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Volume 10, 2006

Professor Frances E. Dolan was the featured speaker for the 2005 Fall Faculty Lecture. Professor Dolan specializes in Early Modern literature and culture.



“So you got yourself a partner. I’ve got a wife. Not exactly a partner. More like a rival. A rivalry. I wish I could say ‘this is my partner.’” Larry David, “Mel’s Offer,” *Curb Your Enthusiasm* (2004)

My current project, “Marriage and Violence: Our Early Modern Legacy,” builds on the research I’ve been conducting for years into the complexities of early modern English culture (1550-1700). But it is as informed by my own experience living in the world today as it is by my reading of early modern pamphlets, diaries, ballads, plays, trials, and legal statutes. I am attempting to respond to my students, who consistently bring me newspaper clippings, advise me to watch *Desperate Housewives*, and tell me that I have to see JLo in *Enough*--immediately. I don’t think that they are trying to divert me from the rigors of historical study by luring me into a discussion of the familiar, the popular. Instead, I have come to see that they find the present disturbing and bewildering and they are wondering if the past can help them understand it. They perceive deep continuities between present and past and they want to explore them. So do I.

My particular focus in this project is marriage. Today, marriage is celebrated as the enduring foundation on which the rest of society builds. For instance, in his 2004 State of the Union Address, President George W. Bush described marriage as “one of the most fundamental, enduring institutions of our civilization.” Yet this claim that marriage is a foundation often precedes the claim that it needs to be shored up. Marriage requires “defense” and “protection” in the form of educational programs and financial incentives that would promote “healthy marriage” and bans on same-sex marriage. Even the Defense of Marriage Act of 1996, the first to define marriage at a federal level, is not enough. James Dobson, for instance, argues that we need a Federal Marriage Amendment to the Constitution in order “to define this historic institution exclusively as being between one man and one woman.” Dobson urges his readers to “find the wisdom and strength to defend the legacy of marriage,” through political action and personal choice.¹ But what

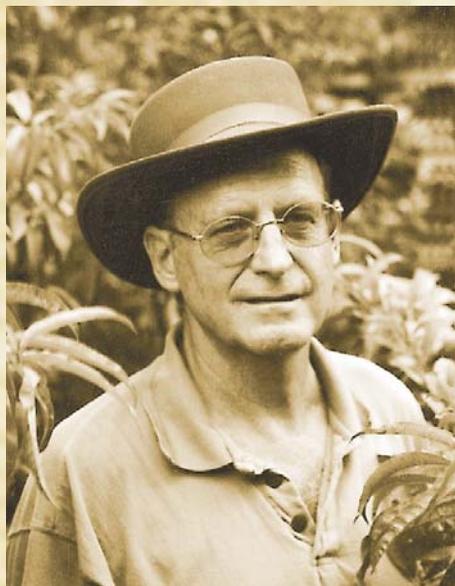
precisely is that legacy? My book offers an assessment of one particular origin of our ideas about marriage, arguing that we need to understand the provenance and content of this legacy before we can assess its value. As I show, to the extent that marriage is a legacy it is a burdensome one. Marriage is certainly “historic,” as Dobson describes it, but its history is one of constant, constitutive crisis and conflict.

What do we even mean by “marriage”? This question is at the center of recent debates. While debate usually focuses on who can or should marry, the most basic question remains: what does it mean to be married? What is the shape of the intimate relation that marriage sanctions? Our fundamental definitions of this fundamental institution are contradictory. On the one hand, marriage is defined as a loving, erotic bond between two equal individuals. On the other hand, it is construed as a hierarchy in which someone, usually the husband, has to be the boss. Marriage is celebrated as the ecstatic melting of two into one and as a contract between two autonomous parties. The conflicts among different models of marriage are often taken as evidence that marriage is in unprecedented crisis. I argue, instead, that these conflicts are the history of marriage. They are thus manifestations of continuity rather than rupture. We have inherited these models, and the irreconcilable differences among them, from early modern England.

In that time and place, a radically visionary model of marriage as a loving partnership between equals emerged into prominent visibility, in part because of the Protestant Reformation. While this ideal was not wholly new, it first found stable institutionalization, full articulation, and broad dissemination in the sixteenth and seventeenth centuries. Its promise remains unfulfilled because it never replaced a model of marriage as a hierarchy in which the husband must take the lead and the wife must obey. Similarly, the ideal of marriage as a contract coexists uneasily with the ideal of marriage as a near-mystical fusion in which one loses oneself. The tensions among these models lodge the potential for violent conflict at the very core of marriage.

In my book, I am especially interested in a legacy that does violence to spouses by suggesting that marriage only has room for one of them. Early modern religious, legal,





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Editor: Anett Jessop

Copy Editor: Pam Self

Layout and Design: The Printer

Photos: Janie Guhin, Ron Ottman, David Robertson

Advisory Board: David Robertson and Terry Antonelli

David Robertson, chair

Terry Antonelli, MSO

Scott Simmon, graduate advisor

Pam Houston, creative writing director

Timothy Morton, undergraduate advisor

From the Chair

Next year should be a very exciting one for the English Department. It will have a new chair, Margaret Ferguson; the University Writing Program will have a new director, Christopher Thaiss; and the Division of Humanities, Arts and Cultural Studies will have a new dean, Jessie Ann Owens.

In addition the department will have three new faculty members, Mark Jerng in Asian American Studies, Parama Roy in Postcolonial Literature and Theory, and John Marx, also in Postcolonial Literature and Theory. (Professor Marx will not actually be on campus until the fall of 2007.)

I confess that I have some regret that I won't be in the thick of all these changes, but I am ready to have Margie occupy the chair I have leaned back in for the past three years, and I am ready to retire after teaching at Davis for 35 years. So next fall I will be an avid fan sitting in the stands watching the plays develop. Jeannette and I plan to stay in Davis. (I find it interesting that the typical questions I am asked by people who learn I am retiring are, Are you going to move? Any travel plans? What will you do now? The most common comment is, Congratulations?) The biggest change in our lives may be going camping in the middle of the week instead of on weekends. I plan to continue photographing and writing.

I have no trouble whatsoever saying what is most rewarding about being chair. It is working with the people in the department. This goes especially for the staff. They are the ones I see most and work with most closely on a day-to-day basis, and, thank goodness, they know what is going on on campus and know how to negotiate a complex and sometimes cumbersome institution. Many thanks to them and to faculty and students!

When I think of what the department has accomplished in the past three years, the six faculty we have hired come immediately to mind (Lucy Corin, Desireé Martín, Colin Milburn, Mark Jerng, Parama Roy, and John Marx) as well as the Tomales Bay Workshops, so ably initiated and run by Pam Houston. When I think of what I wanted to accomplish and have not, memory serves up frustrations with matters digital on a big platter.

Overall, however, frustrations have played a decidedly minor role in my tenure as chair. I have genuinely enjoyed the job and leave it with very many good feelings.

David Robertson

and popular discourses assume that once spouses confront one another as equals, only one can win the resulting battles. This is the case, I argue, because the notion of marriage first fully elaborated in the early modern period insists that marriage welds two into one, but raises questions as to which one that will be. The crucial figuration of Christian marriage as the creation of “one flesh” at once powerfully expresses theological, emotional, and erotic union and upholds an ideal that is technically impossible. The common law offered a parallel formulation, suggesting that, through a legal fiction called coverture, husband and wife should become one legal agent by means of the husband’s subsumption of his wife into himself. While common law did not wholly define married women’s legal status, the fiction that husband and wife achieved “unity of person” had wide-ranging influence in the early modern period and beyond. Finally, a comic tradition, including plays, ballads, and jokes, assigned husband and wife equal claims on wit, desire, authority, and material resources. Yet it depicted this equality as a source of conflict because husband and wife war for mastery within their marriage and household, mastery figured as a single pair of pants only one can wear.

The conceptual similarity underpinning these familiar figures only stands out when one compares all three, as my study is the first to do. Taken together, the scriptural figure of “one flesh,” the legal fiction of “unity of person,” and popular debates about who wears the pants all suggest that marriage is an economy of scarcity in which there is only room for one full person. What happens when both spouses assert their distinct and potentially opposed wills and interests? Many representations of marital conflict locate violence of one kind or another in just such moments. They then present further violence as the only way to resolve the problem of two fractious persons within the union of marriage. This definitive violence can take the form of spiritual struggles for salvation or damnation, battering and murder, or “taming.” In each chapter of my book, I show how the early modern apprehension of marriage as an economy of scarcity haunts the present as a conceptual structure or plot that concentrates entitlements and capacities in one spouse, and achieves resolution only when that spouse absorbs, subordinates, or eliminates the other.

While many historians such as Stephanie Coontz, Nancy Cott, David Cressy, Hendrick Hartog, and Lawrence Stone have



Professor Frances Dolan was the featured faculty speaker for the 2005 Fall Faculty Lecture.

documented the complexities of early modern marriage and the development of modern marriage, none has focused on the precise relationship between the early modern and modern.² This relationship is obscured by the many changes that have intervened, including reliable birth control, the wider availability of divorce, married women’s changing legal status and access to paid work, the criminalization of domestic violence, and the greater visibility and acceptance of same-sex and cohabiting couples. These changes have utterly transformed the experience of marriage and domestic life. But if we focus on them we cannot see the continuities that persist despite them. These continuities stand out more clearly if the present and the early modern period are viewed side by side. Rather than myself undertake another comprehensive history of marriage, then, I have chosen to contrast the long twentieth century to the early modern period in order to emphasize the ways in which our current problems are embedded in an early modern construction of what marriage is and requires.

The book has four main chapters. The first two chapters focus on spouses locked in one-on-one struggles with high stakes: salvation or damnation, life or death. The third chapter considers what happens when spouses share their household-- and their conflicts--with other dependents, particularly servants and slaves. This was the chapter I presented as my lecture. I show that early modern and twentieth-century accounts of household government warn that equality between husband and wife creates fruitless struggles for the breeches. The husband can ameliorate these conflicts, however, by granting his wife equal power over their dependents, and thus deflecting violence away from the couple and onto their subordinates. I explore how such a compromise might play out in Shakespeare’s *The Taming of the Shrew* (1592) and in diaries by Samuel Pepys, William Byrd, and others. As I argue, this compensatory strategy, by which the exploitation of servants shores up the apparent equilibrium between husband and wife, persists in subtler forms in twentieth-century assessments of the relationship between marriage and domestic work such as Arlie Hochschild’s *The Second Shift* (1989), a ground-breaking analysis of marriage and domestic work, and Barbara Ehrenreich’s best-selling *Nickle and Dimed*. Seeing the connection between the nameless employees of big cleaning services and the brutalized slaves in colonial households is extremely disquieting.

It is not comfortable to entertain the possibility that marital equality is supplemented by the labor, even the exploitation, of domestic workers. Promoting that kind of discomfort is my goal. Many historians of marriage and the family stress the dangers of dwelling on continuity; making connections between now and then, they warn, obscures the crucial otherness of the past, turning it into a mirror in which we can see only reflections of ourselves and our own concerns. I am mindful of E. P. Thompson’s scathing put-down of Lawrence Stone’s *The Family, Sex, and Marriage in England*: “The prospective purchaser is supposed to squeal excitedly: ‘Darling, look, the history of us!’”³ The recognition I hope to make possible is considerably less pleasurable. I seek to estrange the present rather than to domesticate the past. ■

¹George W. Bush, Jan. 2004 State of the Union Address, as quoted in *The New York Times* (Wed, Jan. 21, 2004), A13; James Dobson, *Marriage Under Fire: Why We Must Win This War* (Sisters, OR: Multnomah Publishers, 2004), pp. 9, 79, 82.

²Stephanie Coontz, *Marriage, a History: From Obedience to Intimacy or How Love Conquered Marriage* (Viking, 2005); Nancy F. Cott, *Public Vows: A History of Marriage and the Nation* (Harvard UP, 2000); David Cressy, *Birth, Marriage, and Death: Ritual, Religion, and the Life-Cycle in Tudor and Stuart England* (Oxford UP, 1997); Hendrick Hartog, *Man and Wife in America: A History* (Harvard UP, 2000), and Lawrence Stone, *The Family, Sex, and Marriage in England: 1500-1800* (Harper & Row, 1977).

³E.P. Thompson, “Happy Families,” *New Society* (8 Sept, 1977): 499-501, esp. p. 499.

UCD/Globe Theatre Initiative

UCD has embarked on a partnership with Shakespeare’s Globe Theatre in London. In July 2005, a deputation from Davis visited the Globe to work out the details for a two-year pilot program. During each year of this pilot, Davis will send two Ph.D. students to London for a quarter of independent research. These UCD/Globe Exchange Scholars will have access to the programs and archives at the Globe. In fall 2006, the first two UCD/Globe Exchange Scholars will be Tara Pedersen and Andrea Lawson, both from the English Department. Pedersen and Lawson both focus on sixteenth- and seventeenth-century drama and its relation to the visual arts, material culture, and social history. Pedersen will be researching mermaids and Lawson will look at lovers’ parting gifts.

During the exchange, Davis will send faculty members over to the Globe to present their research. UCD will also host the visits of Globe experts (actors, directors, costume designers, and researchers) to the Davis campus. The partnership will also allow Davis to tap into the Globe’s expertise on K-12 outreach. Eventually, we hope that UC’s involvement in the exchange will extend to the whole UC system, with Davis as the hub for these expanding connections.

The partnership is already raising the visibility



of Shakespeare and early modern studies on campus. It is creating opportunities for graduate students specializing in these areas. Natalie Grand served as the Research Assistant to Peter Lichtenfels, Chair of Theatre and Dance and coordinator of the UCD/Globe relationship. In conjunction with a performance of Macbeth at the Mondavi Center, Genna Pearson, with Frances Dolan, presented an illustrated talk on "Witches, Traitors, and Royal Blood: Macbeth

at Shakespeare's Globe." Vanessa Rapatz participated in an ArtsBridge initiative to introduce primary school students to Shakespeare performance.

Expect to hear more about on-campus opportunities: perhaps a UCD trip to London and the Globe for Shakespeare buffs!



Creative Writing Update

The creative writing side of the department had many things to be proud of this year. Eight fiction writers and five poets will receive their M.A. degrees in June. We admitted six new fiction writers and eight new poets whom we look forward to welcoming in the fall. Last fall I taught the very first two-quarter honors class (194H) designed especially for undergraduate creative writers. Eleven seniors created a set of very diverse honors projects, including fiction, poetry, a play, and a narrated animated film.

Our faculty published several books this year including: *Reading, Writing and Leaving Home*, by Lynn Freed; *The Totality for Kids*, by Joshua Clover; *The Holy Spirit of Life: Essays Written for John Ashcroft's Secret Self*, by Joe Wenderoth; and *Westernness: A Meditation (Under the Sign of Nature)*, by Alan Williamson.

The highlight of the year was our first annual Tomales Bay Workshop in October. Attendees included our 13 second-year creative writing graduate students, several UCD faculty, and 50 non-UCD affiliates, enjoyed the great beauty of the Marconi Center, the hands-on instruction from our exceptional Tomales Bay faculty, and what is undoubtedly the best food of any writers' conference nationwide. Registration is in full swing for next October's conference, which will include T.C. Boyle, Ron Carlson, Judith Ortez Cofir, Nick Flynn, Tayari Jones, Dorianne Laux, and Gary Short.



Pam Houston

June 2006 Creative Writing M.A.s Conferred

Bonnie Roy, *Speed At Which You Go* (poetry)
 Oreste Belletto, *A God Less Powerful* (poetry)
 Kate Asche, *Slantroof, Mandolin, Nightwalk* (poetry)
 Phoebe Wayne, *Into Scale* (poetry)
 Yvonne Gando, *Shiva Swept into Debris* (poetry)
 Melinda Moustakis, *Hunting the Kenai* (fiction)
 Benjamin Kamper, *The Boss's Son* (fiction)
 Carola Strassburg, *A Small, Impenetrable Universe* (fiction)
 Elizabeth Chamberlin, *These People, They Crawl All Over The Place* (fiction)
 Julialicia Case, *Shelter and Keep* (fiction)
 Adam Scott, *The Somnambulist and Other Stories* (fiction)
 Melanie Thorne, *I Come From That Place* (fiction)
 Aimee Whitenack, *The Vacationers* (fiction)

Creative Writing Contest Winners

INA COOLBRITH POETRY PRIZE Finalists from UCD

Taylor McHolm and Katharine Lu

PAMELA MAUS CONTEST IN CREATIVE WRITING: POETRY

First Place: Michael Giardina

Second Place: Patricia Killelea

Honorable Mentions: Uyen Hua and Gus Carvalho

PAMELA MAUS CONTEST IN CREATIVE WRITING: FICTION

First Place: James Xiao

Second Place: Sam Spieller

Honorable Mentions: Marie Burcham and Emily Conner

POET LAUREATE AWARD

Fourth Place: Kate Asche

State Finalist: Phoebe Wayne

CELESTE TURNER WRIGHT POETRY PRIZE

First Place: Anne Manuel

Honorable Mentions: Katharine Lu, Michelle Jackson and Patricia Killelea

DIANA LYNN BOGART PRIZE FOR FICTION

First Place: Carmen Lau

Second Place: James Xiao

Third Place: Emily Conner

2006 MAURICE PRIZE IN FICTION

First Place: Shawna Ryan (M.A. 2001) for her novel, *Locke 1928*

Honorable Mention: Kate Swoboda (M.A. 2004) for her novel, *Leaving Normal*

Finalists: Augustus Rose (M.A. 1998) *Revolutionaries*; Mandy (Gourley) Jessup (M.A. 2004) *Maplines*; Martin Woodside (M.A. 2003) *Wop*; and Hogan Hayes (M.A. 2004) *Mifflin*

2006 ELLIOT GILBERT PRIZE CONTEST

First Place in Poetry: Kate Asche

First Place in Fiction: Ben Jahm

Graduate Student Publications & Achievements

Shellie Banga received a UCD Community Service Award for work with the Make-A-Wish Foundation on behalf of the Graduate Student Community Service Committee. She also published a profile of Houston Baker for *The Greenwood Encyclopedia of African American Folklore*.

Rebecca Ellner's son, Camilo Ernesto Andarcia-Ellner, was born on December 4, 2005, weighing 7 lbs, 3 oz. and measuring 20 inches.

Maura Grady delivered a paper, "The Devil Wears Pulp: Female Masculinity in Corporate Chick Lit," at the Popular Culture Association/American Culture Association National Conference in Atlanta, April 2006. Her daughter, Philippa Delle, was born in May 2005.

Brynne Gray accepted a two year appointment at Principia College in Elmhurst, IL as Acting Director of the Writing Program (2005-2007). She presented a paper, "Robert Southey's Madoc and the Transnational Providential Plot," at the Modern Language Association convention in December 2005.

Courtney Hopf presented a paper, "Voices in Gethsemane: Aemelia Lanyer's use of Apostrophe in *Salve Deus Rex Judeorum*," at the November Pacific Ancient and Modern Language Association conference at Pepperdine University. In April she presented "The Divorce Plot: White Noise and the Family as Anti-Narrative" at the Society for the Study of Narrative Literature conference in Ottawa, Canada. Courtney was awarded an Ethel O. Gardner P.E.O. Scholarship for the next academic year.

Jennifer Hoofard has been hired full time at Mills College for the 2006-2007 academic year.

Kristian Jensen had four encyclopedic entries published in *The Greenwood Encyclopedia of American Poetry*. He has been the Bordeaux, France exchange lecturer this year and will teach in Mainz, Germany for the 2006-7 academic year.

Anett Jessop was awarded an Ethel O. Gardner P.E.O. Scholarship for the next academic year.

Jessica Hope Jordan published an article, "Women Refusing the Gaze: Theorizing Thryth's 'Unqueenly Custom' in *Beowulf* and *The Bride's Revenge* in *Tarantino's Kill Bill, Vol.1.*," in *The Heroic Age: A Journal of Early Medieval and Northwestern Europe*.

Christian Kiefer will release four separate full-length albums this year on four different record labels. His first '06 release, *The Black Dove*, is out on the Tompkins Square (Fontana/Universal) label. Christian and his wife, Macie, celebrated the arrival of their new baby boy, Hudson Jefferson Mattson Kiefer, on April 27, 2006.

Lynn Langmade presented "Stealing into the Sublime: Origin, Ownership, and Criminal Intent in the Construction of Plagiarism in *Longinus* and *Martial*" at the Originality, Imitation & Plagiarism: A Cross-Disciplinary Conference on Writing, Ann Arbor, MI, September 2005. Lynn was awarded a UCD GSA Travel and Research Award.

Colleen Pauza participated in the Dickens Universe last summer and she presented a paper on George Eliot and mysticism in February at the Dickens Graduate Conference at UCLA. This May, Colleen presented a paper at the *Artful Strategies and Necessary Risks: Negotiating Gender and Identity* conference, California State University, Sacramento.

Genevieve Pearson presented two papers this year: at the 4th Annual Hawaii International Conference on Arts and Humanities and the Northern California Renaissance Conference.

Vanita Reddy has an article, "The Nationalization of the Global Indian Woman: Geographies of Beauty in *Femina*," in the Spring 2006 issue of the Routledge journal *South Asian Popular Culture*.

Katie Rodger's second book, *Breaking Through: Essays, Journals, and Travelogues of Edward F. Ricketts*, was published this spring by the University of California Press.

Kendra Smith presented her paper, "Queer Relics: Martyrlogical Time and the Eroto-Aesthetics of Suffering in *Bertha Harris' Lover*," at the 41st International Congress on Medieval Studies, Western Michigan University (May 2006).

Melissa Strong presented a paper on the Edith Wharton Society Panel at the American Literature Association's conference. She received the Friends of English Outstanding Graduate Student Research Award. ■

2005-2006 Ph.D.s AWARDED

Mark Bradshaw Busbee: "N.F.S. Grundtvig's Interpretation of *Beowulf* as a Living Heroic Poem for the People"

Daniel Cook: "Orthodoxy and Aporia in the Victorian Narrative of Unconversion"

Aaron DiFranco: "Available Ground: Shaping American Nature Poetry"

Helena Feder: "Coming into Culture: Ecocultural Materialism and the Bildungsroman"

Dana Fore: "Masculinity, Disability, and the Literature of Bodies on Display"

Kathleen Kalpin: "Charming Tongues: Representations of Women's Speech in Early Modern England"

Elaine Musgrave: "Shadows of Mutiny: Englishness, Masculinity, and the 1857 Indian Uprising in the Victorian Imagination"

Jodi Schorb: "From Sodomy to Indian Death: Sexuality, Race, and Structures of Feeling in Early American Execution Narratives"

Kella Svetich: "Flesh and Blood: Colonial Trauma and Abjection in Contemporary Filipino American Fiction"

2005-2006 PLACEMENT NEWS

- Karen Burchett, American River College (tenure track)
- Brad Busbee, Florida Gulf Coast University (tenure track)
- Daniel Cook, Saginaw Valley State University (tenure track)
- Aaron DiFranco, Napa Valley College (tenure track)
- Helena Feder, East Carolina University (tenure track)
- Janice Hawes, University of Wisconsin, Superior (visiting assistant professor)
- Katie Kalpin, University of South Carolina, Aiken (tenure track)
- Roy Kamada, Emerson College, Boston (tenure track)
- Tiffany MacBain, University of Puget Sound (tenure track)
- Elaine Musgrave, Blackwell Publishing, Boston (editorial coordinator)
- Jodi Schorb, University of Florida, Gainesville (tenure track)
- Cheryl Shell, University College, Bangor, Maine (tenure track)
- Kella Svetich, Foothill College, Los Altos (tenure track)
- Dominick Tracy, California College of the Arts, Oakland (humanities and sciences program manager)

Alumni Bulletin

Jodi Angel (M.A. 2003) published her first collection, *The History of Las Vegas: Stories* (Chronicle, 2005). Her story "Portions" was published in *Zoetrope: All Story* and is currently being made into a feature film starring Billy Zane and Christina Ricci.

Azin Arefi (M.A. 2002) has a short story in the new anthology, *Let Me Tell You Where I've Been: New Writing by Women of the Iranian Diaspora*, ed Persis Karim (University of Arkansas Press, 2006).

Lewis DeSimone (M.A. 1993) is employed as Director of New Business Development at United Behavioral Health in San Francisco. In March 2006, he published his debut novel, *Chemistry*, with Haworth Press.

Alejandro Escude (M.A. 2003) published his first book of poems, *Where Else But Here* (March Street Press, 2005).

Christien Gholson (M.A. 2003) published his first book of poetry, *On the Side of the Crow* (Hanging Loose Press, 2006).

Thomas Heise (M.A. 1997) received his Ph.D. from New York University (2005) and was hired as a tenure-track assistant professor of 20th century American literature at McGill University in Montreal, Canada. His first book, *Horror Vacui: Poems* (Sarabande) was just released. His work can also be found in the new anthology *Legitimate Dangers: American Poets of the New Century* (Sarabande, 2006).

Nicole Henares (B.A.1998) is in her third year of teaching English at Lowell High School in San Francisco. She has published two chapbooks: *Lush* and *Duende*. In October 2005, she participated in the 50th Anniversary of the Six Gallery Reading, alongside Ntozake Shange, Herb Gold, Latif Harris, Daisy Zamora, and Sharon Dubiogo.

Sara Heredia (B.A. 2004) teaches language development, grades six through eight, in the Esparto Unified School District.

Chris Markus (M.A. 1996) and Steve McFeely (M.A. 1996) accepted a 2005 Emmy award for "outstanding writing for a movie or miniseries" for HBO's *The Life and Death of Peter Sellers*. They also wrote the screenplay for the movie *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*. Markus and McFeely met in 1994 as students in the creative writing program.

David Masiel (M.A. 1988) released his second novel, *The Western Limit of the World* (Random House), in December, 2005.

Andrew Ramos (B.A. 2004) works as a field representative for assembly-woman Lois Wolk.

Eric Paul Shaffer (Ph.D. 1991) published his fifth book of poetry *Lahaina Noon* with Leaping Dog Press (September 2005). In November, he toured Northern California doing readings with UCD alum Jordan Jones (M.A. 1990), whose second book, *The Wheel*, was released in the same month. In April 2006, Eric was invited speaker at Cedarville University in Ohio, Kentucky Country Day School in Louisville, and the University of Wisconsin in Wausau. In addition, he won a fellowship to attend the Summer Fishtrap Workshop and Retreat at Lake Wallowa, Oregon, 2006.

Barry K. Shuster (B.A. 1980) lives in Cary, North Carolina and is a practicing attorney. He is also an editor and part-owner of *Restaurant Startup & Growth* magazine, an award-winning, national trade journal for restaurant owners and managers (50,000 reader circulation). Barry was an award recipient in the 2004 North Carolina State Bar Fiction Writing Contest for his short story "Alice Buckthorne Misses Her Target."

Matt Silady (M.A. 2005) held his second exhibition of his comic book, *The Homeless Channel*, at the 2006 Alternative Press Expo in San Francisco.

James Van Pelt (M.A. 1990) will have a second collection, *The Last of the O-Forms and Other Stories*, released this summer. The title story was a finalist for the Nebula Award, the Science Fiction and Fantasy Writers of America's highest literary award. Other stories in the collection were reprinted in editions of Gardner Dozois's *Year's Best Science Fiction*, David Hartwell's *Year's Best Fantasy* and Stephen Jones's *Mammoth Book of Best New Horror*. James's first collection, *Strangers and Beggars*, came out in 2002; the American Library Association named it a *Best Book for Young Adults* and it was a finalist for the Colorado Blue Spruce Young Adult Book Award. In the meantime, Jim continues to teach at Fruita Monument High School and Mesa State College in Colorado. This year the high school recognized him with a Teacher of the Year award. ■

2006 Undergraduate Program Citation Winners

Elisabeth Anderson	Patricia Killelea	Lori Price
Geraldine Bibat	Crystal Koell	Lauren Quan
Brooke Blanchard	Scott Koningisor	Katherine Raffetto
Diana Chan	Michelle	Sarah Roby
Tristen Chang	Konstantinovskiy	Jon Schuller
Melissa Chordas	Lindsey Krabbenhoft	Elaine Siegel
Emily Conner	David Lacy	Kaelan Smith
Galloway "Quena" Crain	Taylor McHolm	Samuel Spieller
Serena Donovan	Margaret Murphy	Aldrich Tan
Joseph Gatti	Laura Nelson	Stephanie Tong
Michael Giardina	Tiffany Ng	Mathew Walker
Caitlin Gutenberger	Julia Niazov	Theresa Walsh
Daniel Hoffheins	Kathleen Nitta	Christina Watson
Daniel Hyslop	Kimberley O'Rourke	Christopher Weeks
Jessica Ingram	Ruth Hyslop	Evangeline Wong
Sara Jones	Michael Pereira	Gary Wong
	Stephanie Polizzi	Ka Hin "Alvin" Wong

UNDERGRADUATE STUDENT UCD & DEPARTMENTAL AWARDS

FRIENDS OF ENGLISH UNDERGRADUATE RESEARCH AWARDS

Tristen Chang
Lori Price

FRIENDS OF ENGLISH OUTSTANDING GRADUATING SENIOR AWARD

Daniel Hoffheins

ENGLISH DEPARTMENT ESSAY PRIZE

First Place: Emily Conner
Second Place: Mathew Walker

ELLIOT GILBERT MEMORIAL PRIZE FOR BEST HONORS CRITICAL ESSAY

Ka Hin "Alvin" Wong

ELLIOT GILBERT MEMORIAL PRIZE FOR BEST HONORS CREATIVE WORK

Diana Chan

GRADUATE STUDENT UCD & DEPARTMENTAL AWARDS

FRIENDS OF ENGLISH RESEARCH AWARDS

Outstanding Graduate Student Research Award (Ph.D.):
Melissa Strong

Outstanding Graduate Student Research Award (Creative
Writing): Ben Jahn

DISSERTATION QUARTER FELLOWSHIPS

Sean Allan, Maura Grady, Jennifer Jones, Jung-kook Paik,
Karma Waltonen

SUMMER FELLOWSHIPS

Steven Blevins, Jason Dunn, Karen Embry, Seth Forrest,
Jessica Howell, Tony Magagna, Minda McMann, Colleen
Pauza, Tara Pederson, Ryan Poll, Anna Pruitt, Chris
Schaberg, Kendra Smith, Jessica Staheli, Melissa Strong,
Daniel Thomas-Glass, Kara Thompson, Nicholas Valvo,
Barbara Zimbalist

2005 DAVID NOEL MILLER SCHOLARSHIP ESSAY PRIZE
Christopher Schaberg, "Air Force One: Sovereignty at the Edge"

2005-2006 PROFESSORS FOR THE FUTURE PROGRAM
Jennifer Jones

2006-2007 CHANCELLOR'S TEACHING FELLOWSHIP
Tony Magagna

OUTSTANDING GRADUATE STUDENT TEACHING AWARD
Jessica Jordan, Tony Magagna, Karen Walker

Faculty News

Joshua Clover's second collection of poems, *The Totality for Kids*, was published by the University of California Press this April, 2006.

Lucy Corin published stories in *Conjunctions*, *The Southern Review*, *Fiction International*, *The Cincinnati Review*, *The Notre Dame Review*, and online at *Diagram* and *Double Room*. She was selected to be a Walter E. Dakin Fellow at the Sewanee Writers' Conference (summer 2006).

Frances Dolan just completed her tenure as president of the Shakespeare Association of America.

Margaret Ferguson published a chapter from her current book project, "Conning the 'Overseers': Women's Illicit Work in Behn's 'The Adventure of the Black Lady,'" in the electronic journal *Early Modern Culture* (<http://eserver.org/emc>). She is co-editing, with Susannah Brietz-Monta, a collection of essays on early modern English prose—for which she wrote the introduction and also a chapter called "The Prose Style of Thomas Nashe." Margie has a review of *The Vulgar Tongue: Medieval and Postmedieval Vernacularity*, ed. Fiona Somerset and Nicolas Watson, forthcoming in *Modern Philology*. She gave the following lectures: "A Shady Story," DHI Early Modern Cluster; "Women and Literacy: A Discussion of Dido's Daughters," University of Pittsburgh; "The Illicit I/Eye: Aphra Behn's Theory and Practice of Translation," University of Illinois, Urbana-Champaign; "Aphra Behn's Eccentric English Styles," Sacramento State University; University of California at Santa Cruz; "Reading 'Bifocally': Revisiting Bakhtin's Rabelais," Whitney Humanities Center, Yale University.

Lynn Freed published *Reading, Writing & Leaving Home: Life on the Page* (Harcourt, Inc, 2005), which appeared on *The San Francisco Chronicle* "Best Books" of the year list, and on Jonathan Yardley's end of year "critic's favorites" list, *The Washington Post*. An essay, "Happy Birthday to Me," appeared in *Kiss Tomorrow Hello: Notes from the Midlife Underground* by Twenty-Five Women Over Forty, ed. Kim Barnes and Claire Davis (Doubleday, 2006). Lynn will travel this summer to give invited talks at the Sydney Writers' Festival in Australia and at the Prague Summer Conference.

Elizabeth Freeman was awarded the UC President's Research in the Humanities Fellowship for 2006-07 to work on her book *Time Binds: Essays on Queer Temporality*. She published the article "Time Binds, or, Erotohistoriography" in a special issue of *Social Text* on new queer theory (Fall 2005), and "Monsters, Inc: Notes on the Neoliberal Arts Education" in a special issue of *New Literary History* devoted to the crisis in the Humanities (Fall 2005). She is editing a special issue of *GLQ: A Journal of Lesbian and Gay Studies* on "Queer Temporalities," forthcoming in March 2007. She also received a UCD Faculty Development Grant for Fall 2005.

Professor Emeritus Peter Hays was instrumental in bringing the new PBS documentary film *Eugene O'Neill* to UC Davis's Mondavi Center. In press is an essay on modernism for *Blackwell's Companion to American Literature*; "Enough Guilt to Go Around: Morality in *The Great Gatsby*" for the MLA's *World Approaches to Teaching 'The Great Gatsby'*; "My Problems in Teaching *A Farewell to Arms*," for *Teaching Hemingway's 'A Farewell to Arms'* with Kent State Press. He gave a paper on Hemingway and participated in a panel on Fitzgerald at May's American Literature Association, and will give another paper on Hemingway at the International Hemingway Conference in Ronda, Spain, this summer. He has an article on Fitzgerald accepted by *ANQ*, and a paper submitted for a book on commodification in Hemingway.

Sandra McPherson published two poems in the March 2006 issue of *Poetry*, and made "Featured Poet" for the online version of the issue. Sandy's tenth collection of poems, *Expectation Days*, will be published by the University of Illinois Press next year.

Colin Milburn published two articles this year: "Nanowarriors: Military Nanotechnology and Comic Books," *Intertexts* 9 (2005) and "Science from Hell: Jack the Ripper and Victorian Vivisection," in *Images of the Sciences in Public Media*, ed. Bernd Happauf (Routledge, 2006). His national and international talks include "Biotechnologies of the Wounded Body: Becoming-Molecular," Society for Literature, Science, and the Arts Conference, Chicago, 2005; "Posthuman Gothic," Narrative Conference, Ottawa, Canada, 2006; "Digital Matters: Video Games and the Cultural Transcoding of Nanotechnology," European Association for the Study of Science and Technology, Lausanne, Switzerland, 2006.

Linda Morris published "The Adventures of Tom Sawyer and The Prince and the Pauper as Juvenile Literature," in *A Companion to Mark Twain*, eds. Peter Messent and Louis J. Budd (Blackwell Publishing Co., 2005), and "American Satire: Beginnings Through Mark

Twain," in *A Companion to Satire*, ed. Rubin Quintero (Blackwell Publishing Co., In Press); "The Eloquent Silence in 'Hellfire Hotchkiss'" (Mark Twain Annual, In Press). Linda presented talks at the 2005 American Literature Association, "Mark Twain's Hellfire Hotchkiss," State of Mark Twain Criticism Tri-annual Conference, Elmira College, NY, "Laughter and the Body in the Works of Mark Twain." This spring, she she taught in the UCD Quarter Abroad program in London.

Timothy Morton gave a lecture at Duke on ecology, and lectured at Miami University on food studies. His book *Ecology without Nature: Rethinking Environmental Aesthetics* is forthcoming from Harvard University Press and an essay on Hegel and Buddhism is forthcoming in *Romantic Praxis*. This summer, *The Cambridge Companion to Shelley* will be released and *Shelley and the Revolution in Taste: The Body and the Natural World* (Cambridge Studies in Romanticism) will appear in paperback. In addition, he co-edited four issues of *Eighteenth-Century Studies*.

Riche' Richardson is co-editor, with Jon Smith, of "The New Southern Studies" book series at the University of Georgia Press, whose advisory board includes Houston A. Baker, Jr., Trudier Harris, John T. Matthews, Jennifer Greeson, Tara McPherson, and Scott Romine. She served as program coordinator for Society for the Study of Southern Literature conference, "Labor, Literature and the U.S. South" (March 30-April 1). Riche' was recently elected to the Executive Committee of the Southern Literature Discussion Group in the MLA for a five-year term (2006-10).

Catherine Robson contributed "Historicising Dickens" in *The Palgrave Guide to Charles Dickens*, ed. John Bowen and Robert L. Patten; "Bloody, but Unbowed" in *The Times Literary Supplement* (July 29, 2005: 13); "Standing on the Burning Deck: Poetry, Performance, History," *PMLA* 120 (2005). She coedited, along with Carol T. Christ, "The Victorian Age," *The Norton Anthology of English Literature*, 8th ed. New York: Norton, 2005. Catherine made two presentations: "Reciting Alice: What is the Use of a Book without Poems?" at the "Lewis Carroll and the Idea of Childhood" conference, hosted by the University of Southern California and the Huntington Library, March 2006, and "Memorization and Memorialization," at the British Studies Seminar, University of Texas, Austin, October 2005.

Winfried Schleiner completed his second and final year as Education Abroad director in Bordeaux, France. He gave papers at Renaissance literature conferences in Cambridge, England, San Francisco, and Bordeaux. A paper on Renaissance earthquakes was accepted by the French periodical "Cahiers Elisabethains," and an article on early modern lesbian fiction will be published by Routledge.

David Simpson coedited (with Nigel Leask and Peter de Bolla), *Land, Nation and Culture: Thinking the Republic of Taste, 1740-1840* (Palgrave: 2005), a collection of essays on the arts and civil society in the long 18th century; and published *9/11: The Culture of Commemoration* (Chicago: 2006), a critical inquiry into the political and cultural uses and abuses of the dead of 9/11 and thereafter and an account of their place in the tradition of nationalist mourning and remembrance. He gave lectures this past year at Brown, Yale, USC, UC Berkeley, Cambridge and the University of Cyprus.

Professor Emeritus Raymond Waddington received the third Aldo and Jeanne Scaglione Prize for Italian Studies for his book *Aretino's Satyr: Sexuality, Satire, and Self-Projection in Sixteenth-Century Literature and Art*, published by the University of Toronto Press. He recently gave a paper, "Breaking News: Representing the Other on Renaissance Medals," at the Renaissance Society of America meeting in San Francisco.

Joe Wenderoth's new book of poems, *The Holy Spirit of Life: Essays Written for John Ashcroft's Secret Self*, was published by Wave Books (November 2005).

Alan Williamson's new prose book, *Westernness: A Meditation (Under the Sign of Nature)*, was released by the University of Virginia Press this March, 2006.

Karl Zender has been chosen as one of their five Professors of the Year by Chi Omega, one of the eight Pan-Hellenic sororities on campus. ■



A Tribute to LINDA MORRIS on the Occasion of her Retirement

What a delight to write in honor of Linda! Our connection stretches back to my very first day in grad school when she introduced herself as I battled with the copy machine, trying desperately to act like I belonged in a Ph.D. program. Linda's warm welcome put me at ease immediately. I knew, then, that I had made the right decision to attend Davis, and since that lucky meeting, I have continued to be the beneficiary of Linda's legendary generosity.

My fondest memory of Linda? There are simply too many from which to choose. But a recent favorite is the time we spent together last year at an academic conference in Boston. We presented our respective papers and then played hooky for the rest of the weekend by exploring the city. I've never had such a fun time at a conference – and the ease with which I make that claim (after all, what academic event is ever “fun”?) certainly doesn't diminish its truth. How better to spend a few days than prowling through old graveyards, chatting about their inhabitants, and then hoisting back a few of Boston's famous



libations?

Teacher, mentor, confidante, and friend, Linda has played all these roles for me at one time or another (and often simultaneously), all with her inimitable Linda-esque grace and aplomb. Few people have had a greater impact on my career – or, indeed, on my life. I am continually thankful to know her.

~ Michael Borgstrom (Ph.D. 2002)

Linda, you've been an outstanding mentor and model for leadership. I'll miss your presence in the department ridiculously. There are many things I won't forget, but one of them is that you and Kay trekked up to Davis on that rainy Saturday night of my campus visit to have dinner with me, quietly letting me know that if I came to Davis I would not be alone. Another is those junior faculty lunches where we all traded stories of our mishaps and neuroses, and you smiled calmly and let us know it would be all right. I wish you the very, very best of luck in the future.

~ Beth Freeman
(Associate Professor, English)

Linda, thank you for being a great teacher and advisor to me for the last fifteen years! I am deeply grateful for all you shared with me personally and with the entire community. You shared your intellectual strength—which was so wonderfully accessible to all the students in your classroom. You shared your humanity—your appreciation for comedy and life's weird unexpected twists. You shared a rich understanding of American culture—especially the experience of American women (and the Twain characters that dressed up like them). I was always passionate about books and you taught me to read critically—to better understand

myself and the world through literature and words. This is a gift I enjoy every day. You gave me thoughtful, sound advice about my studies and career—before graduation and after. You encouraged me when I was very young and provided an example of academic and personal integrity, curiosity and kindness.

Linda, it is with profound gratitude, love and respect that I congratulate you on your retirement and wish you all the best today, in the future and on the tennis court.

~ Rose Gabaeff (B.A. 1994)

So Linda Morris is lighting out for the territory! We should have known it would come to this, of course, but who can imagine the actual departure of such a person? Surely the rumors of her retirement had been greatly exaggerated. But now the news has become official, and I find it hard to think of the Department of English without her. Whether as teacher, mentor, colleague, or chair, she has been so important in the lives of so many of us.

Appropriately enough, it was thanks to an academic fluke that I met Linda. I was a graduate student seeking only to fulfill a “major author” requirement, and the course offered that semester was Professor Morris's class on Mark Twain. Never mind that my studies focused on literature by women (hats off here, too, to Professor Emerita Sandra Gilbert)! Within a few weeks, Linda had, in her inimitable way, turned me into a budding Twain scholar. Her blend of erudition, rigor, open-mindedness and—yes—humor felt like a cool drink in those days of dry critical studies. I wanted then, as I do now, to be just like her as a teacher, writer, and scholar. And I know I was not alone.

So here's to you, Linda Morris! May your days after Davis be as glorious as the Mississippi River; may your words keep flowing with the power of its waters; and may you have as many adventures as the boy who rode so famously down it on a raft.

~ Paula Harrington (Ph.D. 2002)

When I came to UC Davis as an exchange lecturer from Mainz in 1988, I attended one of Linda Morris's African American Literature surveys, simply to see how African American literature was taught at Davis. With her engaging manner and the radiant warmth that is so unique to her, she engaged the students immediately and though she thematized it, she simultaneously made the students forget that she, a “white woman,” was teaching the course, and from then on the focus was on what it ought to be on: the literature. I so enjoyed her teaching style and personality that, once in the Ph.D. program, I took seminars from her and she became one of my dissertation advisors and, several years later, one of the specialist readers for a book (on African American and Jewish American literatures) I published with University of Iowa Press. And, lo and behold, I too came to teach African American Studies. That is the outline of my encounter with Linda Morris; however, it does not convey what I have always secretly suspected: that she is really an angel who has somehow, in an eccentric turn of events,

become incarnated as an English professor. There is a consistent glow about her, and one cannot help but feel uplifted by her presence—so Linda, you can admit it now, and after all these years, you don't have to hide those wings any more! That should be one of the benefits of retirement. I wish that you enjoy it as much as you have enjoyed teaching, and that in the many travels I suspect you will embark on you visit many of us admirers, especially me. All the best and much happiness!

~ Martin Japtok (Ph.D. 1995)

One of the last times I visited Professor Morris in her office, after working with her in a class and on two research projects, we talked about the state of politics, Mark Twain, Jon Stewart, and South Park. It was my last quarter and I told her, I was going to miss further examining the work of David Sedaris—the subject of most of my research. The only book of his I had yet to read was *Naked*, but out of Independent Research units, I would just read it on my own, probably in lieu of something boring I was required to read for another class. We said we'd keep in touch. I left. Out in the busy corridor of Voorhies Hall it was finals week and students flocked around office doors. Haggard students and professors talked loudly about final papers and grades. Ten paces down the hall I turned back to Professor Morris, her head poking out of the doorway, and I shouted, “Yeah, I'll talk to you later—oh and maybe we'll read *Naked* together over the break!” Heads turned. I giggled.

Through our work together, Professor Morris taught me to explore the meaning of the literature I was reading and what an incredible tool a sense of humor is. I learned how to ask why something works—what makes it funny and what it means. After I received a B on my first essay in her class, Professor Morris approved my second essay idea, focusing on an offensive story from David Sedaris's first book *Barrel Fever*. The subject was a fourteen-year-old homosexual boy. It was disturbing and hilarious. But I didn't understand why it was funny—how did he keep my attention with such appalling content? Why was I laughing at such a sad story? I felt comfortable going to Professor Morris and saying, “I already laughed at this, but I'm not sure I understand it”—the academic equivalent of laughing at a joke and then saying, “I don't get it” in a room full of peers. Linda encouraged my curiosity and her encouragement, in turn, compelled me to write the essays I am most proud of from my time at Davis. I don't want to give the impression that she was an easy professor. Very much to the contrary, she challenged me tremendously. After the American Literary Humor course, I was compelled to do two research projects with her because I felt that I had been laughing at jokes and missing the point for twenty-eight years. Working with Professor Morris was both humbling and empowering.

Although I realize that the title professor carries a lot of weight around here, Linda Morris is an outstanding teacher and an extraordinary friend. I'm sure that the faculty of the UC Davis English department will get by without her. But I am sorry for future graduates of this school, as they will never know what a joy it is to be under the wing of such a woman.

~Theresa Walsh (B.A. 2005)

The John Natsoulas Gallery mounted a retrospective, *David Robertson: On The Road Ecology*, with exhibition dates May 31-June 25, 2006. David's retirement party coincided with the show's Opening Reception on Saturday, June 10, 2006.

For David: Sometimes, events will change a life; sometimes time in and of itself will. But in the best times, someone will change a life, and change it for the better. David Robertson has changed more lives, for the better, than anyone I know. Because he is both intelligent and kind, he is able to come in and through the very fact of his existence influence life and make it worth noting. His own life, while often led quietly and out of the mainstream, has been noted, notable, and worth noting (the three are not always in confluence). I consider myself lucky to know him, but even more, I consider myself blessed to have had my life changed by him.

~ Jan Goggans (Ph.D. 2002)

When I was just starting on my dissertation, I had little more than a vague idea to work with, something to do with national parks in literature, or...something. I didn't know. Still, everyone I talked to told me to go to David Robertson. I put it off for a long time, nervous about asking someone whom I then scarcely knew to take on so big and awful a thing as a dissertation project, but when I did finally go see him, he took it on without hesitation, and with enthusiasm. When we got into the actual writing, I was inclined to produce a tediously conventional dissertation, but David encouraged me to experiment. I had spent a great deal of time living in national parks; why not devote part of the document to writing about them from a personal perspective? I did so. These passages turned out to be the best part of the book—and a book it soon became. I sent the dissertation manuscript to the University of Virginia Press, and they published it. I found out later that what they liked most of all were the passages of personal history. I mention this episode here because it is just one example, one of many, of the sort of creative thinking that has made David such an invigorating presence in this department. It's the sort of thing we have come to expect from him.

~ Scott Herring (Ph.D. 2001)

David Robertson is a scholar who truly cares about students. I first met David in the summer of '93 when I drove into Davis on a tour of California universities for grad school. Though I'd given him no advance notice, David came from his house to discuss the department's support of the fledgling field of ecocriticism. A few months later, he again gave of his time to attend a conference session in Utah, where I was presenting a paper. After that I knew, more than anywhere, I wanted to go to grad school at UC-Davis. Over the next six years, David taught my favorite classes, chaired my dissertation, took me to see Gary Snyder's zendo, connected me with fellow ecocritics, and, most importantly, showed me I could be academic without being too academic.

He was the rock of reality in the whirlwind that is graduate school. While I celebrate the freedom he has more than earned, I feel sorry for all those future Davis students who won't see David smile when someone makes a comment that sparks his abundant curiosity.

~ Rod Romesburg (Ph.D. 1999)

In the mid-80's, I was a doctoral candidate at UC-Davis, and whenever I spoke to fellow graduate students about writing my dissertation on the work of Lew Welch, I would hear, "You should meet David Robertson." I don't know how everyone else met him first, but when I finally did, I worked to make up for lost time. Once he agreed to be my dissertation director, we met regularly at the old Café Roma on the corner of A and Third Street. We sat as I flipped through the pages of Welch's *Ring of Bone*, blathering on enthusiastically about what I intended to write. One November day, David listened for what must have been an hour and a half, sipping coffee and finishing his muffin (isn't it always a muffin or a cookie with this guy?). When I finally stopped, he grinned at me and said, "Sounds like you know what you're talking about." When I left Davis, moved to Okinawa, and then to Maui, he continued his support and encouragement, cheering loudly as each of my five books of poems has appeared. As a teacher and as an artist—his photography is his own expanding genre—he is an inspiration, and I have never met a kinder man, a more compassionate man, a more generous man, a more gracious man. Over a second helping of dessert or on a Sierra peak, David Robertson is a man I admire more all the time. Looking back over the decades, I recall that pesky question with which adults harangue children: "What do you want to be when you grow up?" At fifty, I have my answer: "When I grow up, I want to be just like David Robertson."

~ Eric Paul Shaffer (Ph.D. 1991)

Dawn often finds David Robertson walking along Goldberry Lane, stopping occasionally in front of my house or nearby, to look down at a small piece of electronic equipment he carries in his hand. When I ask what it is, he tells me it is a Garmin GPS locator, and he is measuring his daily constitutional walks. Secretly, I suspect him of blatant technophilia. Although it may look like he doesn't, the esteemed professor knows exactly where he is in all respects...he merely plays games with the instrument and his position in the neighborhood to introduce the necessary trademark Robertsonian element of chaos into his place on earth.

David loves the edges of order and disorder,



just as the human soul loves the intersection of sacred and profane, and the human stomach seeks fullness when empty, and vice versa. I, on the other hand, seek order from chaos—a boring one way street compared to Dr. Robertson's lively two-way boulevard. This is probably why he was a successful department chair who was invited back for more by the English Department, while I limped out my own brief department chairmanship directly into the psychiatrist's office.

How does one find that delicate balance over triple-plus decades as a compatriot "academia nut"? David Robertson, more than any colleague I know, has demonstrated that particular talent. He bends with the academic political winds, yet is firmly rooted in place. He finds challenge in the unforeseen dimensions of problems, instead of breaking under their weight. He asks a hell of a lot of questions (remarkable for a full professor, many of whom—many of "us"—thinking we know all the answers!). He circumscribes thorny problems and issues with many different viewpoints, instead of attacking straight ahead.

Most of all, David Robertson is a remarkably creative person. Perhaps not everyone realizes this. That creativity has propelled him successfully past barriers that might have thwarted the less imaginative amongst us. Because he is so successfully, interestingly, creatively (and only slightly) crazed, he is more sane and solid than the rest of us battered old academics. No doubt his retirement from UC Davis, although it will result in a conspicuous absence, will just propel David Robertson into fascinating new dimensions of his life. Just you wait . . . he ain't done yet!

Thanks for the inspiration, example, and friendship, David!

~ Robert Thayer (Professor Emeritus, Department of Environmental Design)

A Tribute to DAVID ROBERTSON on the Occasion of his Retirement

In Memoriam

William E. Baker



The Department of English honors the memory of Professor Emeritus William E. "Will" Baker, who died on August 27, 2005 at his ranch home in Guinda in the Capay Valley. At UC Davis for 26 years (1969-1995), Will taught courses in 19th century English poetry, 19th and 20th century British novels, cinema history, filmmaking and creative writing. Before coming to Davis, he taught for four years at Reed College in Portland, Oregon.

Born May 10, 1935, in Idaho, Will grew up in the western United States. He earned his B.A. (English) at the University of Washington, M.A. (English) from the University of Hawaii, and Ph.D. (English) at UC Berkeley. Before coming to academia, Will worked as a reporter for the Idaho Free Press, a farm laborer, construction worker, sawmill and iron worker, seaman and teamster. Will's education and broad experience of life served him well: he authored two critical studies and eleven books of fiction, science fiction/fantasy, and non-fiction. He was recognized with a Rockefeller humanities grant, a Fulbright for research in Peru, an Associated Writing Programs award for creative nonfiction, and a Silver Spur Award from the Western Writers of America.

An environmentalist and community activist, Will was committed to preserving the Capay Valley. This May, a benefit was held to raise funds for the commemorative Will Baker Native Plant Garden, an educational display of native plants found in the Capay Valley. The garden is a project of community members both in and out of the valley as well as the Western Yolo Grange, Yolo County RCD, and Cache Creek Watershed Stakeholders Group. The garden will be located in the Vernon A. Nichols Park, Guinda, Capay Valley, and will be open to all.

Will is survived by his wife Malinda Penn-Baker, and three children Cole, Montana, and Willa.

Steve Howard Cassal



Steve Cassal's unexpected passing on December 21, 2005 of a heart attack, at the age of 52, is a great loss to the Department of English and the University Writing Program. In his decade-long affiliation with UC Davis, Steve earned his M.A. in creative writing (1997), his Ph.D. (2003), and went on to serve as a postdoctoral fellow and a lecturer in the English department and the University Writing Program. Shakespeare's plays were Steve's passion and the focus of his dissertation, as well as the subject for his many freelance reviews. In 2000, Steve was awarded an Outstanding Graduate Student Teaching Award. In Chair David Robertson's words, Steve "was a remarkable teacher, with a deep and abiding concern for his students, one who approached teaching with energy and imagination. We will sorely miss him." A plaque in his memory will be placed in the Voorhies courtyard.

Steve is survived by his wife, Leslie Ballan.



(back) Dee Shannon, Cindy Dufern, Pam Self, Ron Ottman, Terry Antonelli, Sally Gunter, Vita Simonsen, Mary White, Janie Guhin, Lynda Jones, Levada McDowell; (front) Jeanene Hayes, Maria Saldana-Seibert, Melissa Lovejoy

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The English Department at the University of California, Davis

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Staff News . . .

Pam Self retired from UC Davis on Thursday, June 29th after 20+ years of service. She joined the department in 1980 and has served in the Graduate Program office in several incarnations. Pam's service was recognized at a staff luncheon and by gifts from the graduate students and from the department as a whole.

We are sincerely grateful to these individuals who have contributed to the English Department during the 2005-2006 academic year.

Susan Alarcon
Martha Alvarez
Christine Andranian-Sherry
Mica Bennett
Sally Bimrose
Karen Blankenburg-Winger
Robert Brill
Bob Brown
Doris Cheng
Jana Cira
Jane Cohen
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Soraya Jenkins
Wendy Kendall
Melissa Kirschner
Charles Kollerer, Ph.D.
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Anne Lincoln
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Andrew Porter
Tara Porter
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Colleen Ronan
Kathryn Rutecki
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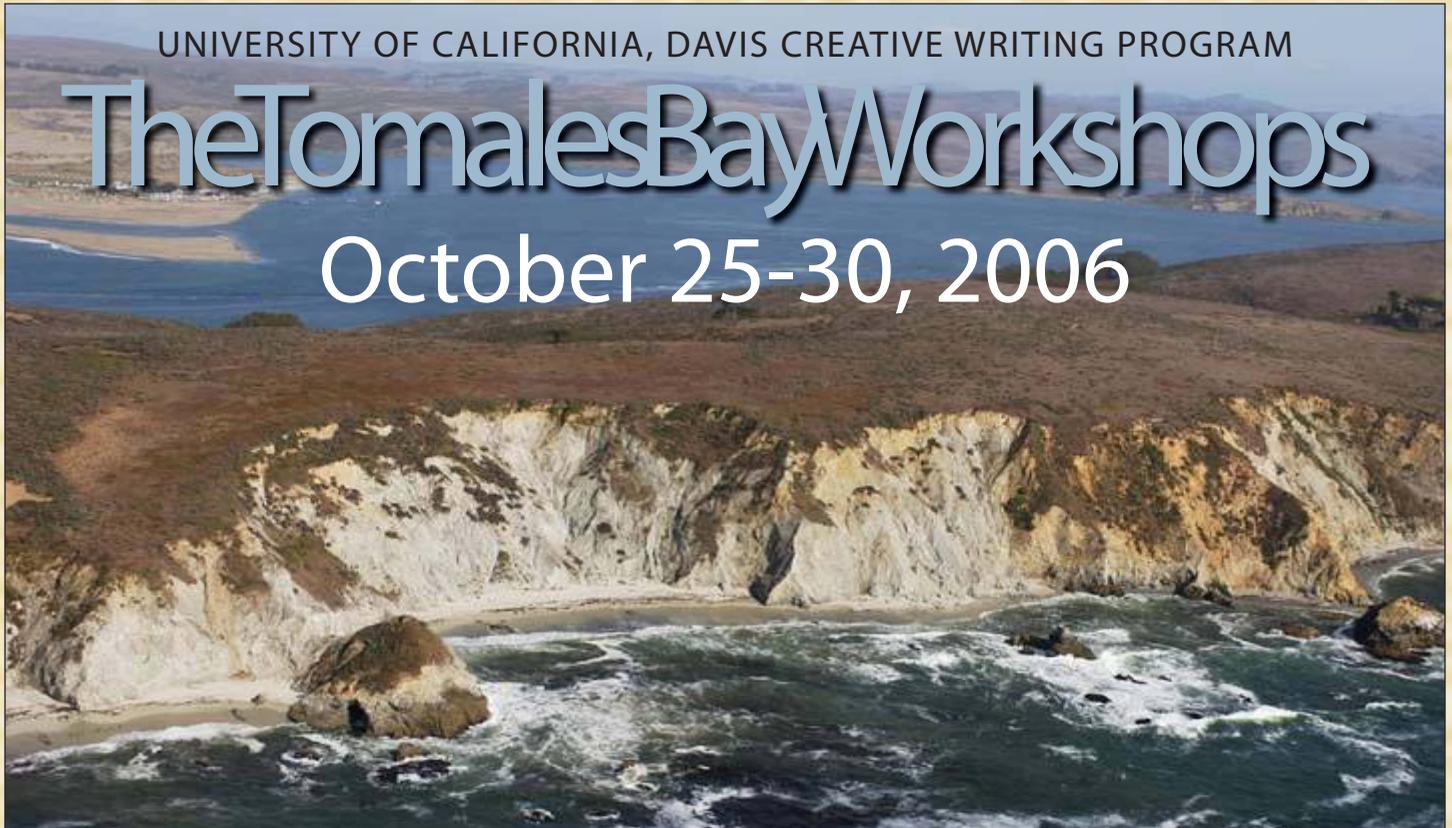
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DEAR ALUMNI:

Please share your good news with fellow graduates! The annual newsletter traces the professional lives of English department alumni, so tell us of your recent career accomplishments, promotions, professional awards, and publications. Email your news to Mary White (mjwhite@ucdavis.edu) and include your name, UC Davis degree, and year graduated. Please make the subject heading "Alumni News." We look forward to hearing from you!

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