

In Memoriam

Memorial texts about the former MLA presidents Wayne C. Booth and Edith Kern and the former *PMLA* editor John W. Kronik follow this listing.

This listing contains names received by the membership office since the January 2006 issue. A cumulative list for the academic year 2005–06 appears at the MLA Web site (www.mla.org/in_memoriam).

The sections Forthcoming Meetings and Conferences of General Interest and Professional Notes and Comment are no longer printed in *PMLA*. They have been moved to the members-only area of the MLA Web site (www.mla.org/resources), where they are updated twice a month.

- Taddesse Adera, University of Mary Washington, 17 January 2006
 Graciela Andrade Alfieri, Lawrence University, 9 November 2005
 Ruth Margaret Ames, Queensborough Community College, City University of New York, 25 April 2005
 Artine Artinian, Bard College, 19 November 2005
 Edwin Bonsack, Library of Congress, 1 April 2005
 Dolores Brown, University of Arizona, 7 August 2005
 Guy Adams Cardwell, Washington University, 27 September 2005
 Charles E. Carlut, Ohio State University, Columbus, 20 December 2004
 Bradley Dean, Bloomington, Indiana, 14 January 2006
 Arnold A. Del Greco, University of Virginia, 13 January 2005
 Richard J. Finneran, University of Tennessee, Knoxville, 17 November 2005
 William S. Fisher, Detroit, Michigan, 21 October 2005
 John Fowles, Dorset, England, 5 November 2005
 Morton L. Gurewitsch, State University College of New York, Cortland, 13 July 2005
 Dev Hathaway, Shippensburg University, 18 June 2005
 Edith Kern, Smith College, 29 September 2005
 Patricia A. Kimmell, Aurora University, 15 March 2005
 Edmund Ludwig King, Princeton University, 25 December 2005
 Jack Kolbert, Susquehanna University, 25 September 2005
 John W. Kronik, Cornell University, 22 January 2006
 Robert Cutter Laing, Jr., University of Pittsburgh, Bradford, 13 April 2005
 Richard L. Larson, Lehman College, City University of New York, 20 January 2006
 John R. Lauritsen, Charles B. Mills Center, Ohio, 14 July 2005
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 Ralph W. Lynch, University of Louisiana, Lafayette, 20 February 2005
 Andrĳ Malĳc'kyĳ, Indiana, Pennsylvania, 30 March 2005
 Nellie Yvonne McKay, University of Wisconsin, Madison, 22 January 2006
 Carol Peirce, University of Baltimore, 31 August 2005
 Charles J. Pelfrey, Morehead State University, 14 April 2005
 Walther G. Prausnitz, Concordia College, Minnesota, 17 September 2005

Petrona D. Rodríguez-Pasqués, Universidad Tecnológica Nacional, Buenos Aires, Argentina, 1 November 2005

Roger Shattuck, Boston University, 8 December 2005

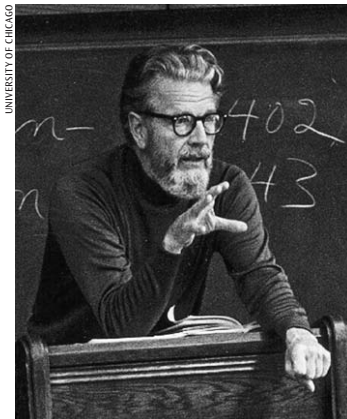
Clara M. Siggins, Boston College, 5 November 2005

Harry Steinhauer, University of California, Santa Barbara, 12 January 2006

Helen S. Thomas, University of Houston, University Park, 25 October 2005

James Holbrook Wheatley, Trinity College, Connecticut, 28 May 2005

Charles G. S. Williams, Ohio State University, Columbus, 15 September 2005



WAYNE C. BOOTH (22 FEB. 1921–10 OCT. 2005). As recently as March 2005, in his eighty-fourth year, Wayne Booth, one of the preeminent literary theorists of the last half of the twentieth century, was once more in an undergraduate humanities classroom at the University of Chicago, even as he was completing his last book, his autobiography, *My Many Selves: The Quest for a Plausible Harmony* (2006). Teaching, learning, and writing were all manifestations of Wayne's profound commitment to shared understandings as a way of making the world a better place. "We are all here on earth to help each other, but what the others are here for, God only knows"—the W. H. Auden quotation serving as one epigraph to chapter 1 of *A Rhetoric of Irony*—captures through its mixture of the literal and the ironic much of what Wayne believed and practiced.

Born in American Fork, Utah, tracing his descent from Mormon pioneers, and growing up surrounded by moral absolutes, Wayne accepted a mission call in Pennsylvania at age twenty despite his increasing doubts. His serious wrestling with the tenets of Mormonism ultimately led him away from the church but profoundly influenced the character and quality of his intellectual life thereafter and helped shape his turn toward ethical criticism and his interest in rhetoric as an ethical act. Wayne earned his BA from Brigham Young University in 1944, served a stint in the army during 1944–46, and then continued his studies at the University of Chicago, where he earned his MA in 1947 and his PhD in 1950, working with the noted neo-Aristotelian scholars Richard McKeon and R. S. Crane, on whose insights he would advance considerably, as he transformed their concern with the poetics of literary form into an approach to literature as rhetoric. He began his career as an assistant professor at Haverford College and then moved in 1953 to Earlham College as professor of English and chair of the department before he was recruited in 1962 to serve as the George M. Pullman Professor at the University of Chicago, where he spent the rest of his academic career.

In the groundbreaking *Rhetoric of Fiction* (1961), Wayne Booth introduced readers to previously unexplored territory, where we would discover literature as a complex rhetorical and ethical act and our reading of literature as an intricate process of grasping our relation to implied author and narrator so as to discern and disentangle the strategies by which we are seduced by narratives. One marker of the book's influence is that many of its terms, especially *implied author* and *unreliable narrator*, are so much a part of the lingua franca of literary criticism that they are frequently used without source citation. Booth's work on the rhetoric and ethics of narrative eventually led him to his second-most-influential book, *The Company We Keep* (1988). "Read as you would have others read you; listen as you would have others listen"—Wayne's advice in *Company* leads us from books to life and back again to books. The advice invites us to illuminate our lives and to guide our interactions with others by how we best engage with literature as well as by what we learn from engaging with it.

Wayne lived by the precepts that informed his criticism. He understood that he existed in the world as a moral agent and, in his capacity as dean of college during 1964–69, accepted the challenge of helping to lead the University of Chicago through this turbulent period. Rereading now *Modern Dogma and the Rhetoric of Assent*, the book that came out of the campus unrest of the late sixties, is like encountering a wise old friend. I had not thought to learn again from Wayne about how to manage the increas-

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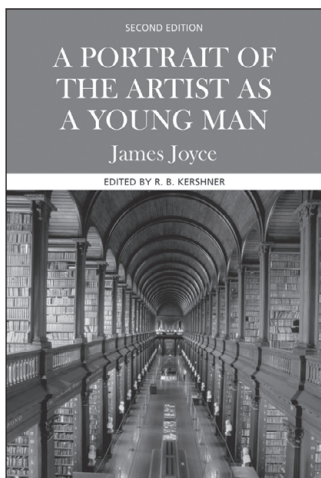
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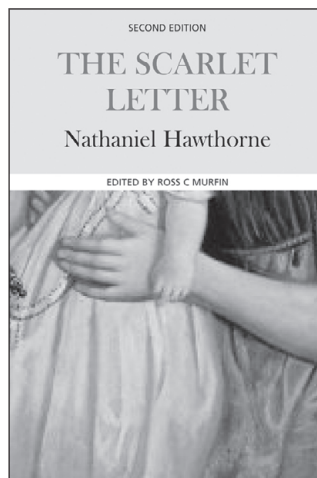
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ing challenges I faced as I moved from chair to dean to provost. Yet it was Wayne who initially both encouraged and cautioned me about taking on administrative responsibilities, and it is the Wayne of *Modern Dogma* who often provides helpful guidance as I try to meet them. Reasonable and receptive, he served for many as their example of principled leadership, and from him many besides me have drawn a conviction that reason and the pursuit of shared understanding can ultimately prevail despite the chasm that often yawns between and among various constituencies. This receptivity—call it openness—to the serious, complex, and often painful negotiations we make with life and the terms it sets for us distinguishes Wayne's life and his work. And through this difficult openness and his unflagging belief in the power of shared understanding, he created meaningful change and opportunities for renewed community.

Wayne was a prolific writer. In addition to his major studies of the rhetoric and ethics of fiction, he completed his indispensable study of irony in 1974, an analysis of pluralism in *Critical Understanding* (1979), important readers and handbooks on rhetoric and research, and several lively collections of essays on the art of teaching. After his retirement, in 1991, he continued his quest for learning in his research, as he edited *The Art of Growing Older* (1992) and wrote *For the Love of It: Amateuring and Its Rivals* (1999), about the challenges and rewards of beginning as an adult to learn to play the cello and “what it means to do something worth doing for the sheer love of it, with no thought of future payoff.” *The Rhetoric of Rhetoric* followed in 2004, and, fittingly, he closed with his autobiography. Wayne will be remembered with deep affection for his generosity of spirit, his rich sense of humor, his principled engagement with the world, and his expressive, incisive intelligence.

ELIZABETH LANGLAND



EDITH GENTNER KERN (7 FEB. 1912–29 SEPT. 2005). Edith Kern was president of the MLA in 1977. Greatly quoted in studies of French drama, she was a comparatist of note, of the generation of René Wellek and those other admirable Old World teachers. Like them, she was utterly polyglot, and charming in all the languages she spoke.

Not only was Edith able to cite from several languages, but she had read widely, and in depth. On many occasions, she showed how writers who may seem to most of us obscure, to say the least, were important to various movements: see, for example, her work *The Influence of Heinsius and Vossius upon French Dramatic Theory* (1949).

Edith Kern was especially known for her studies of Samuel Beckett, whom she knew and frequently quoted. An authority also on existentialism and on the theater of the absurd, she was interested in the interconnections between narrative techniques and dramatic ones. She was a splendid editor, compiling *Sartre: A Collection of Critical Essays* (1962). She combined many of her interests in *Existential Thought and Fictional Technique: Kierkegaard, Sartre, Beckett* (1970).

Her sense of humor was memorable, and she celebrated humor in general with glee. Think of her book *The Absolute Comic* (1980).

She was a gracious person, always willing to discuss her interests with younger scholars. I well remember her salon apartment on Washington Square, filled with young people and conversation in several languages. Her friends were as learned as she was: she was close to a philosopher called Edward Robinson, one of Heidegger's translators, who would enthuse about her to me. He had actually prepared a house for them, with a double sink—I was very impressed, by him, by her, by them.

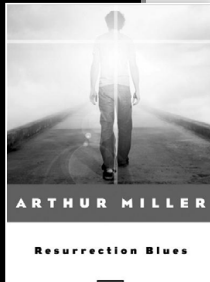
Edith was part of the Old World intelligentsia, but amply supplied with curiosity about the New World.

MARY ANN CAWS

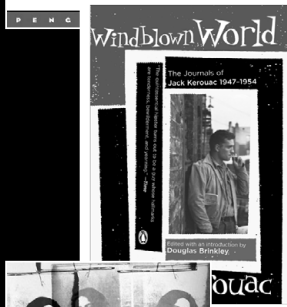
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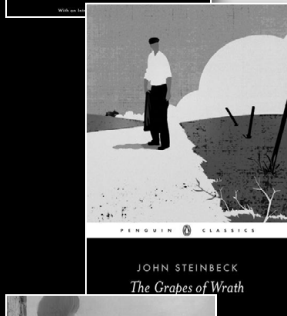
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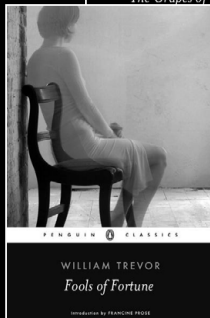
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JOHN W. KRONIK (18 MAY 1931–22 JAN. 2006). In December 2001, John Kronik retired from his professorship in the Department of Romance Studies at Cornell University after a distinguished career of thirty-five years in that institution. Freed from residence in one place, he became, if anything, even more of a presence in our field, accepting invitations as a visiting professor hither and yon, presenting papers at multiple conferences, staffing departmental evaluation committees, and so forth. His visibility and influence grew on account of the ubiquitousness afforded to him by his emeritus status. News of his passing cast a pall over the entire field of Hispanic studies, accustomed as we had become to this bustle of activity, which belied any notion of John's retirement. This memorial note appears in *PMLA* in a series that until now had marked the deaths of former presidents of the association. While John never held that position, his editorship of *PMLA* for seven years and his other contributions to the profession amply justify this inclusion. But there is also the belief in our field—the fact, some would say—that John was the unelected yet uncontested elder statesman of Hispanism in the United States.

John Kronik was born in Vienna in 1931, and while he was still a boy, his family left that city and eventually settled in the United States. He received an undergraduate degree from Queens College in 1952, followed by an MA (1953) and a PhD (1960) from the University of Wisconsin, Madison. After brief stints at Hamilton College and the University of Illinois, Urbana, he joined the faculty at Cornell in 1966, where he remained until his retirement. At Cornell he initiated generations of undergraduate and graduate students into the reverence for Benito Pérez Galdós, whose labyrinthine realist universe he deemed as deserving of close study as those of Galdós's counterparts Dickens and Balzac. He published important articles on Galdós, Clarín, Emilia Pardo Bazán, Camilo José Cela, Carmen Laforet, Carmen Martín Gaité, Antonio Buero Vallejo, and Fernando Arrabal, coedited anthologies of scholarly essays on modern Spanish literature, and penned substantial opinion pieces on professional matters. He was president of the Asociación Internacional de Galdosistas from 1981 to 1985 and editor of its official journal, the *Anales Galdosianos*, from 1985 to 1990. In 1992 he received the Distinguished Retiring Editor Award from the Council of Editors of Learned Journals in recognition of his editorial work.

John was the first person to serve as editor of *PMLA* after the position was separated from that of the MLA executive director. That fact, and his tenure for seven years, allowed him to reinvent the office of editor of *PMLA* and the journal's editorial process. His successors in that post—Domna C. Stanton, Martha Banta, Marianne Hirsch, and I—drew heavily on John's wisdom and editorial smarts. I, for one, may have abused his willingness to offer advice in my search for guidance in facing the challenges of the job and developing the necessary thick skin.

As a student at Cornell, I took several of John's classes on nineteenth-century Spanish realism and on contemporary Spanish literature. It was in one of his classes that I had that epiphany which launches you on the road to becoming the best teacher you can be: while allowing every student to contribute to the discussion at will and letting the class follow the varied lines of questioning thus opened, John wove that spontaneous movement into a *trajectory* that took the class through every one of the issues and problems he wanted to address in his own discourse on the work at hand. I understood then that the debate about whether good teachers are born or made was moot: that the generosity to really hear what your students have to say cannot be learned, and that acquiring the skills needed to orchestrate the score of a class demands a great deal of toil. I have been teaching for many years—enough so that jadedness has every reason to have set in—yet I still get a bit nervous the first day I meet a new class. And I have John to thank for that bittersweet gift.

In the 1997 issue of *Profession*, John published a trenchant, witty, and moving meditation (a combination that was his trademark) on the relation between research and teaching, or, more exactly, between publishing and teaching, since the crux of the piece was, precisely, that publication had come to be synonymous with research. In it John defines himself resolutely and foremost as a pedagogue:

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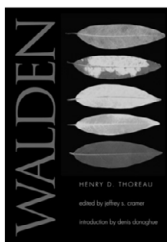
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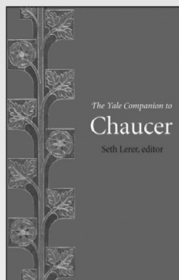


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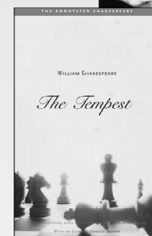
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I have two neighbors who are also on the Cornell faculty (I live in an academic ghetto). When the three of us are asked, "What do you do?" one of us answers, "I'm a physicist"; the second says, "I'm an engineer"; and the third—yours truly—replies, "I teach." (Which of course always invites a follow-up question: "*What* do you teach?" To my answer, "Hispanic literature," the best reaction I ever got was from a newspaper-woman in Anchorage, Alaska, who cooed: "Oh, how elegant!") Don't you, too, identify yourselves as teachers? Isn't that your essence, your elegant essence? Deep down, I know what means most to me and where I seek my immortality: warm bodies that hold me in their memories, not my name in cold black print. (162)

Since John's passing, numerous colleagues and friends have expressed to me that he was the best teacher they ever had, that he furthered their careers when they had no real claim to his help, that John taught them everything they know that is important academically and professionally, and that they cannot imagine this profession without him.

By his own definition—and is there any other that matters?—John's immortality is doubtless assured.

CARLOS J. ALONSO

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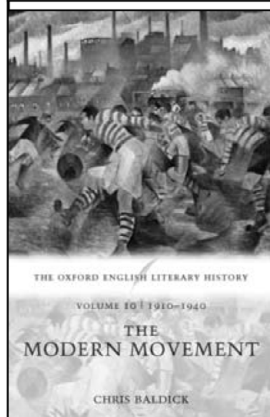
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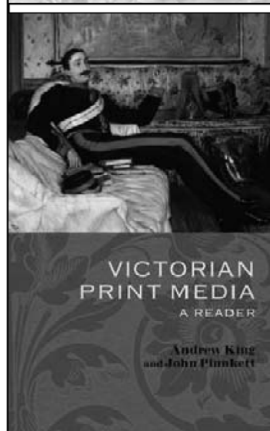


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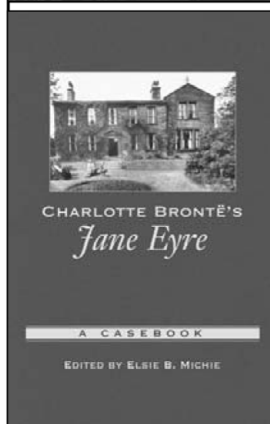
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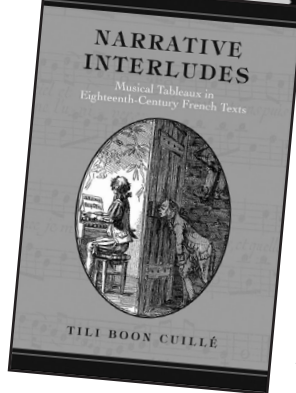
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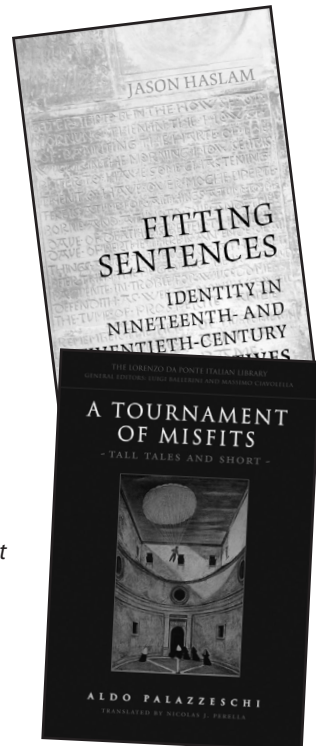
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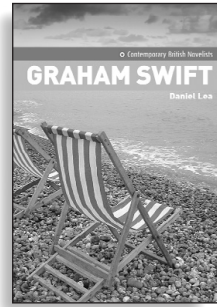
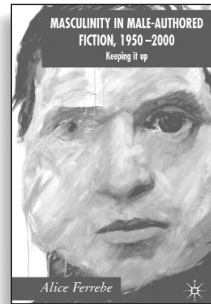
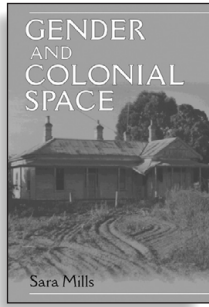
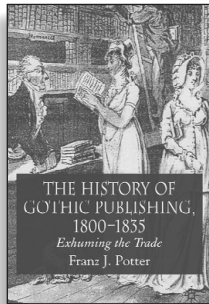
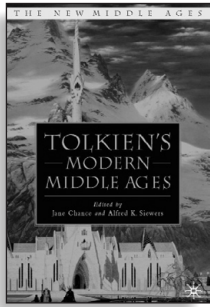
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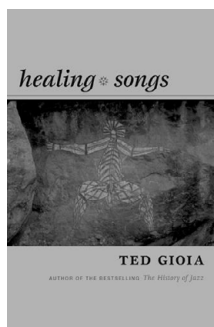
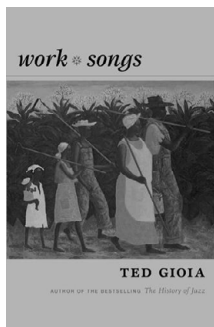
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Este trabajo pretende cubrir esta laguna teórica recopilando, desde una visión crítica, todos aquellos factores que determinan la historia de estos fenómenos, que han sido tratados de forma dispar por las diferentes corrientes lingüísticas. De este modo, este estudio es una teoría de la morfofonología ejemplificada principalmente con casos de alternancias en español.

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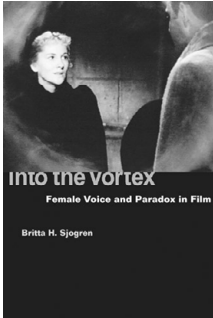
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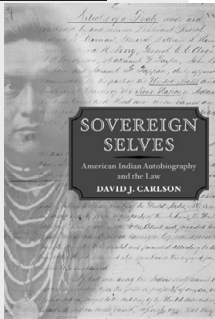


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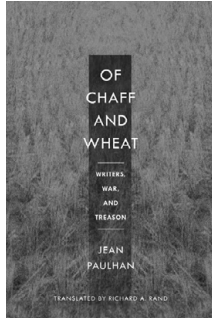
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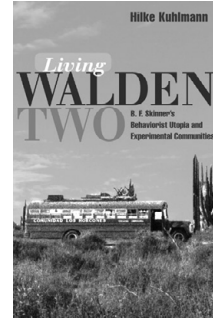
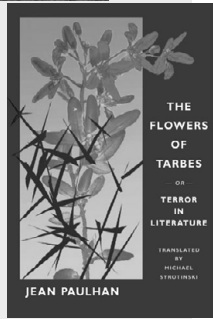
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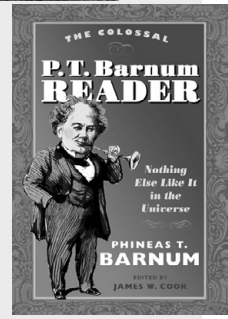
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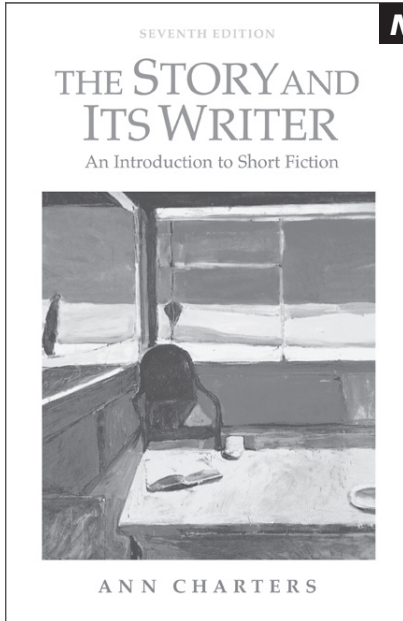
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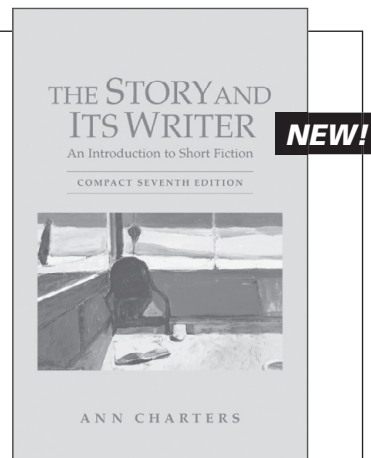
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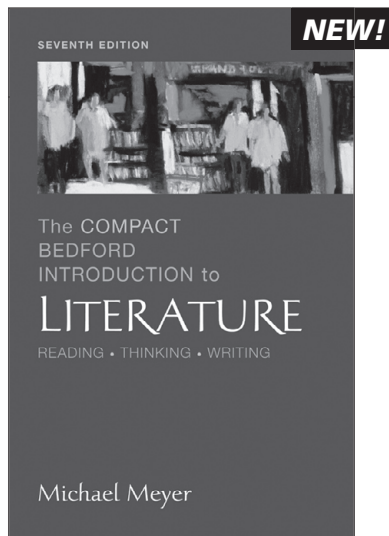
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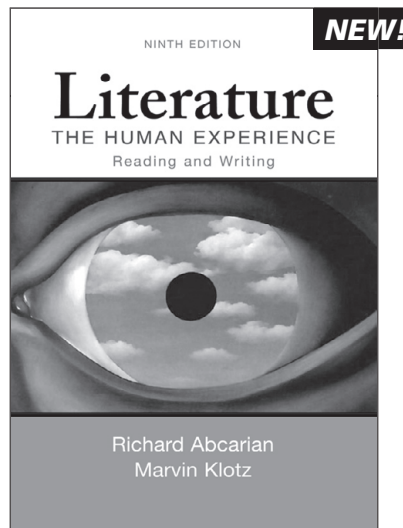
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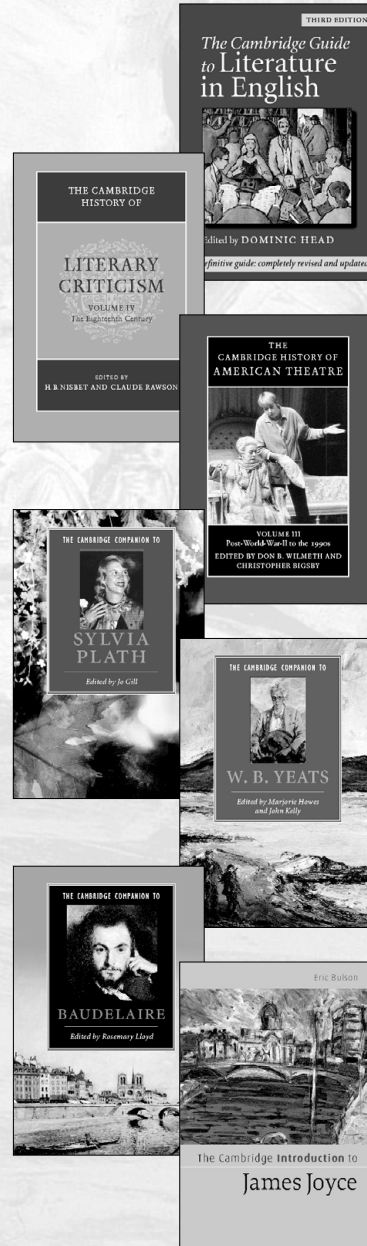
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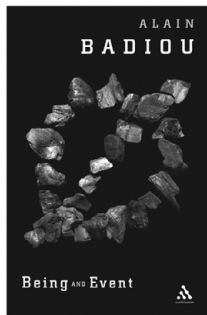
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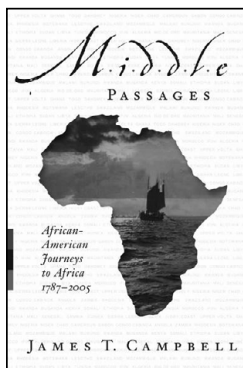
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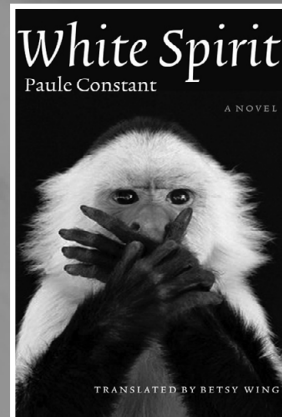
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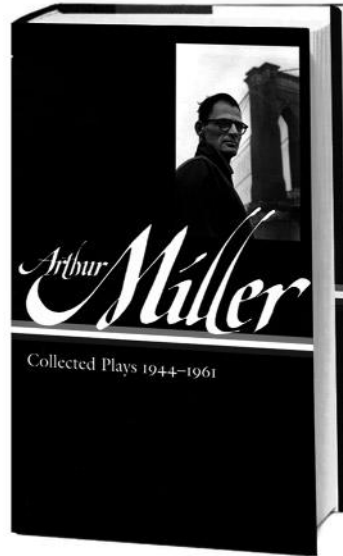
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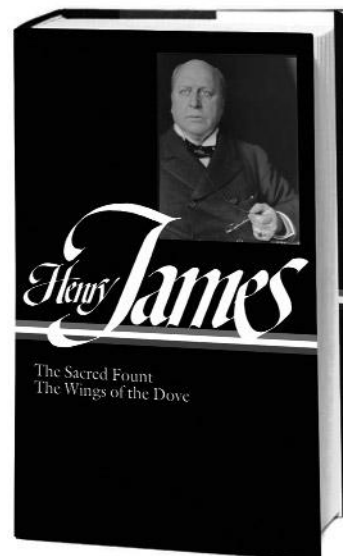
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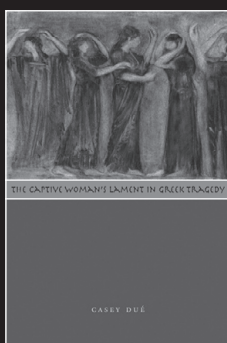
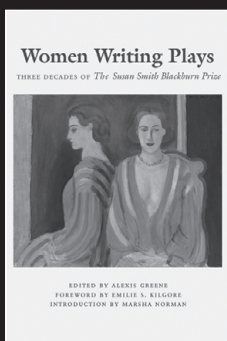
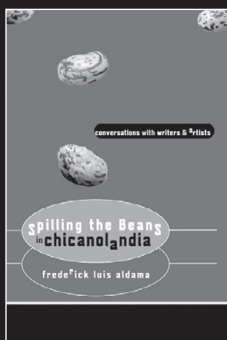
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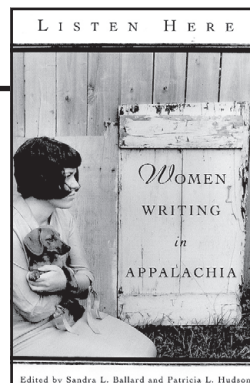
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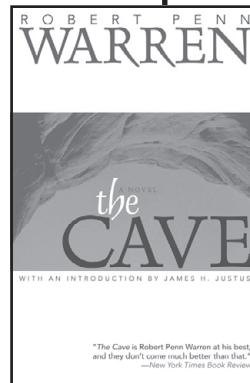
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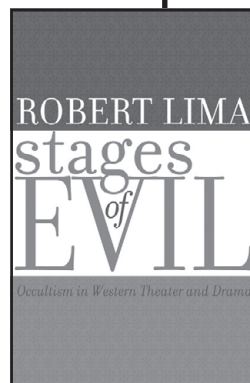
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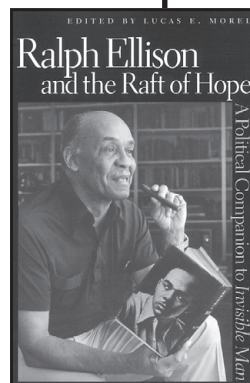
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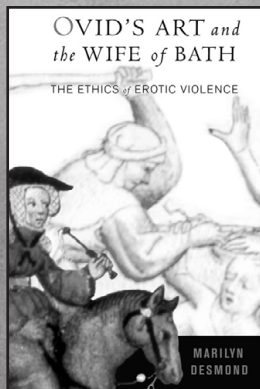
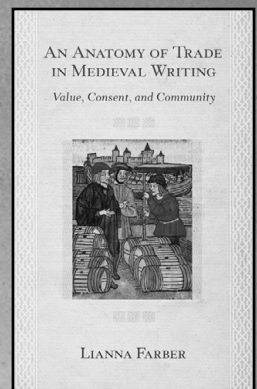
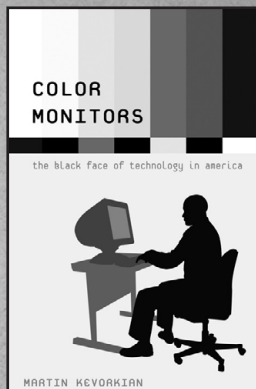
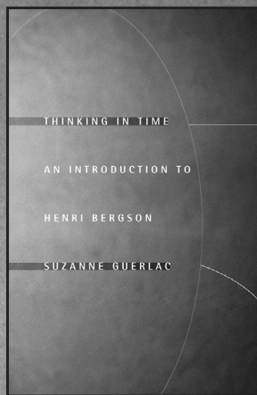
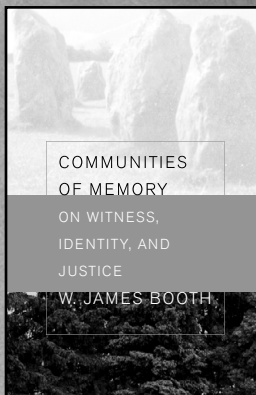


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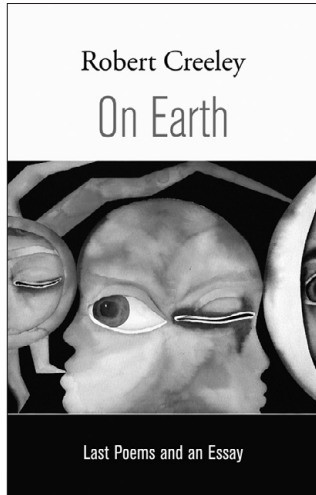
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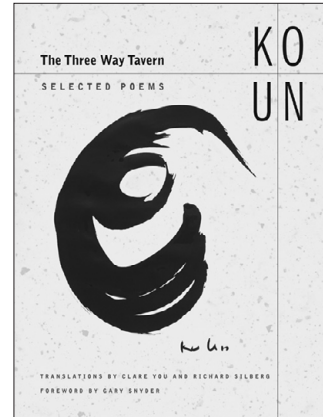
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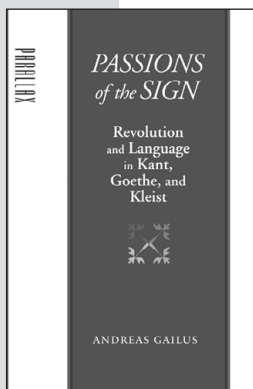
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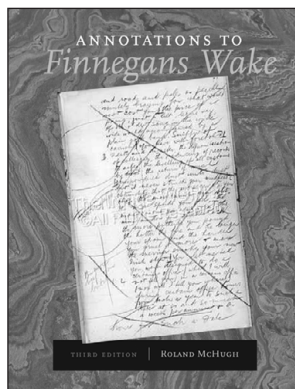
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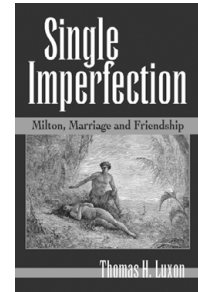
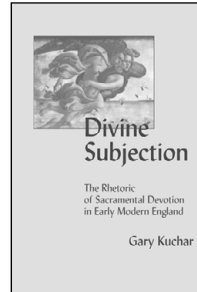
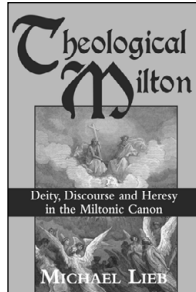
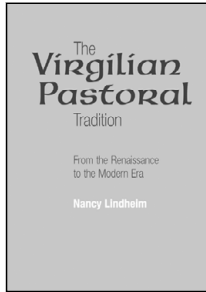
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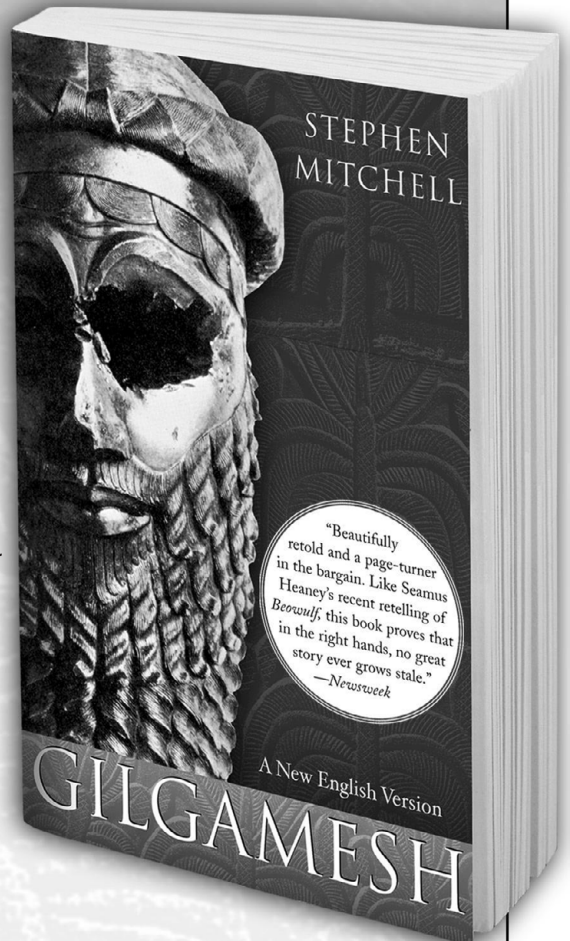
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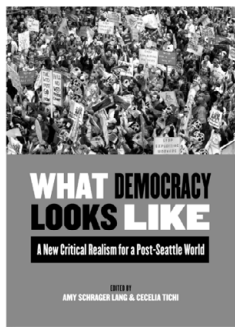
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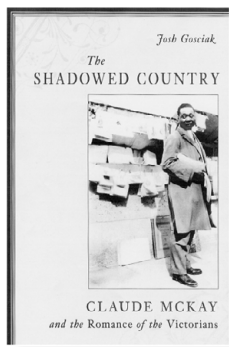
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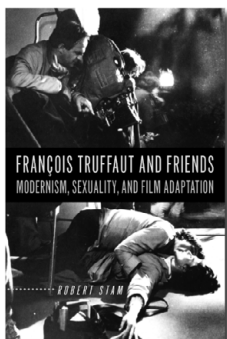
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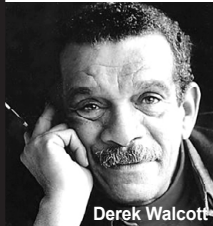
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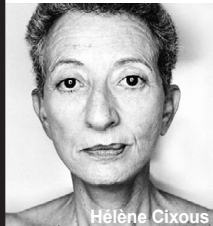
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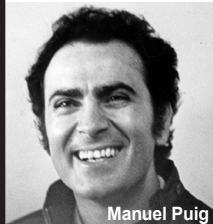
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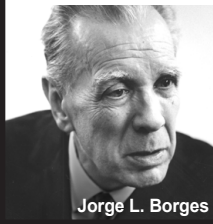
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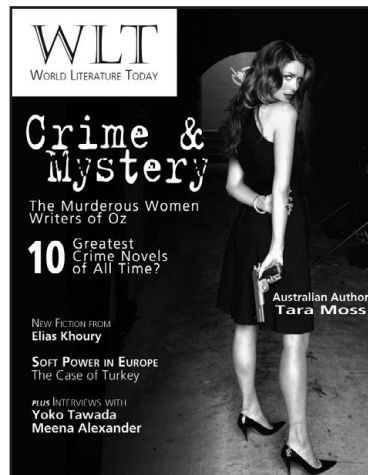
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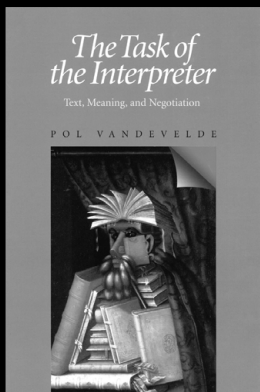
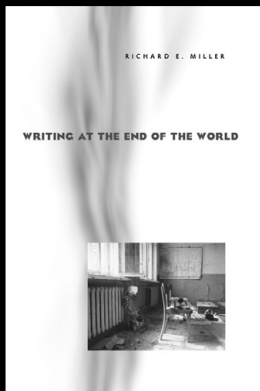
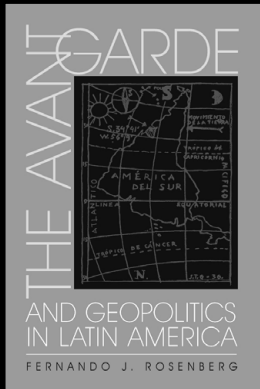
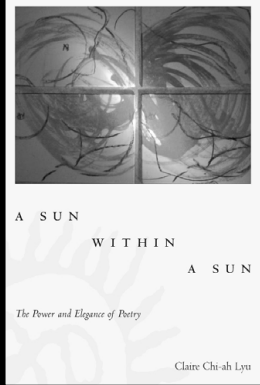
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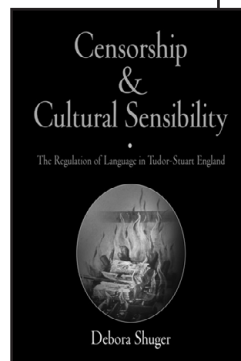
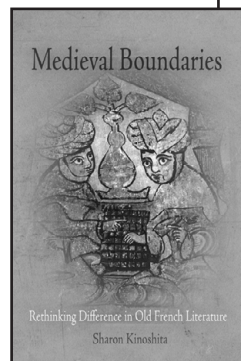
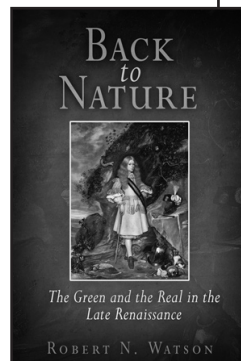
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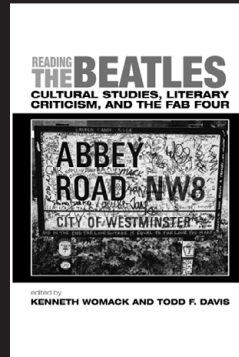
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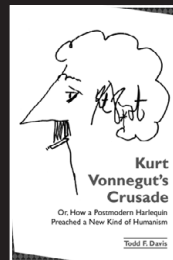
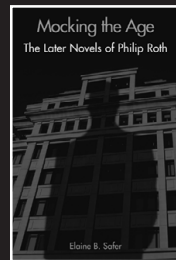
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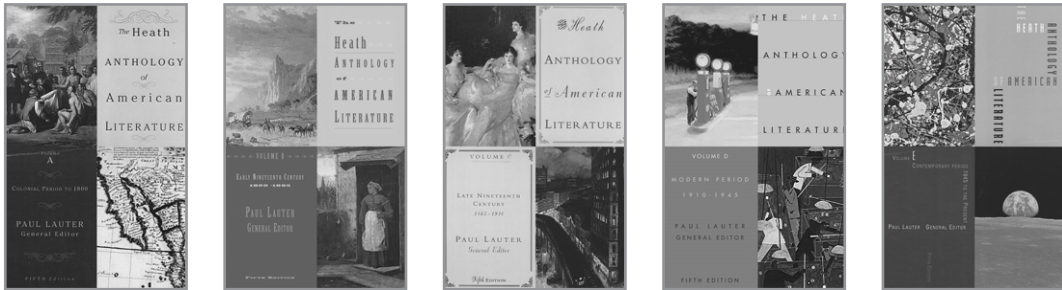
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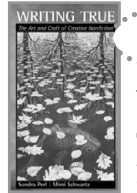


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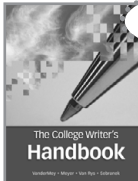


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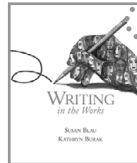


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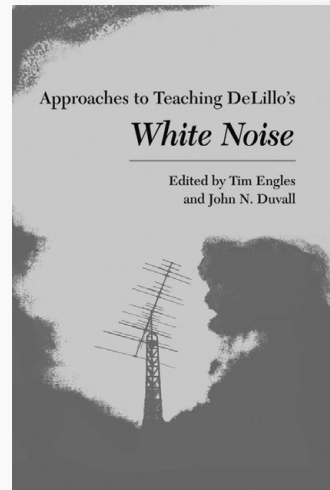
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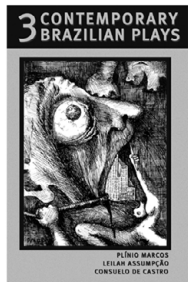
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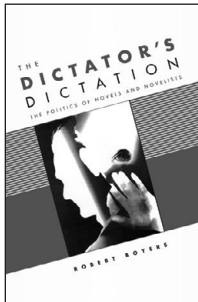
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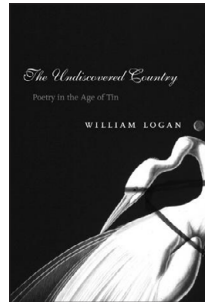
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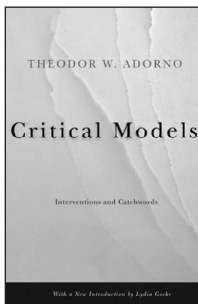
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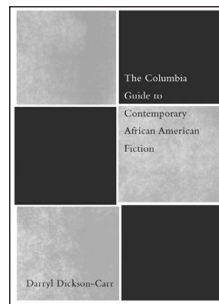
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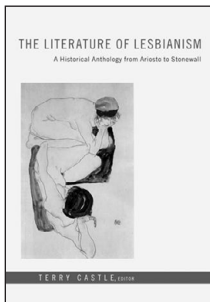
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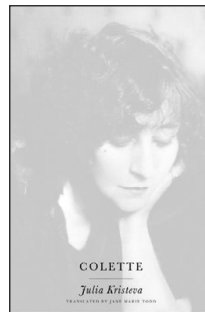
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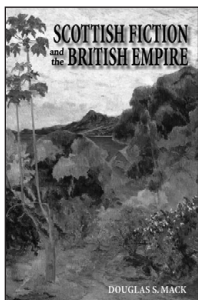


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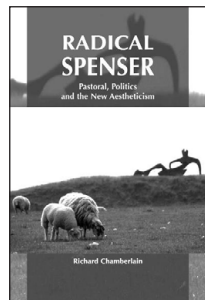
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