Italian, German, English, and African-American literature, history, and painting. His last invited lecture was as the plenary speaker at the International Conference on Romanticism where he gave a presentation on “Politics and German Romantic Landscape Painting,” a project he continues to pursue along with writing poetry, as well as researching the intersection of ‘race’ and American constitutional law, an interest he acquired while attending lectures at the Harvard Law School many years ago. To this day most of his close former classmates from those days are former law school students who became lawyers. His son, who graduated from the Harvard Law School in 1998, says that shows what undiscerning tastes he has! He may be correct, as he declined an offer in 1985 from Yale to become associate dean of the graduate school, and declined the offer in 1993 to become Director of the MacArthur Fellowship Awards. He never regretted those decisions, as he still can’t imagine anything more rewarding than being a teacher and scholar.

During his teaching career he was recognized with twenty-one awards for graduate and undergraduate teaching and advising, and as someone who grew up in the 1950s in inner-city Cleveland, Ohio (Hough-Central ghetto), he regards himself as having had a privileged education and life. He remains grateful for the intellectually exciting experience and diverse exposures he had as a comparative literature graduate student at Harvard.

**Ruth (Halikman) Franklin** (AM 1998) is a contributing editor at the New Republic. She is currently at work on a biography of Shirley Jackson, for which she received a 2012 Guggenheim Fellowship. During 2012-2013, she was a fellow at the Cullman Center for Scholars and Writers at the New York Public Library. She can be reached via ruthfranklin.net.

**Brian Galle** (AB 1994) is an associate professor at Boston College Law School. He studies the regulation of charitable organizations, public finance, and relationships between the two. His undergraduate concentration in Medieval Latin has been of only limited use in those endeavors, but did supply some helpful understanding of the correct pronunciation of “stare decisis.” He welcomes inquiries about whether recent grads should pursue a law degree.

**American Letters**, a book of fiction by **Maryam Monalisa Gharavi** (PhD 2013) will be published in 2014 by Zer0. A translation of Syrian-Brazilian poet Waly Salomão’s Algaravias is forthcoming in 2015.

After **Dana Gioia** (MA 1975) left his position as Chairman of the National Endowment for the Arts in 2009, he accepted a newly created chair at the University of Southern California where he teaches half-time as the Judge Widney Professor of Poetry and Public Culture. At USC he teaches courses in Modern Poetry and Music and Poetry as well as helping develop a graduate program in Arts Leadership. Gioia’s fourth book of poems, *Pity the Beautiful* (2012), debuted last year as the best-selling new book of poems in the U.S. He is currently completing his third opera libretto with the
composer Lori Laitman and a song-cycle with jazz pianist Helen Sung.

Last year he was the subject of a new book, Dana Gioia: A Critical Introduction, by Matthew Brennan, the fifth monograph published about his work and career.

In May he was the commencement speaker at Catholic University of America, where he received his eleventh honorary doctorate. “After spending most of a decade in Washington, DC, I have finally returned to my real life as a poet and critic,” he remarks. Now back in his native California, he divides his time between Los Angeles and Sonoma County.

After leaving Harvard in 1970 as an ABD, Jane Goldsmith moved to San Francisco, where she eventually received a Ph.D. in Clinical Psychology from the California School of Professional Psychology. She has now been in private practice here for 35 years. She also sings in an excellent community chorus, and has written fiction, plays, and screenplays. Late last year her first novel, Indian Winter, was published by Full Court Press; it is available through Amazon and there is information about it at www.indianwinter.net.


Dara Horn (PhD 2006) is the author of four novels: In the Image (W.W. Norton 2002), The World to Come (W.W. Norton 2006), All Other Nights (W.W. Norton 2009), and A Guide for the Perplexed (W.W. Norton 2013), as well as a bestselling non-fiction e-book, The Rescuer (Tablet 2012). In 2007 she was chosen by Granta Magazine as one of the “Best Young American Novelists.” Dara’s books have been translated into eleven languages, have received two National Jewish Book Awards and two Editors’ Choice selections in The New York Times Book Review, and have appeared on many “best of” lists, including Booklist’s “25 Best Books of the Decade.” Her work has appeared in The New York Times, The Wall Street Journal, Granta, and many other publications. She has taught courses in Hebrew and Yiddish literature at Sarah Lawrence College and at City University of New York’s Graduate Center, and has lectured at over two hundred universities and cultural institutions throughout North America and in Israel. She lives in New Jersey with her husband and four children, most of whom can’t yet read.

Marie Huber (PhD 2013) is currently spending a year in Iran as a postdoctoral fellow at Ferdowsi University of Mashhad, where she is teaching comparative literature and literary criticism. She is also collecting material for a monograph on one of Iran’s foremost modern poets, Mehdi Akhavan Sâles, and getting immersed in the music of the bards of Northern Khorasan.

Julia Jarcho (AB 2004) just received her PhD in Rhetoric from the University of California, Berkeley, and will be an assistant professor in the English Department at NYU starting in the fall. Her book project, Negative Theatrics: Writing the Postdramatic Stage, shows how theater becomes the site of a utopian challenge to the present in a series of modernist and contemporary texts. She is also a playwright and director whose productions include Dreamless Land (New York City Players), American Treasure (13P) and, most recently, Grizzly Handsome (Incubator Arts Project), which won a 2013 Obie award for Best New American Play. Works in progress include a free adaptation of Jane Bowles’s novel Two Serious Ladies and a collaboration with the sculptor and video artist Meredith James (Harvard ’04).

Daniel Javitch (PhD 1971) is now Professor Emeritus of Comparative Literature, New York University. His most recent publication is Saggi sull’Aristote e la Composizione dell’Orlando Furioso (Pacini Pazzi 2012).

Deborah Heller (PhD 1970) is a retired professor of Humanities at York University Toronto. She has recently published Daughters and Mothers in Alice Munro’s Later Stories, a review of Lillian Nayder’s The Other Dickens: A Life of Catherine Hogarth in Canadian Woman Studies / les cahiers de la femme (Spring/Summer 2012); and, in the spring of 2013, The Goose Girl, the Rabbi, and the New York Teachers: A Family Memoir.

Stephanie Kamath (AB 1999) is currently a research consultant for Œuvres Pieuses Vernaculaires à Succès (OPVS) project run out of the Institut de recherche et d’histoire des textes (IRHT), a great opportunity for the detailed study of medieval manuscripts. Last year, she published Authorship and First-Person Allegory in Late Medieval France and England and she is currently co-editing with Marco Nievergelt (University of Lausanne) a collection of essays on the Pèlerinage allegories of national poet, Ferdowsi, Mehdi Akhavan Sales - whose poetry was the subject of her dissertation - is buried here too.

David J. Kirsch (MA 1994) is currently an Associate Adjunct Professor of Modern Languages, Farmingdale State College, Farmingdale, LI, NY. He teaches three foreign film classes (International Cinema, French Cinema, and French and Francophone Fiction and Film) and two online classes (French Culture and Civilization, and French Fables and Folktales). He has recently published a translation of Juan Gil de Zamora’s Dictaminis Epithalamium (a 13th-century treatise on the art of letter-writing).

Lauren Klein (AB 2000) is an assistant professor in the School of Literature, Media, and Communication at Georgia Tech, where she teaches courses in digital humanities, media studies, food studies, and early American literature. She is at work on two book projects: the first on the relationship between eating and aesthetics in the early American republic, and the second on a cultural history of data visualization from the eighteenth century to the present day. In 2013, she received an NEH Digital Humanities Start-up Grant to develop a tool to support the interactive exploration and visualization of text-based archives. Drawing upon the technique of topic modeling - a computational method for identifying the themes that recur across a collection of texts - the tool will allow humanities scholars to trace the evolution and circulation of themes across social networks and over time. Recent essays have appeared in American Literature, Early American Literature, and American Quarterly.

While producing commercials in Shanghai and becoming managing director at the commercial production house P.I.G. China, Melissa Lee (AB 2003) produced her third narrative feature film, BENDS, which premiered at Cannes Film Festival this year in Official Selection, Un Certain Regard.

Anne Lounsbery (PhD 2000) is Associate Professor of Russian Literature and Chair of the Department of Russian & Slavic Studies at New York University. Her main area of research is the nineteenth-century Russian novel in comparative context.

David Lurie (AB 1993) is Associate Professor of Japanese History and Literature at Columbia University. His first book, Realms of Literacy: Early Japan and the History of Writing (Harvard University Asia Center, 2011), received the 2012 Lionel Trilling Award. He is currently working on a short book on Japanese mythology and a longer study of the history of linguistic thought in Japan.

After graduating in 2011, Cristoforo Magliozzi (AB 2011) traveled to document micro-finance operations in Ghana, worked making video content for health-and-fitness start-up Greatist in New York City, and served the first half of 2012 with the White House video team, editing content including the weekly behind-the-scenes serial, West Wing Week. Since returning to Cambridge, Cris has worked in Boston’s entrepreneurial scene and for Techstars, and has given talks at Harvard’s iLab on user-interface and experience design. Cris is currently working with the Harvard metaLAB, making a documentary film on immigration, and will be assistant teaching Harvard’s Film for Social Change class this fall.

Sarah Manguso (AB 1996) is a 2013 Guggenheim Fellow in General Nonfiction. Her fifth book, The Guardians, a prose elegy, was published in paperback earlier this year. She lives in Brooklyn.

David Marsh (PhD 1978) has been Professor of Italian at Rutgers University since 1986. His books include The Quattrocento Dialogue (1980), Lucian and the Latins (1998), Studies in Alberti and Petrarch (2012), and The Experience of Exile Described by Italian Writers (2013). He has also translated Alberti’s Dinner Pieces (1987), Vico’s New Science (1999), Petrarch’s Invectives (2003), Paolo Zellini’s Brief History of Infinity (2004), and Renaissance Fables (2004). He is currently writing a biography of the Florentine humanist Giannozzo Manetti (1396-1459).

Kyle McAuley (AB 2009) is pursuing an English PhD at Rutgers University, where he specializes in the Victorian novel, empire and imperialism, and global Anglophone literatures. He lives in New York City.

Benjamin Morgan (AB 2001) is currently an assistant professor in the Department of English at the University of Chicago, where he teaches nineteenth-century British literature. In the 2013-2014 academic year, he will be a fellow at the Franke Institute for the Humanities, as he completes a book on Victorian aesthetics and the science of the mind. He will also be a visiting fellow in fall 2013 at the University of Edinburgh, where he is research-
Gloria F. Orenstein (MA 1961) is now retired from being a full professor of Comparative Literature at USC, and is now Emerita. She was involved with the art exhibit about The Women of Surrealism, a field she pioneered in the early seventies, called IN WONDERLAND, and has an article in the large book accompanying the exhibit (that traveled from LACMA in Los Angeles to Quebec City and then to Mexico City). The book is also called IN WONDERLAND, and is filled with wondrous color reproductions. She has spoken in Mexico City and Los Angeles about her long friendship with Leonora Carrington. She continues her research and writing while retired.

Peter Patrikis (PhD 1976) worked in several divisions of the National Endowment for the Humanities after completing his degree in Comparative Literature. He was then appointed the founding Executive Director of the Consortium for Language Teaching and Learning, for which he traveled widely in the United States and abroad lecturing. He retired from that position in 2005 and failed dismally in his early retirement, which lasted a mere six months, for the happy opportunity of serving as the Executive Director of the Winston Churchill Foundation of the United States, an organization that sends extraordinary U.S. college graduates in the sciences, engineering, and mathematics to the University of Cambridge. In that position he has increased the number of Churchill Scholars to fourteen, has raised the Churchill Scholarship to some $50,000, has grown its endowment and its donations from friends and alumni, has invited some twenty-five colleges and universities to join the Churchill Scholarship Program, and has enhanced the profile of the Churchill Scholarship through new publications, a new website, and visits to about one hundred colleges and universities across the United States. The Churchill Scholarship was recently named one of the top three U.S. scholarships along with the Marshall and the Rhodes.

Patrikis is the editor of three publications on foreign language education and the author of dozens of articles on the place of languages in higher education and on the application of information technology to language teaching and learning. He has given presentations in Australia, China, France, Germany, and Holland, as well as across the United States. He served on the Foreign Language Committee of the Modern Language Association that produced the controversial report urging language and literature departments to revise and modernize their curricula.

Patrikis and his wife Kathy have been married for more than forty years. They live in Hamden, CT. They have two sons, the elder an insurance executive in New York and the younger a theoretical mathematician who serves as native informant on mathematical matters. In his spare time Patrikis is an avid chef, a voracious reader of fiction, scholarly articles, and cookbooks, and a fanatic about opera, German Lieder, and early music.

Burton Pike (PhD 1958), Professor Emeritus of Comparative Literature and German at the Graduate Center of the City University of New York, received the $10,000 2012 Helen and Kurt Wolff Prize for the best translation of a literary work from German published in 2011, for his translation of Gerhard Meier’s Swiss-German novel Isle of the Dead (Dalkey Archive Press).

Roxana Popescu (PhD 2010) accepted a position last fall as a senior reporter at San Diego’s daily newspaper, U-T San Diego. She writes for the Sunday In Depth section on topics including innovation, fraud, gun culture, refugees, and profiles of local characters. She welcomes contact (roxana.popescu@gmail.com) from anyone passing through San Diego, as well as anyone who is pondering or pursuing a career outside academia.

Marlène Ramírez-Cancio (AB 1994) received her MA and completed PhD coursework and exams (ABD) in the department of Comparative Literature at Stanford University (1998), and later received an MFA in Creative Writing in Spanish at New York University (2010). Currently, she is Associate Director, Arts & Media, at NYU’s Hemispheric Institute of Performance and Politics (hemisphericinstitute.org), and is Co-Founder and Co-Director of Fulana, a Latina satire collective based in NYC (fulana.org).

Mari Ruti (PhD 2001) is Professor of Critical Theory at the University of Toronto, where she teaches contemporary theory, continental philosophy, psychoanalysis, and feminist and queer theory. She

**Vanessa Ryan** (AB 1997) is Assistant Professor of English at Brown University, where her teaching focuses on nineteenth-century literature and on topics in science and literature. Her book, *Thinking without Thinking in the Victorian Novel*, was published in 2012.

**Jeanne Cronin Rodes** (AM 1950) grew up in the Boston suburb of Watertown, Mass., went to a public school, and then to the Dominicans’ Rosary Academy, and then to Watertown High School, where she proceeded to love English and languages, especially French and Latin. She majored in French language and literature at Brown University. She also took German, impelled by a friend and classmate (later her husband) and got curious about Spanish as well. All this curiosity led to a splendid year at Harvard, following their new course in Comparative Literature, and found high excellence in both the teaching and the different literatures. She received the AM degree in 1950. She continued her graduate studies at Brown, where she took her doctoral exams in 1952. They went very well, but she didn’t manage to complete her thesis and so is an ABD. But she put her Comparative Literature work to good use, teaching part time in St. Mary’s College, Notre Dame, Indiana from 1963 to 2009. She was awarded their Maria Pieta teaching award in 1988.

Right now, she teaches a small group from another venue, whose members are on the way to age pains. They are examining the lives of the rich and the poor, focusing on essential themes of solitude and solidarity. They will be considering these themes in works from Russia (Gogol), Germany (Goethe), Ireland (O’Casey), France (Zola), and the United States (Fitzgerald and Steinbeck). Long live Comparisons!

**Zahr Said** (PhD 2003) teaches at the University of Washington School of Law, and is starting her third year as an assistant professor. Her research lies at the intersections of intellectual property law and law and humanities. She brings various methods and texts drawn from literature and literary criticism to copy-right and advertising law. She is currently at work on a project in which she argues that copyright jurisprudence defaults to formalism without acknowledging this methodological bias, and calls for greater methodological transparency in copyright case law. A few of her recent publications include: “Mandated Disclosure in Literary Hybrid Speech,” *Wash. L. Rev.* (forthcoming 2013); “Only Part of the Picture: A Response to Professor Tushnet’s Worth a Thousand Words,” 16 *Stan. Tech. L. Rev.* 349-68 (2013); “Fixing Copyright in Characters: Literary Perspectives on a Legal Problem,” 35 *Cardozo L. Rev.* (forthcoming 20-13); and “Incorporating Literary Methods and Texts in the Teaching of Tort Law,” 3 *Calif. L. Rev. Circuit* 170-81 (2012).

**Mark Sandona** (PhD 1989) is chair of the English department at Hood College in Frederick, Maryland. He continues to research the cultural context of the Arena Chapel in Padua. Recent publications include *The Usurer’s Heart: Giotto, Enrico Scrovegni and the Arena Chapel in Padua* (2008), and articles for Oxford University Press (online), the New Catholic Encyclopedia (online), and Skira Milan.

**David Schaberg** (PhD 1996) has become Dean of Humanities at UCLA and hopes somehow to continue his research on early Chinese rhetoric and oratory.

**Jennifer Seo** (AB 2003) recently completed the intern year of her combined Internal Medicine-Pediatrics residency at the University of Chicago. She hopes to begin doing research in law and medicine this year. After residency, she plans to go into primary care and do work in health policy and advocacy.

**Laurence Senelick** (AM 1965, PhD 1972) continues as Fletcher Professor of Oratory and Director of Graduate Studies in Drama at Tufts University and a Fellow of the American Academy of Arts and Sciences. Last year he was presented the Betty Jean Jones award for distinguished teaching by the American Theatre and Drama Society and won a grant from Trans/Script of the Mikhail Prokhorov Foundation for his translation of Stanislavsky’s letters which will be published by Routledge in October 2013. He directed the North American premiere of the Colombian play *Our Private Lives* and performed Beckett’s *Krapp’s Last Tape* at Tufts. Over the past two years, he has published a half dozen articles in scholarly journals and

**Nancy Sultan** (PhD 1991) just celebrated 20 years of teaching Greek and Roman Studies at Illinois Wesleyan University, and is looking forward to her third sabbatical leave coming up in fall 2014. Her current research project investigates the role of music and the mixed audience in Classical Indian drama and later revival of Greek plays. Last summer (2012) she participated in the NEH Summer Institute on Roman Comedy in Performance, organized on the campus of UNC by Tim Moore and Sharon James. In May, students in her Greek & Roman Comedy class re-enacted the ritual worship of the Magna Mater and produced a staged reading of Plautus’ *Pseudolus* as part of the first IWU Ludi Mega-lenses. She gave pre-production presentations on the project at CAMWS and at a UIUC conference on Ancient Drama in April 2013. A post-production report will be published in due course. She was also delighted to contribute an article to Greg Nagy’s online festschrift in honor of his 70th birthday, entitled “Jacqueline Kennedy and the Classical Ideal.” Her daughter Nina turned 18 in Japan, where she spent the year as a Rotary Youth Exchange Student. She starts college at Lawrence University in Appleton in the fall, majoring in music and psychology. Her son Phil, now 25 (born while Sultan was a graduate student), works full time at the International Trade Commission in Washington, DC and is completing an MA in diplomacy. If you can get him a job at the State Department, Nancy will be forever in your debt!

She writes plays and fiction, acts occasionally, and is generally loving life. Dum vivo, ludo! Always glad to see Harvard buddies. If you are in the Chicago area, let her know! nsultan@iwu.edu

**Christina Svendsen** (PhD 2011) is working on a book manuscript titled *Stone, Steel, Glass: Architectures of Time in European Modernity*, in addition to being a Lecturer in Comparative Literature at Harvard and teaching at the Tufts Experimental College. She recently published “Hiding in Plain Sight: Problems of Modernist Self-Representation in the Encounter Between Adolf Loos and Josephine Baker” in the journal *Mosaic*.

**Stepphanie H. Tung** (AB 2006) is currently a third year graduate student in Art History at Princeton University. Her research focuses on the history of photography in China as it relates to ideas of literacy and truth in the Republican era. Prior to Princeton, she worked as a translator and curator at the Three Shadows Photography Art Centre in Beijing, where she organized an exhibition of Ai Weiwei’s photographs, *Ai Weiwei: New York Photographs 1983-1993* (2009). She will return to China in 2014 as a Fulbright Scholar to conduct research for her dissertation.

**Janet A. Walker** (PhD 1975) was named a member of the Academic Advisory Board for the Series of Publications in World Literatures of the Friedrich Schlegel Graduate School of Literary Studies, Free University-Berlin in 2011. In 2012 she was named a member of the Advisory Board for the Friedrich Schlegel Graduate School of Literary Studies, Free University-Berlin. She is working on a book manuscript on space, place, and modernity in four Japanese writers of fiction between 1886 and 1937.

**Steven F. Walker** (MA 1966, PhD 1973) is Professor of Comparative Literature at Rutgers University. His most recent book is *Midlife Transformation in Literature and Film: Jungian and Eriksontian Perspectives* (Routledge, 2012). His book *Jung and the Jungians in Psychotherapy* (Norton, 1989) is used as standard text in Jungian training programs.
Alumni News & Profiles

Xiaolu Ma (G5) and Dr. Shun Akikusa on Myth (Routledge 2002) has just been translated into Korean. He is now working on the book Time Bombs and Buried Treasure: Cryptic Subtexts in Modern Literature and the Arts.

Robert Waugh (PhD 1972) has just edited a book, Lovecraft and Influence: His Predecessors and Successors (Scarecrow Press), which may be the culmination of his earlier books, The Monster in the Mirror and A Monster of Voices (Hippocampus Press). He is an emeritus professor of SUNY New Paltz, but still teaches one course each fall.

Arnold Weinstein (PhD 1968) is an Edna and Richard Salomon Distinguished Professor of Comparative Literature at Brown University. Four of his books appeared over the last decade: A Scream Goes Through the House (Random House 2003); Recovering Your Story: Proust, Joyce, Woolf, Faulkner, Morrison (Random House 2006); Northern Arts: The Breakthrough of Scandinavian Literature and Art from Ibsen to Bergman (Princeton UP 2008), runner-up for Best Book of the Year by The Atlantic; and Morning, Noon and Night: Finding the Meaning of Life’s Stages Through Books (Random House 2011), nominated for the Pulitzer Prize in Nonfiction. In addition, he was asked by Brown University to contribute an online course for Coursera, and his “Fiction of Relationship” course launched in June 2013, to run throughout the summer; Arnold Weinstein believes it is immensely exciting to be part of this new venture which bids to change the landscape of higher education.

Now retired for a dozen years and Emeritus Professor of Greek and Latin at the University of Michigan, Rev’d Charles Witke (PhD 1962) continues several research projects involving Latin literature, including early Christian texts, but has not carried out work in the Vatican Library manuscript rooms since their renovation: slightly compromised eyesight and the vicissitudes of travel take their toll. Teaching continues throughout the academic year in his Episcopal parish, mainly on literary critical approaches to early Christian narration. Other parochial duties provide a rich diversity of sustaining interests.

Visiting Scholars News & Profiles

Shun Akikusa (Visiting Scholar) has mainly been studying Vladimir Nabokov and his translations (including his self-translation and translation theory). He obtained his doctorate from the University of Tokyo in 2009 and published his thesis: Nabokoju yakusu no wa watashi: jikou hon’yaku ga hiraku tekusuto [Nabokov, How Self-Translation Creates Texts] (2011). This monograph was awarded several academic prizes—The University of Tokyo Grand President’s Award, Japan Association for the Study of Russian Literature Award, and Japan Comparative Literature Association Prize. Shun has published a dozen academic papers both in Japanese and English, some anthologies of Russian literature and Nabokov studies, and translations of some literary works. He translated David Damrosch’s What is World Literature? into Japanese with his colleagues. Recently he has been writing his second monograph on world literature and Japan.

Ilka Kressner received her Ph.D. in Spanish from the University of Virginia and M.A. in Comparative Literature (Spanish, French, Musicology) from the University of Tübingen, Germany. She is currently working as Assistant Professor of Spanish at the State University of New York, Albany. Focusing on 20th and 21st century Spanish American literature and other media, her research interests include intermediality (relations between text, image, sound), conceptions of space in the text (encompassing the related topics of vertigo, free fall, and velocity), and ecocritical studies. Her scholarship and teaching examine literature and art from a variety of cultural and national contexts, often from a comparative perspective.

Her monograph Sites of Disquiet: The Non-Space in Spanish American Short Narratives and their Cinematic Transformations has been published with Purdue University Press (2013). She has published articles in the Bulletin of Hispanic Studies, Iberoamericana,
Visiting Scholars News & Profiles

Hispanic Journal, MELUS, Revista Chilena de Literatura, and Hispanófila.

During her time as a Visiting Scholar in the Department of Comparative Literature, she will work on her project on contemporary poetry performances in Latin America. Her focus is on the hybrid and interactive genre, marked by participatory structures and the use of new media, as a paradigm of an aesthetic of interaction.

Asun López-Varela, a professor at Universidad Complutense de Madrid since 1994, was a Visiting Scholar in our department from June to November 2013. Her research interests are comparative literature, world literature, cultural studies, and intermedial semiotics. She coordinates the Research Program Studies on Intermediality and Intercultural Mediation SIIM. She is also a fellow of the Real Colegio Complutense at Harvard. She serves on the Executive Committee of the European Network of Comparative Literary Studies and as an external evaluator for the EU Educational, Audiovisual & Culture Executive Agency EACEA. A selection of her publications can be found at SIIM publications: www.ucm.es/siim/siimpublications. Contact: alopezva@ucm.es.

Notes from a retired Literature Administrator:

Just in case you’ve been wondering (but, then, really, why would you?) what Barbara Akiba, retired Administrator of the Literature Concentration, has been doing for the past four years, here’s a brief update.

- Spending time with her 9 (!) grandchildren (2 in New York; 7 in Israel) gives her both immense pleasure and overwhelming fatigue;
- Volunteering for Jewish Family and Children’s Services as a Visiting Mom who spends time with a new mother during the first year of her baby’s life; and a related program of visiting a new mother to bring her information about local resources;
- Working temporary, part-time jobs at Harvard (see, she can’t quite get away) in History & Literature, Literature, and the English Department;
- Having leisurely lunches with friends, some of whom are still working, some retired;
- Reading a lot of very good and some not-so-good books (and learning how to put down the latter, unfinished);
- Endless weeding of her front-yard garden;
- Writing notes like this both to update any of you who remember her and to keep herself amused.

So, as you can see, she’s answered the question she posed at her retirement party in May 2009: “Is there life after Harvard?” A resounding “YES!”

And, just to prove one of her points above, here is a photo of her in Israel with Nachami Akiva, the 6th (and first girl!) of her younger son’s now 7 children. Enjoy!

Barbara Akiba with her granddaughter

Isaure Mignotte, the Lit Program Coordinator, is delighted that she had the opportunity to enjoy several wonderful trips this year. She visited some beautiful parts of Thailand and Cambodia - notably Angkor Wat - last January, and went on a “Tour de France via Train” from Paris to Bordeaux, Biarritz, Strasbourg, and Royan in July. She also loves the New England summer and got to go on her first 35 mile bike and walk-up-the-steepest-hills ride in Vermont, bumped into Chase Carpenter (AB 2012) in a créperie (évidemment!) in Kennebunkport, and went camping/hiking in Acadia to start the new academic year off on the right foot.

Angkor Wat, Cambodia, January 2013

Dr. Louise Nilsson, Dr. Zhang Jing, Dr. Marta Puxan-Oliva, Zhong Yan (Tracy), and their children

Staff News & Profiles

Page 22
The Hoopes Prize, awarded to undergraduates on the basis of outstanding scholarly work or research went to Sarah McCuskee (AB 2013), for her senior thesis “Practicing literature and reading medicine in Guadeloupe: An approach to ethics.”

The Barbara Johnson Memorial Prize, awarded to the author of the junior essay in Literature that best honors Barbara Johnson's spirit of literary play and exploration went to Rebecca Elliott (Class of 2014), for her essay “The Political as Work of Art in Roberto Bolaño’s Chilean Narratives.”

The 2013 Comparative Literature Susan Anthony Prize winners were:

- Lusia Zaitseva (G3), for her essay “Too Far and Back Again: The Text and the Making of the Medieval Hero in La Chanson de Roland, Le Charroi de Nines, and La Vie de Saint Alexis.”
- Kevin Stone (AB 2013), for his essay “Truth as ‘Mobile Equilibrium’: Preface to a Translation of Die Vollendung der Liebe.”

The 2013 Comparative Literature Luisa Vidal de Villasante Prize was awarded to Juan Torbidoni (G4), for his essay “Limitando la Eternidad: Visón y Lenguaje en El Aleph de Jorge Luis Borges.”

The Jacob Wendell Scholarship Prize was awarded to Julian Lucas (Class of 2015).

The Harvard Monthly Prize was awarded to Katherine Damm (AB 2013).

The Louis B. Sudler Prize in the Arts was awarded to Keir Gogwilt (AB 2013).

The Jonathan Levy Award was awarded to Emily Hyman (AB 2013).

The Detur Book Prize was awarded to Julian Lucas and Benjamin L. Sobel (Class of 2015).

The 2012 Comparative Literature Susan Anthony Prize winners were:

- Elena Fratto (G4), for her essay “Getting the Story Straight. The Poetics of Non-Euclidean Geometries in Abbot, Dostoevskii, Kaverin, and Calvino.”
- Daniel Frim (Class of 2014), for his essay “Non-Performative Flying in the Táin Bó Cúalnge and the Medieval Celtic Texts.”

The 2012 Comparative Literature Luisa Vidal de Villasante prize winner was Thomas Winsteadski, for his essay “On the Fiction of Fiction: Beerbohm & Borges.”

We are delighted that two Hoopes Prizes in the Humanities were awarded to undergraduate concentrators in Literature in 2012. The Literature winners were:

- Betty Rosen (AB 2012): “Reading Realities: Approaches to Reading the Incomprehensible in Hasan Mutlak’s Dâbâdâ and Yoel Hoffmann’s The Shnura and The Schmetterling?” advised by John Kim and mentored by Professor Christopher Johnson.

The 2012 Barbara Johnson Memorial Prize: Sarah McCuskee (Class of 2013) won the second annual Barbara Johnson Memorial Prize for her Junior Essay entitled “Detours from Traffic: Maternaline Relation(s) as Alternative to Filial Systems in Le livre d’Emma and Cereus Blooms at Night.”

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Elena Fratto (G4), Lara Roizen (G2), Juan Torbidoni (G4)
Submission Guidelines & Editorial Information

Dear Faculty, Students, and Alumni:

The Department of Comparative Literature and the Literature Concentration at Harvard University publishes an annual newsletter during the Spring or early Fall Semester of each year.

If you would like to participate in the 2014 Newsletter, please send us a personal profile describing the current research work you are conducting, any awards or accolades you have received, your most recent publications, fields of interest, and any other information worth sharing. The profile need not be long—from a sentence or two to a long paragraph. Please submit your profile as a third-person narrative.

For alumni profiles, please include your class year, degree information, and most recent contact information (i.e. e-mail or phone) where we can reach you in case editorial questions arise.

In addition to or as an alternative to providing a faculty, student, or alumni profile, you can submit an article related to the field of Comparative Literature, departmental proceedings at Harvard, or your own area of research and writing. All articles submitted to the newsletter should be between 250 and 500 words long. Please also include a photo of the author or text mentioned, if possible.

Please e-mail all profiles, news updates, and articles to Wanda Di Bernardo and Isaure Mignotte by June 15, 2014, at:

dibernar@fas.harvard.edu
mignotte@fas.harvard.edu

Again, the deadline for the 2014 Newsletter is June 15, 2014!

Editors: Julia Alekseyeva & Matthew Lochner
Supervisor: Isaure Mignotte
Principal Proofreader: Professor Karen Thornber
Additional Proofreading: Katie Deutsch, Jasmine Hu, Dr. Delia Ungureanu

Thanks to:
We would like to extend enormous thanks to our Editors, Isaure, Prof. Karen Thornber, and Wanda for their invaluable help in gathering information for this newsletter, and for contributing to the copyediting and layout process. And thanks to all the faculty, students, alumni, and former affiliates who sent in their profiles, news, and photos for this edition of the Comp Lit Newsletter!

Thanks for reading and see you in the next issue!