

COMPARATIVE LITERATURE ALUMNI NEWSLETTER

Vol. I No. 1

Fall, 1980

Dear Alumnus/Alumna,

You are witnessing the birth of the Comparative Literature Alumni Newsletter! We want to stay in touch with you, hear what you are doing, tell you what other alumni/ae are doing, and, with becoming modesty and typical understatement, what has been going on in the CL Program here at I. U., and what the faculty has been up to.

The faculty reports about their doings appear pretty much the way they were handed in. I told the faculty to be themselves: serious and matter-of-fact if they wanted to be but engaging, humorous, self-deprecating and even flippant if that suited their preferences. Please remember that these sketches may have been written at any time between January and July. Some of our far-flung faculty, off on location, have not yet responded: we hope to catch them next time.

The next Newsletter will, if we and above all you can help it, be richer in at least one area: YOUR OWN DOINGS! So, please, send me a paragraph or two, preferably ready to go to press, about your job, your teaching, research, travel, family life--anything that might be of interest to your former fellow students and former teachers. Be sure to include your complete current mailing address. We have provided a blank to facilitate your task.

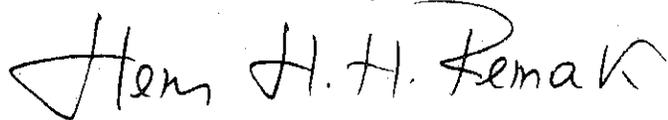
We also welcome your ideas as to other ways of keeping in touch and profiting from our association. Our March Alumni conclave, which Cliff Flanigan is describing in this newsletter, was an occasion to make us all very proud of our alumni/ae. We intend to repeat such a meeting in a couple of years and hope for an even better attendance.

We propose that any of you and us attending the MLA meeting in Houston in December of this year meet on Monday, December 29 at 7:30 a.m. for breakfast in the Coffee Shop of the Hyatt. This is awfully early in the morning, to be sure, but it seems like the best time to avoid conflicts with sessions and other engagements. Fill in and return the slip below to me right away so we have some idea how many of you intend to come. If we have a big group we may even hire a room in the Hyatt for ourselves. We plan to repeat such a meeting at the MLA in New York in December of 1981, at the ICLA Congress at New York University in August of 1982, and at the ACLA Congress in 1983--location still in limbo.

The Chairman of CL at I. U., Breon Mitchell, will review the highlights of CL developments in dear old Ballantine below. Your opinions on departmental goals, achievements, and failures are earnestly solicited and will, if suitable, be printed or at least summarized in the next issue of the Newsletter. The greatest help you can give us is to steer your most promising high school and college majors in our direction if you feel they would be well served by our offerings and general ambiance.

So, please: **WRITE!!!** Tell us what you want to see in this Newsletter!!!

Yours for ever more and
better comparisons,



Henry H. H. Remak

Return this form to Henry H. H. Remak, Ballantine Hall 402, Indiana University, Bloomington, IN 47401

Name:

Current title, institutional connection, and mailing address:

 (check) I expect to join the IUCLA breakfast in Houston, December 29.

News about yourself, comments on the Newsletter, the Comp. Lit. Program at I.U., etc:

(continue on reverse side)

Program Notes

As a prelude, I should probably explain to many of you that the familiar guiding hand of Horst Frenz is busy (as you will read elsewhere) with Eugene O'Neill, having relinquished the reins of the Program in 1977, after some 28 years of leadership. By that time Comparative Literature had grown to its present status as the largest program in our discipline, enrolling over two thousand students a year (of whom approximately 110 are at the graduate level). Last year our faculty, which officially numbers around eleven "full-time equivalents," was in fact closer to thirty actual bodies, of whom bits and pieces (we claim, of course, the hearts) belong to various departments.

At the undergraduate level, a three-year grant from the National Endowment for the Humanities (1974-1978) allowed us to make important advances in our curriculum, particularly in the areas of Film Studies, East-West Literary Relations, and Literature and the Other Arts. New courses were developed in all these areas, and we have subsequently introduced official "tracks" within the major which allow a student to emphasize any of the three in his or her training. The most striking shift in enrollment patterns at the undergraduate level has been toward courses in the area of popular culture, and particularly film. In addition, our introductory two-semester course "Major Themes and Characters in World Literature," which carries English composition credit, now enrolls approximately 450 students per semester, providing teaching experience for almost twenty Associate Instructors. Comparative Literature continues to be a growing field on the undergraduate level across the United States, and we receive many requests for sample syllabi, and materials from our basic courses. Our faculty, too, has played an important role at conferences around the country, discussing with many colleges and universities how to establish and develop an undergraduate program.

Our graduate student body continues to be diverse and talented, and includes many students from Africa, Asia, and the Middle East, in addition to the regular complement of Americans and West Europeans. A Graduate School study last year showed that our incoming fellowship students ranked at the very top of all graduate students entering Indiana University in ability. In a way this was not so surprising, since a recent national study of GRE scores arranged according to intended field of study showed students opting for Comparative Literature in graduate school had an average verbal score nationally which ranked second only to those entering Classics (if you know Greek and Latin those GRE exams are easy). At the other end of the line, in spite of the overall decline of available jobs in the humanities, candidates with Ph.D.'s in Comparative Literature continue to fare relatively well (so we are at least relatively happy). At latest count we have granted 338 graduate degrees since the program began, of which 169 have been Ph.D.'s.

The Student Advisory Board Handbook, which has become the unofficial official guide to the workings of the Program, is now in its 12th edition; the new edition has been entered on the computer (as has this newsletter), a sign of the times which will become increasingly evident in everything issuing from the University. Course registration is still done more or less by hand (now in the new fieldhouse rather than the old), but computerized registration can't be far behind.

Since 1972, with the assistance of the Alumni Association, Comparative Literature has been granting a yearly award to the outstanding graduating senior; at the graduate level, the Gilbert V. Tutungi Award continues to recognize the best Master's Thesis submitted in the academic year, and in 1977 a new A. I. Award for Distinguished Teaching was instituted.

Recent news from the faculty will be found elsewhere in the newsletter, but I might say in general that the faculty as a whole continues to gather awards for distinguished teaching, as well as Guggenheim, Lilly, NEH, and other major fellowships, and to publish books at a steady rate. Among our younger faculty we have had two Lilly Post-Doctoral Teaching Fellows in the last two years, and an NEH Summer Fellowship. At the last meeting of the International Comparative Literature Association in Innsbruck, Austria, where scholars from 25 nations gathered, the largest single contingent was from Bloomington, with six of our faculty and one of our graduate students reading papers; nine current or former students were also on the program.

Since we are particularly proud of the record of our alumni, let me reinforce Henry Remak's request to keep us informed of your own current activities. We hope very much that this newsletter will serve as a vehicle of communication among many old friends around the world. And if you are ever in Bloomington, be sure and drop by BH 402.

Breon Mitchell

Thirtieth Anniversary Celebration

The 1979-1980 academic year was an important milestone in the history of comparative literature at Indiana University for it marked the thirtieth anniversary of the program. The occasion was festively observed with a celebration and alumni reunion on March 14 and 15 with a program which included a number of panel discussions by comparative literature alumni, a lecture by a visiting scholar, several receptions, and an anniversary luncheon. We are including a program from the celebration with this edition of the newsletter so that everyone can see the details of the program and have a memento of the occasion. But neither the program nor this article can capture the festive atmosphere which pervaded the occasion. Nearly 100 former students returned to Bloomington for the weekend and shared professional and personal experiences with each other on both a formal and informal basis. Herbert S. Lindenberger, Avalon Professor of Humanities and Chairman of the Comparative Literature program at Stanford University, lectured on the opera as musical drama, an appropriate topic for our celebration since we have been concerned with the comparative study of the arts throughout our program's history. François Jost, Professor of Comparative Literature at the University of Illinois, spoke briefly at the luncheon about the place of Indiana's comparative literature program in the national and international scene. And we were especially honored by the presence of Luis Borges at our luncheon as well. But perhaps most memorable were the endless story swapping, the renewal of old acquaintances, and the meeting of new ones that went on amidst glasses of wine and bits of cheese and other goodies. It was good, too, to hear about the research and scholarly achievements of some of our graduates, the pains and joys of teaching for others, and the ways that graduate degrees in our discipline lead to non-academic positions.

The weekend began on a less than perfect note, with a heavy late winter snowstorm that stranded Professor Lindenberger in Chicago on Thursday evening and that delayed and even prevented entirely some of our alumni from getting to Bloomington. Our telephone kept ringing with messages and changes of schedule. And at the last minute we had to make mimeographed programs since our printer's presses mysteriously went on the blink. But by the time the first panel discussion got underway Friday afternoon the sun was shining brightly, and by Saturday afternoon we were able to enjoy sitting outside in perfect spring weather at the lovely reception which Horst and Evelyn Frenz gave to close the festivities. Perhaps Horst, who for twenty-seven of the thirty years was founder chairman of the program, saw something familiar and symbolic in nature's course that weekend. The warm weather at the program's end corresponded with the warm feelings that everyone took away with him; the lectures and discussions will be long remembered, but perhaps even more long lasting and vivid will be the memories of the many laughs and the deep joys of seeing old friends, remembering old times, gossiping about more recent ones, and meeting new friends who were in Bloomington a decade or two before us. The weekend left all of us with a determination to be more diligent in maintaining contacts with

each other. A commonly expressed sentiment of the weekend was "This is a wonderful thing. We really ought to do it more often."

The faculty committee which planned and oversaw the celebration consisted of two members with a long association with the program, Henry Remak and Mary Gaither (who received the second Ph.D. awarded in Comparative Literature at Indiana) and one more recent addition, Clifford Flanigan (he joined the faculty in 1971), who served as chairman.

Becky Weeks (President, Student Advisory Board)

In the third week in April, 1980, I. U. hosted the ACLA Midwest Graduate Students' Conference, the first regional offshoot of the ACLA Graduate Student Conference which had been established in the northeast. I. U. grad students who had attended the '79 conference at Penn State University came home and wrote to comparative literature programs around the midwest to see if there was interest in starting a regional conference. There was. By late fall of '79, planning for the I. U. conference was in full swing. SAB President Iris Smith headed a planning committee of twelve (fondly nicknamed "The Dirty Dozen" by one University of Michigan admirer) in working out details of panels, speakers, entertainment, accommodations, and high finance.

On Saturday, April 19, fortified with coffee, doughnuts, and a few introductory remarks from Chairman Breon Mitchell, grad students from eight midwestern universities scattered to attend their choices from among the first of three paper sessions. The ten panels dealt with a wide range of topics. Areas of traditional and enduring interest were represented by panels on aspects of literary movements, period themes and imagery, and literature and society. In addition, there was a strong modernist emphasis this year. The linguistic/psychoanalytic/textual approach was given in a session entitled provocatively, "Language, / the Text, / and Woman?" In contrast, panels on "Popular Culture" and "Comparative Perspectives on Third World Literature" emphasized the political nature of literature and of the teaching of literature. Some of the panels, naturally, defy easy categorization. The panel on "Internal and External Hells in Nineteenth and Twentieth Century Literature" for example, contained an imaginative juxtaposition of the medieval and modern, religion and psychology, Dante and Sartre. Whatever the topics, it was generally agreed that the papers were "surprisingly" good, and the discussions afterwards ranged from lively to heated.

A high point of the conference was provided by guest speaker E. D. Hirsch Jr. in his lecture, "Literary Value: The History of a Modern Confusion." Discussion of this lecture was a main topic of conversation at the buffet luncheon which followed it. Professor Hirsch gamely fielded student questions, comments, and objections between bites of cold chicken, homemade bread, and other delicacies. At the end of the afternoon, students emerged unsmiling from the workshop on the job market which was sponsored by the I. U. College of Arts and Sciences Placement Office. However, spirits lifted later that evening at the conference party held at the Bloomington Klubhaus.

Early Sunday afternoon, participants got together to evaluate the events of the past day and a half. Visiting students complimented their hosts on an interesting and well-run conference. All agreed that this sort of interaction between grad students was valuable and that the regional conference should be made a yearly event. The torch was passed, after some discussion, to the University of Minnesota, and the First Annual Midwest Graduate Students' conference came to a close. Weary but happy, the "Dirty Dozen" picked up paper cups and stray programs and packed everything away before heading home with the firm intention of sleeping for at least eighteen hours straight.

FACULTY NOTES:

Willis Barnstone

This year spent in N.Y. on an NEH. I won the Gustav Davidson Memorial Award for my sonnets from the Poetry Society of America for 1979. In April I gave a paper at Yale on Raymond Lull, the 14th-century Catalan Mystic (the Illuminated Doctor). Books published this year are 1. The Unknown Light: Poems of Fray Luis de León (SUNY), 2. A Snow Salmon Reached the Andes Lake (Curbstone Press), 3. The Dream Below the Sun: The Poems of Antonio Machado (Crossing Press), 4. Overheard (Raintree Press), 5. A Book of Women Poets from Antiquity to Now (Schocken). I have finished a book of essays, Ecstasy and Felicity, essays on writers from Sappho to Mao, and have contracts for two new books for next spring: Charlas: Conversations with Borges (Indiana University Press) and The Other Bible (Bantam Books).

Ernest Bernhardt-Kabisch

Since 1977 director of the Living Learning Center, I. U., residential academic program for undergraduates interested in a liberal education. Recently published a critical study of Robert Southey and an article on Wordsworth's Crossing of the Alps. Is completing an essay on Wordsworth, Science, and Poetry. Is teaching courses on English and European Romanticism, Literature and Religion, Literature and Revolution, Music Drama, and other vital subjects.

Peter Boerner

Another of our traveling comparatists (or comparative travelers?) is Peter Boerner. Having recently spent a semester at the Herzog August Bibliothek in Wolfenbüttel, and another one teaching at Yale, he has been invited to be a fellow at the Zentrum für interdisziplinäre Forschung at the University of Bielefeld for the academic year 1980-81. Together with some twenty other scholars in the humanities, from Europe and the United States, he will be working on a project concerning literary utopias. Recent publications from Mr. Boerner include an edition of the first Faust book of 1587, and a Dutch translation of his biography of Goethe. At the International Conference on the Enlightenment in Pisa, he gave a paper on travel collections of the eighteenth century. At home in Bloomington, Mr. and Mrs. Boerner are being kept company only by Nels, the youngest of their three sons: Christopher is a freshman at I.U. and living in the MRC, and Hans is spending the year in Copenhagen as a Rotary Club exchange student to Denmark.

Claus CLÜver

Having put my Wilder years behind me, finally, with the publication of my book, I have embarked more steadfastly than ever on a Concrete course that has taken me twice to Brazil in recent years and twice to Germany and is bound to return me to Sao Paulo in 1980-81 to complete (or so I hope) the history of Brazilian concrete poetry towards which I have been working for some time. That means, of course, that I am as much involved as ever in studying the arts and their interrelations, and the lectures I have given in the past two years have all been on literature and painting or music. With more and more graduates choosing to come to Bloomington to study comparative arts, the prospects for strengthening our work in that area are encouraging. I have enjoyed the greater contact with graduate students I have had recently, teaching C501 and chairing the M.A. Committee where we are engaged (again) in revising the Reading List and changing (somewhat) the format of the exam. But on the national level I am still very much identified with undergraduate studies, especially since I am serving on the respective ACLA Committee; we are at the moment engaged in collecting data about the kinds of courses that have been devised to introduce undergraduates to comparative literary studies. Those who know my family will not be surprised to learn that it is shrinking: after spending the summer together in Germany, only four of us returned to Bloomington, while Stefan began his studies at Brown, majoring in semiotics.

Eugene Chen Eoyang

The nine years since I took my degree have been rewarding years: they include first the steady development of my teaching in a number of areas: oriental poetry and fiction, several stints with the C145/146 sequence on Major Themes/Characters in Western Literature, the C501 methodology course at the graduate level, translation workshops, several presentations of the Chinese-Western Literary Relations offering, as well as new courses developed on "The Image of the Individual in Literature: East and West" and "The Theory of Oral Literature"; in the sphere of administration, I have been privileged to serve first as Assistant, Associate, then Acting Chairman of the Comparative Literature Program, as well as--for three years--Associate Dean in the Office of Research and Graduate Development; my research has concentrated in three principal areas: (1) translations, including a major contribution to the heralded anthology Sunflower Splendor: Three Thousand Years of Chinese Poetry, edited by my former mentors and later colleagues, Wu-chi Liu and Irving Lo; (2) oral literature in Chinese; (3) Chinese poetics and aesthetics. I am currently finishing up a book which is both a selection of stories from two thousand years of Chinese fiction, and a theoretical demonstration of a particular view of the development of fiction in China: titled LINKS IN THE CHAIN: A PRIMER OF CHINESE FICTION, the work tries to tell the story of storytelling in China. In addition, I have been collection notes for many years on a theoretical thematic study of images of self in poetry, centered around an article I published in 1973 on "The

Solitary Boat: Images of Self in Chinese Nature Poetry." With a sabbatical semester coming up, I hope to complete these two projects.

In reflecting over these years, I realize that the seemingly staid academic life has actually taken me over the far-flung corners of the world, including stints of various duration, either for conferences or for research visits, in Paris, Hong Kong, Taiwan, Mexico City, London, Peking, Shanghai (and some seven other cities in China). I was fortunate to have a year off (perhaps for good behavior) in mid-decade, when I was awarded the Hodder Fellowship at Princeton. In the coming year, I have been similarly fortunate to have received a Lilly Faculty Open Fellowship which I will undertake in the spring of 1981 by spending four months in Peking attached to (and, I hope, working with) cohorts and colleagues in the Foreign Languages Press.

I feel enormously privileged to have had an opportunity to contribute to the development of comparative literature at Indiana University in this period, and I look forward to the next decade with great expectations. In being both the beneficiary of so much that the Comparative Literature Program has to offer, and in being given an opportunity to make one's own contribution, I feel doubly blessed.

C. Clifford Flanigan

Many of the friends whom I have acquired in my nine years at I.U. will remember me most in connection with Comparative Literature C145-146, our freshman course in literature and composition. It may surprise them to hear that I have not been associated with that course since Fall, 1977, although I hope to return to it in the next year or so. Eugene Eoyang (who has been in turn succeeded by Oscar Kenshur) took over the course when I received an NEH research grant for the 1978 calendar year. My research project called "The Cultural Significance of the Carolingian Liturgical Reform" took me to Cambridge, Mass., primarily to the libraries of Harvard University and Episcopal Divinity School where I was visiting scholar. Thus far the results of that wonderful year have been seen only in a few papers and lectures at scholarly conferences, but I hope to broaden that circle when I teach an undergraduate course on "Early Medieval Culture" for the Medieval Studies Program this spring. Further down the line (hope blooms eternal!) is a book length study on the subject. I am also working on a book on late medieval drama. A monograph reviewing the scholarship on the later drama will appear in early 1980. Meanwhile I have been unable to resist the temptation to teach several new courses, including a course in medieval drama, C501 and C505 (the two required graduate courses), a survey of 20th century criticism, and an exploratory one on the late medieval narrative. During the current academic year I will be giving papers in Fort Wayne, Muncie, St. Louis, Houston, New York, the New England area, and Kalamazoo. I hope that my friends in these places will be able to see me on these occasions.

Horst Frenz

Ever since Horst Frenz gave up the Chairmanship of the Program in the summer of 1977, he has devoted all available time to his O'Neill studies. He finished an essay on "O'Neill and Kaiser" (published in O'Neill: A World View, ed. Virginia Floyd), gave the keynote address on "O'Neill and China" at the Third Asian-Western Conference in Taipei (published in Tamkang Review), and read a paper on "O'Neill and the European Connection" at the ICLA Congress (to be printed in Proceedings). He has just completed a collection of essays entitled O'Neill's Critics: Voices from Abroad, to be published by Southern Illinois University Press. At the MLA meeting in New York (1978), he participated in an O'Neill colloquium and spoke briefly on the playwright's international reputation. Frenz has lectured in various universities, among them the University of Szeged, from which he received the Dr.phil. (honoris causa); he has just been elected president of the newly founded international Eugene O'Neill Society. His extensive study, Eugene O'Neill--World Dramatist, is still in the making.

Harry Geduld

Harry Geduld has been lecturing at the University of Texas. His recent publications include his seventy-fifth film review for Humanist (for which he has been writing since 1967). His forthcoming work includes the multi-volume New York Times Film Articles scheduled for publication in 1981) and liner notes for three phonograph records (two film operettas and an album of scores for Greta Garbo films.) He is currently working on Chapliniana, a guidebook to the life and work of Charlie Chaplin, which will include, among other things, complete scene-by-scene breakdowns and critical analyses of all 80 extant Chaplin pictures.

Claudia Gorbman

Claudia Gorbman, short as she is, helps Harry Geduld as a Herculean pillar holding up the departmental edifice by teaching film courses with big enrollments. She's thinking of teaching "References to Marie de France in pre-war Guatemalan Cinema," with an anticipated enrollment of 85. Otherwise, she writes about film theory (you'll find an essay of hers on film music in a special Cinema issue of Yale French Studies this year) and spends summers teaching literature and the media in the Women Studies Program at the University of Washington in Seattle.

Kenneth R. R. Gros Louis

I still await the C505 final examination from many of you. In some instances, your children have completed the course (or at least most of it). In research, I have gone wild (if you can imagine that) on the Bible as literature, most recently co-directing with Jim Ackerman of Religious Studies an NEH summer Humanities Institute for College teachers, and planning a three-hour session for the fall, 1980, meeting of the American Academy of Religion. In teaching, I have nudged into the 17th century with Ben Jonson and George Herbert (John Donne running a poor third as I age). In service, I have moved from Chairperson of English to Dean of Arts and Sciences--whether I continue this downward movement remains to be seen. (The movement continues--since I first wrote this, I have become Vice-President, responsible for the Bloomington campus. Sorry. C505 will still be offered by me next spring). C505 papers come in at all times and from all places-- from old folks, their heirs (usually not a complete set), and lawyers handling estates. I am in no rush. I grade these papers at my daughters' swim meets (there is some meaningful juxtaposition between my chronos timer and the essays, I suspect). In future years, I know that an Ozymandias-type expedition will conclude, from extensive evidence collected worldwide, that the issue of fortune in Boethius and Machiavelli was one of the key problems of our age. It is good to have played some role in the creation of history.

James W. Halporn

J.W.H. has been teaching undergraduate and graduate courses in CL over the past several years, including the introductory course for majors, "Comparative Literary Analysis," the undergraduate genre course in comedy, and two graduate courses on the tradition of classical tragedy and comedy. He hopes to put together a new course on ancient fiction (prose romance).

Research relevant to CL includes a paper delivered at the annual meeting of the American Philological Association in Boston (Dec. 1979) on "The Plot of Terence's Adelphoe." In connection with a seminar he gave in Classical Studies on Sophocles and Euripides, he is preparing a paper on the revenge plot in Sophocles' Electra and another on the tokens of recognition in Euripides' Electra.

Now that indoor tennis courts have finally appeared in Bloomington, the usual warm weather hobby now has a chance to be continued year round. Alas, however, at the moment his hobby is to sit over a hot typewriter and empty files and mind onto paper. He delivered a paper at a conference on Libraries and Culture, sponsored by the Graduate School of Library Science at the University of Texas in March, and another will be presented at the St. Louis University meeting on manuscript studies in the early fall.

He spent a good part of the summer in the Berkshires (the unfashionable, New York, side, about half an hour from Pittsfield), amusing himself eating and listening to music at Tanglewood.

H. James Jensen

Besides the traditional course in the history of criticism, last year I offered a second (better organized) seminar on the Baroque Age, mostly on literature, painting, and music (in the manner but not the substance of The Muses' Concord, 1977). It was successful, with some interesting papers on the history of ideas and certain literary and artistic figures and objects (for example, Dryden, the Flute, Poussin, John Evelyn). The seminar, by means of its topics, such as concepts of infinity, also moved toward my current project which is on seventeenth-century origins of modern thought. Besides literary figures it will be more on philosophy and history of science than music, architecture, and painting. The research, although somewhat arcane, is fascinating. An example is the seventeenth-century controversy on Stonehenge. Although unimportant in its conclusions on Stonehenge, the controversy is a beautifully clear example of the kinds of thought that were in conflict in the century, one essentially NeoPlatonic and Renaissance, the other essentially materialistic and modern. Such a study should lead eventually to further appreciation of seventeenth-century art. Next year (1980-81) I hope to offer a seminar where some interested students can explore parts of the areas with which I have been working.

Sumie Jones

Sumie Jones joined the faculty in 1978 under a joint appointment with the Department of East Asian Languages and Cultures. Her Eastward progress--from the super-commercial city of Tokyo through the aircraft metropolis of Seattle to Bloomington, the serene center of the Midwest--may indicate her spiritual maturity. She has spent the two most enlightened and active years of her life at Indiana University. In the Department of East Asian Languages and Cultures she teaches Japanese language and literature as well as East Asian cultures. Courses she teaches in Comparative Literature include Oriental Poetry, Oriental Fiction, Comparative Literary Analysis, and Literature and Film (Japanese). She plans to expand her teaching into 18th century East-West relations and literature and the other arts.

Her special interest is in comparative studies of the 18th century: English, French, Chinese and Japanese. Her ambition is to promote comparative studies of these literatures in the U. S. and elsewhere, with the ultimate goal of making the 18th century as respectable as the 17th, and East Asian studies as popular as European counterparts. To that end she organized and attended various symposiums and conferences during the past two years--she served on the Advisory Committee for the Oriental-Western Literary Relations Conference at Indiana University, chaired the

Asian Literature Section of the Philological Association of the Pacific Coast for the meetings in Seattle and Los Angeles, chaired a panel in the meeting of the Association for Asian Studies in Washington, D. C., gave a lecture at Harvard University, read papers during the Art of Surimono Conference at Indiana University and during the two meetings of the Philological Association of the Pacific Coast, participated in an NEH Summer Institute, and served as panelist in symposiums at Harvard University, the University of Chicago, and Princeton University. She completed her Ph.D. in Comparative Literature at the University of Washington in the summer of 1979. She has, also, recently completed research at the University of Chicago on Kurosawa's film and Russian theatre with the assistance of a grant from the Association of Asian Studies, and has spent one half of the summer at Harvard University working on her first book under an NEH grant.

Her teaching and research activities have extended to the University of Chicago, where she has recently joined the Center for Far Eastern Studies as an associate member. She is currently working on a book on comic fiction of the later Edo period (mid-18th to early 19th century) in Japan, and spends her leisure hours making grand plans for the Eighth Conference of Oriental-Western Literary Relations to take place at Indiana University in 1981.

Oscar Kenshur

(Note: In soliciting these statements, Henry Remak instructed us to write in an "engaging...manner." Now one might perhaps wonder whether it is altogether appropriate to ask me to express myself in a manner so alien to my nature, particularly when this would confuse the few alumni who know me and mislead the many who do not. But who am I to repine at a request from a senior colleague? Having decided, after a short and perfunctory bout of moral agony, to submit to a higher will, I found myself faced with the problem of just how to be engaging. Since I was constitutionally unable to summon up any inspiration, I was forced to fall back on method. I decided to write about myself and my activities as I normally would, in five or six brief but soporific pages, and then to delete every pedantic passage, every tiresome or lugubrious turn of phrase--to delete, in short, every personal touch. Thus, following the via negativa long cherished by us reclusive types, I endeavored to be engaging by removing everything unengaging. How well I succeeded is, of course, for the reader to determine. But whatever judgment the reader makes on this matter, it should be noted that my attempts were carried out conscientiously and at great personal cost. In fact, many of the sacrificed passages were such apt expressions of my unengaging heart, that their excision brought tears to my eyes. Only ellipses remain where those tedious passages once stood; but those readers, who, unaffected by the superficiality of current fashions (pace Henry!), preserve a taste for the unengaging, are invited to attempt imaginatively to recapture those lost efflorescences of my deepest nature.)

I came...to Bloomington...from Iowa City...1978...interested in...literature and philosophy...critical theory...eighteenth century...research specifically in...currently ...Lilly Post-doctoral Teaching Fellowship... developing course on nostalgia and metaphysics... specifically...very pleased to be here.

Merritt E. ("Gene") Lawlis

Directs the Renaissance Studies curriculum at I. U., has recently (November, 1979) published a scholarly edition of Thomas Dekker's The Shoemakers' Holiday (Barron's) and will spend his sabbatical year 1980-81 in England and Spain working on a book on the novel.

Giancarlo Maiorino

As a participant in our sustained interest in the interdisciplinary field of literature and the arts, I have contributed to the Second Lilly Conference on Metamorphosis and the Arts, held in the spring of 1979. Still in the same area, my courses on the Renaissance and on Civilization have outlasted individual and collective inadequacies, and may still attract interdepartmental fanatics--or outcasts--in the future. Contacts with Italy have been extended to a full year (1979-80) as Resident Director of our Junior year in Bologna, Italy. At present, I am roller skating my way toward my first sabbatical leave.

Breon Mitchell

I have been a half-time administrator for almost seven years now, and even my dreams arrive on interdepartmental communication forms. Fortunately, the average departmental memo does not tend to interfere markedly with sleep, even during daylight hours. Lynda, whose yoga classes I attend on occasions when I need to be put in touch with prana and the like, has remarked upon my ability to enter directly into deep states of meditation, indistinguishable from sleep, even without the benefit of the preliminary postures. I am told that this is a talent, and it is one I intend to cultivate as soon as I get up the energy.

On the scholarly front I am working on such light-hearted authors as Sam Beckett and Franz Kafka, both because they are so funny, and because they make my life look so cheerful by comparison. I have also been translating texts from German, French, and Marathi (the last unencumbered, of course, by any knowledge of the language). My translation of Rüdiger Kremer's "Second Session on the Color of the Snow" will be broadcast this January by the BBC World Service, so if you have a short-wave set and are willing to sit up till three in the morning you can hear it. I'm told the average audience for broadcasts of plays on the world service is 6 million, so I am picturing the teeming masses huddled around short-wave sets throughout the world. I also continue my interest in rare books and will soon be issuing a

bibliography of the works of Samuel Beckett in translation which will tell you more than you really want to know about everything from dust-jackets to cancellens title-pages.

Our two boys, Kieron (12) and Kerry (9), are in a new school as a result of our recent move from our farm to a semi-detached suburb near Ellettsville. We now have running water and other amenities the year round, but we do miss being flooded in each Spring. We welcome visits from old and new friends.

James Naremore

Last year I published The Magic World of Orson Welles (Oxford). I'm now working on a book about acting in films, and am preparing a script for a documentary film about the making of The Magnificent Ambersons. I'm currently administering the Film Studies Office.

Henry H. H. Remak

After bugging my colleagues a couple of times for autobiographical reports, I discovered that among the few accounts not received was my own. It has taken a mighty effort to overcome my natural shyness, but here goeth:

The keen sense of duty of comparatists obliges them to travel. During the last twelve months I was forced by the Rockefeller Foundation to organize and direct a conference of fifteen experts from eleven different countries on long-range policy matters relating to the "Comparative History of Literatures in European Languages," the main research project of the International Comparative Literature Association (ICLA). We had no choice but to meet in the beautiful Villa Serbelloni in Bellagio on the banks of the enchanting Lake Como (also known, euphemistically, as the Rockefeller Study and Conference Center) from August 13 to 18, 1979. Nor am I responsible for the fact that Innsbruck, the location of the International Congress of ICLA immediately following the Bellagio conference, is situated in one of the nicest spots in Austria: I had to go whether I liked it or not. Two weeks after my return to Bloomington for the start of the fall semester, the American Council of Learned Societies insisted that I fly back to Europe to represent the discipline of Comparative Literature in negotiations with the Hungarian Academy of Science that resulted in joint research, publications, and conference projects in the fields of Folklore, Linguistics, Social Psychology, History, and Comparative Literature. Who was I to say "no?" In December the Modern Language Association, meeting in the spectacular San Francisco area, would have come to a grinding halt if I had not been there, and a glorious spring with camellias, gardenias, azaleas, rhododendrons, flowering fruit trees and balmy temperatures would never have come to North Carolina if I (and the American Comparative Literature Association) had not been there to greet it in Chapel Hill from April 7 to 13. Such are the sufferings of Young Remak. Since the boss is going to read this, too, I hasten to

add that I make an honest living in my spare time teaching Romanticism or Franco-German Literary Relations or Introduction to CL for undergraduates.

Working as I presently am on an essay on "European Romanticism and the American Counterculture," I have come across copies of excellent papers written by students enrolled in my C399 Honors Class, "European Romanticism and XXth Century Culture," during the spring semester of 1972. The stimulation I received from their ideas will be acknowledged in my study. But I would also like to use this opportunity to ask the members of this extraordinarily gifted group to write to me and tell me what they are doing: Doris Bellamy, Eve Berry, Marie Carija, Lynn Dickey, Jonni Gonso, Steve Gudeman, Eva Lively, Max Miller, David Mohler, Marjorie Pannell, Marsha Siefert, Dennis Skinner, Jane Taube, and Jan Wieben.

Emile Snyder

Last year (1979-80) I endured the hardship of living in Strasbourg, France, as Director of our Junior year abroad program (I.U.-Purdue Program). I was forced to trade my old liverwurst and bologna sandwiches for paté de foie gras and saucisson. I also had to forego my favorite Kraft cheeses for goaty fromages de chèvres and smooth bries. All I got for this hard duty was a famous French crise de foie (for everything in France is a crise), 5 extra kilos to be worked out on the tennis court with Henry Remak, and a renewed palabre with American Express and Visa... to be concluded well into 1981.

During that year I also discovered that I had been elected, in absentia, President of the African Literature Association. It was the easiest academic campaigning I ever had to do (since I didn't even know that I had been put up for the title) and it makes me think--with November approaching--that that format might well work for the election of our U. S. president. We might not do worse!

Finally I have promised Sharon, Michelle, and Breon that I will make a playing appearance at one of those hotly contested Saturday afternoon softball games. There has never been a Parisian terror at bat but who knows, if I close my eyes, I might hit a home run!

Newton P. Stallknecht

Newton P. Stallknecht has been teaching a section of H100-- Freshman Honors seminar-- entitled rather broadly "Ideas and Modern Man." Incidentally, this has been the first time that he has ever encountered freshmen en masse. However, he was one himself once, so things haven't gone too badly. He has been working on two briefist encyclopedia articles, one on Dick Blackmur and one on Allen Tate, and there is always Wallace Stevens who simmers along in leisurely fashion (Stalky does not recognize deadlines of any sort).

Lois and Stalky both have relatives in the San Francisco-- the "Bay"--area, and plan to spend more and more time on the West coast-- perhaps an official change of address will be in order.

Ulrich Weisstein

The last few years have brought a lot of globetrotting, including a trip to the Far East (as examiner for the CL program at the British University of Hong Kong), a stint as a visiting professor at the University of Vienna (introducing CL to the local lovers of intellectual Schlagobers) and six months among the palm trees of Stanford, California. At home, and abroad, I have preached the secular gospel of the Comparative Arts, which continue to flourish at I.U., where the libretto is surely more than literature.

While my teaching has ranged from E. T. A. Hoffmann to e.e. cummings, from Pieter Brueg(h)el to Alfred Kubin, and from Don Giovanni to Mackie Messer and the Dreigroschenoper, scholarship has kept pace by getting me embroiled in subjects as diverse as the history and theory of Comparative Literature, the international scope of Futurism, the history of catalogue arias in Don Juan plays and operas. Dissertations continue to "roll off the press," and the academic success of their authors--who teach as far afield as Austria, Holland and Japan--warms the cockles of my heart. And what is the upshot of all this joyful reeling and writhing? Life grows shorter the longer it lasts, and art grows longer.

Carl Ziegler

After teaching C355 (Realism, Naturalism, and Symbolism) for seven consecutive semesters, Carl Ziegler (so it was rumored) lost his own sense of reality when he embarked on a four-year project to construct an Interlanguage textbook and teacher's manual. In 1980, both books will be finished and Ziegler is slated to return to CL to teach C145--and once again become active in the undergraduate program.