By Alan Bewell

The past year has been one of tremendous challenges. Here, as elsewhere, the problems raised by economic uncertainty have been front and centre, and this situation has required us to find new and creative ways of achieving our educational and research objectives. This has been “the year of reviews.” In the Fall, our graduate program was reviewed by the Ontario Council of Graduate Schools (OCGS), and, perhaps not surprisingly, we did extraordinarily well. This was also the year in which we were asked by the Dean of Arts and Science to come up with a five-year plan for the Department of English. All this has been very challenging.

These reviews have required us to think a lot about what we do in English and where we need to go in the future. They have also reaffirmed the tremendous role that English studies can play in Canadian society and the value of an English degree. Over the past year, we have continued our work of community building, particularly with our alumni. Last year we co-sponsored a number of very successful Backpack to Briefcase events, which brought current undergraduate and graduate students in contact with successful alumni. It was such a success that we are doing another series of “B2B” events this year.

Our faculty continue to excel in research and teaching. This year Professor Linda Hutcheon was awarded a prestigious Molson Prize in Social Sciences and Humanities. This prize is awarded annually by the Canada Council to allow recipients to continue to contribute to the cultural and intellectual heritage of Canada. Also Professor Daniel Heath Justice was awarded the 2010 Ludwik and Estelle Jus Memorial Human Rights Prize, while Professor Paul Stevens received a President’s Teaching Award, which is the highest award for teaching at the University of Toronto. This issue of the English Studies at the University of Toronto aims to provide you with a sense of the exciting things currently going on in the Department of English. I hope you enjoy it.

Welcome Back to the Department of English

By Jeff Parker

If you keep up with recent Canadian writing, you might be familiar with the work of Adam Penn Gilders. His prose style was sharp and controlled, cutting and funny and powerful. Unfortunately, he passed away a few years ago at a young age. Now his friends and family have endowed a scholarship in his name for a second-year student in the MA in English in the Field of Creative Writing program at U of T.

The Annual Creative Writing Showcase

continued on page 24
The 2010 Alexander Lectures

By Pamela Coles

The Alexander lectures were founded in 1928 in memory of former English Department Head Professor W.J. Alexander. The talks on developments in literature and literary theory are delivered on four consecutive days. By design, the series affords listeners a substantial degree of insight into an invited lecturer’s completed works or a current work in progress. The talks are always a mid-winter pleasure.

Cornell Professor Jonathan Culler’s series on “The Theory of the Lyric” was no exception to this rule. Following the trajectory of the lyric from Sappho, Petrarch, Goethe and Baudelaire and then into the present, Culler gave a wonderfully comparative summation of the fundamentals and the family resemblances of lyric across time.

Addressing the more practical issues of the study of the lyric, he spoke about the pedagogical tendency to search for a narrative in lyric that makes it easier to teach poetry through questions as is typically done in the classroom. He also raised the issue of the difficulty of putting contemporary poetry such as concrete or language poems that are not meant to be read but rather visualized, into the framework of lyric theory.

The real treat, however, was Professor Culler’s reading, in his final talk, of an excerpt from Gerrard Manley-Hopkin’s “The Leaden Echo and the Golden Echo.” His obvious delight in the playful, labile nature of the poem was obvious as he read: “Nay, what we had lighthanded left in surly the mere mould/Will have waked and have waxed and have walked with the wind what while we slept/This side, that side hurling a heavyheaded hundredfold/What while we, while we slumbered” to great applause.

About the speaker:

Jonathan Culler is Class of 1916 Professor of English and Comparative Literature at Cornell University. Educated at Harvard University (BA in History and Literature, 1966) and Oxford University (B Phil in Comparative Literature, 1968; D Phil in Modern Languages, 1972), he has worked on nineteenth-century French literature (especially on Flaubert and Baudelaire) and on contemporary literary theory and criticism (especially structuralism, deconstruction and French theory generally). He primarily teaches courses on literary theory and on aspects of the history of the lyric.
An ACCUTE Sense of Relief

By Steven Bruhm

On behalf of all members of Association of Canadian College and University Teachers of English (ACCUTE), I want to congratulate Heather Murray, Craig Patterson, Pam Coles and the rest of the team at the University of Toronto for a splendid administration over the past two years.

When U of T took the reins of ACCUTE in the summer of 2008, they were about to be where no one ever wants to be: running a large non-profit organization in the midst of an economic crisis. As we would come to learn over the next two years, the economic meltdown had serious effects on many members of our organization. Tenured and tenure-track faculty faced wage freezes or cuts to travel funds, people in contract positions found their contracts not being renewed, graduate students heard an even louder wail of doom for the future of the job market. Of course no one in our position can correct these circumstances, but one can meet them with responsibility, sensitivity, and institutional savvy. That’s exactly what Heather and her team did.

ACCUTE’s U of T office continued to promote the valuable work of the association’s least enfranchised groups, it kept strict control of its finances, it reported its doings to the Association with clarity and openness—in short, it maintained all the practices of ACCUTE administrations before it, but also kept us aware of the particular urgency of dealing with the down-turn in the markets.

But it did more than tread water and encourage us to look forward to brighter days. On top of the usual responsibilities of organizing the annual conferences (both of which were tremendous successes), supporting English Studies in Canada (which is in terrific shape on many fronts), and lobbying for government support through its participation in the Federation for Humanities and Social Sciences, the U of T team also completely revamped the website, which was in need of a facelift. A special thanks goes to Laurel Ryan for her efforts. We now have a new, sleek, informative, and attractive site that provides information quickly and easily. Craig Patterson worked tirelessly with the folks at the Federation to promote ACCUTE through its own channels of dissemination, and I understand we are on the cusp of having an electronic membership registration system. Heather Murray’s sure hand has continued to improve the ACCUTE/CACE hiring survey so that it asks what we need to know with a sure sense of why we need to know it. And Pam Coles has dealt with members’ concerns and questions efficiently, knowledgably, and with a delightful sense of humor. (You need that sense of humor in her job, as her predecessors know.)

Throughout this very successful tenure of ACCUTE’s administration, Heather and her team have been very vocal about the remarkable support they have received from all levels at the University of Toronto. This support began with Brian Corman’s ensuring that ACCUTE would find a home there, and has continued through the ranks to the department’s staff and graduate students. To all of you we say thanks. Running a large association on a shoestring is difficult, and we appreciate all you’ve done to assure its success.

Steven Bruhm
ACCUTE Past President
Robert and Ruth Lumsden Professor of English
The University of Western Ontario

See our NEW WEBSITE online at www.english.utoronto.ca
Bent on Yoga

By Pamela Coles

Whether we are talking about its students, faculty or its administrative staff, the Department of English is full of folks who spend much of their day sitting and dealing with the written word in its sometimes pleasurable but far more often less amiable forms. All of this sitting and working translates into a lot of slouched bodies, aching bodies, bodies that are constricted in their flow of energy by inactivity and stress; a good reason for more of us to join Elizabeth Harvey’s marvellous weekly yoga class. For those of you literally minded types who find energy flow a little too woo-woo a concept to entertain seriously, think blood circulation, think toxin release, think oxygen supply to those “little grey cells” that we all depend on to get our work done. Better yet, think about your health and well-being.

If you can get past your initial apprehension about appearing in your yoga get-up in front of colleagues, or worse, your students or your profs, you find that these, like other banal concerns of the ego vanish as Prof. Harvey constantly reminds us to opt for less painful, alternative positions should we find ourselves gasping for breath, experiencing pain or the kind of trembling of limb that presages a complete collapse.

The class is for beginners. There are no SSHRCs awarded for perfect poses. There is no pressure to best or outdo each other. There is no pressure to publish on the subject beyond what you are reading here. In fact, Prof. Harvey constantly reminds us to opt for less painful, alternative positions should we find ourselves gasping for breath, experiencing pain or the kind of trembling of limb that presages a complete collapse.

Outside of yoga class we might be inclined to call this kind of permissiveness mercy-giving on her part and wimping out on ours. In yoga class, however, we call these enlightened moments, gestures of compassion and self-awareness. Throughout the class Prof. Harvey also gently nudges and guides her followers in their positioning in order to help us achieve an effortless rather than an effortful practice—hard to conceive of as we balance on one leg with the other extended straight out behind us and only the fingers of one hand helping to hold up our bodies while we turn our heads away from the one place we instinctively like to keep watch over when in danger of falling down: the ground.

"To keep the body in good health is a duty...otherwise we shall not be able to keep our mind strong and clear.”

Buddha (Hindu Prince Gautama Siddharta, 563-483 B.C.)
Elizabeth Harvey very generously donates her time in the preparation and the leading of these classes and the attendees, in turn, donate to the Graduate English Association (GEA) travel fund. The result is a wonderful circle of providing that speaks to a mutual pledge to community-building on many levels. And while the can in which the money is collected after each class may be a little lighter on some days than others, its karmic carry-forward is immeasurable. For Prof. Harvey, this is one of the more satisfying outcomes of this year’s yoga experiment. Helping those around her to achieve the kind of mind-body balance that is often missing from academic life is hugely rewarding. A sidebar benefit of the arrangement is the fact that she also gets to relate to colleagues and students in the Department in a way that is completely different from the dynamic of her strictly professorial interactions. The teacher in her, however, remains. And what a fabulous teacher she is. Thanks must also be given here to GEA president (2009-10) Adele Wilson, who organised the yogic occupation of JHB 100 and who offers encouragement and support to newcomers and veterans of the class.

I encourage other students, faculty and staff to consider exploring one of the best reasons to be on the St. George campus after 5:00 pm. Your minds and bodies will thank you for it.

"Yoga is the practice of quieting the mind."
-Patanjali, translated from Sanskrit

"Blessed are the flexible, for they shall not be bent out of shape."
-Author Unknown
Tributes and Tidings

The following are excerpts from Greig Henderson’s speech on the occasion of the retirement of John Baird, Linda Hutcheon and Maggie Redekop.

“Once again we gather to celebrate the end of term and to pay tribute to our retiring colleagues—John Baird, Linda Hutcheon, Maggie Redekop, and Ruth Harvey. Ruth actually retired last year, but since she was the only retiree, it was thought fit to allow her to undergo ritual humiliation this year.

John Baird’s contribution to our department has been enormous. He has served as Professional Faculties Coordinator, MA Secretary, PhD Secretary, Director of Graduate Studies, and Associate Chair, not to mention his university service as Associate Dean. He has been on every committee you can think of and is an administrator’s dream, as I have had occasion to find out so many times over the past few decades. Academically, he is known for the Oxford edition of William Cowper’s poetry, a study of the career of Richard Watson, a study of formal verse satire in England after Pope, and a study of tea in English literature and culture. But he is also known for his recitations of and talks on William McGonagall, the nineteenth-century Tay Bridge Scottish bard. It is the Tay Bridge bard who will concern us this afternoon.

Who can do justice to Linda Hutcheon’s accomplishments, the honours she has received (among them, University Professor), her major research awards, her editorial work, her professional activities (among them, President of the MLA), her more than sixty graduate supervisions, her department service, and above all her publications—her nine single-authored books, her three co-authored books, her translations, her more than 132 journal articles, her 112 chapters in books, her 44 reviews and review articles, her 471 invited lectures and conference papers presented. If this isn’t the Kantian mathematical sublime, I don’t know what is. And she is an exemplary departmental citizen to boot, another colleague who never says no. For today’s purposes, however, you need only keep in mind her book Narcissistic Narrative: The Metafictional Paradox, The Poetics of Postmodernism, The Politics of Postmodernism, and Irony’s Edge: The Theory and Politics of Irony.

Maggie Redekop is also an exemplary teacher and scholar. Winner of the Victoria University Teaching Award, she has published books on Alice Munro, Ernest Thompson Seton, and Rudy Wiebe, articles on Mennonite literature, Northrop Frye, James Hogg, William Faulkner, and so forth, not to mention her production of countless reviews, stories, encyclopedia entries, conference papers, and readings. She too has done the department some service. For today’s purposes, however, you need only keep in mind her book Mothers and Other Clowns: The Stories of Alice Munro, which for metrical exigencies becomes Moms and Other Clowns, and her book chapter “The Pickling of the Mennonite Madonna.” I have no idea what “The Pickling of the Mennonite Madonna” is about, but it scans beautifully.

Ruth Harvey has also done the university some service as MA Secretary and as Associate

Continued on page 8
Celebrating the newest Anthology of Canadian Literature in English

By Pamela Coles

The Massey College Common Room was the site of the informal launch of the third edition of An Anthology of Canadian Literature in English (Oxford) edited by Donna Bennett and Russell Brown. With a peppering of new authors, including Nellie McClung, Christian Bök and M.G. Vassanji, and updated selections from writers that were previously included in past editions, this publication boasts the most diverse collection of anthologized Canadian authors to date.

What distinguishes this anthology from others on the market is the collective experience of its editors. Bennett and Brown are seasoned editors who are also active teachers in the field. For those instructors of Canadian Literature who use anthologies as resources in the classroom, this publication is the most comprehensive one out there. We congratulate Professors Bennett and Brown on their latest accomplishment.

Donna Bennett and Russell Brown

Neil ten Kortenaar and Andrew DuBois

John O’Connor and Daniel Tysdal

Nick Mount, Donna Bennett, Russell Brown, and William E. Toye, formerly of Oxford University Press

Photos: Alan Bewell

See our NEW WEBSITE online at www.english.utoronto.ca
Jennifer Wall, Dean and Vice Provost Brian Corman authored the following words of praise in honour of John Baird’s many contributions to English scholarship and to the life of the department:

John Baird is a man worthy of all praise,  
And for his achievements I hope a monument the people will raise,  
That will stand for many ages to come  
To commemorate the good deeds he has done.

Canada’s centenary year brought John Baird, with three Master’s degrees in hand, to the then independent Department of English at Victoria University to begin his forty-three year teaching career at the University of Toronto. John’s worth was immediately apparent to his colleagues; he was awarded tenure two years before the completion of his Princeton doctorate in 1970. His doctoral dissertation prepared the way for his major—and massive—contribution to eighteenth-century scholarship, the three-volume edition of The Poems of William Cowper which appeared between 1980 and 1995. The Oxford English Texts series set the standard for scholarly editing for generations. Its blue volumes remain the first place to look for reliable, well-edited texts. Producing an edition up to the standards of the series was always a challenge. But there are challenges and challenges. Editing Cowper is a far greater challenge than editing most eighteenth-century writers. And John’s edition provided us for the first time with an edition worthy of this major poet. It is itself a monument, and one that will stand for ages.

John’s scholarly interests extend well beyond Cowper, indeed, well beyond the full range of eighteenth-century poetry that has been so central to his work. His expertise in eighteenth-century science and philosophy and on editorial
John Baird  continued from page 8

theory and practice have been demonstrated in print along with publications on such authors as Dryden, Nathanael Lee, Fielding, Sterne, Gibbon, Blake, Dickens, Rupert Brooke, Woolf, and Forster. Many of us have enjoyed samples of two long-standing, larger projects, his study of Richard Watson, an eighteenth-century chemist, divine, bishop, and all-round controversialist, and his literary/cultural history of tea in England from 1660 to 1830. These are works we eagerly await.

Success to Professor John Baird, who is a good man,
And to gainsay it there’s few people can,
I say so from my own experience,
And experience is a great defence.
He is a good man, I venture to say,
Which I declare to the world without dismay.

Most everyone in this room shares with me some experience of John’s contributions to this Department, the University, and the profession. He has always been one of our most dedicated and inspirational teachers—of all things eighteenth century, but also of the nineteenth-century novel and novelists, especially Austen, Dickens, Thackeray, and James. John is also one of the last members of the Department willing to teach the full spectrum of English literature. Nothing testifies more strongly to his commitment to teaching than his years of lecturing to large groups of students in Major British Writers. That commitment—indeed that devotion—to teaching and to the concerns of students earned him the University’s Joan Foley Award for Quality of Student Experience in 2007. Our collective experience of John also includes his remarkable service in so many areas. He has served, I would guess, on every Department committee we have struck in the past forty-three years, and I would also guess that this would hold for the many committees at Victoria. He coordinated our teaching in the Professional Faculties when we did such teaching. He was our MA Secretary, PhD Secretary (since renamed Associate Directors), our Director of Graduate Studies and our Associate Chair, Undergraduate. He was also Associate Dean of both the School of Graduate Studies and the Faculty of Arts and Science. He has been active in the Toronto Centre for the Book and in the Collaborative Program in Book History and Print Culture. Outside the University, he has shared his administrative talent with the Canadian Society for Eighteenth-Century Studies, including serving as Conference President for the 2000 meeting in Toronto, with the Association of Canadian University Teachers of English, where he was its Secretary-Treasurer for two years, and with the U of T Press, where he served on the demanding Manu-

script Review Board. John has rarely declined a request to help us; even today, when Alan Bewell needed help revising our constitution, he turned to John. To all of these activities John has brought his low-keyed, often quiet competence. And to all of these activities he has also brought his personal integrity and commitment; John has never shied away from a role I have admired for years, that of reminding his colleagues of the priorities and principles we share.

Oh dearly beloved Professor Baird, I must conclude my muse,
And to write in praise of thee my pen does not refuse
Because you are a very generous man, be it told,
Worthy of a monument, and your name written thereon in letters of gold.
Linda Hutcheon

By Neil ten Kortenaar

Neil ten Kortenaar, Director of the Centre for Comparative Literature, spoke these words in honour of Linda Hutcheon, also on the occasion of last spring’s Annual General Meeting:

It is the custom, every year at this time, to say a few words as a part of the English department leaves, and the department takes stock and girds itself to continue. This year, however, is different. This year Linda Hutcheon is retiring. It is the end of an era.

Linda Hutcheon was a University Professor. Anyone new to U of T who thinks that University Professor is merely a rank above Full Professor is mistaken. A University Professor is a professor who acts as a one-person university. There can only ever be a limited number of these for Ontario law has strict controls on the establishment of new universities. Consider the statistics: 61 PhD theses Linda has supervised since coming to U of T in 1989! And she has served on another 61 thesis committees! Some of these theses were in Comparative Literature or other departments like Law or Music, but had they all been in English Linda would have been on the committees of no less than 30% of all the theses in the department over the last twenty years and would have supervised 15%, or more than one seventh! Linda has written 9 books alone and another 3 with Michael her husband. She has edited 13 books or special issues of journals, and has published another 7 long essays as separate books. That is 32 titles in 30 years, or more than a title a year. She has published 135 journal articles and 119 chapters and entries in books. She has given 471 talks and lectures all over the world. She is a doctor at least eight times over. In other words, Linda’s retirement is the equivalent of the loss to us of a mid-sized English department. It is as though the tri-campus English department were about to lose one of the suburban campuses.

According to the citation index Publish or Perish, Linda has been cited 5,605 times in Google Books. Her h-index, a formula based on how many books a scholar has produced as well as on citations, is 17. That is the same h-index as Marshall McLuhan or Salman Rushdie. It is less than Northrop Frye’s, it is true, but it does means that Linda is the most cited living Canadian scholar of English. Indeed, according to my calculations, if Linda Hutcheon were a fully autonomous department, she would rank in terms of research output somewhere ahead of UTSC and just behind Queen’s. In terms of number of students supervised, she would figure in the graduate equivalent of the Maclean’s survey as the number 8 English department in the country. And, in that idiosyncratic Maclean’s category, English departments with a medical school, she and Michael together would rank number one.

Linda Bortolotti grew up in Toronto and met Michael in high school. She studied modern languages at University College and went on to Cornell to study Italian. As she tells it, when she realized that without native fluency she could not get a job in an Italian department, she returned to Toronto to study at the Centre for Comparative Literature, which had come into being in 1969. Linda was the Centre’s first graduate, receiving her PhD in 1975 with a thesis entitled “Narcissistic Narrative.” Then began a period, familiar to many of our graduates, of teaching without a full-time position. Linda taught for six years at McMaster and at Seneca as an adjunct. Hard as it is to imagine, Linda Hutcheon, this department within the department now so synonymous with English at the University of Toronto, was almost not based here. The originator of the term “historiographical metafiction” parlayed her longevity into tenure at McMaster on a technicality. After repeatedly not considering her for positions, in 1988 Toronto found room for the woman who at that time had authored five books, Narcissistic Narrative, Formalism and the Freudian Aesthetic, published with Cambridge, A Theory of Parody, published with Methuen, A Poetics of Postmodernism, published with Routledge, and The Canadian Postmodern, published with Oxford. Of course, within twelve years Linda was president of the MLA and commuting not to Hamilton but to New York.

Her experience of being outside on the margin and then a few years later at the centre, and then, a few years
Linda Hutcheon continued from page 10

later still, above it all, gave Linda particular lenses with which she viewed the world. The title of one of her books is *Irony’s Edge*, another is *Splitting Images*, and yet a third is called *Adaptation*. Linda’s interstitial position, in-between in terms of disciplines, of languages, and of status in the academy inspired her critical work. She also speaks movingly of her crypto-ethnicity, the Italianness hidden by her married name, and has co-edited a collection called *Other Solitudes: Canadian Multicultural Fiction and Interviews*. Linda, the doyenne of postmodernism, has also always published widely on Canadian subjects and made her location in Canada part of what she stood for.

Irony makes one aware of division and incompleteness, but in Linda’s case, splitting has always been balanced by a compulsive penchant for doubling up. Certainly her titles reveal a terrible punster: “Eco’s Echoes,” “Pumping Irony,” “Loading the Canons,” “The Post Always Rings Twice: The Postmodern and the Postcolonial,” “Otherhood Issues,” “Melodies and Maladies,” “The Tones of Venice,” “Compli(ci)t,” “The Pastime of Past Time,” “Irony—

Clad Foucault.” But her delight in doubling extends far beyond verbal games. Why, reasoned Linda, work on one subject when you can work on two? She has written on the politics and poetics of postmodernism, on opera and medicine. And why work alone when you can work with someone else? With Caryl Clark, Linda organized the extremely successful series of 3-day-long Opera Exchange Symposia, with Mario Valdés she published the multi-volume MCRF-funded *Rethinking Literary History*, and of course, with Michael she has written several books. Linda’s take on politics has always involved solidarity as well as critique. Irony, she has taught us, implies a community that gets it.

That community is us. We will feel Linda’s absence in the increased numbers of students needing to fill thesis committees. Look to our workloads to increase. The only relief I see is that there will no longer be the pressure of sitting on committees with someone who gives feedback on thesis chapters with a 24-hour turnaround time.

In her retirement Linda will have time to work on at least two new projects, one called “Age, Creativity, and Late Style” and the other called “Reviewing Reviewing.” Those titles seem to suggest a lingering postmodern fascination with self-reflexivity. We in the English Department, however, hope another of her titles remains appropriate: “Gone Forever, but Here to Stay: The Legacy of Postmodernism.”
Magdalene Redekop

By Heather Murray

Professor Magdalene Redekop has been a dedicated and imaginative teacher of students in English at Victoria University and at the University of Toronto for more than forty years. (For the members of this assembly who might be new to the baroque organizational history of English at Toronto a word of explanation is in order: there was a multiplicity of English programs until relatively recently, and Victoria granted its own honours degrees in English until 1974.) Maggie first set foot in the classroom as a rookie MA student in 1969, and held the positions of sessional lecturer and then lecturer while undertaking her doctorate. Appointed to the rank of Assistant Professor on the completion of her dissertation in 1976, promoted to Associate Professor in 1981 and to Full Professor in 1995, she has led an academic life that is intimately intertwined with the Department and with Victoria (the exception being a brief trip Maggie took “across the park” in the mid 1980s, to test the waters at Trinity).

Those who know Maggie Redekop as an important scholar in the area of Canadian literary studies, and especially of Canadian women authors and of “hyphenated” Canadian literatures, might be surprised by the topic of her dissertation, on “The Narrative Art of James Hogg” under the supervision of Jay Macpherson. Maggie has maintained her interest in Scottish literary studies, with a sidebar specialty in modern American literature as well. But she belongs to a long tradition in this department, of scholars who started out in other fields entirely and ended up drawn to Canadian studies (Russell Brown and Germaine Warkentin being only two examples). Her first book in 1979 was on the popular nature and outdoor writer Ernest Thompson Seton, a Canadian author who made his reputation and eventually his home in the United States. Articles and conference talks on other topics soon followed: on E.J. Pratt and on Northrop Frye (two figures with Victoria connections), on Rudy Wiebe, Margaret Atwood, and Alice Munro. Maggie has also penned a number of more synoptic essays on Canadian literary studies, most recently for the Cambridge Companion to Canadian Literature. Out of this cluster of interests emerged the two distinct specialties that directed her later writing career: the study of that most challenging of short-story writers, Alice Munro, and the emergent field of Canadian Mennonite literary studies, in which Maggie is both a critic and a creative practitioner. In terms of theoretical orientations, her work also has been pioneering, and in some ways prescient. Concerned early on with issues of mothering, nurturing, the maternal body, and the ethics of care-taking, she also dealt with questions of “affect” some decades before affect theory emerged under that name. Maggie’s painstaking work on Alice Munro came to fruition with her book Mothers and Other Clowns, published by Routledge in 1992. A key figure in the field of Mennonite cultural studies, she has published a number of literary and autobiographical pieces and stories, and has helped to network and to advance Mennonite authors, for example, convening a reading panel for the Mennonite Bicentennial Celebrations in 1986. Committed to diversity and to cultural interconnection,
Maggie also has helped to promote Canadian literary studies inside and outside the country. She has acted as a consultant to the provincial Ministry of Education on multicultural readings for school curricula. Special mention should be made of her role in promoting Canadian culture in Japan, lecturing on Canadian fiction and Canadian art. She seems to have been able to do this without lecturing on Anne of Green Gables, which is in itself an accomplishment. In recognition of her efforts she was awarded the Governor of Hokkaido medal in 1982.

It is a sad fact but one that must nevertheless be acknowledged, that Maggie’s teaching and scholarly activities necessarily were scaled back after she suffered a serious fall in 1990 when working on an installation at Victoria College, in her role as the College’s art convenor. The effects were long-lasting. Another blow, of a different nature, came later in the decade with the sudden and entirely unexpected death of her husband Clarence. It is all the more admirable, then, that she has been able to resume her scholarly writing and her institutional involvements in this latter part of her career. Her book-length manuscript “Making it Up: Mennonites and Art in Canada” is nearing completion.

She also has been able to resume her service commitments, which deserve special mention here as a further extension of the concern for equity and social justice evidenced in her academic writing. Maggie has a long record of service to Victoria, and has been for many years one of the most involved members of the College council, indeed of the college community. During her career she has served in many capacities: the Board of Regents and its sub-committees, the academic advisory committee, on ad hoc and awards committees, and so forth. With her special concerns for pedagogy and for creative writing she has served in the Faculty of Arts and Science and in the Department on a number of literary prize, writer-in-residence, and teaching advancement committees. Members of the Department of English should especially acknowledge her recent service as the “English Representative” to University of Toronto Faculty Association (UTFA) council, a task for which the word “thankless” should be reserved, and as a member-at-large on the UTFA executive during a difficult time in the life of that organization. But much of Maggie’s “service” occurs outside of committees, as members of this department will know very well: happening in the old-fashioned way, with an open door, a sympathetic ear, and a strong sense of mentorship and academic mission.

And so: be it resolved that the General Meeting of the Department of English express its gratitude to Professor Magdalena Redekop for her many contributions to teaching and scholarship at Victoria College, and

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**Selected Publications**


**Current Research**

I am working on the manuscript of a book entitled: “Making It Up: Essays on Mennonites and Art.” It is the underlying hypothesis of this book that the hostility to representation that was a central feature of the Reformation has paradoxically resulted, centuries later, in the flowering of the art of Mennonites in Canada. The focus of the book is primarily on those Mennonites who came to Canada from Russia, the first group arriving here as immigrants in the late nineteenth century, the second as refugees in the late 1920s. My arguments in the book are based on my view that the crisis of representation takes different forms in different cultures. My own ethnicity has pushed me into this often uncomfortable interdisciplinary territory. After I finish this book I am hoping to turn to writing on comedy in Canadian fiction, the subject of my graduate teaching for many years.
It is difficult to imagine a more appealing springtime conference destination than Venice, the site of the 2010 meeting of the Renaissance Society of America (RSA). From 8-10 April the meandering streets and canals of this magical city were bustling with early modernists from around the world who assiduously combined a wealth of conference activities with Venice’s cultural and culinary delights.

Ten representatives from the Graduate Department of English contributed to the conference as presenters, panel organizers, and panel chairs. Faculty members Elizabeth Harvey, Katie Larson, Lynne Magnusson, Randall McLeod, Paul Stevens, and Chris Warley, and PhD students Suzanne Grégoire, Timothy Harrison, Mingjun Lu, and Jennifer McDermott presented their current research in stimulating sessions that included “Early Modern Air,” “The Intellectual Culture of Puritan Women, 1558-1680,” “Genre as Instrument of Scientific Inquiry,” “Rethinking Intellectual Communities in Seventeenth-Century English Royalism and Republicanism,” “Mary Wroth,” “Representing Sensory Experience in Early Modern Literature,” and “Humanist Neo-Latin Texts.” Breakout locations were scattered throughout the city, which caused some logistical challenges when moving between panels. The sessions, however, were well attended throughout the weekend, and the ensuing discussions lively and often inspiring.

The conference hub, at the Centro Congressi Don Orione Artigianelli, was ideally situated in Dorsoduro, a short walk from the Galleria dell’Accademia, the Peggy Guggenheim Collection, and several gelato stands. Many of us stayed on for a day or two (or longer in some cases, thanks to the volcano!) after the conclusion of the meeting to explore the surrounding area. Prompted by the spectacular weather, I spent much of my free time wandering through piazzas and side streets undiscovered on previous trips to Venice. I stopped along the way to sample the city’s astonishing Renaissance architecture and art, exemplified by the Tintoretto paintings preserved in the Scuola Grande di San Rocco and Titian’s altarpiece in the Basilica di Santa Maria Gloriosa dei Frari, and to peruse the performance listings at the recently restored La Fenice opera house. Other members of our group took day trips to the neighboring islands of Murano, Burano, and Torcello, visited the Basilica di San Marco and the Jewish Quarter, or participated in popular tours - the Palazzo Ducale, the Arsenale, Padua – organized by the RSA.

We all, regardless of individual itinerary, reveled in the food. I spent one delightful evening with members of the International Sidney Society at the floating La Calcina restaurant, watching the sun set over the Canal della Giudecca; the menu and the atmosphere were such
that I returned later in the weekend with the panelists and co-organizer of the “Gendering Time and Space in Early Modern England” sessions. Another favorite was the Osteria Al Mascaron, tucked away on a narrow street in Castello, which featured exquisite fish and seafood. And the apartment shared by several among the department contingent—a lovely palazzo overlooking an enclosed garden in Dorsoduro—became the site for an impromptu banquet of fresh mussels and a memorable wine and cheese event.

The RSA is unique in bringing together scholars working in early modern studies from a range of disciplinary perspectives. The decision to situate the annual meeting in Venice, with its rich Renaissance history and culture, its architecture, its art, and its music, could not be more fitting.

The conference was a feast for the mind and for the senses.

Photos:
Pg14: The Grand Canal (Katie Larson)
Pg15: Palazzo façades and canals near the Università Ca’ Foscari Palazzo Mal- canton Marcorà (Katie Larson)

Page 16 Paul Stevens, Lynne Magnusson (courtesy of Paul Stevens)
Suzanne Grégoire, Jennifer McDermott, and Katie Larson on the Accademia bridge (Jennifer McDermott)

Page 17 Paul Stevens (courtesy of Paul Stevens)
Gondolas and canal shots (by Jennifer McDermott)

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**Stranded in Venice: a teachable moment**

*By Paul Stevens*

Increasingly, as one gets older, transatlantic flights come to be an ordeal. Off to Venice for the Renaissance Society of America’s annual conference, our game plan was to get two aisle seats in a three-seat row so that the middle seat would be free. It worked and my particular reward was that I had a handy space for my overnight survival pack of a TLS (which I’d been carrying around unread since January), various fun books by Quentin Skinner, and a bag of Werther’s originals. In the event, I didn’t do much reading because I became engrossed in back-to-back episodes of *Glee*. A real find. Before I knew it we’d arrived at the Martin Heidegger International Airport in Frankfurt and it soon became clear why the famous philosophical school had become so resilient. Getting from one terminal to another turned out to be extraordinarily demanding, both physically and intellectually. At one point, as we sprinted down corridors, we felt we were miles ahead of Alysia Kolentis, her husband Mike, and their beautiful new baby, Lucia. But when we got to the Venice-gate there they were looking so relaxed, happy, and, needless to say, knowingly post-modern. Enough to make you weep.

By the time we got over the Alps and landed at Marco Polo airport, I’d had it. Absolutely knackered with only the prospect of smelly canals, polenta, and locals going on and on about Inter Milan. I mean who needs it.

Once we got to the hotel things began to look up. The light and clean air were beginning to have an effect and the Foscari Palace was as good

*continued on page 16*
as it sounds. Overlooking the Grand Canal, it was only a few houses down from the Ca d’Oro, now a museum where, after gazing out over what someone like Evelyn Waugh would call the “incomparable scene below,” you can find all kinds of stunning paintings, including Mantegna’s image of Saint Sebastian. In contrast to the brilliance of the morning, poor old Sebastian’s ordeal puts ours into perspective. Bound hand and foot and punctured by a flight of nasty-looking arrows, the tortured boy looks none too happy. Then, it hits you. Of course. So this is what’s driving Brideshead and Waugh’s creation of Sebastian Flyte. A little scroll at the bottom of the painting says it all, “Nihil nisi divinum stable est. Caetera fumus” (“Nothing is stable if not divine. The rest is smoke”). If you were going to do a Penguin edition you’d have to stick the Mantegna on the cover, right?

The conference itself, what could have been just another professional gathering, is transformed by the city. Imperial Venice: the Lion of St. Mark exalted on his column in the piazzetta, expressing sublime self-confidence as he stares out over the Adriatic. Everyone seems buoyed, enemies embrace, and the same-old seems new again. So this is what the aesthetic can do, especially when you’re not just looking at it, but actually living in it. After our papers and a grand reception at the island monastery of S. Giorgio Maggiore, a couple of us head off for dinner. Across the room is Stephen Greenblatt, his wife Ramie Targoff, and their pals. “No gawking, guys. Let them gawk at us.” And they do, trying to figure out who we are and whether or not we’re worth knowing. Now that’s something – to have out-gawked the rich and famous. As we leave, Stephen and Ramie appear to be making out. Should I snap them with Lynne’s new cell-phone camera? Life seems to be full of such moral dilemmas. High point of the conference? Easy. The Party at the palazzo rented by our guys, Suzanne Gregoire, Piers Brown and his partner Flora, Katie Larson, and Jen McDermott. Also there, Tim Harrison, Alycia and family, and John Leonard from Western. It’s like
being in a movie, you know, *Enchanted April* or something: “The grace and gaiety of the warm south” seems to touch everything. As we wander home through the labyrinthine alleys and sudden squares, it seems like Shakespeare’s Bel- mont: “In such a night as this, when the sweet wind did gently kiss the trees…”

Yes, of course, you’re right -- it’s all a bit too good to be true. Even as we power up the canal in the late-night vaporetto, the divine in the peculiarly miserable form of Vulcan’s Norse cousin, Thor, is sharpening his arrows. The following day we catch the train for Rome. Once there, we walk along the Via Sacra up onto the Palatine hill. Even as we gaze south across the valley of the Circus Maximus to the Aventine hill, the place where it all began when Aeneas met Evander, far to the north Eyjafjallajokull is blowing her wretched Icelandic top. Great clouds of volcanic ash begin to cover Northern Europe, so much so that not even Tom Cruise-piloted F18s dare to challenge their supremacy for fear of being punctured. We’re stuck, bound hand and foot. We get back to Venice: I’ve now got the flu, nothing’s flying out of Marco Polo, Air Canada (surprise, surprise) won’t answer the phone, and we’ve only got one night left at the Foscari. What are we supposed to do?

There follows an evening of mounting tension as we listen to German guests hiring cars, Brits invoking the Dunkirk spirit, hourly expecting the Royal Navy to turn up, and Albertans blaming Eastern Canada. I’m not daft, but my solution to head south to Palermo, get a boat to Morocco, and fly from Casablanca arouses no interest. The hotel staff are too polite to show their disdain for my plan, but I feel hurt, deflated even. Fortunately, Lynne, an Islander every bit as formidable as Eyjafjallajokull, is there to restore stability. With clinical precision, she unpacks her new, multi-app-ed IPad: she figures out a new number to call, rebooks our flight, and then, believe it or not, negotiates a reduced rate at the hotel. “A Daniel come to judgement, yea, a Daniel!” I think to myself. Finally, we can see our way through the clouds, so to speak. The only downside is that we’ll have to spend another ten days in Venice. Many will laugh at our misfortune, referring to it in the Provost of Trinity’s words as an “enforced volcan-ation,” but, you know what, the experience was character-building. It was a teachable moment. You learned a lot about your limitations, most importantly in my case, just how much gelato you could consume in a day. And indeed, only a renewed and chastened appreciation of colleagues like Andy toiling away in his Orchard got us through those dark days. We were survivors, and now I often think back to another great survivor, the comic Bob Monkhouse, whose words seem to capture the true nature of our triumph: “When I told people I wanted to be a comedian, they laughed. Well, they’re not laughing now.”

See our NEW WEBSITE online at www.english.utoronto.ca
This year’s **Fall Campus Day** *(Formerly UofT Day)* was held on Saturday, October 23, 2010. It was a valuable opportunity for prospective students to visit our campus before applying to the University. Information booths were installed in the buildings around King’s College Circle. Along with the booths from other Humanities, Social Science and Rotman Commerce, the Department of English information booth was located at University College. Fall Campus Day is extremely important to prospective students, as it provides them with critical information about the wide range of program choices available at the University of Toronto. This year, the Department of English was represented well by Associate Chair Nick Mount, Undergraduate Counsellor Vala Holmes, Marquerite Perry, and English Students’ Union (ESU) Co-President Jonathan Scott, who spoke with a large number of visitors and provided information about the Department of English in general and Undergraduate Studies in particular. The interest in the Department was impressive: literally hundreds of students queued patiently to eagerly ask questions.

“In 2009, of the 1,239 grade 12 students who registered to attend Fall Campus Day, 754 (61%) of them applied to the Faculty of Arts and Science. Of those applicants, 572 (76%) were admitted into the University.”

This confirms the importance of Fall Campus Day in attracting and maintaining a high caliber of undergraduate students in the Department of English.

Website: [www.utoronto.ca/fallcampusdays](http://www.utoronto.ca/fallcampusdays)

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**Faculty Accolades**

George Elliott Clarke received an Honorary Doctor of Laws from the University of Windsor. (Oct. 16,’10)

Richard Greene is a finalist for the Governor General’s Literary Award in Poetry. (Oct. 13,’10)

Alexandra Gillespie is this year’s recipient of the UTM Teaching Excellence Award for outstanding teaching by a faculty member. (Sept. 8,’10)

Jill Matus was selected as a Fellow of the Royal Society of Canada. (July 14,’10)

Simon Dickie and Sarah Wilson, who were promoted to the rank of Associate Professor and have been awarded tenure. Dana Seitzer, who was already appointed as Associate Professor, was also awarded tenure. July 8,’10

Christian Campbell was awarded a prestigious Lannan Residency Fellowship, which provides uninterrupted writing time for poets, writers, essayists, scholars, curators, as well as indigenous, environmental and social justice activists. (July 7,’10)

Lynne Magnusson took over the Directorship of The Centre for Reformation and Renaissance Studies. (July 1,’10)

Christine Bolus-Reichert was appointed Chair of the new Department of English at UTSC. This is a three-year term, from 1 July 2010 to 30 June 2013. Christine will be the first Chair of the first English Department at UTSC. (July 1,’10)

Holger Schott Syme was awarded tenure. (May 19,’10)

Paul Stevens was one of the winners of the President’s Teaching Award. (Apr. 22, ’10)

Mary Nyquist and Cannon Schmitt were promoted to the rank of Full Professor as of July 1, 2010. (Apr. 6, ’10)

Records of Early English Drama (REED) did very well in last year’s SSHRC competition. David Klausner won a Standard Research Grant for his REED project on “Yorkshire, North Riding.” Also, REED was the recipient of a SSHRC Public Outreach grant to develop a Learning Zone feature for the AHRC-funded London Theatres Bibliography to be launched this fall at Southampton. (Apr.6,’10)

Holger Schott Syme was awarded a SSHRC Standard Research Grant. (Apr. 5,’10)

Germaine Warkentin will be receiving a "Lifetime Achievement Award" from the Canadian Society for Renaissance Studies at the Congress in 2011. (Mar. 1,’10)

continued on page 28
“Monsters in Myth and the Media,” by Pamela Coles

By Clare Orchard

In May 2010 the university-wide spring reunion hosted a series of lectures entitled “Going Back to School for the Weekend.” One of the lectures in this series was delivered by Dr. Pamela Coles, a member of the administrative staff in the Department of English, and a former graduate student of Prof. Linda Hutcheon (Centre for Comparative Literature, 2008).

Dr. Coles’s lecture, entitled “Monsters in Myth and the Media,” took a thought-provoking, edifying, and entertaining look at the long tradition of the representation of monsters in life and literature. The presence of monsters and the monstrous spans many ages and cultures, leading Dr. Coles to suggest that there is a profound human need for the monsters in our lives - the need to confront the dangerous, the enemy, and the unknown.

The talk took us through the manifold appearances of monsters in literature through the ages from classical times, through medieval and into contemporary culture. To illustrate contemporary usage of the terms “monster” and “monstrous,” we were shown (with the support of entertaining visual aids) how these terms have been used in media headlines and in the depiction of politicians. The talk concluded with questions from a rapt audience to whom the fascination of this topic clearly appealed.

Dr. Pamela Coles delivering a Spring Reunion lecture to University of Toronto alumni, 29 May 2010.

Photos: Jimmy Vuong, Alumni and Advancement, U of T
The 2010 Molson Prize Winner: Linda Hutcheon

By Pamela Coles

The prestigious Molson Prize, awarded annually to two distinguished Canadians working in the arts and in the social sciences and humanities was presented to Linda Hutcheon at a well attended event on October 6th. Heartfelt congratulatory speeches were given by Dean Meric Gertler; Dean Brian Corman; Alan Bewell, Chair of the English Department; Neil ten Kortenaar, Director of the Centre for Comparative Literature, Dr. Pamela Coles, Dr. Caryl Clark and Dr. Barbara Havercroft. Tammy Scott, from the Canada Council for the Arts and Angela Ferrante, representing the Social Sciences and Humanities Research Council (SSHRC) offered their acknowledgement of Professor Hutcheon’s unparalleled achievements in the field of literary theory and their congratulations on behalf of those bodies that administer the award. In her remarks following the presentation of her award, Professor Hutcheon very graciously thanked all those in attendance and cheerfully remarked that winning the Molson Prize would now allow her to undertake new research without having to fill out yet another regular SSHRC application.

Left to right: Angela Ferrante, Linda Hutcheon, Tammy Scott
Announcing the Linda Hutcheon Graduate Scholarship Fund

By Pamela Coles

Donations to the Linda Hutcheon Graduate Scholarship Fund will help to create a scholarship to honour University Professor Emeritus Linda Hutcheon for her stellar contributions to scholarship and teaching. The Linda Hutcheon Scholarship will be awarded to a PhD student working in English or Comparative Literature in the areas of theory, contemporary literature, or interdisciplinary study. This scholarship is shared between English and Comparative Literature, and the student recipient will alternate between both units annually.

Linda Hutcheon, University Professor Emeritus of English and Comparative Literature, is a specialist in postmodern culture and critical theory (especially irony, parody and adaptation), on which she has published 9 books. She has also worked collaboratively in large research projects involving hundreds of scholars, including the multi-volumed "Rethinking Literary History—Comparatively." She is guilty of having indulged in interdisciplinary work with Michael Hutcheon, MD, and Canadian and the first Canadian woman to hold this position. Committed to mentoring the next generation, she has supervised over 60 doctoral dissertations.

Professor Hutcheon is the most cited living Canadian scholar of literature, the only worthy successor to Northrop Frye. According to the citation index Publish or Perish, she has been cited 5,605 times in Google Books. Her h-index, a formula based on how many books a scholar has produced as well as on citations, is 17, the same h-index as Marshall McLuhan or Salman Rushdie. But, more than her publications, Linda has transformed the ethos of the academic units she works in by making all relations warmer and more human. The two words most associated with her professional presence among us are generosity and community. All her students can testify to her generosity. Since coming to U of T 1989 she has supervised 61 PhD theses! She has served on another 61 thesis committees! Her example has taught all of us, her students and her colleagues alike, what the mentor-student relation can be. Linda has also provided us with a wholly new model of what literary scholarship can be. It does not have to be solitary. Research, publication, and teaching, she has taught us, are all collective enterprises.

The Department of English and the Centre for Comparative Literature at the University of Toronto have established a scholarship in Linda’s name to be awarded to an incoming PhD student in English or Comparative Literature working in the areas of contemporary literature, theory, or interdisciplinary approaches to literature. This is the most appropriate gift we can give her. If you would like to donate to the Linda Hutcheon Scholarship Fund, it is possible to make an online contribution at: https://donate.utoronto.ca/english

(Photos both pages: Marguerite Perry)
The A.S.P. Woodhouse Prize

By Deidre Lynch

In an obituary he wrote for A. S. P. Woodhouse shortly after Woodhouse’s death in 1964, F. E. L. Priestley commented on how, with ninety former students of the former head of the University College Department of English serving as faculty members in universities throughout Canada, the United States, Britain, India, and “in fact . . . wherever English literature is studied,” “something of [Professor Woodhouse’s] influence” continued to be “at work.” This has continued to be the case more than forty years later, in part thanks to the generosity of those alumni who, along with friends and associates of Professor Woodhouse, helped endow the A. S. P. Woodhouse Prize. That prize has been awarded on a yearly basis since 1982, to the author of the best doctoral thesis submitted in the English Department in a given year.

There is a good deal of pleasure to be derived from looking through the sturdy file folder that the graduate office has (ever thrifty) used for almost three decades now to house the correspondence documenting the history of the Prize. A twenty-first-century director of graduate studies who does so discovers, for a start, that there was a time when her colleagues did not fire off e-mails to her predecessors but instead hand-wrote, in beautiful cursive script, letters describing the merits of the theses they wished to nominate for the Prize. It’s even more fun to encounter the thank-you notes from now-famous literary scholars—people who profess literary studies at Dalhousie, Calgary, Carleton, Trent, Waterloo, Laurentian, and many other institutions—sadness at the realization that a wonderful tradition is perilously close to dying out, because the fund established by A. S. P. Woodhouse’s alumni, friends, and associates is now almost exhausted. The amount that the Department has been able to give out for individual awards has actually gone down over the years, even though the $250 given to the winner in 1982 had much more purchasing power attached to it than the $100 my office could afford to disburse in 2010. It would be wonderful to see the fund replenished, and it wouldn’t take much. For instance, if the previous Woodhouse prize winners, especially the ones now enjoying the financial comfort of tenured positions, would pledge to give back to the fund what they received from it at the start of their careers, then Graduate English at Toronto would be able to sustain a tradition that helps out our graduates at the same time that it pays homage to A. S. P. Woodhouse’s achievements. Thank you for considering this request.

To donate to this historic and important award, please visit our Department of English Giving page: https://donate.utoronto.ca/english

(Photograph courtesy of Ian Lancashire and RPO)
The Brian Corman Graduate Prize

By Marguerite Perry

Professor Brian Corman has made a lasting and continuing contribution to the Department of English at the University of Toronto.

After Professor Corman received his PhD from the University of Chicago, he joined the Department of English at Erindale College (now University of Toronto, Mississauga) at the University of Toronto in 1970. He is both a fellow of Trinity College and a senior fellow of Massey College. Brian Corman served as chair of the Department of English (St. George) in the Faculty of Arts and Science, and graduate chair of the tri-campus Graduate English Department from 1997 to 2008. In addition to his teaching, Professor Corman has been a member of Governing Council since 2000, and somehow he found time to also serve on numerous university committees. Furthermore, he is currently serving in his second year of a five year appointment as Dean of the School of Graduate Studies at the University of Toronto and Vice-Provost, Graduate Education.

A specialist in seventeenth- and eighteenth-century British literature, Professor Corman has written extensively on dramatists and novelists, literary theory, the history of the novel, and seventeenth- and eighteenth-century drama. His publications include Women Novelists before Jane Austen: The Critics and their Canons (2008) and Genre and Generic Change in English Comedy, 1660-1710 (1993). His wide ranging teaching interests include critical theory, seventeenth- and eighteenth-century British literature, comedy and satire.

Professor Corman’s research has been supported by the Social Science and Humanities Research Council of Canada. He has served on a number of peer-review committees, advisory councils and editorial boards, and as editor of the University of Toronto Quarterly for many years. He is a member of the Canadian and American Associations for Eighteenth-Century Studies, the Humanities Association of Canada, and the Canadian Association of Chairs of English (including serving a year as its Chair).

The Brian Corman Graduate Prize Fund was begun with donations from various donors including friends, students and colleagues of Professor Corman. The prize is to be awarded to a graduate student or students in the Department of English, who are working on Restoration and/or eighteenth-century studies, and who have distinguished themselves both academically and by their leadership and contribution to the life of the University through student governance, community service or volunteer work. The first award will be given when funds permit, and although the prize is designed to be given annually, the award will not be issued in a given year unless a suitable candidate is identified; if not issued, then the funds will be carried forward to the subsequent year. Currently, we are seeking donations for this fund, and are confident that we will soon reach the point where it shall be a self-sustaining annual award. This award will be a fitting recognition for Professor Corman, an educator who left his mark on the Department of English in many, varied ways, not the least of which continues to be his dedication to Graduate students.

To give to the Brian Corman Graduate Prize, please use our form on page 27 of this newsletter, or visit our online giving form at: https://donate.utoronto.ca/english

Photo courtesy of Brian Corman

See our NEW WEBSITE online at www.english.utoronto.ca
To show our gratitude for the scholarship and to showcase the MACW program, we held an event March 4, which was a rather spectacular time. (If you incline to suspicion at the identification of a literary reading as a “rather spectacular time,” rest assured that it was far more spectacular than this play-by-play.)

One current student and one recent alum read with their respective mentors. The mentorship, which is the signature feature of the MACW program, allows each student to spend the entirety of his or her second year working one-on-one with a prominent Toronto-based writer. Past and current mentors include Margaret Atwood, Camilla Gibb, Barbara Gowdy, Anne Michaels, Paul Quarrington, David Adams Richards, Leon Rooke, Miriam Toewes, Jane Urquhart, and many others.

The first of the Adam Penn Gilders scholarships was awarded this past academic year to then second-year MACW student Andrew MacDonald for his story “Eat Fist.” He turns out to have been a fitting winner. His work evidences a shared literary sensibility with Gilders, and he also seems to share Gilders’s promise. The winning story was subsequently published in Event magazine and selected to appear in this year’s Journey Prize Anthology.

MacDonald read with his mentor Michael Winter, one of the most dedicated and generous of the program’s mentors for the past five years. Winter, a part-time Newfie and part-time Torontonian, wearing his signature blazer-over-hoodie never fails to entertain, and one could plainly see how perfect a fit he is to mentor a young writer like MacDonald.

Brooke Lockyer, who graduated the MACW program in 2009, read with her former mentor, Catherine Bush, who is now the director of the MFA program at Guelph-Humber. They each read novels-in-progress, and Brooke’s was an excerpt from her thesis, which has recently been agented by the Anne McDermid Agency. Brooke credits Catherine for helping her take the book far beyond her initial vision for the project.

The hope is that the event will become an annual one.

Anyone interested in checking out some of Adam Penn Gilders’ work can search for his story “Barnyard Desires” on The Walrus website. For updates on alumni of the UofT creative writing program check the website: http://www.english.utoronto.ca/grad/programs/macwriting.htm

If you would like to make a contribution to our Emerging Writers Scholarship Fund for MA students in Creative Writing, please use our donation form on page 27 of this newsletter, or our Department of English Giving page: https://donate.utoronto.ca/english

"All books are merely delayed dust."
- George Elliott Clarke

"The answers you get from literature depend on the questions you pose."
- Margaret Atwood
Jack McClelland Writer-in-Residence, Barbara Gowdy

By Nick Mount & Marguerite Perry

Each year the University appoints a Canadian writer to work with students, faculty and staff interested in creative writing. The term of the Jack McClelland Writer-in-Residence is January to April. The Writer-in-Residence is housed at Massey College.

This year’s Jack McClelland Writer-in-Residence is the novelist and short-story writer Barbara Gowdy, a member of the Order of Canada and a three-time nominee for the Governor General’s Award. Her most recent novel is Helpless (HarperCollins, 2007).

Barbara Gowdy was nominated for several awards, including the Man Booker Prize, and it was a finalist for the Rogers Writers’ Trust Prize and the Commonwealth Writers’ Prize for Best Book. Helpless won the Trillium Award.

Several of her novels have been adapted for movies. Falling Angels (1989) was adapted by Esta Spalding and made into a film by director Scott Smith, in 2002. We So Seldom Look On Love was the inspiration for the 1996 Canadian film Kissed. Helpless was abridged and adapted for BBC Radio 4’s Book at Bedtime in 2008.

Barbara Gowdy was appointed a member of the Order of Canada on October 5, 2006. She resides in Toronto.

Barbara Gowdy’s Publications:


Selected Awards:

Appointed Member of the Order of Canada.

Finalist, Governor General’s Award for Mister Sandman.

Finalist, Giller Prize for Mister Sandman.

First Prize, Trogi Award for We So Seldom Look On Love.

Finalist, Trillium Award for Mister Sandman.

Finalist, Trillium Award for We So Seldom Look on Love.

Barbara Gowdy will be on campus during the spring term. She will conduct a non-credit creative writing seminar on Wednesdays, 6-8 pm. The focus will be on fiction.

Interested students, staff or faculty should submit a two-page sample of fiction with a self-addressed, stamped, return envelope and email address to Prof. Nick Mount at the address below. Enrollment is limited to 15 students. The deadline is Friday, Nov. 26.

Nick Mount
Associate Professor and Associate Chair
Department of English
Jackman Humanities Building
University of Toronto
170 St. George Street
Toronto, ON M5R 2M8
nick.mount@utoronto.ca

Born in Windsor, Ontario, Barbara Gowdy is the author of seven novels, and her work has been published in 24 countries. She has been nominated for a Governor General’s Award for her novels Mister Sandman, The White Bone, and Helpless. The White Bone was nominated for the Giller Prize. The Romantic

See our NEW WEBSITE online at www.english.utoronto.ca
In Memoriam: Paul Quarrington

By Rosemary Sullivan

On 21 January 2010, Paul Quarrington died of cancer. He was fifty-seven. Paul was a force field for creativity. He was a novelist, memoirist, travel writer, screenwriter and professional musician. His novel *Whale Music* won the Governor General’s Award for Fiction in 1989 and was later adapted to film—the film became an instant classic. He wrote a travelogue about the Galapagos focused on his favourite pastime: fishing. He wrote the comic series *Moose TV*, winning the CFPTA Indie Award for Comedy. He played in a band called *Porkbelly Futures*, which produced several CDs including the popular “Well Past Midnight.” He also toured as a solo musician. During his illness, Paul completed a soon-to-be-published memoir titled *Cigar Box Banjo: Notes on Music and Life*.

Paul served as a mentor in the pioneering year of our Creative Writing MA program, 2005-2006. He worked with Jonathan Garfinkel through the first draft of his book *Ambivalence: Adventures in Palestine and Israel*, later published in Canada, the US and England. He also mentored Matthew Loney in 2007-08. The program is grateful to Paul for his work, his generosity and his good humour. We imagined our collaboration could continue indefinitely. We will sorely miss him.

Adam Penn Gilders Scholarship in Creative Writing

The Adam Penn Gilders Scholarship in Creative Writing was donated by the Friends and Family of Adam Penn Gilders. Adam Penn Gilders passed away in 2007 of a brain tumour at the age of 36. Adam was a student at the Faculty of Information Science (FIS) but left in his first term (fall of 2005) because of his illness. He was an instructor at the Faculty of Architecture, Landscape, and Design at the University of Toronto, and an accomplished writer in Toronto. His stories appeared in *The Walrus, The Paris Review*, and *J&I Illustrated*. He was the dear only son of Carla (Penn) and Clayton Gilders and stepson of Chris Bartle.

The Adam Penn Gilders Scholarship in Creative Writing was established with the intent to support and encourage the best and brightest students from Canada and around the world to study creative writing in Toronto. This scholarship will allow the young poets, fiction writers and playwrights to focus their time, energies and talents on their writing, and enable them to take full advantage of U of T’s unparalleled intellectual and creative resources.

Andrew MacDonald’s stories and reviews have been published in a variety of places like *The Fiddlehead, Event, and Broken Pencil*. He won the inaugural Adam Penn Gilders Award, co-won the *Hart House Review* literary contest, and is a finalist for the prestigious $10,000 Journey Prize for his story “Eat Fist!” Andrew was also recently nominated for a *Western Magazine* Award for Fiction.
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See our NEW WEBSITE online at www.english.utoronto.ca
Daniel Heath Justice was awarded the 2010 Ludwik and Estelle Jus Memorial Human Rights Prize. The award "is presented to a faculty, staff or student member of the University who has made a positive and lasting contribution to education and action against discrimination, supporting the University’s mission to realize an exemplary degree of equity and diversity and to extend our knowledge as a consequence of our diversity." (Feb. 26, '10)

Jeannine DeLombard was awarded a long-term fellowship by the Huntington Library in San Marino, California for the 2010-2011 academic year. This fellowship will support archival research in residence for her current book project, *Ebony Idols: Famous Fugitive Slaves in Britain on the Eve of the American Civil War*. (Feb. 23, '10)

Jeremy Lopez was awarded a Folger Library fellowship for 2010-2011. This award assists him in completing his new book project *Anticanons for Early Modern Drama*. (Feb. 10, '10)

Congratulations, Everyone!