Public Scholarship in Literary Studies

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What Lasts

Cynthia L. Haven

I have been called the “public face of literature at Stanford,” yet my field was originally journalism. I began the time-honored way for that profession, via the newsroom rather than academia, first with newspaper articles and, eventually, with magazines, Web sites, and academic journals. I eventually produced a shelf of books on Nobel poets Joseph Brodsky, Czesław Miłosz, and other British and US poets; I even coauthored a book with the Stanford University president. More recently, my 2018 biography, Evolution of Desire: A Life of René Girard, received widespread international acclaim. It was lauded in The New York Review of Books and discussed on the floor of the prestigious Académie Française. I am a National Endowment for the Humanities public scholar. However, I play two roles: in addition to my work as an author and journalist, I also advance, advocate, and participate in humanities outreach for Stanford University.

My adventures with “public scholarship” began when I became the arts and humanities writer at Stanford in 2007. My work put me in touch with the thinkers and writers who would change my life—French theorist René Girard, his fellow academician Michael Serres, Milton scholar Martin Evans, Dostoevsky biographer Joseph Frank, historian and poet Robert Conquest. In 2011, I conducted the only video interview of Serres speaking in English, available at https://www.youtube.com/watch?v=zb5-l45dbow&t=9s. Within a few years, the world moved into warp drive, and so did I. In the news media, everything became faster, shorter, and often more trivial, as millions have sought to cram meaning into one or two hundred characters. I came in on the ground floor and learned to leverage my influence with Facebook, Twitter, and other platforms.
The task of making the case for literature, and the humanities more generally, has never been more urgent. Great literature is endless. Nevertheless, it has become the province of a shrinking coterie who prefer solitary insight to Snapchat, something with a metaphysical bite rather than bytes. *Quo vadis?* Some years ago, the Polish poet Adam Zagajewski outlined one option for the future during our interview: “We’ll be living in small ghettos, far from where celebrities dwell, and yet in every generation there will be a new delivery of minds that will love long and slow thoughts and books and poetry and music, so that these rather pleasant ghettos will never perish—and one day may even stir more excitement than we’re used to now” (Haven, “Only”). It may come to that. I’ll opt for a less exclusive option: we may still learn to make a persuasive case for literature to a wider public, opening the essential world of literature across lines of class, race, and ethnicity.

**A Community of the Like-Minded: Social Media**

It’s been said that the reason people have children today is to raise their own IT departments. It’s a practical consequence of child rearing, but you don’t have to be young to “get it,” and you don’t have to be up to date with every new innovation to reap substantial professional benefits from social media. In fact, using one or two platforms very effectively is probably more advantageous than dispersing your energies on half a dozen that never catch fire. You have to define what “success” is, in a way that aligns with your aims.

Nobody begins as an “expert”—and no one ever learns everything. There’s too much to know, and it changes daily. The good news is that you don’t have to know everything to be effective. Take heart: I, too, am entirely self-taught. Although I got serendipitous help and guidance along the way, I was pretty much on my own.

First lesson: we all have to build our audience and our numbers. Eventually, I reached far more readers than I ever expected—but I started from scratch with a handful of *Twitter* followers and no understanding of what I needed to do to build a “platform.” I learned that too often newcomers see social media—whether a blog or a tweet—as a sort of billboard or a personal diary. In short, merely as a way of getting the word out on your terms. However, to enter each social medium is to join a community or, rather, to create a community of the like-minded, tailored to your interests, your sensibility, your obsessions. You learn to give and receive help, first online and
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soon offline. You help each other out with a retweet or a useful tip or a reference or a Facebook comment or whatever you can give. You will celebrate each others’ victories and console each other in defeat. I didn’t know that yet, but I began to get an inkling when the Stanford press release announcement for my new blog *The Book Haven* went out (“The Book Haven”: see also Ray) and Frank Wilson, the retired *Philadelphia Inquirer* book editor who runs the high-traffic *Books Inq.* blog, emailed me to offer his support. (Nota bene: you do not launch a blog with a press release; its recipients occupy a different planet.) I would “meet” others online—Abbas Raza and Morgan Meis of the phenomenal 3QuarksDaily; Patrick Kurp of the polished and rigorously daily Anecdotal Evidence; Rhys Tranter’s lively Rhys-Tranter.com on literature, philosophy, and the arts; Don Selby of the highly influential Poetry Daily. In cyberspace, too, you can cross the nigh impassable barrier of time—forging alliances with people across generations as well as across the world. Important for both ends of the age spectrum and vital for extending a love of literature and the humanities into the future.

Second lesson: choose your battles. Social media can be devouring, a sinkhole for energy and time. Andrew Sullivan famously burned out on the relentless demands and told the tale in “I Used to Be a Human Being” in the September 2016 issue of *New York Magazine.* “An endless bombardment of news and gossip and images has rendered us manic information addicts. It broke me. It might break you, too” (Sullivan). That is why it has to be used strategically, to build networks, audiences, and alliances. I know the power of Instagram, Tumblr, Reddit—though I haven’t had the hours, focus, or energy to pursue them. I’ve ignored Snapchat and Tiktok—perhaps I simply don’t see their nontrivial potential. Each one is a whole new game with a whole new set of new rules. Each is a language and a city—a virtual state with its own laws and its own customs.

It is still astonishing to me how few otherwise savvy communicators—and academics—use social media to their advantage and how many resist learning how to achieve results with it. However, when there is a sense of mission, everyone can find a way to get involved with technology. The importance of networking cannot be overstated: it put me in touch with so many people who were vital to my work and my life—and it kept me in touch with them through the years.

Allow me to describe a few of the experiments I made to create a bigger public audience for books, literature, and human thought at Stanford and in the world beyond, and all were supported by my social media efforts. The
first, my high-traffic blog *The Book Haven*, is a solo effort, which initially met with some resistance from Stanford bureaucracy. The second, a public “book club” called Another Look, is a team effort. And in the third, the radio/podcast series *Entitled Opinions*, I am entirely in service to someone else’s legacy.

**The Oxbridge Experiment: The Book Haven**

A provocative reflection from a stranger can change one’s world, and *Vanity Fair* editor Graydon Carter’s musings altered mine a decade ago. He was reminiscing about the journalistic facility of Christopher Hitchens. In particular, he remembered a lunch at a local French restaurant. “I may have played with a glass of wine to be convivial. Hitchens had five good-size glasses of red, followed by a couple of tumblers of scotch as a palate cleanser,” he recalled. “I came back to the office on fumes; Hitchens was completely unaffected by the intake. We sat him down at a borrowed desk in front of an old electric typewriter and he banged out 1,500 words on some subject or other. And it was so beautifully written as to make you want to cry” (Prout).

Hitchens was not alone. One might reference a few other Brits: Anthony Lane, Andrew Sullivan, Tina Brown. What do they have in common? They were educated at Oxford or Cambridge, which have a long-standing tutorial system. In a 2001 article in *The New York Review of Magazines*, Katie Prout explained: “In the tutorial system, the professor assigns an examination-style question to the student, hands him or her a lengthy bibliography from which to work, and expects the student to return the next week, ready to discuss and vigorously defend the eight pages he or she has written on the subject, thus learning to think, write and debate. And this happens week after week,” Prout wrote. The system of education guarantees that students are able to go into intellectual battle, with a tough one-on-one discussion of the subject at hand.

I was never a student at Oxford or Cambridge, but as I read, I wondered if there was a way, even at a mature stage of my career, I could reignite—not by defending a paper with an Oxford don but by writing so much I would “break the sound barrier,” so to speak, producing more persuasive, cleaner, more incisive writing on a tighter turnaround. Winston Churchill did precisely that, keeping to a disciplined daily schedule of relentless productivity. After long, champagne-fueled dinners every night at his country house,
Chartwell, Churchill padded up to his study, where he dictated his speeches and books to a team of waiting secretaries until about 4 a.m. He lived by his pen, and his output was astonishing; it earned him a Nobel Prize for Literature in 1953. At this time in my life also, the Stanford News Service was demanding that we produce more copy, faster. Might this do the trick, without Churchill’s Chartwell stenographers?

None of us could produce the academically sound reportage on the near-daily basis that was demanded, but I’m told I came closest—an honor, especially since a former Associated Press reporter was on our News Service team, and that tribe is trained for hourly deadlines and daunting turnaround times. To accomplish my mission, I created a blog on the Stanford Web site. The Book Haven gave me an engine and a platform I never anticipated in my craziest dreams.

My intention was to create a forum for short items of news, that could be produced quickly, carried by the “voice” of the blogger (myself), and, as it would be informally written, bypassing the time-consuming formalities that even standard “news briefs” require. Its mandate would be wide: “a blog for the written word,” as I called it, could include coverage of books, media articles, essays, or even other blogs. It would even give me the flexibility to venture occasionally into films or art. The News Service was suspicious: How often would I publish? How long would the pieces be? Who would read them? What if I ran out of material? Few, even in 2009, were aware of the great blogosphere and the versatility, freedom, and power it offered. At a time when the News Service was moving to hierarchical conformity rather than staff-generated innovation, this initiative bucked the trend. Management was wary about giving me the independence and power of a public voice. I was told to start a “practice” blog on a free Wordpress site, which I did. A few weeks after I had moved onto the Stanford Web site, the assistant vice president for communications called me in to tell me the site would be pulled unless I got my numbers up. (Nota bene: no one has good numbers in the first few weeks—readers must be earned, and it takes time to build traffic.)

The Book Haven would eventually be discussed in The Guardian and The Atlantic. Andrew Sullivan, one of my Oxbridge role models for productivity, featured the The Book Haven in The Atlantic Wire, The Daily Beast, and his own blog Dish—particularly when my stand against singer Cat Steven’s unrepented support for Salman Rushdie’s fatwa received widespread coverage. The Book Haven was linked by The New Yorker and named a top blog by
College Education Online. Eventually, it rose to forty-five thousand-page views per month. But all that was in the future. I started out as everyone else does, with a handful of page views per week.

The network I created supported me in offline ventures, too—when I later published a book, for example. Bloggers are usually journalists, reviewers, and authors, after all. Via The Book Haven, I “met” leading academics, journalists, cultural figures, and others—for instance, historian Timothy Snyder, who wrote a guest post to discuss his newly published Bloodlands. I connected with literary scholars and cultural journalists internationally.

I was receiving invitations to speak all over the world for my books, and wherever I went, people would know The Book Haven. I was offered (and took) two all-expense-paid trips to Poland through the connections I made. More recently, I attracted the attention of John Milton’s Cottage, which resulted in my inaugural residency at the poet’s only surviving residence in Chalfont St. Giles, Buckinghamshire. This year also, The Book Haven led to an invitation for an all-expense-paid trip to be a guest at the inaugural Bergen Literary Festival in Norway to interview the Croatian writer and Neustadt award-winner Dubravka Ugrešić for Music & Literature.

Let me chronologically list a few memorable high points of a decade of blogging:

When I was tipped off in late 2010 that a new edition of Mark Twain’s Huckleberry Finn was excising the N-word, my blogpost about its publication went around the world, getting a big spread in The New York Times, and coverage in The Guardian, the BBC, and some of the continental media as well. The Chronicle of Higher Education credited The Book Haven with starting the worldwide conversation.

When The Washington Post invited readers to make funny captions for a photo of the aging, frizzy-haired Donald Hall as he received a National Medal of Arts from President Obama in 2011, I responded with a post that eminent, elderly poets (in this case, an octogenarian cancer survivor, too) should not be targeted for such ridicule. Others joined in, including, oddly enough, Sarah Palin in a tweet. The Chronicle of Higher Education took up the defense.

I was dismayed that even critics who reviewed the 2012 film Les Misérables claimed the action of Victor Hugo’s classic took place during the French Revolution. They should have known better. Hence my blogpost “Enjoy Les Misérables. But Please Get the History Straight.” The post got one hundred and fifty responses—a record—before I turned the comments off.
It also made me a guest speaker and informal consultant when *Les Mis* came to Stanford. The post is still viewed so often that I suspect it is finding a new life in classrooms.

Author Philip Roth announced he had retired from writing and giving media interviews—until Stanford's Another Look book club featured his *The Ghost Writer* in 2014. I asked him for an interview, and I got one. *The Book Haven* Q&A caught fire and was picked up around the world, leading to an article about Roth and *The Book Haven* in the pages of *The Guardian* and *The Los Angeles Times*. The interview was republished in translation in *Le Monde*, *La Repubblica*, and *Die Welt*. (It wasn't *The Book Haven*'s first time in *Le Monde*, however. When I wrote about Anaïs Saint-Jude’s research on the communications revolution of the seventeenth century—which bore more than a passing resemblance to our own times—the French daily spotlighted the piece on page 1, and the post even got a mention in *The New Yorker*.)

In 2017, I broke the news nationally that President Trump intended to eliminate both the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH)—thanks to another tip. I could only claim an “exclusive” for a few hours, however, before the nation was on the story. I urged a letter-writing campaign. But I also explained that the agencies could not be eliminated by a president, and that both the NEA and NEH had bipartisan congressional support. For that prognostication, which turned out to be true, I was flamed and even “unfriended” by a prominent editor of my acquaintance, whose emotions outpaced his sanity. I was vindicated when not only did both agencies survive but they received an uptick in funding.

*The Book Haven* celebrates its tenth anniversary in 2019—no doubt a cake and champagne would be appropriate, but I doubt I’ll have time to do much more than make a self-commemorative blogpost, if I remember to do so. Would I recommend starting a blog today? It depends. I got in at the right time, and the flexibility and ingenuity I learned are transferrable skills for me, whatever the future brings. But could it be done today? I’m not sure.

The market has become saturated, and blogs have been displaced by platforms such as *Medium*, *Tumblr*, and even *Facebook*—“microblogging” has brought me traffic, but it is a world of its own and one that would take a good deal of time to master. The Internet landscape has changed in other ways. Landmarks are disappearing: This year, the literary blog *The Millions* was acquired by *Publishers Weekly* for an undisclosed price, and
although PW says nothing will change, something already has. Bookslut shut its doors in 2016. In The Guardian, the blog's creator, Jessa Crispin, reminisced about the early days when she created the literary blog and webzine: “Back then, the online book culture was run mostly by enthusiasts and amateurs, people who were creating blogs and webzines simply for the pleasure of it, rather than to build a career or brand. . . . I regret the day money found the internet. Once advertisers showed up, offering to pay us to do the thing we were doing just for fun, it was very hard to say no. Or understand exactly what the trade-offs would be,” she wrote. “Your revenue stream is linked directly to how many clicks and page views you stack up, and that eight-thousand-word interview with a Nigerian author published in English for the first time just isn’t going to draw the crowds” (Crispin).

For me, The Book Haven has been, and continues to be, an adventure, and one that has opened me up to a worldwide network of writers, authors, and journalists. I’m told that the blog as a platform continues to work for those who monetize, and the reasons for getting onboard are commercial—however, dollars aren’t a motivation on a university Web site, and fortunately, although I have used The Book Haven for a wide range of practical purposes, I do not survive by clicks. No one is counting them except me. Nor have I any wish to go independent. When I get a spam attack (on one crazy day, spam posts were pouring in five times faster, minute by minute, than I could furiously delete them), or when my Web site crashes, I’m grateful for the Stanford tech desk. “Going pro” would mean being a master of my own ship but also with maintenance and technological responsibilities I don’t have the time or skills to take on.

When The Book Haven began, I was not the author of a celebrated book that went into multiple printings in its first year, and I now have three more books forthcoming in the next year. The commitment of authorial time and energy means I will, at the very least, be posting less often yet always mindful that blogging is a way to promote my books. Is it over? Blogging is often a place to try out new ideas and keep up with the world outside my own brain. It’s an experience I wouldn’t change for the world, and I’m not ready to bow out yet.

And while a prophet is usually not recognized in his country, I eventually got recognition even at Stanford. The Book Haven is being preserved by the university archives, to be part of the university’s permanent record.
In 2012, the distinguished author Tobias Wolff, a recipient of the National Medal of the Arts, approached me with an idea: he wanted to create a forum where Stanford writers, scholars, and also literary figures from the world beyond Stanford could talk books with the San Francisco Bay Area community. The seasonal public event series, to be held three times a year, would spotlight connoisseurs’ choices for books you must read—discussed and even championed by the people who love them. He wanted the first offering to be a cherished favorite, William Maxwell’s *So Long, See You Tomorrow*. He asked me if I could make it all happen. I have to say I was doubtful. Book clubs did not have good associations for me. But as we talked more, I realized my reservations were twofold: first, I figured most people, like me, didn’t have the time, especially hours and hours, to read hefty tomes of other people’s choosing; and second, the chosen books tended to be mainstream, middlebrow, middle-of-the-road “safe” choices.

Inspired by Maxwell’s novel, we decided that we would focus on short books—short enough for Bay Area professionals who are pressed for time and who may spend their days reviewing legal briefs, medical documents, or technical manuals. They might be enthusiastic for an ingenuous off-the-beaten-track book if it could be read in one or two sittings. Also, we would focus on top-notch books that were forgotten, overlooked, or simply hadn’t received the audience they merit. We would call it Another Look. We would find people who wanted to be part of the world of books and literature—a world that may have vanished once they left university. The format was easy: just show up. No membership fees, no meetings with minutes, no commitments.

We had a full house the first night, and our audiences have been steadily climbing since (so much so that we had to move to a larger venue). One high point among many: for Philip Roth’s *The Ghost Writer*, we were joined by writers Michael Chabon and Ayelet Waldman. It was the only time to date we have featured the book of a living author. As already mentioned, my Q&A with Roth made the international press, and the high-profile Another Look was featured in *The Guardian*.

When Wolff announced his retirement in 2015, we announced that Another Look was going to close shop. Record numbers of people attended our last event for Albert Camus’s *The Stranger* (a book, Wolff argued, that
was more honored than read). One Stanford professor in the audience, the eminent author Robert Pogue Harrison, stepped forward that night to offer to assume the directorship of the program. The following February’s event with Werner Herzog at Dinkelspiel Auditorium, discussing J. A. Baker’s *The Peregrine*, was a remarkable change of pace. The video is now available on *YouTube*, in both full-length and highlights version (Herzog). The event was covered by *San Francisco Chronicle* columnist Caille Millner, and the video was picked up by the Web site *Open Culture*.

It’s rewarding to be the point of contact with our book-loving community—not just in the Bay Area, but sometimes around the nation and world, as people from far-flung places tell me they’re reading along with us. Wolff has extolled the program during his speaking engagements around the country. The audience for our *Another Look* podcast series is growing, and we’ll soon be adding *YouTube* videos. We’ve developed a subscribers’ list that is nearing two thousand members. I’m told the size of the proprietary mailing list, and the caliber of its subscribers, is an asset that’s unique at Stanford.

Why am I so keen on this program? Because it’s rocked my world. My days and weeks are spent writing about a handful of writers and thinkers who are passions. However, as a result, there are huge holes in my *general* knowledge of modern fiction, and particularly US fiction. Without too much investment of time, I’ve caught up with significant writers I’d somehow missed along the way.

And along the way we’ve made a difference: For authors whose classic works were truly neglected, the attention was welcomed by the authors’ literary estates and publishers—the events for Anita Loos’s comic classic *Gentlemen Prefer Blondes* and Walter Tevis’s *The Queen’s Gambit* come to mind. Several of the books have reemerged from obscurity and received the fresh attention we’d hoped for. For example, on the highly ranked *The Millions* book blog, Italo Calvino’s 1965 *Cosmicomics* shot up to number five on Amazon’s stats-based “best seller” list. There was no other reason for the surge except that it was the seasonal pick for *Another Look*.

**From Audio to Text: Entitled Opinions**

*The Book Haven* is a solo triumph; *Another Look* is teamwork. But my work with *Entitled Opinions* is a humble service to someone else’s legacy in the
humanities—in this case, a Stanford faculty member, but it was an effort that nevertheless was born of my own initiative in 2017.

Robert Harrison’s radio show *Entitled Opinions* has devoted fans all over the world—from Australia to China, Mexico to Russia. One blogger called the intellectually powered interviews, broadcast from KZSU (90.1 FM) and available for free download on iTunes, “[O]ne of the most fascinating, engaging podcasts in any possible universe.” (Harrison is also an acclaimed author and regular contributor to *The New York Review of Books*.) He has recorded about two hundred and thirty conversations since 2005, featuring some of our era’s leading figures in literature, philosophy, science, and cultural history, including Richard Rorty, René Girard, Peter Sloterdijk, Shirley Hazzard, Orhan Pamuk, Colm Tóibín, Marilynne Robinson, Paul Ehrlich, Michel Serres, Hayden White, and Abraham Verghese. Yet Harrison had never received a penny to support more than a decade of programming, and he learned on his own the technical side of radio broadcasting—first for a KZSU Stanford radio show and Web site and then offered free through iTunes as well.

For many around the world, *Entitled Opinions* is a lifeline to the bigger universe of intellectual thought. Perhaps most moving are the letters and emails received from those in places where they find the program a lifeline; one woman in Pakistan protested the intellectually stultifying effects of a brutal religious fundamentalism and emailed that, with *Entitled Opinions*, she was “finally getting my oxygen.” Another listener emailed to say: “your show accompanied me through pretty stressful times of intense military and political conflicts in Israel, when heavy objects were falling from the sky on both sides of the border and people were saying pretty dreadful things about other people. . . . The shows certainly helped me remain sane” (Haven, “Robert Harrison’s radio show.”)

Clearly, *Entitled Opinions*, available on iTunes, was no secret. But I thought it should be better known, familiar to everyone who loves literature, philosophy, ideas. There were reasons it wasn’t. In 2017, the *Entitled Opinions* Web site still used the antiquated HTML format, with a long, unmemorable, alphabet-soup URL. Searching for past shows was clumsy and often impossible. Visitors had to scroll down through a seemingly endless chronological list of past episodes to find what they were looking for. Its future seemed at the mercy of technological advances.

I teamed with Harrison to plan for a bigger future for *Entitled Opinions*. A generous donation from former Stanford president John Hennessy
helped fund a Web site redesign, with easily searchable programming and a home of its own that was not in a hard-to-find corner of the French and Italian department Web site.

I argued that there was nothing on either the new or old Web site to indicate what a listener would hear in the particular podcast, a powerful disincentive for anyone thinking to invest an hour. Not everyone will gamble their precious minutes that way. Jazz scholar Ted Gioia, a master of social media, had counseled me that the missing component in our modern cyber edifice is this: while there is much transferring of text to visual images, tweets, audio, and so on, there is comparatively little transfer going in the opposite direction—that is, turning audio and visual content into text. A few synoptic paragraphs with quotations from the episode would entice as well as inform potential listeners.

*Entitled Opinions* forged a partnership with *The Los Angeles Review of Books*, establishing a podcast channel for the program that would bring more visibility and draw new audiences. We also struggled to get a presence on social media—no small thing either, as Harrison was at first resistant to *Facebook*, *Twitter*, and the rest. He cherished the cult status of *Entitled Opinions* and emphasized the whole message of *Entitled Opinions* was for long thoughts over short ones, through the medium of intensive hour-long conversations. I was sympathetic. But in today’s world, to get the word out without using social media is to try to get the word out without getting the word out.

Now we are taking the next step: we are creating lightly edited transcripts and pitching them to international media to spread the word about *Entitled Opinions*. Harrison’s interview with German philosopher Peter Sloterdijk ran in translation in *Die Welt*. The original English transcript is forthcoming in *The Los Angeles Review of Books*. The first of a two-part interview with French thinker René Girard ran in England’s *Standpoint*; the second is scheduled for Zurich’s *Neue Zürcher Zeitung*, which has also run a translation of Harrison’s interview with US philosopher Richard Rorty. More are on the way.

How long will we hold back time? The MP3 format is already a little passé, and I don’t know who will be around in the coming decades to transfer two or three hundred recorded interviews, some of them of historic importance, to the next media format. Far-fetched? It’s happening already in other media. Bits of our culture are disappearing, without fanfare or protest. For example, the renowned film *A Month in the Country*—Another
Look featured J. L. Carr’s 1980 masterpiece in 2015—may no longer exist in a high-quality original. It’s happened more locally with Stanford News Service videos that are lost or irretrievable. People trust the cloud to save us, but there’s nothing as impermanent as a cloud.

This project, more than the others, made me aware of how much the transient is in service to the enduring. It’s part and parcel with public scholarship in the modern era. So many of these castles in the air will go poof, and as I write this retrospective of my work with literary public scholarship, I have retraced my steps and discovered so many broken links, so many Web sites that have disappeared, so much that has vanished behind a pay-wall or is otherwise irretrievable. It’s the nature of our evanescent cyber sphere, our provisional time. That’s why, in the end, I’m mistrustful of anything that doesn’t have a print component—hence, my recent effort with *Entitled Opinions*.

The closest thing that our government has to eternity is the Library of Congress. I know paper can burn in a flash fire, get swept away in a flood, or eaten by locusts, but I think it’s still the best “technology” we’ve got. But then, I started out in newspapers.

—January 2019, Palo Alto

*Works Cited*


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