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CLINICAL ENGINEERING IN CONNECTICUT

Excerpts: MILES OF STARE and ALIEN ALBION

...AND MUCH MORE
When one pictures 16th century England, one imagines a fairly homogeneous population. Surely, a concept as progressive as multiculturalism had not yet emerged in an age when beheadings were an acceptable means of achieving one’s political ends. Yet English professor Scott Oldenburg, whose new book *Alien Albion* is excerpted in this issue of the *Review*, suggests that on the contrary, the leaders of 16th century London sought to demonstrate to the newly crowned Queen Mary that “Londoners were inextricably linked with the strangers living among them.”

New Orleans, a port city like London, has counted “strangers” among its populace since its inception. As its population has shifted, so has the line between its “natives” and “outsiders,” sometimes with surprising frequency. Today, there is an unspoken distinction between those who were here before 2005 and those who moved here after the floodwaters receded. “Be a New Orleanian. Wherever you are,” encouraged one popular t-shirt in the months and years immediately following the city’s inundation, but today, even a permanent residence in Orleans Parish is considered by many to be insufficient grounds for calling oneself a local.

With the exception of a relatively small percentage of local students, Newcomb-Tulane College undergraduates will always be seen as “strangers.” But more and more of these strangers are creating positive change in the community, and choosing to stay in the city after graduation. Amy Fotrell, a 2015 graduate, is just one example: while still an undergraduate, she founded Roots of Renewal to tackle poverty and crime by hiring formerly incarcerated Central City residents to renovate blighted properties into small businesses. Our city is stronger when its citizens recognize that they are inextricably linked with the students who call it home for four years, and when our students recognize that they, too, are inextricably linked with all those who call New Orleans home.

Best,
Trina J. Beck
Assistant Dean, Newcomb-Tulane College Programs
Letter from the Dean

This past year has been one of change at Tulane. Our 15th president, Mike Fitts, has just completed his first year at the helm and is already starting to help shape our future. Two areas that are front and center in this endeavor are the undergraduate experience and interdisciplinary scholarship and learning. President Fitts convened two task forces to look critically at these areas. I served on the task force on the undergraduate experience, which looked hard at areas such as academics, student success, career planning, and residential life. The themes we developed as a committee will translate into many of the big ideas for the upcoming capital campaign for Tulane, and should impact the undergraduate experience at Tulane in positive and lasting ways.

I am delighted to report that the incoming freshman class will be the largest and most academically qualified in the university’s history. Interest in Tulane has never been higher, and this was reflected in the admission numbers. Our students will also engage in Forum Tulane this year for the first time. This new initiative aims to foster interdisciplinary collaboration and intellectual exploration through an annual university-wide conversation around a common theme. The theme chosen for our inaugural year is resilience. Forum Tulane will incorporate resilience-related programming and resources from a wide variety of academic and student support units across the university over the upcoming academic year, including the Freshman Reading Project book Men We Reaped by Tulane professor Jesmyn Ward, and a public lecture on leadership during crisis by Edward Kilduff, former Chief of the New York Fire Department. I encourage you to visit tulane.edu/forumtulane to see all of the programming and events planned.

I write from Copenhagen, where I am teaching in one of our Summer Study Abroad programs. These were started a few years ago to provide opportunities for Tulane students who are unable to study abroad during the academic year due to other commitments. This summer we have students in Denmark, France, and Ireland, all studying with Tulane faculty. The courses offered in each location integrate classroom work with field trips and other experiential learning opportunities. I have enjoyed teaching and getting to know our students in Copenhagen.

We are continuing to develop our efforts in career planning, an area I believe is of critical importance. We want to help students build effective networks and gain real-world internship experiences during college that will translate into opportunities later. Our signature event, Career Wave, has grown in scope each year (see article, p. 4), and over 1000 students took one of our new career development classes.

I am delighted to report that Tulane is thriving and continuing to ensure we provide the best possible education. I am also optimistic about our future, despite the challenges higher education as a whole is facing. If your travels bring you back to New Orleans, you are always welcome to stop by my office in Cudd Hall to say hello.

With best wishes,

J. M. MacLaren
Dean, Newcomb-Tulane College
One of the most important goals for students is to graduate with skills that will propel them into a successful and rewarding career. Since 2013, the Career Wave program has assisted undergraduates in doing just that. With valuable seminars such as “The Two-Hour Job Search,” “It Takes More Than a Major to Succeed,” and “Your Career Development Starts Freshman Year, Not Senior Year,” Career Wave is one of the most popular and successful new programs for Newcomb-Tulane College students. Career Wave presents free events and conferences throughout the year, giving students the opportunity to network with successful Tulane alumni and parents, and to hear from some of the country’s most acclaimed speakers. The Career Wave program culminates in its annual Signature Event, held during the spring semester. Among the over 40 speakers and panelists featured in 2015 were Tulane alumni: Scot Ackerman ’78, oncologist, Ackerman Cancer Center; Tina Hua ’10, marketing coordinator of Smoothie King [pictured]; Emily Starkey ’07, global relationship manager with Bloomberg L.P.; and Tim Williamson ’87, co-founder and CEO of The Idea Village, as well as non-alumni professionals like career coach Ellen Barkowiak, Stephen Dalton of the Duke University Fuqua School of Business, and Techstars network catalyst John Hill. Over 1,000 students attended this year—a dramatic increase from the 350 students and 10 speakers that participated in the inaugural event just two years ago.

“Career Wave was an idea first generated out of the Newcomb-Tulane College Dean’s Advisory Council, when members began discussing the importance of ‘real world’ skills, connections, and opportunities with regard to internship/job placement or other post-undergraduate trajectories, such as graduate school and fellowships,” said Byron Kantrow ’00, of Tulane’s New York regional development office, who serves as director of Career Wave Programming. “After a board meeting in which these ideas were given a bit of substance, Dean James MacLaren asked me to build on the idea of making connections and pull together our external networks of alumni and parents, across all industries and geographic areas, with some form of student programming that would start making this more tangible and exciting to students.”

What resulted was a program that consistently engages students, ranging from the Signature Event to several Spotlight Series events: the “Wall Street Edition” with Richard Handler, CEO of the Jefferies global investment banking firm; the “Tulane to Hollywood” panels with entertainment industry heavy hitters from Superb Entertainment President/Founder Meryl Poster to Entourage creator/executive producer Doug Ellin ’90; and a conversation with Julie Greenwald ’92, chairman/COO of Atlantic Records.

Career Wave is not only popular among seniors. With 25% of students from each class participating, the program has been successful in encouraging students to think about their careers much earlier in their college life cycles.
college life cycles. Another measure of success, as Kantrow joked, was the amount of students who attended the earliest sessions. “I really enjoyed seeing Dixon Hall completely full—over 1,000 students—at 7 a.m. for our welcome by our new President [Michael Fitts, pictured],” he said. “Seriously, college students, in business attire, at 7 a.m., on a Saturday. Major highlight!”

The program is a collaboration between the Newcomb-Tulane College Dean’s Office, Undergraduate Employer Relations, and the Career Management Center at the A.B. Freeman School of Business. “We want students to learn from all alumni and not just those who have a business degree,” said Leonard Williams, director of the Freeman School’s Career Center. “Conversely, the opportunity for non-business majors to connect with Freeman alumni will only enhance the Tulane brand across all industries and help support recruiting efforts for all students.”

Among Career Wave’s greatest successes are the opportunities it opens for students after graduation, and the direct hires that result from relationships initiated at these events. “We try to be very clear that this is not a job fair,” said Kantrow. However, “students are able to leverage [relationships] that have turned into job opportunities.” One example is Troy Dubrowsky ’14, who met Dawn Steinberg, a Tulane parent and executive vice president of talent and casting for Sony Pictures Television, at the 2014 “Tulane to Hollywood” panel that she was a part of. “She hired Troy as a summer intern, and then through the networking skills he learned while at Tulane, along with the connections he started making in Los Angeles, Troy was able to demonstrate his drive, focus, and skills. He has quickly grown into his new position as Assistant to the CEO of William Morris Endeavor.”

For the future, the Career Wave planning team is working to build upon the program’s successes by implementing new events and changes. “We are looking at how to continue building this as a brand, rather than focusing on one major event,” said Kantrow. “This coming year, we will be incorporating a Focused Networking event during Homecoming weekend for juniors and seniors only, and will focus our spring programming separately on freshmen/sophomores and juniors/seniors. We’re also working on our first ever Tulane Days in New York City over fall break, modeled after Freeman Days and in partnership with the Freeman School, where students will have the chance to interact with alumni in the greater New York area as part of a partnership with the Office of Alumni Relations’ National Networking Night.

By putting feedback from students into action and working with the increasing number of alumni and parents who want to get involved, Career Wave will continue to grow as a highlight for Newcomb-Tulane College students, as well as the professionals who get to speak to and build successful relationships with them each year. As television producer and Career Wave panelist and partner Lisa Rapkin explains, “As parents and administrators, we spend a great deal of time orienting our students into college, but of equal importance are programs like Career Wave that provide a great exit strategy for getting out of college.”
Learning doesn’t end when students are done with their classes for the day. With this in mind, the Newcomb-Tulane College Office of Cocurricular Programs provides students with a variety of educational experiences outside of the classroom. During the 2014-2015 school year, the office presented several of these experiences, engaging students and enhancing learning through lectures, concerts, and workshops. Following are just a few highlights.

THE TULANE READING PROJECT, which annually presents events in conjunction with the reading and discussion of a specially-selected book, featured award-winning education reporter Sarah Carr’s *Hope Against Hope: Three Schools, One City, and the Struggle to Educate America’s Children*. The Kylene and Bradley Beers Keynote Lecture presented a riveting talk by the author about the reinvention of the New Orleans public school system after Hurricane Katrina. Students also learned about the national debate over school reform through film screenings of award-winning documentaries like *Waiting for Superman*; a roundtable discussion on school reform with local experts, moderated by Education Research Alliance director and Tulane economics professor Douglas Harris; and a conversation with the real people featured in *Hope Against Hope*: Mary Laurie, principal of O. Perry Walker High School; SCI Academy teacher Aidan Kelly; and student Geraldlynn Stewart. For the first time, a workshop was held to help students explore careers and opportunities around the education themes of the book. The Create Your Own Hope luncheon, action dialogue, and resource fair introduced networking opportunities with student leaders, community partners, and university offices that are engaged with education-related service opportunities, internships, and careers.

EACH YEAR, THE JOHN J. WITMEYER III DEAN’S COLLOQUIUM series features distinguished alumni discussing their post-Tulane careers. Presented in conjunction with the Reading Project, the 2014 Dean’s Colloquium featured Atlanta Public Schools Superintendent Meria Carstarphen ’92. She discussed how her love of education, beginning with earning her B.A. in political science and Spanish, led to her career as an educational administration leader.

LASTLY, THE LAGNIAPPE SERIES, which introduces students to the unique music and culture of New Orleans with free concerts, presented the popular annual Ellis Marsalis Quartet performance, as well as Jazz at the Rat concerts featuring students in the jazz studies program performing alongside artists such as The Bridge Trio and pianist/vocalist Rachel Brotman ’09.
Every Friday morning, students gather on the porch of Cudd Hall, the hub of Newcomb-Tulane College, for Dean’s Coffee Fridays. Originally presented by Tulane College prior to Tulane’s 2006 reorganization, Dean MacLaren now hosts this popular and enduring tradition, with students lining up for their weekly dose of Blue Dot donuts, coffee (and hot chocolate in the winter), and fruit, plus conversation with classmates and professors. On the first Friday of each month, a live band plays; artists range from popular and acclaimed local performers to student musicians.
What I’ve Been Up To: Clinical Engineering in Connecticut
BY ANGELA CZESAK SPILLANE ’13

Latey I have been wondering what it would have been like to have spent my four undergraduate years in the snow: my boots sloshing on the sidewalk, bundled up to the brim, and waiting for February’s cold weather to be over. Would I have even gotten out of bed to walk to class? Probably. Would I have enjoyed it as much as riding my bike under the oak trees or stepping through puddles in my rain boots? Probably not. These thoughts cross my mind as I head back to my car after another Monday night class, the temperature sitting steady at four degrees.

What brought me back up north (I’m originally from Buffalo, NY) was a unique master’s program in biomedical engineering at the University of Connecticut. To be accepted, the program required a round of eight interviews with hospitals across New England. The selected students were placed in an internship at one of the participating hospitals for two years while studying the fundamentals of clinical engineering (CE). With a solid background in electronics and anatomy, I was placed at UConn Health in Farmington, CT, and have since been discovering how to meet the needs of clinical staff through equipment planning and purchasing, providing device maintenance in compliance with regulatory bodies, and educating staff on equipment use. If the term clinical engineering is not familiar, don’t worry; it’s hard to know a profession exists when it hides in hospital basements (where there is room for all of our equipment). In a nutshell, clinical engineering is all about healthcare technology management.

My interest in this profession was sparked sophomore year at Tulane when an alumnus came to campus to promote a hands-on summer program through Engineering World Health. The Jean Danielson Memorial Scholarship enabled me to participate in the program, where I spent two months in Tanzania. The first month combined intensive Swahili study with basic biomedical device repair training. The second month was spent putting critical equipment back in service in a local government hospital. The impact made in such a short timespan was immense, but I knew sustainability was an issue. My eyes were opened to the harsh truths of equipment donations: missing service manuals, limited parts, and no access to disposables left the most highly desired medical equipment collecting dust and taking up space. I realized I needed to learn how the United States keeps up with the maintenance demand on equipment and gain a working knowledge of the resources needed to provide adequate healthcare in any population.

I have learned that such a task is quite difficult, even when there is an abundance of resources. For instance, UConn Health is preparing for a brand new hospital tower to open in early 2016. All of the minor details involved—the room layout, the electrical and medical gas outlet locations, even the type of floors—all add up to create a complex situation. On the equipment side, I have been able to participate in multi-million dollar...
procurement projects for the new tower, and
understanding that the decisions made at this
time will affect clinical staff and patients for
at least the next 10 years really puts the work
I’m doing into perspective.

Sometimes I feel like I’m right back in the
Boggs BME computer lab, not really sure of
what time it is, scratching my head over a
problem I’ve never encountered before. The
ability to see the issue on a larger scale and
how it will affect others—in this case, our
healthcare providers and our patients—is key
to the success of these costly projects. I am
thankful for those long nights and am happy
to see I can use my problem solving skills in
such a practical setting.

In the midst of learning how to manage
medical devices, my first year at UConn
was spent planning a wedding with Colin
Spillane, whom I met at Tulane during my
freshman year. Colin was going to school
on Long Island for Naval Architecture and
Marine Engineering at Webb Institute and
had to complete a winter internship in a ship
yard. He chose to work in Houma, Louisiana,
and knew a friend from high school that was
attending Tulane. That friend happened to be
my roommate, so Colin and I met in my dorm,
Wall Residential, getting ready to celebrate
our first carnival weekend. After a series of
letters back and forth across the country,
short weekend trips to Long Island, and
getting engaged on a second trip to Tanzania,
here we are in the northeast as Mr. and Mrs.

It turns out those Mardi Gras beads came
in handy. We used my bags and bags of beads
to incorporate New Orleans into our wedding
festivities, passing them out as we paraded
back from the ceremony. We also had a New
Orleans style brass band, the Funky Dawgs
(a group based out of UConn), that helped
us set the tone for an unforgettable evening
celebrating with college classmates, friends,
and family from near and far.

Outside of work and weddings, I’ve begun
to appreciate winter for the first time. I am
slowly re-stocking my winter attire, and after
a few lessons, have developed a love for
downhill and cross country skiing. Since the
snow will probably be here until the end of
April, I am also determined to get in on some
snowshoeing. Participating in winter sports
has been a great way to start exploring more
of what New England has to offer and to stay
active in the cold!

As my last semester blazes by, I have
been busy finishing up projects and securing
a job upon graduation. I am very excited
to be accepting a position with Mainspring
Healthcare Solutions, a company based
outside of Boston that works to reduce waste
in healthcare. Their business mantra is
“you can’t fix healthcare until you fix hospital
operations,” offering best practices along with
several software solutions to dig deep into the
ever rising costs in the hospital environment.
I am really excited that this opportunity will
involve traveling to hospitals all across the
country, allowing me to see different models
of technology management and patient
care. I am passionate about finding ways to
increase patient safety, reduce spending, and
begin standardizing how we think about and
provide healthcare—I can’t wait to start!

Now, as I endure the rest of winter in
Connecticut, I know I am lucky to be at such
an exciting point in life. Regardless of the
below-freezing temperature, I am kept warm
by the thought that I am where I need to be,
and will be ready to jump into the real world
once and for all come May.
Tulane University students are fortunate to have the unique city of New Orleans to explore, experience, and learn from. But students have the opportunity to learn in places even more exotic than the Crescent City. The Study Abroad Office, located on campus on Willow Street, helps students enroll in programs in various countries around the world that provide both academic and cultural learning experiences. With about 80 programs across the globe, the Study Abroad office assists Newcomb-Tulane College students on an individual basis to find a location and program that fits their interests and needs.

The Study Abroad Office serves all students in Newcomb-Tulane College, with the exception of students in the A.B. Freeman School of Business, in selecting a program. Students in the School of Architecture, School of Liberal Arts, School of Public Health and Tropical Medicine, and School of Science and Engineering can make an appointment with one of the two study abroad advisors to discuss their options.

“Students come in and talk to an advisor about the program they might be interested in,” said Director of Study Abroad Peter Alongia. “If they’re not sure, they can come in and talk to an advisor about general opportunities.” As director, Alongia oversees the Study Abroad Office and the Tulane University study abroad portfolio. He estimates that 350-400 Tulane students study abroad each year, which is more than the national average.

The office works with about 1,000 students in total, though, including students who have questions about going abroad, students who are preparing for departure, students who are currently abroad, and students who have questions upon returning.

Tulane’s academic advisors look at a student’s academic interests, grade point average, extracurricular activities, and cultural interests when helping a student select a program.

Study Abroad advisor Ghazi Lashab works with students whose last name falls in the second half of the alphabet. “Tulane students really do their homework before they start their program [which allows] them to delve in and dig deep within the country and program they choose.” Tulane has an extensive portfolio of study abroad options, with programs in major international cities including Madrid, Sydney, Cape Town, and Buenos Aires. There are several structures for the various programs, including provider programs, exchange programs, direct enrollment, and an independent scholar option.

Senior Sarah Bloom spent the fall 2014 semester on a provider program in Buenos Aires, Argentina. She lived in a homestay and took classes at ISALUD University, which paired up with the SIT Argentina provider program.

“Traveling and meeting people from around the world was awesome,” said Bloom. “I know I never would have otherwise had the chance to do that.” Bloom was
able to improve her Spanish skills abroad, both through her classes and through her interactions with the community. She completed a 50-page research paper in Spanish, which she says was the “biggest accomplishment of her Spanish career.”

The Study Abroad office also carefully works with the foreign programs to ensure the health and safety of students abroad.

“We take a lot of time to vet programs abroad and make sure they’re safe,” said Alongia. “We make sure [that students] aren’t going places they shouldn’t be.” The office keeps an eye on locations that the U.S. State Department recommends citizens stay away from.

When selecting a program, students also have the Office of Study Abroad website at their disposal. The website provides additional information about the programs offered. Students can make another appointment with the office if they have further ideas or questions about the programs after exploring the webpage. After students have picked their location, they can apply on the website as well.

The office makes sure that students who are planning on studying abroad are prepared for their experience by hosting orientation sessions to help students understand the programs as far as Tulane is concerned. Most program providers offer an orientation for students before they leave as well.

The Study Abroad staff members emphasize the many benefits for students who decide to study abroad. Students are able to experience other academic cultures, brush up on their foreign language skills, attend world-class universities abroad, or experience completely different cultures.

“The perks abroad depend on the student,” said Lashab. He says that the biggest benefit of going abroad that he sees at Tulane is the ability to travel around Europe. “Students can visit seven or eight other countries once they are stationed in their host country. They can tap into other cultures and other languages in a very short space of time.”

Senior Zach Oshin experienced this advantage while studying abroad in Athens, Greece. He visited five countries beyond his host country while abroad and took three trips around Greece with his program.

“A highlight of my experience was the trip to Peloponnese,” said Oshin. “We spent five days there. It’s a really historically significant part of Greece.”

Oshin, who is double majoring in political economy and philosophy, also points out that his classes were extremely interesting and relevant to his major. He was able to study the economic and political revolution that is currently happening in Greece, a topic that ties directly back to his field of study.

Beyond cultural learning and language acquisition, career benefits are a key reason that Tulane students take advantage of Tulane’s study abroad programs.

“Studying abroad proves to potential employers that you have the ability to adapt culturally,” said Alongia. “That, plus language acquisition, gives students an edge when going out to look for jobs.”

The Study Abroad office seeks to make the advantages of going abroad clear to students who come into the office. The advisors explain to students why they can or can’t do a program, hear what ideas they have about abroad options and help them through their decision and application.

“We’re here and available for students,” said Alongia. “We certainly want them to come see us so we can guide students through the process.”
“Miles of Stare” is a haunting location from an 1861 poem by Emily Dickinson, in which the speaker observes that she has “known a Heaven, like a Tent” (Fr 257) to vanish without a trace, leaving only the empty stares of those expecting a dazzling show:

I’ve known a Heaven, like a Tent -
To wrap it’s shining Yards -
Pluck up it’s stakes, and disappear -
Without the sound of Boards Or Rip of Nail -
Or Carpenter -
But just the miles of Stare -
That signalize a Show’s Retreat -
In North America -

The “Miles of Stare” is a potent figure in its suggestion of a field of intensely expectant but thwarted seers with no objects left to see. Also striking is the idea that modifies it: these are the miles of Stare “That signalize a Show’s Retreat - / In North America -.” Not only is the stare geographically specific, but it also “signalize[s]”—it is representative of something larger than itself. Moreover, Dickinson’s phrasing casts the stare’s meaning as an established one rather than as the speaker’s new, idiosyncratic interpretation. Thus it would seem that Dickinson uses the construction “That signalize” both to assert an intimate relationship between America and stranded vision and to identify a well-established figurative convention to address that relationship: North America is typified by—and typically figured by—the blank stare of perplexed, abandoned viewers who expected the ongoing revelation of “Heaven” but find only their own objectless vision. The meaning of these lines thus seems to rely on two culturally specific elements that precede the poem: an expectation to witness revelation and an existing visual figure for that expectation. And these are also the elements that remain once the Heaven has vanished. Indeed, while readers have tended to dwell on identifying the Heaven to which the poem refers, Dickinson’s most vital subject here is not this Heaven but the figural intersection of three remaining elements—vision, an act of signification, and a thwarted expectation tied to viewing “North America.”

Crucially, the poem’s emphasis on a relationship between vision and signification is not limited to what the miles of Stare signalize but extends also to a concerted effort to signify what that Stare is trying to see. In an attempt to represent what is (not) seen by the miles of Stare, the poem unleashes a flurry of figures that are as abundant as they are transient and imperceptible. In the last five lines, the “Heaven, like a Tent” is dissolved as utterly:

As Bird’s far Navigation Discloses just a Hue –
A splash of Oars, a Gaiety –
Then swallowed up, of View.

The Stare’s missing object takes five figurative names successively as the speaker describes just how “utterly” the tent dissolved. The simile of the “Bird” shifts to the metonymy of “Navigation,” which discloses a “Hue,” another metonym that is itself figured as a “plash of Oars” and a “Gaiety.” The figures become increasingly difficult to parse, as they sustain a pattern of transforming vehicles into tenors with new vehicles: the tent (already a figure for the poem’s Heaven, which is a figure for an unidentified bliss or revelation) disappears as completely as a bird’s distant flight reveals a flash of color that is disclosed quickly and then disappears from sight like the splash made by oars or a brief gaiety. The concluding terms dart out of place not only rhetorically but also visually—and not simply because they vanish in the...
The poem’s narrative but because the terms are conceptual rather than material. While one can visualize a bird appearing and then disappearing, the actual subject of the verb “Discloses” is the conceptual noun “Navigation.” A “Hue” is visible, but it is a quality rather than a particular object (especially when it is a quality belonging to “Navigation”). Even the construction “splash of Oars” eludes sight because it is not clear whether the visual emphasis belongs to the quick action of the oars as they enter and exit the water or to the splashing water as it is disturbed into motion and then restored to stillness. And a “Gaiety” is an emotion, not an object. Altogether, then, Dickinson’s poem not only invokes a relationship among vision, a cultural signifier, and an expectation to witness revelation on the American landscape but also suggests a relationship between vision and the structure of the poem’s metaphors: the corollary of sight that cannot retain its object, this poem suggests, is a metaphor that cannot retain its vehicle or its visibility. The way one sees is a figure both for a larger American experience (“a Show’s Retreat”) and for the very process of producing figures. The poem suggests that a particular geographical place compels “miles of Stare” and that “miles of Stare” compels a particular type of metaphor—one that “pluck[s] up” and disappears.

As Dickinson herself suggests, and as the following pages will demonstrate, embattled, self-conscious visual figures like “miles of Stare” proliferate throughout the nineteenth century, and they are repeatedly tied to the task of “signaliz[ing]” the seeing of literary language in America. There is, for example, Frederick Douglass’s doomed eyewitness to slavery, reluctantly and inexorably narrating as he succumbs to his own newly literate perception. There is the strange reluctance, too, of Hawthorne’s decorous but prying third-person narrator who hovers at doorways in *The House of the Seven Gables*, wrestling with his equivocal desire to see and narrate private spaces. Later in the century, William Dean Howells struggles to cast American realism as a paradoxical effort to mediate unmediated perception—to use language to help readers see past linguistic interference; and Sarah Orne Jewett’s nameless narrator in *The Country of the Pointed Firs* finds her regionalist text only by complying with others’ commands to “look!” One is struck by the charge running through these literary ways of seeing—the sense of thwarted expectation, of urgency and one-upmanship, of reluctance and inexorability, of paradox, compliance, and anxious desire. What is at stake for these American writers in the nineteenth century as they struggle to delineate what we might call “literary vision”—a way of writing vision and of seeing the American literary text? What problem is so urgent that these visions strive across genres to solve it and so complex that they can only wrestle and contradict in reply? What are the ideological and figural frameworks that lead Dickinson to point to an American “Stare - / That signaliz[es],” a Stare filled with so much expectation and so little fulfillment—but nevertheless the source of a flurry of poetic language?

There are a number of places to look to articulate the broader context of these proliferating literary gazes but none so culturally authoritative for writers, and none so deliberative, as the transcendentalists’ provocative formation of ideas about poetic language in the first half of the nineteenth
century. As American transcendentalists like Emerson, Sampson Reed, and Elizabeth Peabody absorbed German and British romanticism and its ideas about the imagination, they began to theorize language in ways that transformed the subjective, creative figure of the imagination into the figure of an eye that could see poetic language manifest on the landscape. The strangeness of this poetic vision is most famously evident in Emerson’s 1836 transparent eyeball, his notorious figure of the eye that is not an eye: of the omniscient seer able to shed the body and transcend sight paradoxically in order to see—not to imagine or create—the language of poetry. While Emerson’s eyeball is uniquely memorable, its peculiar mode of seeing is not unique, for it was central to the language theories emerging from American thinkers from the mid-1820s through the 1840s. This eye in fact makes one of its first appearances ten years before Emerson’s eyeball in Sampson Reed’s 1826 Observations on the Growth of the Mind, an anti-Lockean treatise on the innate abilities of the mind and a text Emerson found so thrilling he called it “a revelation” (qtd. in Walls 75). Reed heralds the day when we are “governed by actual observation” (42), when “[t]he imagination will be refined into a chaste and sober view of unveiled nature. It will be confined within the bounds of reality. It will no longer lead the way to insanity and madness by transcending the works of creation…” (43). But Reed’s sane and sober “actual observation” represents another insistent eye that is not in fact an eye. For he makes the adamant turn from imagination to observation in order to argue that the natural world is charged with inherent spiritual meaning and that poetic language directly originates (or ought to) from intuitive human perception of visible natural objects. Through such perception, he argues, “[t]he inspiration so often feigned, will become real… The veil will be withdrawn, and beauty and innocence displayed to the eye,” for there is “a language, not of words but of things… could we but see it…” (44). For Emerson and much of his cohort, this way of seeing is not just about seeing poetry but about seeing America’s poetry, which they insist is already there—“could we but see it,” Reed laments. The seer who can see it is the true American poet, who [...] does not create the poem but “names the thing because he sees it” (Emerson, “Poet” 457). The transcendentalists thus posit a disembodied, all-seeing poet-seer and a text that is manifest, like the nation’s destiny, to this special seer; they thereby assign both American writer and American text an epistemological authority that is a priori and absolute, derived from contact with the external world rather than provisional or constituted by the act of writing.

While this virtuosic American seer is a familiar figure in our criticism, there are several crucial points distinguishing the transcendentalists’ emerging figural convention that merit our closer attention and that can begin to open up a new way of understanding how subsequent writers regarded the potency of its literary vision, namely as a way to problematize, rather than solve, the pursuit of a manifest literature and national destiny. First, the convention temporally and conceptually conflates the acts of seeing and writing. In other words, it casts the language of literature, particularly poetry, as the instant, ineluctable, empirical product of vision rather than a construct of the imagination. Second, the figural convention posits the eye as the central organ of literary production but does so paradoxically in fervent support of the anti-empiricism and anti-utilitarianism of Immanuel Kant and other German idealists. Third, the figure pointedly excludes and transcends the actual operations of eyesight.

"...The veil will be withdrawn, and beauty and innocence displayed to the eye,” for there is "a language, not of words but of things...could we but see it"
Why, for all the anti-empiricism driving American transcendentalism, is its central trope an eye purged of imagination? And why, for all its insistent empiricism, is this eye also so decidedly not an eye? What are the ethics of casting such a boldly equivocal vision as the basis of a national epistemology and as the source of a national literature amid a landscape fraught with slavery, genocide, poverty, and war? *Miles of Stare* seeks to answer these questions first by tracing the historical emergence of the transcendentalists’ strained visual metaphor as they embraced European versions of the imagination but assigned the imagination’s transcendent tasks to the eye. To understand this equivocal emergence is to see more clearly the distinctive structure that makes the metaphor so vexing for subsequent writers. Indeed, the questions I explore are also precisely the questions already preoccupying many nineteenth-century writers who, in the wake of transcendentalism, confront this peculiarly earnest conflation of the visible American world and American writing with much more vigor, variety, and precision than we have recognized. *Miles of Stare* thus turns to the ensuing “literary visions” of Douglass, Hawthorne, Dickinson, Howells, and Jewett—visions that critique, mock, ironize, fracture, reverse, or otherwise seek to work through the contradictions and equivocations within the transcendentalist metaphor while formulating new efforts to produce, or to see, literature in America.

To some extent, the contortions of American transcendentalist vision remain a fundamental concern for writers because transcendentalist discourse is itself born out of a broader national anxiety about initiating a distinct rhetorical tradition in—and justifying the politics of—a country with high ideals, vast “miles” of space, a sense of destiny, and violent material realities. However, compelled by a divergent range of moral, epistemological, and aesthetic concerns about the virtuosic power and knowledge attributed to the American poet-seer—and driven, too, by historical realities including slavery and the Civil War—writers pry apart the figures of the disembodied seer and the manifest text, using these figures critically to work out new models of literary vision that reframe the relationship between the eye and the text. They variously strive to see better or to embrace limitation, to undo excesses of epistemological authority or to posit new modes of visual knowledge, to restore the imagination to the scene of literary creation, or otherwise to lay bare the problem of an eye that claims, in effect, to write the spiritual, national, poetic meaning it sees.

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Between 22 August and 30 September 1553 Londoners took down the scaffolds that had borne the bodies of the supporters of would-be Queen Jane (John Dudley, Duke of Northumberland, Sir John Gates, and Sir Thomas Palmer) and replaced them with stages and fanfare for Queen Mary I’s royal entry. Having survived a fairly peaceable but nonetheless anxiety-provoking succession crisis, Londoners now needed to put together an entertainment worthy of royalty.

Royal entries afforded London the opportunity to both entertain and instruct, to impress the new monarch through the speeches, spectacle, and theatrics that made up the pageants preceding the coronation ceremony. For Elizabeth I’s entry the city showed the new queen the “causes of a ruinous commonweal” and the “causes of a flourishing commonweal.” For James I’s entry Londoners exhorted their new king to maintain “MUTIS COMMERCIIS” or balanced trade. It should be kept in mind, however, that although the royal entry was a kind of street theatre authored and performed by the city as a whole, the plans for the festivities were usually submitted to the crown for approval. The official texts of Elizabeth’s and James’s entries were, after all, carefully crafted pieces of royal propaganda. Perhaps because of the ease with which she defeated Jane Grey’s supporters, Mary I did not feel the need to publish an authoritative text of her accession for use as propaganda. To uncover London’s initial message to the new queen, then, we must look to a small collection of first-hand accounts: those by Giovanni Francesco Commendone, Thomas Lanquet, Henry Machyn, Edward Underhill, Charles Wriothesley, and the anonymous author of The Chronicle of Queen Jane, and of Two Years of Queen Mary and Two London Chronicles. These accounts tend to privilege spectacle over speech, but an examination of them nonetheless sheds light on the relationship between Mary’s court, which would demand a uniform culture of Catholic revival, and London, a city increasingly aware of its cosmopolitanism.

To get at the unique character of Mary’s entry, I will begin by comparing the Fenchurch Street pageants of several early modern royal entries. Fenchurch Street was the site for the first pageant in many sixteenth-century royal entry pageant sequences. In 1547 Edward VI was welcomed at Fenchurch Street by “dyverse singing men and chyldren.” When Elizabeth I arrived there in 1559, she was greeted by a young English child, who delivered the first oration of the sequence. Likewise, when James I came to Fenchurch Street in 1604, he was welcomed by two English actors: one was from the Children of Her Majesty’s Revels; the other was the famous Edward Allen. When Mary I arrived at Fenchurch Street, however, she was treated to a pageant prepared by the Genoese merchants. A boy actor delivered a speech that was unfortunately not recorded in any accounts of the pageant, and it is not known whether this child was Genoese or English. We do know, however, that the architects of this first pageant wanted to make sure that it was understood as a tribute to the new queen from London’s Genoese community; one of the arches bore the following inscription:

“Marie Reginae inclytae constanter piae coronam britanici Imperii et palman uirtutis accipienti Genuenses publica salute laetantes cultum optatum tribuunt” [“For Mary, renowned and ever pious Queen, upon her acceptance of the crown of the
British Empire and the reward of virtue, the Genoese, with public acclaim, do joyfully offer this most excellent tribute”.7

Thus, before and after Mary's reign, Fenchurch Street served as the point at which the new monarch was given a properly English greeting, but in 1553 London's Mayor and Aldermen chose to begin Mary's entry with a greeting from strangers.

After the Genoese pageant, Mary and her entourage moved on to the corner of Gracechurch Street where she was again presented with a pageant by strangers, this time the "Easterlings" or Hanse merchants who occupied the Steelyard nearby.8 At the end of Gracechurch Street Mary observed yet another entertainment by strangers, the Florentine pageant that featured verses claiming to speak not only for the Florentine community but “Omnes Publica” (all the people).9 Of the nine pageants celebrating Mary's London entry and coronation, these first three were explicit in their stranger patronage and were described as the “myghtyest”: the first featured several giants; the second, a fountain flowing with wine; the third featured a mechanical angel and presented an interesting set of parallels between Mary not only Judith but also Tomyris, for, as Sydney Anglo notes, both of these had decapitated their oppressors just as Mary had beheaded Northumberland a month earlier.10

It was not until reaching Cornhill Street, the fourth stop on the way to Westminster Abbey, that Mary had the opportunity to observe a pageant put on explicitly by the English.11 This pageant and the two that followed, at the little and great conduits in Cheapside, were probably the exclusive products of native-born Londoners, as was the pageant at Fleet Street. Judith M. Richards claims that “there were no purely English pageants" in the series;12 she may well be right and such information would highlight my point, but while I have found nothing that explicitly contradicts Richards' claim, there appears to be no evidence to support her statement either. Nonetheless, what I take to be the exclusively English pageants were apparently much less spectacular—they receive scant attention in the first-hand accounts that provide the only memories of the royal entry. The pageants in honour of the new queen were clearly dominated by the presence of strangers.13

The first mention of a display of the arms of the city of London occurs in a description of Peter, a “Dutchman,” who performed a variety of acrobatics, “triumphing and dancing” as Edward Underhill described it, on the weathercock of Saint Paul's Cathedral.14 The Chronicle of Queen Jane and Mary explains that the Dutchman's acrobatics were “to the great mervayle and wondering of all the people which behelde him, because yt was thought a mattyer imposyble,” and one spectator wrote,

A man stode on the wether cock of Paules. The pageantes in all places accustomed beyng moste gorgiously trimmed: And as her grace passed by Poules, a certain dutche man stode vpon the wethercock with an enseigne in his hande, flourshyng with the same, and vnder hym vpon the crosse, a scaffold garnished with enseignes banners and streamers, and vnder that vpon the holle an other scaffolde with enseignes & streamers, very strange to ye beholders.15

The same pageant featured an oration by John Heywood, but his speech was so overshadowed by Peter's antics that no one recorded even the gist of it. Thomas Lanquet wrote of Peter's performance that, “among other strange sights there set foorthe, this was moste to be had in memory.” Indeed, with the exception of Machyn and Commandone, every first-hand description of the pageant series mentions the Dutch acrobat, and other than Heywood himself, Peter is the only performer named in the entire sequence from the Tower to Westminster Abbey.16
Not much is known about Peter except that he was very agile. According to The Chronicle of Queen Jane and Mary, Peter constructed scaffolds on Saint Paul’s roof, and in November of the same year Charles Wriothesley saw him repairing the weathercock.17 These details indicate that he was an artisan, perhaps in either the building trades or, given the banners and streamers he used, the textile industry. In any case, he did not disdain physical labour. More importantly, his was the only entertainment we know of that featured the city arms: Peter reportedly waved a flag bearing a sword and red cross, identifying himself with the City of London.18

At that time London was host to a sizeable immigrant population that was integral to the city’s economic and social life. Catching wind of Mary’s intention to deport immigrants, especially Protestant refugees, London’s leaders seem to have decided that the pageants could entertain Mary while sending the message that Londoners were inextricably linked with the strangers living among them. The use of strangers in the pageants was, in a sense, an oblique petition, a challenge to the new queen: would it not seem ungracious for Mary, having accepted the greetings of the Genoese, Easterlings, Florentines, and Dutch, to request their deportation, as she had already done in other cities?19

FOOTNOTES


3 See Giovanni Francesco Commendone, “Events of the Kingdom of England Beginning with King Edward VI until the Wedding of the Most Serene Prince Philip of Spain and the Most Serene Queen Mary,” in The Accession Coronation and Marriage of Mary Tudor as Related in Four Manuscripts of the Escorial, trans. Malfatti (Barcelona: published by C.V. Malfatti, 1956); Thomas Lanquet, An Epitome of Chronicles Conteyninge the whole discourse of the histories as well of this realme of England, as al other cou[n]treys, with the succession of their kings, the
time of their reigne, and what notable actes they did


5 See Mulcaster, Queen’s Majesty, 65–130.


7 Commendone, “Events,” 32; my translation.


9 Commendone, “Events,” 32.

10 Two London Chronicles, 29. See Anglo, Spectacle, 320–21; and The Chronicle of Queen Jane, 29.

11 See Machyn, Diary, 45.


13 Two London Chronicles makes no mention of the pageants at Cheapside and Cornhill, focusing instead on the Dutch entertainer at St Paul’s and the three stranger pageants. Commendone (“Events,” 31) claims that of all the pageants, “only two of them [were] worth noticing, one by the Genoese, the other by the Florentines.” The Chronicle of Queen Jane devotes little attention to the English pageants. Machyn devotes more description to the strangers’ pageants, but applies the adjective “goodly” even-handedly (44–5). Charles Wriothesley describes the whole series but devotes considerably more attention to the strangers’ pageants. Edward Underhill mentions only the Dutch entertainer at St Paul’s; See Underhill, “Wyatt’s Rebellion,” Chronicle, 182.

14 Underhill, Wyatt’s Rebellion, 182.

15 Chronicle of Queen Jane, 55; Two London Chronicles, 235.

16 Lanquet, Epitome, 327. Some letters that do not mention Peter, but all the letters and chronicles that give details about the pageants (beyond simply mentioning that the royal entry occurred) include a description of the acrobatics at Saint Paul’s.

17 See Chronicle of Queen Jane, 55; and Wriothesley, Chronicle, 104.

18 See Chronicle of Queen Jane, 30. It is worth noting that like Peter, the authors of Florentine pageant presumed to represent all of London.

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