



# THE FAMILY OF BENJAMIN Z. GOULD CENTER *for Humanistic Studies*

## Message from the Director

It's my pleasure to step in as Interim Director this year while the Gould's Director, Professor Robert Faggen, is on sabbatical. Congratulations are due to Professor Faggen for the prestigious Guggenheim grant that he has recently been awarded. The grant funding will be used to support his ongoing work on Ken Kesey and Robert Frost. Even while on sabbatical, however, Professor Faggen continues his efforts on behalf of the Gould Center. In particular, he has put together an impressive lineup for the Centenary Festival in honor of Czeslaw Milosz, one of the most important literary figures of the twentieth century. The Milosz Festival will be held on the CMC campus from Oct. 19 – 21. For complete details, please see inside.

Since my arrival at CMC in 1997, I've regularly been involved with the activities of the Gould Center. I remember fondly the Gould Center "film nights" where I introduced students to movies ranging from Woody Allen's *Crimes and Misdemeanors* to Ridley Scott's *Blade Runner*. I taught an interdisciplinary Gould Center Seminar on "Philosophy Through Science Fiction" in 2004, and I've twice been the recipient of Gould Center Faculty Summer Research Grants. It's a real pleasure this year to have the opportunity to become even more actively involved with the Center, and I look forward to the wide array of programming that we have on tap for the year. From honoring recent faculty work in the humanities to planning student trips to cultural events at the Ahmanson Theater and Disney Hall, we hope to be an active presence on campus in our support of the arts and humanities. We'll also be sponsoring a lecture series at the Athenaeum on [Technology and Humanity](#) (see page 6) and an academic conference on [Knowledge Through Imagination](#) (see page 5). It should be a fun year!

This year the Gould Center is trying to increase our use of social media in an effort to reach members of the College community and our other supporters. Please connect with us on Facebook (<http://www.facebook.com/Gould.Center>) and follow us on Twitter (@GouldCenter). Of course, we also have detailed information about our activities on our website, <http://www.cmc.edu/Gould>.

All best wishes,

Amy Kind  
Interim Director, Gould Center for Humanistic Studies  
and Chair, Department of Philosophy



## *Biography*

Having received her AB from Amherst College and her PhD in Philosophy from UCLA, Amy Kind joined the CMC faculty in 1997. She is currently Associate Professor of Philosophy and serves as Chair of the Philosophy Department. From 2005-2008, she served as Associate Dean of the Faculty. This year, in addition to serving as Interim Director of the Gould Center, she is also the Program Committee Chair for the APA Pacific Division.

Her research focuses mainly on issues in the philosophy of mind relating to the imagination and to consciousness, and her work has appeared in such leading philosophical journals as *Philosophy and Phenomenological Research*, *Philosophical Studies*, *Australasian Journal of Philosophy*, and *The Philosophical Quarterly*. She is currently at work on a textbook entitled *Persons and Personal Identity*, due to be published by Polity Press in 2013.

At CMC, she regularly teaches classes in the philosophy of mind, metaphysics, and logic.

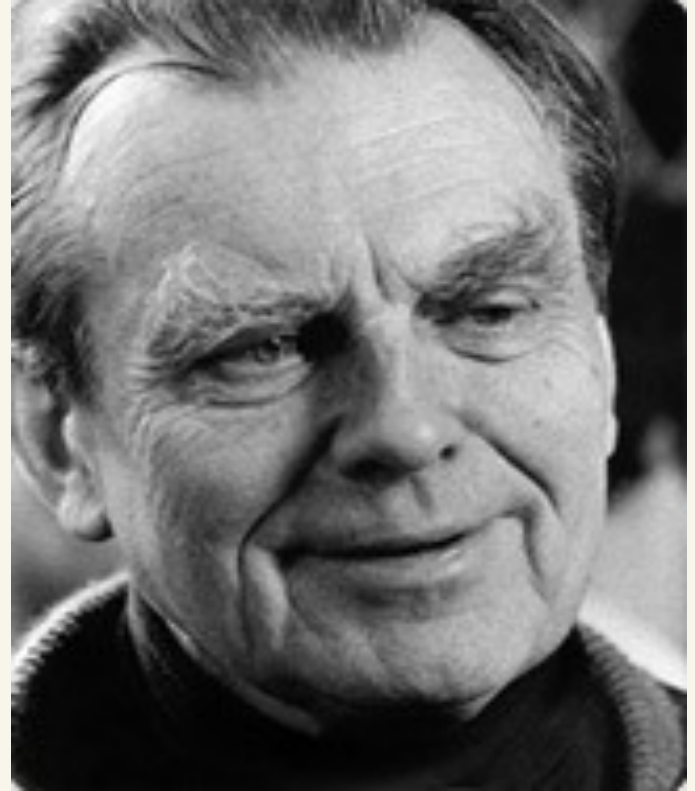


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## MILOSZ FESTIVAL

OCTOBER 19-21

Please join the [Family of Benjamin Z. Gould Center for Humanistic Studies](#) as we celebrate one of the most important literary figures of the twentieth century, Nobel Laureate Czeslaw Milosz. Poets, translators and writers will gather to discuss Milosz's impact in the United States, of which he was a citizen for decades, and in Poland, his native realm and mother tongue. Polish and American poets and lovers of poetry alike will read the Milosz pieces that touched them most deeply, and what from their own work his writing inspired. Writers in exile, people living under conditions hostile to creative expression, translators, and poets, all those struggling to find connections between disparate places, will speak about the particular bridges-to another language, to inner freedom, to their own heart-the Polish poet's words built for them.



### Festival Participants

[Robert Faggen](#)

[Claudia Rankine](#)

[Adam Michnik](#)

[Dariusz Sosnicki](#)

[Robert Pinsky](#)

[Mira Rosenthal](#)

[Anthony Milosz](#)

[Joanna Trzeciak](#)

[Jacek Dehnel](#)

[Tomasz Rozycki](#)

[Azar Nafisi](#)

[Lillian Vallee](#)

[Piotr Florczyk](#)

[C.K. Williams](#)

[Meghan O'Rourke](#)

[W.S. Merwin](#)

[Jacek Gutorow](#)

[Peter Dale Scott](#)



## MILOSZ FESTIVAL SCHEDULE

### Wednesday, October 19

[Printable Campus Map](#)

[W.S. Merwin](#), Poet Laureate of the United States and Consultant to the Library of Congress

Marian Miner Cook Athenaeum, Security Pacific Dining Room

5:30 – 6:00 p.m. Reception

6:00 – 6:45 p.m. Buffet Dinner

6:45 – 8:00 p.m. Readings/ Discussion / Questions

### Thursday, October 20

10:00 – 11:45 a.m.

Panel Discussion: Milosz in the United States and Poland

Marian Miner Cook Athenaeum, Security Pacific Dining Room

12:00 - 12:45 p.m.

Lunch Break with Participants

Collins Dining Hall

1:00 – 2:30 p.m.

The Art and Politics of Translating Milosz: A Discussion with [Peter Dale Scott](#) and [Lillian Vallee](#)

Marian Miner Cook Athenaeum, Security Pacific Dining Room

3:00 – 5:00 p.m.

Readings by [Piotr Florczyk](#), [Jacek Gutorow](#), [Claudia Rankine](#), [Joanna Trzeciak](#) and [Peter Dale Scott](#)

Marian Miner Cook Athenaeum, Security Pacific Dining Room

[Azar Nafisi](#), author of [Reading Lolita in Tehran](#) and [Things I've Been Silent About](#)

Marian Miner Cook Athenaeum, Security Pacific Dining Room

5:30 – 6:00 p.m. Reception

6:00 – 6:45 p.m. Buffet Dinner

6:45 – 8:00 p.m. Readings/ Discussion / Questions

### Friday, October 21

10:00 – 11:45 a.m.

Panel Discussion: Milosz and Modern Poetry

McKenna Auditorium

12:00 - 1:00 p.m.

Lunch Break with Participants

Collins Dining Hall

1:30 - 3:00 p.m.

Readings by [Jacek Dehnel](#), [Meghan O'Rourke](#), [Mira Rosenthal](#), [Tomasz Rozycki](#) and [Dariusz Sosnicki](#)

Bauer Center, Mary Pickford Auditorum

3:00 - 3:15 p.m.

Refreshment Break

Founders Rooms, Bauer Center

Milosz: Man Among Scorpions

[Adam Michnik](#), Historian, Political Activist and Editor-in-Chief of [Gazeta Wyborcza](#)

Bauer Center, Mary Pickford Auditorium

3:15 - 5:00 p.m.

[Robert Pinsky](#), [C.K. Williams](#) and [Anthony Milosz](#), Czeslaw Milosz's son

Bauer Center, Founders' Room

5:30 – 6:00 p.m. Reception

6:00 – 6:45 p.m. Buffet Dinner

6:45 – 8:00 p.m. Readings/ Discussion / Questions

**NOTE: Times and program subject to change.**



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# The Gould Center Presents

## \$5 Tickets to **Bring It On: The Musical**

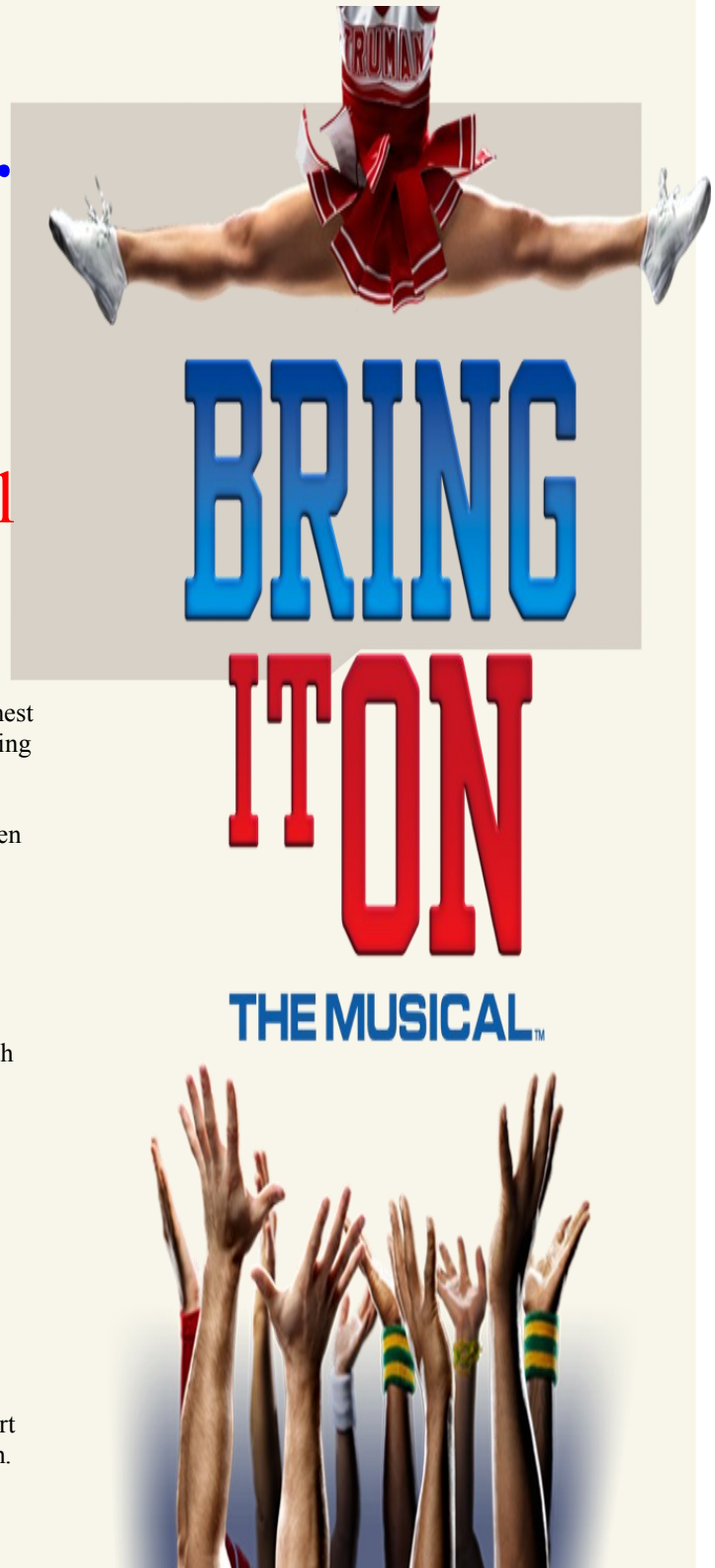
BRING IT ON: THE MUSICAL is the explosive new musical comedy that raises the stakes on over-the-top high school rivalries.

BRING IT ON: THE MUSICAL has brought together some of the freshest and funniest creative minds on Broadway, including Tony Award-winning writer Jeff Whitty (*Avenue Q*); Tony Award-winning composer Lin-Manuel Miranda (*In The Heights*); Pulitzer Prize and Tony Award-winning composer Tom Kitt (*Next to Normal*) and lyricist Amanda Green (*High Fidelity*); Tony Award-winning orchestrator Alex Lacamoire (*Wicked*); and Tony Award-winning director/choreographer Andy Blankenbuehler (*In The Heights*).

This musical comedy combines an exciting new sound, gravity-defying choreography, and a thrilling story to create a total theatrical event worth cheering for.

**Tuesday, November 1, 2011**  
**8pm**  
**Ahmanson Theatre**  
**135 N. Grand Ave, Los Angeles**

For tickets see Celina Rosas ([crozas@cmc.edu](mailto:crozas@cmc.edu)) in the Faculty Support Center, Kravis Lower Courtyard Office LC 26 Mon – Fri 9 am – 4pm.  
Transportation will not be provided.





Upcoming conference:

## **Knowledge Through Imagination**

April 19-21, 2012

Imagination allows us to augment or even escape our mundane experiences of the actual world. As children, we use the imagination to transform ordinary objects into forts and castles and ordinary people into alien creatures and monstrous animals. As adults, we turn to imaginative daydreams as administrators drone on in meetings. And at any age, our imaginings enable us to lose ourselves in fantastical stories. But it would be a mistake to regard imagination as completely divorced from worldly concerns, for imagination seems an essential ingredient in myriad ways of learning about the world. It is by way of the imagination that we discover what could or must be. Our views about rightness and wrongness are informed by our imaginings. These imaginings also teach us about human nature and facilitates our understanding of, and empathy with, other creatures. It illuminates new discoveries and augments our memories of the past.

But how can the same mental power that allows us to escape the world also tell us about what is? Hence the question that motivates this conference: How can we have knowledge through imagination? This conference aims to address this question by investigating the many different domains in which we come to know by imagining – including (among others) emotional knowledge, aesthetic knowledge, knowledge of other minds, and modal knowledge.



### **Conference Co-organizers**

[Amy Kind](#),  
Claremont McKenna College

[Peter Kung](#)  
Pomona College

### **Keynote address**

[Tim Williamson](#)  
Oxford University

### **Speakers**

Stacie Friend  
Heythrop College  
University of London

[Jonathan Ichikawa](#)  
University of British Columbia

[Peter Kung](#)  
Pomona College

[Heidi Maibom](#)  
Carleton University

[Peter Langland-Hassan](#)  
University of Cincinnati

[Aaron Meskin](#)  
University of Leeds

[Kathleen Stock](#)  
University of Sussex

[Dustin Stokes](#)  
University of Toronto



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Upcoming Lecture series:

## TECHNOLOGY AND HUMANITY

Recent technological advances have had a profound effect on the way we live our lives – both on an individual and on a societal level. In fact, it would not be too much of an overstatement to say that technology is rewriting the very nature of humanity.

To address these important issues, the Gould Center for Humanistic Studies will sponsor a lecture series at CMC's Marian Miner Cook Athenaeum in 2011-12 on the topic of "Technology and Humanity." Speakers will include:

[Nick Bostrom](#), [Director of the Future for Humanity Institute](#) at the University of Oxford

[Raymond Kurzweil](#), inventor and author of [The Age of Intelligent Machines \(1990\)](#) and [The Singularity Is Near \(2005\)](#)



Nick Bostrom



Raymond Kurzweil



## FACULTY SUMMER FELLOWSHIPS

The Gould Center's Faculty Summer Research Fellowship is an annual program which provides stipends to CMC faculty to facilitate their pursuit of a variety of humanities-related projects within their overall scholarly program. Of special interest are faculty who have

published major books or papers.

The following Professors have been awarded Gould Center Faculty Summer Fellowships in 2011. Over the next few pages these professors will give summaries of their work.

Professors:

[Minju Kim](#) (Modern Languages)

[Seth Lobis](#) (Literature)

[Ellen K. Rentz](#) (Literature)

[Lee Skinner](#) (Modern Lan-

### **Professor Minju Kim**

Department of Modern Languages  
Claremont McKenna College  
Gould Center Summer Research Grant



“Topic Markers in Korean and Japanese and the Meaning of Contrast”

In Korean and Japanese, topic markers can express not only topic but also contrastive meanings. When a topic is foregrounded in a conversation, other elements become backgrounded, and this invites the inference of contrast between the topicalized item and the other elements. This study examines these contrastive meanings in Korean and Japanese. Furthermore, it demonstrates how this contrastive meaning could engender a new Korean grammatical marker, *hakonun* which denotes the speaker's disapproving attitude. This study will be presented at the Cognition, Conduct, and Communication conference in the University of Lodz, Poland (October 6th -8th, 2011).



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**Professor Seth Lobis**  
 Department of Literature

Gould Center Summer Research Grant

This summer, with the support of a Gould Center for Humanistic Studies research grant, I was working on an article entitled “*Quickening What’s Dead’: Vitalism and Literary Art in the Restoration Tempest.*” In mid-seventeenth-century England, vitalism, or the belief that the natural world represents a single, interconnected, living organism, enjoyed a kind of heyday. For political and religious radicals in the 1640s and ’50s, it lent itself to ideological recruitment, providing an authoritative foundation for “turning the world upside down.” If every part of nature was alive, so was every part of the polity, and common life could be taken to imply common rule, even common property. The Restoration dashed the hopes of political vitalists even as developments in natural philosophy were calling into question the idea of universal vitalism itself. In “*Quickening What’s Dead,*” I argue that, in their adaptation of Shakespeare’s *The Tempest*, first performed in 1667 and published in 1670, John Dryden and William Davenant subjected the vitalism suffusing the Shakespearean original to satiric deflation. In the Restoration Tempest vitalism is not a true doctrine, but a naïve error, a kind of proto-Lévy-Bruhlian

“primitive mentality.” For Dryden and Davenant, vitalism has become a source of comedy. In the course of making a mockery of vitalism, of heightening its presence for comic effect, I go on to argue, Dryden and Davenant effect a transfer of vitality from nature to literature. The life that can no longer be understood to pervade the natural world is transplanted to the work of art, the very “revival” that the two authors are producing. Under the auspices of the Gould Center grant, I was able significantly to expand my treatment of Dryden’s conception of, and writing about, literature by doing research in the Dryden collection at the William Andrews Clark Memorial Library at UCLA.

**Professor Ellen Rentz**  
 Department of Literature

Gould Center Summer Research Grant

Since arriving at CMC in 2009, I’ve been working on a book about late medieval religious culture and the representation of the parish church and its people in literature and art. Imagining the Parish considers the social and devotional purpose of the parish: what role did it play in the production of individual and communal spiritual identity? What did it mean to be a parishioner? And what was the status of the parish at a time when devotion was becoming increasingly privatized? My book argues that fourteenth-century authors and artists sought to answer these questions



by finding ways of imagining the parish: for writers like William Langland, Geoffrey Chaucer, and Robert Mannyng, the parish is not something easily reflected and defined, but rather an idea that needs to be thought through, pressured, and perhaps even reinvented.

I spent the summer writing the fourth chapter of the book, a study of the late fourteenth-century poem *Piers Plowman* and its complicated exploration of lay devotion. “On Finding and Not Finding the Parish in *Piers Plowman*” argues not only that parish ideology is at the center of Langland’s epic dream vision, but also that the protagonist’s search for truth ultimately constitutes a search for the parish and its meaning. And yet if the dreamer’s search for truth can be understood as a search for the parish, I argue that it is also a search for what the parish is not; in addition to exploring Langland’s treatment of the spaces, rituals, and practices that make up the parish church, I also consider his scathing critique of the friars as external predators who feed on the parish and its people. In keeping with the book’s interdisciplinary emphasis, this chapter situates *Piers Plowman* in a broader cultural context that includes both literary and visual sources. My analysis of the poem also makes use of several unedited *Piers Plowman* manuscripts and offers an original transcription of an unedited prose tract on the parish, the clergy, and the laity that appears in a late medieval religious miscellany now housed in the British Library.



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**Professor Lee Skinner**

Department of Modern Languages



Gould Center Summer Research Grant

In Summer 2011, thanks to a Gould Center grant, I researched and drafted a chapter of my book project. My book, to be titled *Gender and the Rhetoric of Modernity in Latin America, 1850-1920*, analyzes the question of modernity and its connections to gender in Latin America during that period. The Gould Center grant supported the development of Chapter Four of this book, which examines attitudes toward technology and industrialization in a variety of texts, mostly from the 1880-1920 period, which coincides with a period of increasing (albeit still partial) industrialization and urbanization throughout Latin America; railroads linked once-remote areas to one another and to urban centers, and urban mass transit meant easier access to factory jobs for men and women. Therefore, the discussion of technology and industry in this chapter also leads into the shifts in writing about, and attitudes toward, modernity in the fin-de-siècle period and early twentieth century. On the one hand, some writers began expressing anxiety about the effects of modernization, while on the other hand, others, particularly women, advocated even more forcefully for increased female involvement in the modernizing project. As higher concentrations of populations in urban areas meant that universities could become true intellectual centers, for example, supporters of women's rights promulgated women's access to higher education and often stressed the need and desirability for women to obtain scientifically-based education and even advanced degrees in the sciences. Other texts by women praised technological advances as examples of the modernization that had to take place in order for Latin American nations to become the equals of European and North American countries, and worked to insert women into that modernizing process by representing them as users of technology and productive elements in the industrial process.

Specific works included in this chapter are *Aves sin nido* (Birds Without a Nest, Peru, 1889) by Clorinda Matto de Turner; *Stella* (Argentina, 1905) and *Mecha Iturbe* (Argentina, 1906) by Emma de la Barra; Gamboa's *Santa*; and journalistic publications such as non-fiction essays, but also poems like Rosa Navarrio's 1888 "A la locomotora" ("To the Locomotive"), which appeared in the Mexican women's magazine *Violetas del Anáhuac*. One of the specific technologies I examine is trains, trams and mass transit; other technologies discussed are typewriters and increasingly more efficient printing presses; cameras, cinematography, and movie theaters; cars; and household labor-saving appliances. As the threat—or promise—of modernization moved increasingly toward a concrete reality, intellectuals' attitudes towards these material changes shifted. Such attitudes may be seen clearly when writers take on the question of women's role(s) in their changing societies as modernization furthered women's access to the public sphere; some authors continued to advocate for such access, seeing in it women's ability to advance their educations and to enter the job market, while others—men and women alike—perceived female use of technology as dangerous to traditional values.



## Dunbar Fellows

The John R. Dunbar Student Fellowship is an annual program that allows CMC students to work with a faculty mentor in a program of coactive scholarship. The topic and nature of the projects vary according to the current and overall scholarly program of the faculty mentor and the special interests and talents of the student.

This year's Dunbar fellows are Inayat Chaudhry ('12), Nicholas Rowe ('13), Laura Sauvage ('14), Samuel Armstrong ('13), Daniel Lipson ('13), and Sunny Tsai ('13).

### Dunbar Fellows:

**Laura Sauvage '14, Sam Armstrong '13, and Daniel Lipson '13**

The Frost Letters Project aims to create the first annotated, comprehensive, published collection of Robert Frost's letters. These letters not only offer unique insight into the work and colorful character of Robert Frost but are often masterful works of prose in their own right. Student work entails handling primary documents, held on site at the Gould Center, and engaging in the rewarding, if difficult, task of transcribing Frost's handwriting. The letters are then selected, painstakingly annotated, and collectively organized.

The Frost Letters Project is a wonderful opportunity for students: few academic institutions offer the chance to do first hand literary research, let alone research on a poet so iconic to the American literary tradition. We have come to a greater understanding and appreciation of the work that goes into the editorial process, and the Frost Letters Project has provided us a glimpse into what research and academic work is like outside of an undergraduate context. With the support of the Gould Center

and under guidance of Professor Faggen, we look forward to continuing our research over the course coming academic year.

### Dunbar Fellow:

**Nicholas Rowe '13**

"Poverty reduction and the policy responses available to governments in achieving this goal have been major topics of interest and research for me at CMC. With the support of the Dunbar Fellowship, I will be able to acquaint myself with the dynamics of poverty in the context of India. I am particularly interested in the attitudes and views of the middle and upper classes about why the poor are poor. 400 million live under the poverty line; to what extent is this believed to be the result of squandering of money and personal failings as opposed to the result of society and the general economy? The question that follows is how these beliefs affect support for government programs designed to help the poor. While studying abroad in India, I plan to take advantage of this opportunity to interview ordinary people and conduct research. As a rapidly developing nation, India has tremendous potential and increasing resources at its disposal to combat poverty.

In addition, I will study the caste system and the formation of identity in India. In many ways the importance of the caste system has diminished as access to education and quality employment has become more equitable. Yet, some argue that quotas for lower castes in educational and governmental institutions may create resentment among castes and strengthen, rather than weaken, caste identification. I hope to learn more about the opinions of Indians of various castes concerning the impacts of the caste system and related quotas."



## Dunbar Fellow: Inayat Chaudhry '12

In the spring of 2010, The Shakespeare Clinic was revived to study authorship questions from Shakespeare's time using computers. Since it was recently reestablished much of the work is still under way. Nonetheless, a lot of progress has been made. I got involved with the Shakespeare Clinic in the spring of 2011, working alongside Professor Ward Elliott and Professor Robert Valenza. So far, I have helped edit early-modern play texts to prepare them for computer processing. This is because the Original Shakespeare Clinics 1987-1994 worked with Professor Valenza's VAX based program, Intellex. Now, in the age of computers we are basically retesting results of the old Shakespeare Clinic's work where they used INVAX (Intellex for VAX) with INPC (Intellex for PC). My first task was to use Intellex to gather a data set of clean baselines for poems and play verses, which provide the most accurate tests for evaluating authorship analysis. I have also help test dozens of our newly-edited plays for what we hope will not be stylometric profiles for early Shakespeare, but also those for several other playwrights active in the 1590s: Marlowe, Greene, Peele, and perhaps a few others, depending on how few plays, acts, or scenes, turns out to be the minimum for establishing a usable profile. Of the 74 edited early plays in the Claremont Text Archive, 25 of these plays are of uncertain authorship, and there are about a dozen known early authors to check besides Shakespeare.

My second task, which is what I'm currently working on, included performing Modal Analysis to check the results

of the Old Shakespeare Clinic that worked with INVAX with INPC. Modal Analysis is an Intellex based test, which analyzes word-patterns through mathematical constructs. It is a very precise test that differentiates the key words and helps single out the different characteristic personal styles. The key word list included two lists one for the poems and one for the play verse. I created a 1000 word block for each of the 77 earliest plays in Intellex, which was checked against the 29 original plays by Shakespeare that was used as the baseline. The purpose of this test is to check whether any of these plays can be ruled out as non-Shakespeare looking at the range of Shakespeare results (which is provided in the results of the test). The Old Shakespeare Clinic working with INVAX, was able to rule out between 30-40% of the plays as non-Shakespeare. The hope is to duplicate this result with INPC. With the most recent results, it does seem like that is the case, but further testing and comparison with the old Shakespeare clinic is pending. This has been my contribution to the clinic so far. And, I look forward to more exciting tasks in the year to come. I also wanted to add the most recent victory for our clinic that took place in August 2011, when Professors Elliott and Valenza were unanimously declared winners of a £1,000-bet with Professor Michael Egan, of BYU's Hawaii campus, on the authorship of Thomas of Woodstock, by a panel of experts convened at Professor Egan's request. The Clinic's conclusions on Shakespeare's vocabulary, that it was no bigger or richer than those of his contemporaries, was published in May 2011.

*Many thanks to Sean Reimer '15 for all his hard work on this newsletter.*