

STUART BURROWS

Department of English
Brown University, Box 1852
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EMPLOYMENT

Associate Professor, Department of English, Brown University (2008-)

Assistant Professor, Department of English, Brown University (2001-08)

Visiting Associate Professor, English/Comparative Literature, UCLA (2012, 2010)

EDUCATION

Ph.D., Department of English, Princeton University (2001)

M. A., Department of English, Northeastern University (1994)

B. A., English and History, University of Southampton (1989)

AWARDS

American Literary Society 1921 Prize in American Literature (2017)

Faculty Fellow, Pembroke Center, Brown University (2012-13)

Robert Gayle Noyes Assistant Professorship, Brown University (2004-08)

Bronson Fellowship, Brown University (2003)

The Henry James Review Leon Edel Essay Prize (2000)

PUBLICATIONS**Books:**

Henry James and the Promise of Fiction (Cambridge University Press, 2023)

A Familiar Strangeness: American Fiction and the Language of Photography, 1839-1945 (University of Georgia Press, 2008)

Refereed Articles and Essays in Edited Volumes:

“‘For Ever Slides Away’: Melville and Critical Theory.” *Oxford Handbook of Herman Melville*, ed. Jennifer Greiman and Michael Jonik. New York: Oxford University Press. Forthcoming.

“Promises, Promises.” *The Rambler* 11 (June 2021)
<https://the-rambling.com/2021/06/11/issue11-burrows/>

“The Roar of the Minotaur: W. G. Sebald’s Echospaces.” *boundary 2* 47.3 (2020): 61–83

“Rethinking Regionalism: Sarah Orne Jewett’s Mental Landscapes.” *J19: The Journal of Nineteenth-Century Americanists* 5.2 (Fall 2017): 341-59

“The Privatization of Public Life: Free Direct Discourse in *Persuasion*.” *Romantic Circles: The Prose of Romanticism* (February 2017) <https://www.rc.umd.edu>

“Noir’s Private ‘I.’” *American Literary History* 29.1 (Spring 2017): 50-71

“Billy Budd, Billy Budd.” *Melville’s Philosophies*. Ed. Branka Arsic and Kim Evans. London: Bloomsbury, 2017: 39-59

“The Subject of Style.” *The Henry James Review* 35.3 (Fall 2014): 201-208

“8½ Times Bartleby.” *J19: The Journal of Nineteenth Century American Literature* 1.1 (Spring 2013): 19-27

“The Power of What is Not There: James Agee’s *Let Us Now Praise Famous Men*.” *On Writing With Photography*. Ed. Karen Beckman and Liliane Weissberg. Minneapolis: University of Minnesota Press, 2013: 117-144

“Losing the Whole in the Parts: Identity in *The Professor’s House*.” *Arizona Quarterly* 64.4 (Winter 2008): 21-48

“The Place of a Servant in the Scale.” *Nineteenth Century Literature* 63.1 (June 2008): 73-103

“Stereotyping Henry James.” *The Henry James Review* 23.3 (Fall 2002): 255-64

“‘You heard her, you ain’t blind’: Seeing What’s Said in *Their Eyes Were Watching God*.” *NOVEL* 34:3 (Summer 2001): 434-452

“‘Desire Projected Itself Visually’: Watching *Death in Venice*.” *Classics in Film and Fiction*. Ed. Deborah Cartmell. London: Pluto Press, 2000: 137-56

“The Golden Fruit: Innocence and Imperialism in *The Golden Bowl*.” *The Henry James Review*, 21:2 (Spring 2000): 95-114

Book Reviews:

Dora Zhang, *Strange Likeness: Description and the Modernist Novel*. *NOVEL: A Forum on Fiction* 56.2 (2023): 305–308

Elisa Tamarkin, *Apropos of Something: a History of Irrelevance and Relevance*. *Textual Practice* 2023

Claudia Stokes, *Old Style: Unoriginality and its Uses in Nineteenth Century American Literature*. *Modern Philology* 120.2 (July 2022)

Christopher Laing Hill, *Figures of the World: The Naturalist Novel and Transnational Form*. *NOVEL: A Forum on Fiction* 54.3 (2021): 475–478

Alix Beeston. *In and Out of Sight: Modernist Writing and the Photographic Unseen*. *American Literary History Online Review Series XVI* (2018)

Michael Anesko. *Generous Mistakes: Incidents of Error in Henry James; Oliver Herford, Henry James's Style of Retrospect: Late Personal Writings, 1890–1915*. *Nineteenth Century Literature* 72.4 (March 2018) : 545-50

Cindy Weinstein, *Time, Tense, and American Literature: When Is Now?* *NOVEL: A Forum on Fiction* 50.1 (2017): 145-49

Ann J. Abadie and Peter Lurie, eds. *Faulkner and Film. Modernism/modernity* 22.3 (November 2015): 827-28

Susan M. Griffin and Alan Nadel, eds. *The Men Who Knew Too Much: Henry James and Alfred Hitchcock*. *American Literary History Online Review, Series I*

Kendall Johnson, *Henry James and the Visual*. *NOVEL: A Forum on Fiction* 43.2 (2010): 354-56

Mitchell Breitweiser, *National Melancholy: Mourning and Opportunity in Classic American Literature*. *NOVEL: A Forum on Fiction* 41.1 (2007): 173-76

Stacey Margolis, *The Public Life of Privacy*. *NOVEL: A Forum on Fiction* 40.1/2 (2006/ 2007): 171-74

Jay Prosser, *Light in the Dark Room: Photography and Loss*. *New Formations* 56 (Autumn 2005): 190-91

Paul Giles, *Virtual Americas*. *Modern Fiction Studies* 50.3 (Fall 2004): 742-44

Leland S. Person, *Henry James and the Suspense of Masculinity*. *Victorian Studies* 46.3 (Spring 2004): 530-32

Amy Kaplan, *The Anarchy of Empire*. *New Formations* 52 (Spring 2004): 118-121

John McClure, *Late Imperial Romance*. *Studies in American Fiction* 24.1 (Spring 1996): 179-180

Literary Journalism

“Juan Jose Saer, *The Investigation*.” *Public Books* 09/08/22

<https://www.publicbooks.org/b-sides-juan-jose-saer-the-investigation/>

“How did Baz Luhrmann get Fitzgerald’s vision of *The Great Gatsby* so spectacularly wrong?” *The New Statesman* January 9 2014

“Maisie’s Choice.” *The New Statesman* August 6 2013

“James Salter, *Burning the Days*.” *The New Statesman* February 12 1999

“Edward Said, *Orientalism*.” *The New Statesman* January 1 1999

“Philip Roth, *I Married A Communist*.” *The New Statesman* October 16 1998

“Ian McEwan, *Amsterdam*.” *The New Statesman* September 11 1998

TALKS

Invited Lectures

“A Certain Form of Words: Henry James’s Moral Landscapes.” Novel Theory Seminar. Mahindra Humanities Center, Harvard University. March 2022

“Do You Know the Land? Homesickness in *The Professor’s House*.” Brandeis Novel Symposium. November 2020. <https://brandeisnovelsymposium2020.wordpress.com>

“From Marcher to May: The Character of Time in *The Beast in the Jungle*.” Columbia University. February 2019

“To Make Something Appear.” *Novel Technologies*. Brown University Cogut Center for the Humanities. November 2015

“Miraculous Sight.” Symposium, “My Friend is Mine: The Photography of John Dugdale.” Brown University Pembroke Center, April 2014

“Inhuman Relations.” “American Literature and Culture” seminar, Harvard University, October 2013

“A Man Named Marlowe.” Americanist Research Colloquium, UCLA. October 2009.

“Hawthorne’s House of Representatives.” Southern California Americanist Group, Huntington Library, January 2005

“*The Portrait of a Lady*.” Redwood Library Seminar (Newport, R.I.), March 2003

“You heard her, you ain’t blind’: Voice and Vision in *Their Eyes Were Watching God*.” Northeastern University, January 2002

Conference Papers

“A Limitless Ocean: The French Melville.” *Modern Language Association* Herman Melville Society panel. San Francisco 2023

“Islanded: Rancière’s Melville.” *Herman Melville Society* annual conference. Paris, 2022

“He Seemed to See’: Point of View in *Benito Cereno*.” *Melville’s Worlds*. Brown University, October 2018

“Are Novels the Best Place to Look for a Theory of the Novel?” *Society for Novel Studies* biannual conference. Cornell University, 2018

“Beasts in the Jungle.” *Modern Language Association* Special Session. New York, 2018

“Keeping Promises: Identity in *The Ambassadors*.” *Henry James Society* annual conference. Brandeis University, 2016

“*Billy Budd, Billy Budd*.” *Society for Novel Studies* biannual conference. University of Pittsburgh, 2016

“Anne Elliot, or More than One? What Counts in *Persuasion*.” *American Comparative Literature Association*. Seattle, 2015

“Being One’s Own Best Friend.” *C19* biannual conference, UNC, 2014

“‘In the Quiet Interstices’: Interruption in *As I Lay Dying*.” *Modernist Studies Association*. University of Sussex, 2013

“The Genre is All That is the Case.” *Society for Novel Studies* biannual conference. Duke University, 2012

“Time to Think: Naturalism, Narrative, and The Thinking Self.” *C19* biannual conference. Berkeley, 2012

“‘To Occupy the Same Space’: Photography and the Novel.” *Modern Language Association* Division on Literature and Other Arts. Seattle, 2012

“Palace in Wonderland.” *American Comparative Literature Association*. New Orleans, 2010

- “Regionalism’s Imagined Communities.” *American Literature Association*. Boston, 2009
- “States of Resemblance.” *Modern Language Association Special Session*. Chicago, 2007
- “The Same Thing Over and Over Again: Richard Wright’s *Native Son*.” *Modernist Studies Association*. Long Beach, 2007
- “James Agee’s Anti-Photographic Aesthetic.” *Modernist Studies Association*. Chicago, 2005
- “Hawthorne’s House of Representatives.” *American Literature Association*. Boston, 2005
- “Ekphrasis in Three Works by Faulkner.” *Modernist Studies Association*. University of Vancouver, 2004
- “Facing the Past: Faulkner’s Photographic Method.” William Faulkner Society panel, *Modern Language Association*. San Diego, December 2003
- “Speculating on the Spectacle: Edith Wharton’s Visual Registers.” *American Literature Association*. Long Beach, 2002
- “Breaking Down Metaphor: The Figure of the Photograph.” *Modernist Studies Association*. Philadelphia, 2000
- “Spectatorship, Mass Culture, and the Visual Arts in the Work of James Agee.” *Modern Language Association Special Session*. Chicago, 1999
- “The Golden Fruit: Innocence and Imperialism in *The Golden Bowl*.” *Conrad, James, Ford Society Annual Conference*. University of Kent, 1999
- “Loving Looking: Visconti’s *Death in Venice*.” *Film and Literature Conference*. University of Northern Illinois, 1999

Conferences Organized

Melville’s Worlds. Brown University, October 2018

Surviving the Photograph. Princeton University, Fall 2000

Panels Organized

“Uncommon Subjects.” *C19* biannual conference, UNC, April 2014

“Modernism Outside of Time.” *Modernist Studies Association*. Brighton, August 2013

“The Ventriloquism of Thinking: Public and Private Depictions of Consciousness.” *C19* biannual conference, Berkeley, April 2012

“Film Loops.” *American Comparative Literature Association*. New Orleans, May 2010

“Spectatorship, Mass Culture, and the Visual Arts in the Work of James Agee.” *Modern Language Association*. Chicago, 1999

Invited chair/Moderator/Roundtable Participant

“Everyday Catastrophes.” *Modernist Studies Association*. Brighton, August 2013

“Postsouthern Modalities.” *Modernist Studies Association*. Nashville, November 2008

“Visual Culture and Journalistic Modernity.” *American Literature Association*. Boston, May 2005

“What is Hemispheric Studies?” *American Studies Association*. Houston, November 2002

ACADEMIC SERVICE

Professional

Member, Advisory Board of Editors, *J19: The Journal of Nineteenth Century American Literature* (2012-15; 2018-2021)

Manuscript reviewer: Harvard University Press, Oxford University Press, Cambridge University Press, University of Minnesota Press

Article reviewer: *American Literary History*, *NOVEL*, *Contemporary Literature*, *Criticism*, *Modern Fiction Studies*, *Twentieth Century Literature*

University

Dept. of English, Director of Undergraduate Studies (2022-present)

Journalism Search Committee (2021-22)

Chair, Twentieth Century Poetry and Poetics Search Committee (2014-15)

Brown University Nominations Committee 2016-18

Dept. of English, Director of Graduate Studies (2010-11)

African American Literature and Culture Search Committee (2008-09)

Nineteenth Century American Literature Search Committee (2005-06)

TEACHING

Undergraduate Lectures and Seminars at Brown:

First Year Seminar: Hawthorne and James
First Year Seminar: Hitchcock
Modern Fiction and the Sea
Twentieth Century American Fiction
Make it New: American Literature 1900-45
Americans in Paris
American Realism
Photography and American Literature
Theories of the Image
Senior Seminar: Emily Dickinson
Senior Seminar: American Modernism
Senior Seminar: Pynchon and His Precursors

Undergraduate Lectures and Seminars at UCLA:

American Literature and the Camera
American Literature and the Mass Media
The Rise of American Realism
Literature and the Visual Arts

Graduate Seminars at Brown and UCLA:

Technologies of Memory
Naturalism and the Anthropocene
On Late Style: Henry James
The Third Person: Narrating Modern Literature
American Literature and the Visual Arts
Metaphor and Modern American Literature
Modern Fiction and Photography
American Realism
Emerson, James, Stein
Narrative Subjects and the Modern American Novel

PROFESSIONAL ORGANIZATIONS

MLA, C19, Henry James Society, Herman Melville Society

LANGUAGES

French, Spanish reading knowledge