

## ALSCW 17th Annual Conference

Friday, October 14, 2011 – Sunday, October 16, 2011

*with special thanks to the Boston University Center for the Humanities (Professor James Winn, Director)*

We warmly invite non-members of the ALSCW to register for this conference and enjoy our stimulating menu of events and the convivialities of the weekend. If you would like to join our Association and enjoy all the privileges of membership—including a member-rate for conference registration—please visit our website [ALSCW.org](http://ALSCW.org) We look forward to seeing our members again and to welcoming new members.

### Thursday October 13

Prologue to the Conference

#### **7:00pm: A Novelist and a Poet: Tim Parks and Mark Halliday Reading**

The Poetry Reading Series at Boston University Presents

TIM PARKS and MARK HALLIDAY

Thursday October 13th at 7 p.m.

The Castle, 225 Bay State Road

Supported by the BU Center for the Humanities, College of General Studies, and the Association of Literary Scholars, Critics, and Writers

**Free and open to the public**

Please contact Meg Tyler ([mtyler@bu.edu](mailto:mtyler@bu.edu), 617-358-4199) with any questions

Mark Halliday teaches at Ohio University. His books of poems are: *Little Star* (William Morrow, 1987), *Tasker Street* (University of Massachusetts, 1992), *Selfwolf* (University of Chicago, 1999), *Jab* (University of Chicago, 2002), and *Keep This Forever* (Tupelo Press, 2008). His critical study *Stevens and the Interpersonal* appeared in 1991 from Princeton University Press. He co-authored with Allen Grossman a book on poetics, *The Sighted Singer* (John Hopkins University Press, 1991).

Tim Parks was born in Manchester in 1954, and studied at Cambridge and Harvard before moving permanently to Italy in 1981. Author of three bestselling books on Italy, plus a dozen novels, including the Booker short-listed *Europa*, he has translated works by Moravia, Calvino, Calasso and, most recently, Machiavelli. While running a post-graduate degree course in translation at IULM University, Milan, he writes regularly for the *London Review of Books* and the *New York Review of Books*. His non-fiction works include *Translating Style*, a literary approach to translation problems, *Medici Money*, an account of the relation between banking, the Church and art in the 15th century, and, most recently, *Teach Us to Sit Still*.

Wine will be served beforehand at 6pm. There will also be books for sale.

## Friday October 14

### 10:00am - 12:00pm: Registration

Editorial Institute (143 Bay State Road)

### 1:00pm - 2:30pm: HORACE

These afternoon sessions on Friday are all held in the College of General Studies (CGS), Room 129 (871 Commonwealth Avenue).

Kenneth Haynes, Moderator

Adam Gitner: *Greek Voices in Horace*

John Talbot: *Horace's Voices in English Rhythms*

David Ferry and George Kalogeris: *Frost, Virgil, and Horace*

David Ferry's most recent collection is *Of No Country I Know* (University of Chicago Press). He has been awarded, among other prizes, the Lenore Marshall Prize from the Academy of American Poets and the Rebekah Johnson Bobbitt National Prize for Poetry from the Library of Congress. His translations include *Gilgamesh: A New Rendering in English Verse*, the *Odes of Horace*, the *Epistles of Horace*, the *Eclogues of Virgil*, and most recently the *Georgics of Virgil* (all Farrar, Straus and Giroux). He is completing a new book of poems and is translating Virgil's *Aeneid*. His wife was the eminent literary scholar Anne Ferry. Ferry is the Sophie Chantal Hart Professor Emeritus of English at Wellesley College.

Adam Gitner is a graduate student in Classics at Princeton University and a teacher at Saint Ann's School in New York. His dissertation investigates literary and social aspects of Horace's bilingualism. Gitner contributed to editing the selected edition of the writings of James Fitzjames Stephen (Oxford), in relation to classical allusion.

Kenneth Haynes is Associate Professor of Comparative Literature and Classics at Brown University. With D. S. Carne-Ross, he co-edited *Horace in English* (1996). He has written *English Literature and Ancient Languages* (Oxford, 2003) and co-edited *The Oxford History of Literary Translation in English, vol. 4: 1790–1900* (Oxford, 2006). Other books include a translation of Heidegger (with Julian Young), and an edition of Swinburne. He translated and annotated essays by Johann Georg Hamann (Cambridge, 2007) and edited the *Collected Critical Writings of Geoffrey Hill* (Oxford, 2008), as well as essays by D. S. Carne-Ross, *Classics and Translation* (Bucknell, 2010).

George Kalogeris teaches English literature and Classics in translation at Suffolk University in Boston, Massachusetts. He is the author of a book of poems based on the life and notebooks of Albert Camus, *Camus: Carnets* (Pressed Wafer, 2006). His poems and translations have appeared in *Literary Imagination*, *Poetry*, the *Oxford Gazette*, *Agni*, *Modern Greek Poetry in Translation*, the *Warwick Review*, *Ploughshares*, *Seneca Review*, the *Harvard Review*, *Salamander*, and *Little Star*. Recently, he completed a manuscript of paired poems in translation with a preface by Rosanna Warren (*Dialogos*). He received a Ph.D. in Comparative Literature from the University Professors Program at Boston University in 1991.

John Talbot, Associate Professor of English at Brigham Young University, has written on the impact of classics on English poetry of the last two centuries. Talbot's first book of poems is *The Well-Tempered Tantrum* (2004). His poems have appeared in the *Yale Review*, *Poetry*, the *American Scholar*, *Iowa Review*,

*Literary Imagination*, the *Southern Review*, *Agenda*, *Poetry Daily*, *Arion*, *Southwest Review*, *Atlanta Review*, and elsewhere on both sides of the Atlantic. They often involve Greek and Latin: his translations from Theocritus appear in the Norton Anthology *The Greek Poets* (2009), and his second book of poems, *Rough Translation*, addresses modern versions of Horace and Virgil. His book-length study of ancient lyric metres in English poetry will be published by Duckworth.

## **2:45pm - 4:15pm: CHEKHOV**

College of General Studies (CGS), Room 129 (871 Commonwealth Avenue)

Michael Gorra, Moderator

Tim Parks: “*The writing master took advantage of the general confusion and slipped away*”: reading Chekhov’s stories as a bid for freedom

Cathy Popkin: *Semantic Fields*: “*It’s snowing. What’s the meaning of that?*”

Jay Vithalani: “*Chekhovian*”: *An Adjectival History*

Michael Gorra: Mary Augusta Jordan Professor of English at Smith College, author among others of *The Bells in Their Silence: Travels through Germany*, and as editor, *The Portable Conrad* and the Norton Critical Edition of Faulkner’s *As I Lay Dying*. Now completing a book about Henry James, *Portrait of a Novel*, to be published next fall.

Tim Parks was born in Manchester in 1954, and studied at Cambridge and Harvard before moving permanently to Italy in 1981. Author of three bestselling books on Italy, plus a dozen novels, including the Booker short-listed *Europa*, he has translated works by Moravia, Calvino, Calasso and, most recently, Machiavelli. While running a post-graduate degree course in translation at IULM University, Milan, he writes regularly for the *London Review of Books* and the *New York Review of Books*. His non-fiction works include *Translating Style*, a literary approach to translation problems, *Medici Money*, an account of the relation between banking, the Church and art in the 15th century, and, most recently, *Teach Us to Sit Still*.

Cathy Popkin is the Jesse and George Siegel Professor in the Humanities, Columbia University. She earned her Ph.D. in Comparative Literature at Stanford (1985). Her research interests include Chekhov; 19th and 20th-century Russian prose; literary theory; late 19th-century scientific discourses (psychiatry, ethnography, medicine). Popkin is the author of *The Pragmatics of Insignificance: Chekhov, Zoshchenko, Gogol* and many articles on Chekhov and the Russian thought of his era. Her current projects include a new book, *Bodies of Knowledge: Chekhov’s Corpus*, and a new edition of Chekhov’s short stories.

Jay Vithalani grew up in Bombay. He studied English and philosophy at Amherst College, graduating *summa cum laude*. He was a visiting student at Corpus Christi College, Oxford, and held the English Prize Fellowship in the Department of English and American Literature and Language at Harvard. Vithalani is the editor of *Dome Over India*, a book about Rashtrapati Bhavan, India’s presidential residence, and the co-author of *Horizons: The Tata-India Century*, a political, social, and industrial history of India over the last hundred years. His doctoral dissertation at the Editorial Institute (Boston University), *Clough in America*, is an annotated edition of Arthur Hugh Clough’s letters to and from his American friends: F. J. Child, R. W. Emerson, J. R. Lowell, and C. E. Norton. Vithalani’s other ventures include constructing an anthology of nonfictional prose and researching the history of psychiatric nosology.

**4:30pm - 6:00pm: CONTEMPORARY POETRY: ITS PUBLISHING,  
REVIEWING, AND RECEPTION**

College of General Studies (CGS), Room 129 (871 Commonwealth Avenue)

J. Allyn Rosser, Moderator

William Logan: *The Critic Is Always Right*

Mark Jarman: *To Flay, Flog, or Explain*

Michael Theune: *Value Hunger: Feeding the Need for Assessment in Contemporary Poetry*

Mark Halliday: *Ten Thousand Poets*

Mark Halliday teaches at Ohio University. His books of poems are: *Little Star* (William Morrow, 1987), *Tasker Street* (University of Massachusetts, 1992), *Selfwolf* (University of Chicago, 1999), *Jab* (University of Chicago, 2002), and *Keep This Forever* (Tupelo Press, 2008). His critical study *Stevens and the Interpersonal* appeared in 1991 from Princeton University Press. He co-authored with Allen Grossman a book on poetics, *The Sighted Singer* (John Hopkins University Press, 1991).

Mark Jarman's most recent collection of poetry is *Bone Fires: New and Selected Poems*. He has also published two books of essays about poetry, *The Secret of Poetry* and *Body and Soul: Essays on Poetry*. His honors include the Lenore Marshall Prize, the Poets' Prize, and a Guggenheim fellowship in poetry. He is Centennial Professor of English and Director of Creative Writing at Vanderbilt University. In 2009 he was made an Elector of the Poets' Corner at The Cathedral of St. John the Divine in New York City.

William Logan is the author of ten volumes of poetry, most recently *Strange Flesh* (2008) and *Deception Island: Selected Earlier Poems* (2011). He has also published five books of essays and reviews, most recently *Our Savage Art* (2009). A volume of new poems, *Madame X*, and his edition of the lost classic *Guy Vernon*, by John Townsend Trowbridge, will be published next year. Logan received the National Book Critics Circle award in criticism for *The Undiscovered Country*. Among his other honors are the Citation for Excellence in Reviewing from the National Book Critics Circle, the Corrington Medal for Literary Excellence, and the inaugural Randall Jarrell Award in Poetry Criticism. He teaches at the University of Florida, where he is Alumni/ae Professor of English and Distinguished Teaching-Scholar.

J. Allyn Rosser's most recent collection of poems is *Foiled Again* (Ivan Dee 2007), winner of the New Criterion Poetry Prize. Her other books are *Bright Moves* and *Misery Prefigured*. Among the honors for her work are the Peter I. B. Lavan Award for Younger Poets from the Academy of American Poets, the Frederick Bock and Wood prizes from *Poetry*, and fellowships from the John Simon Guggenheim and Lannan foundations. She teaches in the Creative Writing Program at Ohio University, where she edits *New Ohio Review*.

Michael Theune is the editor of *Structure and Surprise: Engaging Poetic Turns* (Teachers & Writers, 2007) and the host of the blog [structureandsurprise.wordpress.com](http://structureandsurprise.wordpress.com). Theune is a contributing editor at *Pleiades: A Journal of New Writing*, and his poems, essays, and reviews have appeared in numerous other publications, including journals such as *College English*, *The Iowa Review*, *The New Republic*, and *Verse*, and books such as *Mentor and Muse: From Poets to Poets* and *The Monkey & the Wrench: Essays into Contemporary Poetics*. He teaches at Illinois Wesleyan University.

**6:15pm – 7:00pm: Reception and Presidential Address by Greg Delanty**

The Executive Leadership Center in the School of Management (595 Commonwealth Avenue)

Please note: The Executive Leadership Center has a dress code for events (Business casual, meaning a collared dress code that would accommodate a tie, and a nice pair of slacks. Denim, shorts, and leggings are not appropriate).

**7:00pm: Dinner and Reading by Members**

Also in the Executive Leadership Center.

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**Saturday October 15**

**9:30am - 11:00am: THE ARTS OF REHEARSAL**

All of the conference events on Saturday take place in the College of Communications (COM), Room 101 (640 Commonwealth Avenue), except the dinner.

Kenneth Gross, Moderator

Andrew Sofer: *The Mimesis of Rehearsal in A Midsummer Night's Dream*

Katharine Goodland: *Dropping In at Shakespeare & Co.*

Wrenn Schmidt: *What it is like to rehearse*

There will be a showing of scenes from three films of Frederick Wiseman: *La Comédie Francaise* (1996), *La Danse* (2009), and *Boxing Gym* (2010).

Katharine Goodland is associate professor of English at the City University of New York's College of Staten Island where she teaches course in Shakespeare, English Drama, and World Drama. Her publications include *Female Mourning and Tragedy in Medieval English and Renaissance Drama* (Ashgate 2006), the three volume *Directory of Shakespeare in Performance in Great Britain and North America* (co-edited with John O'Connor, Palgrave 2007 and 2011), and numerous play reviews in *Shakespeare Bulletin* and *Theatre Journal*. She also serves as dramaturge at Shakespeare and Company in Lenox, MA, where she has worked on *Richard III*, *As You Like It*, *The Taster*, by Joan Ackermann, and Tina Packer's *Women of Will*.

Kenneth Gross is a professor of English at the University of Rochester, teaching courses in Renaissance poetry, Shakespeare, modern drama, and lyric poetry in general. He has held fellowships from the Folger Shakespeare Library, the Guggenheim Foundation, NEH, the Princeton University Society of Fellows, the Rockefeller Foundation, the Bogliasco Foundation, and the American Academy in Berlin. His books

include *The Dream of the Moving Statue* (1992), *Shakespeare's Noise* (2001), and *Shylock is Shakespeare* (2006). His most recent volume, *Puppet: An Essay on Uncanny Life*, has just been published.

Wrenn Schmidt is an actor in theater, film, and television. She most recently appeared Off-Broadway in Teresa Deevy's *Temporal Powers* (Mint Theater) and Bekah Brunstetter's *Be a Good Little Widow* (Ars Nova). Other appearances – Broadway: *Come Back, Little Sheba* (Manhattan Theatre Club). National tour: *Who's Afraid of Virginia Woolf?* with Bill Irwin and Kathleen Turner. Off-Broadway: *Jailbait* (Cherry Lane Theater), *Sive* (Irish Repertory Theatre), *Phantom Killer* (Abingdon Theatre Company), *Caesar & Cleopatra* (Resonance Ensemble), *Crazy for the Dog* (Jean Cocteau Repertory), *The Dudleys!* (Dream Up Festival, Theatre for a New City). Regional: *Proof* (Cape May Stage) and *Heaven* (Kitchen Dog Theater). Film & TV: "Our Idiot Brother", "Client 9" ("The Projectionist's Best Performances of 2010", *NY Magazine*), "Body of Proof", "Mercy", "The Necklace", "Javelina", "Law & Order". She holds a BFA from the Meadows School of the Arts, Southern Methodist University.

Andrew Sofer teaches Renaissance drama, modern drama, performance studies, and creative writing at Boston College. His books include a critical study, *The Stage Life of Props*, and *Wave*, a collection of poems. He has directed numerous plays, including U. S. stage premieres by Caryl Churchill and Brendan Kennelly. He has narrated over forty "talking books" for the Library of Congress and received seven national awards for poetry and literary criticism, including the ASTR Essay Prize for the best essay on theatre published in 2009. He is currently at work on two projects: an academic monograph, *Dark Matter: Invisibility in Drama, Theatre, and Performance*, and a cycle of cabaret songs, *Heaven Eleven*, in collaboration with composer Kevin Beavers. Their work for string quartet and soprano, *Wandlebury Ring*, has been produced in New York, Ann Arbor, and San Francisco and is available from Oxford University Press.

### **11:15am - 12:45pm: THE KING JAMES BIBLE**

College of Communications (COM), Room 101 (640 Commonwealth Avenue)

Herbert Marks, Moderator

Lawrence Rosenwald: *Literalist Translation and the King James Bible*

Eleanor Cook: *Grammar and the King James Bible: The Case of Elizabeth Bishop*

Leslie Brisman: *The Symbolic Agenda of the King James Bible*

Leslie Brisman is Karl Young Professor of English at Yale University. He began his academic career as a Miltonist, became a Romanticist, and has enjoyed a long secondary romance with biblical studies. His teaching of and writing about the Bible take their origin in the great work of Northrop Frye and James Nohrnberg, with whose visions of biblical unity he has been wrestling for decades. His most recent publications related to this are two essays in *The Yale Review*, "What Took You So Long?" (2009) and "The King James Bible and the Dream of Wholeness" (2011, forthcoming).

Eleanor Cook writes widely on poetry and poetics, from Dante to James Merrill. Her three most recent books are *Against Coercion: Games Poets Play* (1998), *Enigmas and Riddles in Literature* (2006), and *A Reader's Guide to Wallace Stevens* (2007), the latter two now available in paperback. She is Professor Emerita of English, University of Toronto, and past president of the ALSCW.

Herbert Marks is Professor of Comparative Literature and English at Indiana University, where he also directs the Institute for Biblical and Literary Studies and edits the monograph series Indiana Studies in

Biblical Literature. His edition of the Old Testament (KJV) with full commentary is due out this fall from W.W. Norton. His non-biblical writings focus mostly on questions of poetic language and literary history.

Lawrence Rosenwald is the Anne Pierce Rogers Professor of English at Wellesley College. His recent publications include *Multilingual America: Language and the Making of American Literature* (Cambridge), and the Library of America edition of Emerson's journals. He has published translations from several languages, among them a translation with Everett Fox of Buber and Rosenzweig's *Scripture and Translation*, and written several essays on translation, including "On Not Reading in Translation" for *Antioch Review* and an essay-review on Edith Grossman's *Why Translation Matters*, forthcoming in *Raritan*.

## **BREAK FOR LUNCH**

### **2:15pm - 3:45pm: LITERATURE AND THE VISUAL ARTS**

College of Communications (COM), Room 101 (640 Commonwealth Avenue)

Emily Mitchell Wallace, Moderator

John Elderfield: *The Wind in the Willows: the music and the call*

Eric McHenry and Nicholas Garland: *Along the Same Lines: Pairing Poems and Woodcuts in a Children's Book that May Really Be for Adults*

Andrew Nash: *Covering Muriel Spark: Penguin Books and the Designing of an Author*

John Elderfield was born in Yorkshire, England; studied Fine Art at Leeds University; and received a Ph.D. in art history at the Courtauld Institute of Art, London University. He is Chief Curator Emeritus of Painting and Sculpture at The Museum of Modern Art, where he has organized numerous exhibitions over the past thirty years. These range from such specialized projects as "Manet and the Execution of Maximilian" (2006) and "Henri Matisse: Radical Invention, 1913-17" (2010), to major retrospectives devoted to, among others, Kurt Schwitters (1985), Henri Matisse (1992), Pierre Bonnard (1998), and Willem de Kooning (currently on view). His writings include, in addition to catalogues for these and other exhibitions, an edition of Hugo Ball's *Flight Out of Time* (1974, rev. 1996) and *The Language of the Body: Drawings by Pierre-Paul Prud'hon* (1996).

Nicholas Garland was born in London in 1935 and from 1947 lived in New Zealand. He returned to London to study at The Slade School of Fine Art. Later he worked as a stage manager at the Royal Court Theater and directed shows at Peter Cook's Establishment Club. With Barry Humphries he created the Barry McKenzie comic strip for *Private Eye* and quit the theater to become a political cartoonist for *The Spectator* and *Daily Telegraph*. He has also illustrated a number of books, by John Fuller, Wendy Cope, James Fenton, and Alex Garland among others. He is married and has 4 children and 6 grandchildren.

Eric McHenry grew up in Topeka, Kansas and earned degrees from Beloit College and Boston University. His books include *Mommy Daddy Evan Sage* (Waywiser, 2011), a collection of children's poems with woodcuts by Nicholas Garland, and *Potscrubber Lullabies* (Waywiser, 2006), which received the Kate Tufts Discovery Award. His poems have appeared in *The New Republic*, *Harvard Review*, *Cincinnati Review*, *Common Knowledge*, *Orion*, *The Guardian* (U. K.), *Poetry Daily* and *Poetry Northwest*, from whom he received the 2010 Theodore Roethke Prize. He is a contributing editor of *Columbia Magazine* and has written about poetry for *The New York Times Book Review*, *The San Francisco Chronicle*, *The Boston*

*Globe and Slate*. He lives in Topeka with his wife and two children and teaches creative writing at Washburn University.

Andrew Nash is Senior Lecturer in English Literature at the University of Reading. His main research interests are in book and publishing history, Victorian and twentieth-century literature, and Scottish literature. His Ph.D. was awarded by the University of St Andrews in 1998, and from 1999 to 2003 he was a Research Fellow at the University of London working on a project entitled "Authors and Publishers, 1870-1939". His publications include *Kailyard and Scottish Literature* (2007), (ed.), *The Culture of Collected Editions* (2003), and (co-ed.) *Literary Cultures and the Material Book* (2007). He has also edited several works of Scottish literature, including *Farewell Miss Julie Logan: a J.M. Barrie Omnibus* (2000). He is currently working on a book on the Victorian nautical novelist, William Clark Russell, and co-editing the final volume of the *Cambridge History of the Book in Britain*. He is an editor of *The Review of English Studies*.

Emily Mitchell Wallace was educated in Missouri, Cambridge (England), and at Bryn Mawr College where she earned a Ph.D. in Comparative Literature with a thesis on William Carlos Williams, a poet who said he would have liked to be a painter. She taught literature at the University of Pennsylvania, Swarthmore, Yale, and the Curtis Institute of Music, and is now a Research Associate for the Center for Visual Culture, Bryn Mawr College. She contributed an essay on "America" to *Ezra Pound in Context* (Cambridge U.P., 2010), and is the editor of a book, *William Carlos Williams, An American Dad*, to be published by New Directions in 2012 with over 450 photographs to accompany the essays by WCW family members, and a "Foreword: Oyster River" and "Afterword: 'All the Girls'" by the editor. She lives in Philadelphia with her husband Gregory Harvey, a lawyer and Co-Chair of the Eighth Ward Democrats.

#### **4:00pm - 5:45pm: HOMAGE TO HENRY: A DRAMATIZATION OF JOHN BERRYMAN'S *THE DREAM SONGS*.**

Devised and performed by Jim Vrabel.

Followed by a panel discussion moderated by Dan Chiasson and featuring Jim Vrabel, Jay Rogoff, John Matthias, and Annie Finch.

College of Communications (COM), Room 101 (640 Commonwealth Avenue)

Excerpts from *THE DREAM SONGS* by John Berryman. Copyright (c) 1969 by John Berryman. Copyright renewed 1997 by Kate Donahue Berryman. Performed by arrangement with Farrar, Straus and Giroux, LLC.

Jim Vrabel lives in Brookline, Massachusetts. He is a graduate of Northeastern University and attended graduate school at the University of Iowa, where he first encountered the work of John Berryman. Upon reading *The Dream Songs*, he became immediately convinced that it should be brought to the stage. He is looking for more opportunities to bring *Homage to Henry* before audiences. He can be reached at jimvrabel@juno.com. He is co-author of *John Paul II: A Personal Portrait of the Pope and the Man* (St. Martin's Press, 2001) and the author of *When In Boston: A Timeline & Almanac* (Northeastern University Press, 2004). He is currently at work on a history of community activism in Boston during the 1960s and 1970s.

Dan Chiasson is author of four books, including, most recently, *Where's the Moon, There's the Moon* (Knopf). He is currently finishing a new book of poems, *Bicentennial*, and compiling a collection of his essays and reviews. A graduate of Amherst College and Harvard University, Chiasson is Associate Professor of English at Wellesley College.

Annie Finch's books of poetry include *Eve*, *Calendars*, *Among the Goddesses*, and *Spells: New and Selected Poems*, forthcoming from Wesleyan University Press. Her music, art, theater, and opera collaborations have shown at such venues as American Opera Projects, Carnegie Hall, Chicago Art Institute, Poets House, and the Metropolitan Museum of Art, and she is the co-founder of the Poets Theater



of Maine in Portland. Winner of the Robert Fitzgerald Award for Prosody, she has published many works of poetics including *The Body of Poetry*, *The Ghost of Meter*, and the textbooks *A Poet's Ear* and *A Poet's Craft*, forthcoming from University of Michigan Press, as well as several influential anthologies emphasizing poetic form. She currently serves as Director of the Stonecoast MFA program in creative writing at the University of Southern Maine.

John Matthias was a student of John Berryman's in the summer of 1959, when *The Dream Songs* were being written but, aside from a few in magazines, were known only to friends. Matthias has published some 25 books of poetry, translation, criticism, and scholarship. His most recent books are *Kedging* (verse), *Trigons* (verse), and *Who Was Cousin Alice? And Other Questions* (memoirs and criticism). *The Salt Companion to John Matthias* has just appeared, edited by J.F. Doerr. In 2012-13 Shearsman will publish his *Collected Poems* in three volumes. He is poetry editor of *Notre Dame Review*.

Jay Rogoff has published four books of poetry, most recently *The Art of Gravity* (LSU, 2011), largely inspired by dance. His other books include *The Cutoff* (Word Works, 1995), *How We Came to Stand on That Shore* (River City, 2003), and *The Long Fault* (LSU, 2008). His poetry and criticism have appeared in many journals. He serves as dance critic for *The Hopkins Review* and contributes to *Ballet Review*. He lives in Saratoga Springs, New York, and teaches literature and writing at Skidmore College.

### **6:00pm - 6:45pm: Members' Meeting**

College of Communications (COM), Room 101 (640 Commonwealth Avenue)

### **7:00pm: Dinner with a Reading by Colum McCann**

The Colloquium Room in the Photonics Center (8 St. Mary's Street, 9th floor)  
[St. Mary's Street runs into Commonwealth Ave. opposite Marsh Chapel.]

Colum McCann (born 28 February 1965) is an Irish writer of literary fiction. He is a Professor of Contemporary Literature at European Graduate School and Professor of Fiction at CUNY Hunter College's Master of Fine Arts Program in Creative Writing. McCann's fiction has been published in 30 languages. His novels include *Songdogs*, *This Side of Brightness*, *Dancer*, *Zoli* and *Let the Great World Spin*. He has written for numerous newspapers and periodicals, including *The New York Times*, *The Atlantic Monthly*, *GQ*, *The Times*, *The Irish Times*, *Granta*, and *La Repubblica*. His short story "Everything in this Country Must" was made into a short film, directed by Gary McKendry, which was nominated for an Academy Award in 2005. In 2003 McCann was named *Esquire Magazine's* "Best and Brightest" young novelist. He has also been awarded a Pushcart Prize, the Rooney Prize, the Irish Novel of the Year Award and the 2002 Ireland Fund of Monaco Princess Grace Memorial Literary Award. He was recently inducted into the Hennessy Hall of Fame. His novel *Let the Great World Spin* (2009), uses the true story of Philippe Petit as a "pull-through metaphor", and "weaves together a powerful allegory of 9/11." The novel has won numerous honours, notably the National Book Award and the International IMPAC Dublin Literary Award.

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## Sunday October 16

There are four seminars (in two concurrent pairs), all taking place in the Editorial Institute (143 Bay State Road).

The seminars take the form of discussing the previously circulated papers, which have all been studied by the contributing participants. The first three-quarters of an hour, or hour, of the occasion should be reserved for discussion among the participants, and then thrown open to auditors. Anyone who, not being a participant, is thinking of attending one or two of the seminars, and who would like to read in advance the sheaf of the circulated papers, should please let the ALSCW office know so that copies may be made.

### 9:30am – 11:00am:

#### (a) LETTERS

Editorial Institute, first floor, Library (143 Bay State Road)

Saskia Hamilton, Moderator

Catherine Barnett: *“The First Letter to You from Yesterday” : Some Notes on Time and the Epistolary in the Work of Jean Valentine and Marina Tsvetsaeva*

Nora Delaney: *Portrait or Self-Portrait? René Hague Editing the Letters of David Jones*

Joanne Diaz: *“This hatefull Scroule” : The Epistolary Complaint as Forensic Evidence in English Renaissance Poetry*

Wendy Galgan: *A Friendship in Letters: Elizabeth Bishop and Robert Lowell*

Jeffrey Gutierrez: *Poetic Development: William Carlos Williams and Modernist Conversations*

Odile Harter: *The Official and the Intimate: Letters in Modernist Poetry*

Richie Hofmann: *James Merrill: Letters and Inscriptions*

Albert LaFarge: *Berryman’s Business Letters*

Jim McCue: *Letters to the Editors*

Christopher Ohge: *Paul Bowles’s Letters to Aaron Copland: Fragment of an Agon between Pupil and Mentor*

Siobhan Phillips: *Lorine Niedecker’s Correspondence: Politics, Poetry, and the Social Space of Letters*

Alex Shakespeare: *Jacques Vaché: The Letter as Literature*

Brandon Shuler: *Whisper like a Mountain: The Southwest in the Letters of Tom Lea and J. Frank Dobie*

Pamela Siska: “*Going off in Warm Blood Like Romeo*”: *Theatricality and Representations of the Body in Keats’s Letters Self in Romantic Letters*

Meg Tyler: *The Boyhood Letters of Henri de Toulouse-Lautrec*

Fiona Wilson: *Secret Delight: Letters in Gilbert White’s The Natural History of Selborne*

Catherine Barnett’s first book, *Into Perfect Spheres Such Holes Are Pierced*, won the 2003 Beatrice Hawley Award from Alice James Books. Her second book, *The Game of Boxes*, is forthcoming from Graywolf Press in 2012. Barnett has taught at Barnard, the New School, and NYU, where she was honored with an Outstanding Service Award. She is the recipient of a Guggenheim Fellowship, a Whiting Writers Award, the Glasgow Prize for Emerging Writers, and a Pushcart.

Nora Delaney is a writing advisor at MIT and a teaching fellow at Boston University where she is currently a doctoral candidate. Her dissertation project is on self-annotation in the poetry of David Jones. Delaney is a founding member of the Boston Poetry Union and Pen & Anvil Press. Her essays, poems, and literary translations have appeared in *Literary Imagination*, *Little Star*, *Fulcrum*, *The Critical Flame*, *The Arts Fuse*, *Absinthe: New European Writing* and other publications.

Joanne Diaz is an Assistant Professor of English at Illinois Wesleyan University, where she teaches courses in literature and creative writing. She has reviewed books for the *Sixteenth Century Journal* and her entry on complaint will appear in the new *Princeton Encyclopedia of Poetry and Poetics* in 2011. Her first book of poems, *The Lessons*, was the winner of the Gerald Cable Book Award and was published by Silverfish Review Press this year. She has received fellowships from the National Endowment for the Arts and the Illinois Arts Council and has been nominated for two Pushcart Prizes. She has work forthcoming in *Pedagogy* and *The Southern Review*.

Wendy Galgan is Assistant Professor in English at St. Francis College in Brooklyn, where she teaches composition and literature courses. In addition to her work in American writing (especially contemporary women’s poetry), Dr. Galgan’s areas of interest include pop culture studies, film theory, women’s studies, and genre literature. Her poetry has appeared in *California Quarterly* and *The AFCU Journal*; she has two poems forthcoming in the October 2011 issue of *Currents VII*, the journal of the Seacoast Writers Association, and a poem which has been accepted for inclusion in a collection of villanelles scheduled for publication in April 2011 by Everyman’s Library. Her academic writing includes “Dale Evans: Girlie-Girl with a Six-Gun”, which appeared in *Westerns: Paperback Novels and Movies from Hollywood*, edited by Paul Varner. She is currently focused on completing *Something in the Way She Moves*, a book examining the use of metaphors of motion in women’s poetry.

Jeffrey Gutierrez holds advanced degrees from Drew University and Boston College. He is currently a doctoral candidate at the Editorial Institute, Boston University. His doctoral dissertation is an annotated edition of William Carlos Williams’ letters between 1913 and 1925, showing the development of his poetic art. The edition features Williams “in conversation” with several poets, editors, and artists of the time. Also, he is currently editing (with Dr. John Michalczyk and Ray Helmick, S. J.) a collection of scholarly essays and film representations of genocide. His research interests include Modernist poetry and literature, holocaust studies, and documentary film.

Saskia Hamilton is the author of two books of poetry, *As for Dream* and *Divide These*, and is currently at work on *Night-Jar*, some poems from which appear in *Joining Music with Reason: 34 Poets, British and American, Oxford 2004-2009*, edited by Christopher Ricks. She is also the editor of *The Letters of Robert*

Lowell and the co-editor of *Words in Air: The Complete Correspondence between Elizabeth Bishop and Robert Lowell*. She is Associate Professor of English at Barnard College and lives in New York City.

Odile Harter is a doctoral candidate in the English Department at Harvard University. Her dissertation project, *Tactless Symbols: Quotation, Poetry, and the Great Depression*, traces modernist poets' changing use of quotation during the Great Depression. It argues in particular that, in response to ethical challenges to modernism's emphasis on formal innovation, poets such as Moore, Williams, Rukeyser, and Zukofsky used quotation to undermine the very artistic elitism it once signified. Courses and tutorials for which she has served as Teaching Fellow include American Literature in the 1930s, Pound's *Cantos*, Ballads and Sonnets, American Poetry, and Modern Tragedy. She currently works with Harvard's Bok Center for Teaching and Learning, serving as the Departmental Teaching Fellow for English and providing pedagogical support to graduate students. She is also a graduate assistant at the Woodberry Poetry Room, where she works on the Poetry Room's audio digitization initiative.

Richie Hofmann is a poet and a doctoral student at Emory University. His poems have appeared or are forthcoming in *The Antioch Review*, *Southwest Review*, *The New Criterion*, *Literary Imagination*, and other journals, and have been honored with the Academy of American Poets Prize and the AWP Intro Journal Award.

Albert LaFarge is the director of the Albert LaFarge Literary Agency and is currently working on an edition on the letters between Norman Mailer, James Jones, and William Styron as a dissertation for the Editorial Institute at Boston University. He is the editor of *Minding the Store: Great Writing about Business, from Tolstoy to Now* (with Robert Coles; New Press, 2008); and *The Essential William H. Whyte* (Fordham University Press, 2000). His translations from the French include: *Arabia Felix from the Time of the Queen of Sheba: Eighth Century B.C. to First Century A.D.*, by Jean-Francois Breton (University of Notre Dame Press, 2000). Before becoming a literary agent, LaFarge was an editor at Ballantine Books, Harcourt, and Henry Holt.

Jim McCue is jointly editing T. S. Eliot's *Poems* with Christopher Ricks for Faber & Faber. He is a visiting fellow at the Institute of English Studies, London University. He runs the Foundling Press, which produces limited editions. A few copies of T. S. Eliot's *Eeldrop & Appleplex* remain available in exchange for brown envelopes.

Christopher M. Ohge received his B.A. in Philosophy and English from Boise State University and his M.A. in English from Boston University. Currently he is a Ph.D. candidate at Boston University's Editorial Institute and an instructor at the Massachusetts College of Art and Design. Research interests include: 19th and 20th century literature and philosophy, textual studies, New England Transcendentalism, Herman Melville, existentialism, and modernism. His dissertation on the writer-composer-traveler Paul Bowles is a life-and-letters edition of his early career in Paris, New York, and Tangier. He also contributes to *Melville's Marginalia Online*, the *Melville Electronic Library*, and the final Northwestern-Newberry edition of *Billy-Budd, Sailor, And Other Unfinished Manuscripts*. Articles, book reviews, and poetry have appeared, or are forthcoming, in *Leviathan*, *Melville's Marginalia Online*, PRI's *The World*, and the *Arts Fuse: The Culture of New England*. He has also read poetry at Mass Art, the U35 Poetry series, and elsewhere.

Siobhan Phillips is assistant professor at Dickinson College and the author of *The Poetics of the Everyday: Creative Repetition in Modern American Verse* (Columbia, 2010). She is currently writing a book on letters and poetry in post-war American literature. Her essays and poems have appeared in journals including *PMLA*, *Twentieth Century Literature*, *Southwest Review*, *Yale Review*, and other publications. Her essay on Elizabeth Bishop's correspondence is under review at *Modernism/modernity*.

Alex Shakespeare is a doctoral candidate in the English department at Boston College. He has published essays on Geoffrey Hill and Charles Péguy, Ernest Hemingway and Ezra Pound, and the unfinished novels of Nathaniel Hawthorne. He has also published several translations from French of the poets André Spire, Yves Nédonsel, and Saint-John Perse. He is now at work on a dissertation about the poems of Robert Lowell which, in addition to interpreting the poems themselves, will take a close look at archival material:

Lowell's drafts, his autobiographical writings, as well as his letters to fellow poets Elizabeth Bishop, Allen Tate, John Berryman, and others. He is especially interested in the question of how life and literature meet.

Brandon D. Shuler is a Literature, Social Justice, and the Environment Ph.D candidate at Texas Tech University where he studies Southwestern literatures with an emphasis on Texas literature. Mr. Shuler is a frequent contributor to *Outdoor Life*, *Saltwater Sportsman*, and other outdoors-themed magazines. His fiction and poetry has appeared in *Dark Sky Magazine*, *Red River Review*, *Interstice*, and other fine literary journals. Mr. Shuler edited Hart Stilwell's unpublished manuscript, *Glory of the Silver King: The Golden Age of Tarpon Fishing* (TAMUP, 2011). He is currently editing *NewBorder: An Anthology of Texas/Mexico Border Writing* (TAMUP) and *Texas Remembers: The Life Conversation of Tom Lea and J. Frank Dobie* (UTexas Press). Mr. Shuler is a Thinking Like a Mountain Thinker in Residence alumnus and a Bruce Family Foundation Fellow for American Literature. He lives on the Llano Estacado with his wife Ashley and their two children, Parker and Imogen.

Pamela Siska is a Lecturer in the Program in Writing & Humanistic Studies at the Massachusetts Institute of Technology. Her research interests include Romantic and Victorian literature, writing pedagogy, and crime narratives. She has written on Tennyson, medieval debate poetry, and survival cannibalism; her essay "'The Things I So Indispensably Needed': Material Objects as a Reflection of Mary Shelley's Life" was published in *Material Women: Consuming Desires and Collecting Objects, 1750-1950*, edited by Beth Tobin and Maureen Goggin (Ashgate Publishing, 2009). She is currently writing her dissertation on Percy Shelley.

Meg Tyler is Associate Professor of Humanities at Boston University, where she also directs the Poetry Reading Series. In 2012 she will also be the Fulbright Visiting Professor of Humanities and Social Sciences at the University of Innsbruck. "Contemporary poets and the Sonnet: a Trialogue (Paul Muldoon, Jeff Hilson and Meg Tyler)" recently appeared in *The Cambridge Companion to the Sonnet*, edited by A.D. Cousins and Peter Howarth.

Fiona Wilson (M.A., University of Glasgow; M.A., Ph.D., New York University) is a poet and scholar and teaches at Sarah Lawrence College. She is the recipient of a Hawthornden fellowship (2008) and is former chair of the Scottish Literature Discussion Group of the Modern Language Association. Wilson is the author of essays published in *Romanticism's Debatable Lands* (Palgrave, 2007), *Keats-Shelley Journal*, *Pequod*, *Edinburgh Companion to Contemporary Scottish Literature* (Edinburgh University Press, 2007), and elsewhere. Poetry published in *Best Scottish Poems* (Scottish Poetry Library, 2005), *Poetry Review*, *The Independent*, *The Scotsman*, *Grand Street*, and *Literary Review*.

**9:30am – 11:00am:**

**(b) SPOKEN WORD**

Editorial Institute, second floor, Room 207 (143 Bay State Road)

Don Share, Moderator

Robert Archambeau: *Rhetorical Situations of African-American Poetry Performance*

Zachary Bos: *Methods of Specifying Vocal Performance in Poetry*

Owen Boynton: *Punctuating Aloud: Punctuation and the Poetry Reading*

E. Christopher Clark: *All Things Out Loud: A Fast-Paced Evening of Literary Wonder*

Mary Maxwell: *Translation as Performance*

James O'Brien: *A Two-Way Street, Approximately: Modulation, Complication, and Dylan's Poem "Last Thoughts on Woody Guthrie" as Spoken Word and Printed Text*

Elise Partridge: *Poetry Recordings: A Medium for Teaching in Poetry and Literature Courses*

Joshua Pederson: *Spoken Scripture: Oral Meaning in the Psalms*

Jillian Saucier: *We Have One Poem in Mind: The Public and Private Conversation of Ernst Jandl and Friederike Mayröcker*

Robert Archambeau's books include the study *Laureates and Heretics: Six Careers in American Poetry* (Notre Dame) and the poetry collection *Home and Variations* (Salt). He is the editor of *Word Play Place: Essays on the Poetry of John Matthias* (Ohio) and the forthcoming *Letters of Blood: Selected English Writings of Göran Printz-Pålsson*. His essays, poems, and translations have appeared in *Poetry*, *Chicago Review*, *Pleiades*, *Boston Review*, *Notre Dame Review*, *Cambridge Literary Review*, and many other journals and books. The recipient of awards from the Academy of American Poets, The Illinois Arts Council, and the Swedish Academy, he has taught at the Lund University, Sweden, and is professor of English at Lake Forest College. He is currently at work on a social history of the idea aesthetic autonomy from the eighteenth century to the present.

Zachary Bos studied poetry in the graduate Creative Writing program at Boston University. He is a founding editor of *Sixty-Six*, a journal on the sonnet, and *Pusteblyme*, a journal of translation. His poetry has most recently been published in the literary magazines *Rolokima Psychikos* (Raleigh, NC) and *The Black Herald* (Paris). Among his current writing projects are a *New Book of Imaginary Beings*; a book-length study of expressions of awe and wonder in contemporary non-devotional poetry; and a collaborative erasure-poetry version of the Bible, titled *Holy*. His research interests include cognitive poetics, and the history and culture of literary periodicals.

Owen Boynton is currently working towards a Ph.D. in English Language and Literature at Cornell University. He has been researching and writing a dissertation on punctuation and experiences of time in nineteenth century British poetry, focusing on Wordsworth, Tennyson, Hopkins, and Hardy; he plans on extending this project to encompass twentieth century poets, also. Before starting at Cornell, he completed the MSt in nineteenth century British literature at Oxford University, and as an undergraduate, studied at Brown University, concentrating in Comparative Literature and graduating in 2005. He is interested in the history of English poetry, book history, and mid-twentieth century American poetry, especially the work of Robert Lowell.

E. Christopher Clark is an author, educator, and all-around geek who is passionate about storytelling in all its forms. He teaches creative writing, magazine production, and literature at Lesley University in Cambridge, Massachusetts, and runs the pop culture blog *Geek Force Five*. His written work has appeared in *Commonthought* and *Device* and is forthcoming in *Entelechy International: A Journal of Contemporary Ideas*. He has performed that work in front of audiences in San Francisco, Chicago, Denver, Boston, and elsewhere. Together with fellow New Hampshire writer John Herman, he created the spoken word series, *All Things Out Loud: A Fast-Paced Evening of Literary Wonder*, which has toured the state since 2009.

Mary Maxwell's poems and translations have appeared various literary journals such as *Agni*, *The Nation*, *The New Republic*, *Paris Review*, *Provincetown Arts*, *Salmagundi*, *Southern Review*, and *Yale Review*. Her essays on poetic translation have been published in *Arion*, *Literary Imagination*, *Partisan Review*, *Pequod*, *Raritan*, *Threepenny Review*, *Vanitas* and *Western Humanities Review*. She has been the winner of a "Discovery"/The Nation Award, the recipient of a fellowship from the Camargo Foundation in Cassis,

France, and a visiting artist and scholar at the American Academy in Rome. She is the author of a monograph on the painter Serena Rothstein, *Discourse in Paint*, as well as three collections of poems, *An Imaginary Hellas*, *Emporia* and *Cultural Tourism* (forthcoming from LongNookBooks). She is currently completing *Quiet Dell*, a work of nonfiction about the 1955 film, *The Night of the Hunter*.

James O'Brien is a Ph.D. candidate at the Editorial Institute at Boston University, researching Bob Dylan's other-than-song writings — focusing on unpublished works and those writings given only limited distribution. In collaboration with Ray Carney, O'Brien is writing an annotated bibliography of works about the filmmaker John Cassevetes for Oxford University Press. He writes about film for the American Film Institute's Catalog of Feature Films project. He is a news and feature correspondent for *The Boston Globe*, *The Consumer Chronicle*, and Boston University's *Research* magazine. His poetry and fiction have been published in numerous journals. In 2011, he placed second in the Literary Awards from *The Pinch Journal* (U. of Memphis). In 2010, he was a finalist for the Santa Fe Writers Project Literary Award, the Basil Bunting Poetry Award, and the Aesthetica Creative Works Competition.

Elise Partridge was educated at Harvard, Cambridge (as a Marshall Scholar), and Boston University. Her poems have appeared in *Poetry*, *The New Yorker*, *PN Review*, *Southwest Review*, *Yale Review*, *The Walrus*, and *The New Republic*, and in Norton, Broadview, and Carcanet anthologies. Her *Fielder's Choice* (2002, Signal) was shortlisted for the Lampert Award for best first book of poems in Canada; *Chameleon Hours* (2008, Chicago; Anansi) was featured in the *Washington Post* "Poet's Choice" column, shortlisted for the British Columbia Book Prize, and won the Canadian Authors Association Poetry Award. Her "Legends of Good Women" is listed as a "Notable American Essay" in *Best American Essays 2011*. A dual citizen of the United States and Canada, she has taught at several universities and also works as an editor.

Joshua Pederson is Lecturer of Humanities in the College of General Studies at Boston University. His primary research interests include religion and literature and contemporary American fiction. His essays have appeared in *Contemporary Literature*, *Twentieth-Century Literature*, *Religion and Literature*, and *Religion and the Arts*.

Jillian Saucier received her B.A. in German from Georgetown University. In 2003 and 2004 she won the Ora Mary Phelam Poetry Prize, and has read her poetry at Phillips Exeter Academy, Massachusetts College of Art, MIT, the U35 Poetry series and elsewhere. She has studied and taught as a Fulbright teaching assistant in Austria. Her research interests include prosody, contemporary German-language literature, translation, and the works of Willa Cather and Wislawa Szymborska.

Don Share is Senior Editor of *Poetry* magazine. His books include *Squandermania* (Salt Publishing), *Union* (Zoo Press), and *Seneca in English* (Penguin Classics). Forthcoming are a new book of poems, *Wishbone* (Black Sparrow), a critical edition of Basil Bunting's poems (Faber and Faber), and *Basil Bunting's Persia* (Flood Editions). His translations of Miguel Hernández, collected in *I Have Lots of Heart* (Bloodaxe Books) were awarded the *Times Literary Supplement* Translation Prize, the Premio Valle Inclán, and P.E.N./New England Discovery Award. He has been Poetry Editor of *Harvard Review* and *Partisan Review*, Editor of *Literary Imagination*, and curator of poetry at Harvard University. With Christian Wiman, he co-hosts the monthly *Poetry* magazine podcast and has co-edited *The Open Door: 100 Poems from 100 Years of Poetry* (University of Chicago Press).

**11:15am - 12:45pm:**

**(a) TEACHING THE *ODYSSEY***

Editorial Institute, first floor, Library (143 Bay State Road)

William D. Wharton, Moderator

Al Basile: *Teaching the Odyssey at the Secondary School Level*

Francis Blessington: *The Satanization of Odysseus in Paradise Lost*

Joshua Cohen: *Roads Not Taken: Homer's Odyssey and Its Sequels*

Brett Foster: *A Dramaturg's Odyssey of Staging the Odyssey*

Kyna Hamill: *The Tensions of Weaponry in Book 21 of the Odyssey*

E. Christian Kopff: *Odyssey and Oresteia for Readers and Teachers*

Jennifer Lewin: *The Odyssey: Teaching Penelope's Dreams*

David Mikics: *Homer and Character*

Anna Razumnaya: *A Shipwreck on "The Great Sea of Being": Dante's Polemic Against Homer*

Christopher Ricks: *Learning the Odyssey*

Debra San: *Teaching the Structure of the Odyssey*

Helaine L. Smith: *Comedy in the Odyssey*

Jeanne Tift: *Charting With Students the Complex Narrative and Chronological Sequences in the Odyssey*

Mary Erica Zimmer: *Futures of the Past: Revisiting Odysseus*

Al Basile grew up in a park in Haverhill, Massachusetts. He graduated from Phillips Academy in 1966, and in 1970 was the first to receive a Master's Degree from the Brown University Writing Program. He began his musical career as a cornet player with Roomful of Blues in 1973, and has worked with the Duke Robillard Band as a songwriter and recording member since 1990, appearing on twelve CDs and a DVD; his songs have been used in films and television and covered by such artists as Ruth Brown. He has eight solo jazz and blues CDs out under his own name, the last five having reached from #18 to #12 on the Living Blues airplay charts in their year of release. He was nominated in 2010 for a Blues Music Award as best horn player. His poetry was first published in 2005. He taught English and Music at the Providence Country Day School in East Providence, RI from 1980-2005. His eighth CD, *The Goods*, was released in March of 2011 and features a backup vocal by the Blind Boys of Alabama.



Francis Blessington has translated *The Bacchae* of Euripides and *The Frogs* of Aristophanes. He has published two books of poems, *Lantskip* and *Wolf Howl*, as well a novel, *The Last Witch of Dogtown*. He is a Milton specialist, the author of *Paradise Lost and the Classical Epic* and *Paradise Lost: Ideal and Tragic Epic (A Student's Companion to the Poem)*. His essays, poems, and short stories have appeared in the *Harvard Magazine*, *The Sewanee Review*, *The Southern Review*, and many other journals. He has also published a play, *Lorenzo de' Medici*. He is a professor of English at Northeastern University in Boston. In the summer, he works part-time on a farm in Spain. His new translation of Euripides' *Trojan Women* will be performed next year in Boston.

Joshua Cohen is an Associate Professor of Literature at the Massachusetts College of Art and Design. He teaches classes on World Literature, Shakespeare and early modern drama, Arthurian romance, graphic novels and opera. He earned his doctorate at Boston University, with a concentration on Shakespearean drama. He has published articles on Shakespearean and historical opera singers, and has chaired panels at the 2010 and 2011 NEMLA conventions. He has taught the *Odyssey* and *Iliad* many times over the last twenty years.

Brett Foster's first book of poetry, *The Garbage Eater*, was published earlier this year by Triquarterly Books/Northwestern University Press. He has also recently completed *Shakespeare's Life* for a "Backgrounds to Shakespeare" reference series (*Facts on File*), and his poems, essays, and reviews have lately appeared in *Ascent*, *Books & Culture*, *IMAGE*, *Kenyon Review*, *Literary Imagination*, *Pleiades*, *Raritan*, and *Seattle Review*. His rendering of one of Cecco Angiolieri's sonnets was the co-winner of this year's Willis Barnstone Translation Prize, and he is currently completing a selected volume of *Angiolieri's Rime* and a collection of English Renaissance love poetry. He teaches classical, medieval, and Renaissance literature, as well as creative writing, at Wheaton College (IL).

Kyna Hamill received her Ph.D. in Theatre History from Tufts University. She specializes in iconography of the *Commedia dell'arte*, theatre and war, and theatre semiotics. She has published articles in *Print Quarterly*, *Theatre Symposium* and *The Performance of Violence in Contemporary Ireland*. She also edited *They Fight: Classical to Contemporary Stage Fight Scenes*, a collection of stage combat scenes from a wide range of dramatic texts. She teaches in the Humanities section of BU's Core Curriculum and Modern Drama in the English Department. Her current research project, *Staging War from Troy to Iraq*, explores how theatre confronts the topic of war across a broad historical, cultural and performative spectrum.

E. Christian Kopff was born in Brooklyn NY, November 22, 1946 and educated at St. Paul's School (Garden City NY), Haverford College (B.A., *summa cum laude*) and UNC, Chapel Hill (Ph.D., Classics). He has taught at the University of Colorado, Boulder since 1973, as Associate Director of the Honors Program since 1990. He has edited a critical edition of the Greek text of Euripides' *Bacchae* (Teubner, 1982) and published over 100 articles and reviews on scholarly, pedagogical and popular topics. A Fellow of the American Academy in Rome, he has received research grants from the NEH and CU's Committee on Research. *The Devil Knows Latin: Why America Needs the Classical Tradition* (ISIBooks, 1999) is widely cited in the new Classical Education movement. He translated Josef Pieper, *Tradition: Concept and Claim* (ISIBooks, 2008; St. Augustine's, 2010) and contributed the Introduction to Herbert Jordan's translation of Homer's *Iliad* (Oklahoma U. P., 2008).

Jennifer Lewin (Ph.D. Yale 2002) specializes in English Renaissance literature, and her articles and reviews have appeared in *Shakespeare Studies*, *Shakespearean International Yearbook*, *Shakespeare Quarterly*, and *Renaissance Quarterly*, among other places. A lecturer at Boston University, she teaches courses for the Writing Program and the Department of English.

David Mikics is John and Rebecca Moores Distinguished Professor of English at the University of Houston. His most recent book is *The Art of the Sonnet* (with Stephen Burt; Harvard University Press). He has taught Homer for many years in the Human Situation, the required Great Books course for freshmen in UH's Honors College.

Anna Razumnaya is a doctoral student at the Editorial Institute at Boston University. She grew up in

Moscow and emigrated to the United States in 1996, at the time of entering college. After completing a degree in Philosophy, she contributed translations to *Chtenia*, a literary supplement to the *Russian Life* magazine, while privately translating the poems of Osip Mandelstam. Her dissertation at the Editorial Institute cross-examines the writings of key witnesses to Mandelstam's final creative phase, the 1930s, reinterpreting the contexts of the Moscow and Voronezh poems and the role of each witness in the consolidation of Mandelstam's posthumous image. Her translations of two poems by Osip Mandelstam have appeared in *Pusteblyume*. Her essay on Nabokov's translation of *Eugene Onegin* is forthcoming in *Literary Imagination* and further work on Nabokov is forthcoming in *Essays in Criticism*.

Christopher Ricks was President of the ALSCW, 2007-2008. He edited *Selected Criticism of Matthew Arnold* (1972), including in full Arnold's Oxford lectures *On Translating Homer*. He is Professor of the Humanities, and Co-Director of the Editorial Institute, at Boston University, having formerly been professor of English at the University of Bristol and at Cambridge, and recently the Professor of Poetry at Oxford. Among the books he has edited are *The Poems of Tennyson*, *The New Oxford Book of Victorian Verse*, *The Oxford Book of English Verse*, and *Joining Music with Reason: 34 Poets, British and American, Oxford 2004-2009*. He has published books on Milton, Tennyson, Keats, T. S. Eliot, Beckett, and Bob Dylan, and, in 2010, *True Friendship: Geoffrey Hill, Anthony Hecht and Robert Lowell under the sign of Eliot and Pound*.

Debra San teaches literature and writing at Massachusetts College of Art and Design in Boston. Her essay "Literary Punctuation: A Test" and her poem "Like: a Cento of Similes for My Luve" were published in *Literary Imagination*. Her talk on "Some Poetic Uses of the Word *and*" was delivered at a meeting of the Boston chapter of the ALSCW. Her first ALSCW venture was on the Emily Dickinson panel at the association's second annual conference, where she made a presentation on "Dickinson in Recitation." Various non-ALSCW venues account for the rest of her scholarly and not-so-scholarly work.

Helaine L. Smith teaches English at The Brearley School in Manhattan. She is the author of *Masterpieces of Classic Greek Drama* and, most recently, of *Homer and the Homeric Hymns*, a text for high school and college students using excerpts from *The Iliad*, *The Odyssey* and *The Hymns* to teach composition and close reading. An article entitled, "In This Way Lies the Greatest Safety"—Irony, Euphemism and Gnomical Utterance in *Medea* 1-203," and based on performance in the role of *trophos* at Columbia will appear in *The Classical Journal* this winter. She is currently completing a book adapting Aristophanes for middle school performance, and has been a member of the ALSCW for many years. She writes occasional pieces for *Literary Matters*.

Jeanne Tift has been teaching English in independent high schools since 2004. Most recently, she was English department chair at Chapel Hill-Chauncy Hall School in Waltham, Massachusetts. She has taught ninth, eleventh, and twelfth graders in courses including Advanced Placement Literature and Composition, American Literature, World Literature, Literature of the American South, and Race/Class: Transformations. *The Odyssey* of Homer was a primary text in her World Literature course for ninth graders. A graduate of Vassar College, she earned a master's degree from the Editorial Institute at Boston University in 2004. Previously, she taught literature and writing courses at Boston University and Harvard University. In the 1990s, she was an editor at Random House and other trade publishers. Currently, she is a doctoral candidate at the Editorial Institute; she lives in Arlington, Massachusetts, with her family.

Bill Wharton, Headmaster of Commonwealth School in Boston's Back Bay, received his A.B. and M.A., both in Classics, from Brown University in 1979 and 1981. He taught Latin from 1980-1985 at the Lincoln School in Providence, RI, before moving to Commonwealth School in Boston in 1985, where he taught Latin, Greek, and 9th-grade ancient history, a course that began with *The Odyssey*. In 1988 he was named recipient of a Council for Basic Education/National Endowment for the Humanities Grant for Independent Study in the Humanities, which funded independent study of Augustine of Hippo. In 1992, he was one of 38 recipients of Teacher-Scholar Grants from the National Endowment for the Humanities and DeWitt-Wallace Readers' Digest Fund, an award that funded a year's sabbatical study of drama and dialogue in Plato, which led to the presentation of papers at the 1993 Classical Association of New England Annual Meeting and a 1993 International Plato Conference in The Hague. From 1993-2000 he served as Commonwealth's Director of Admissions, and since 2000 he has been Headmaster.

Mary Erica Zimmer is a Ph.D. candidate in the Editorial Institute at Boston University who has strong interests in teaching and the continuities and changes of classical *matere* throughout literary history. She taught English and academic writing for five years at Louisiana State University and also served during that time as Assistant Coordinator of the English Department's Secondary Education concentration. She is currently teaching Boston University freshmen in a course that draws upon her interests in poetry and poetics, as well as her work in medieval and Renaissance literatures. Erica holds a B.A. in Literature and Classical Studies and an M.A.T. in English Education from Boston University, an M.Litt. in Mediaeval English from the University of St. Andrews, and an A.M. in Humanities from the University of Chicago. Her doctoral dissertation is a four-part companion to the *Selected Poems* of Geoffrey Hill.

**11:15am-12:45pm:**

**(b) COPYRIGHT**

Editorial Institute, first floor, Room 207 (143 Bay State Road)

Edward Mendelson, Moderator

Sam Alexander: *Copyright Challenges in the Lab of Modernism*

Archie Burnett: *Editorial Copyright*

Jennifer Formichelli: *Literary Piracy*

Mark Russell Gallagher: *International Copyright Law in Herman Melville's Redburn*

Barbara Lauriat: *The Many Meanings of Originality in Copyright*

James McNaughton: *Beckett's Dead Texts*

Steven Monte: *Dickinson and the vagaries of copyright practice*

Sam Alexander is a Ph.D. candidate in English Literature at Yale, where he is completing a dissertation on the problem of overpopulation in twentieth-century fiction. In 2011-2012, he will be an assistant professor of English at Endicott College. He served as managing editor of the Modernism Lab from 2007-2010.

Archie Burnett was educated at the universities of Edinburgh and Oxford. His monograph *Milton's Style: The Shorter Poems, Paradise Regained, and Samson Agonistes* (1981) was followed by numerous publications on Milton, the latest being the critical introduction to *A Variorum Commentary on the Poems of John Milton, volume 3, Samson Agonistes* (2009), which was awarded the Milton Society of America's John T. Shawcross Award for the most distinguished reference work on Milton published that year. He edited the Oxford English Texts edition of *The Poems of A. E. Housman* (1997) and the two-volume Oxford edition of *The Letters of A. E. Housman* (2007); and his edition with a commentary of *Philip Larkin: The Complete Poems* will be published by Faber in January 2012. Since 2001 he has been Co-director of the Editorial Institute and Professor of English at Boston University.

Jennifer Formichelli teaches in the Core Curriculum at Boston University. She received a doctorate from Cambridge in 2003, and is currently co-editing a volume in the *Collected Prose of T. S. Eliot* (John Hopkins) and working on a book on epigraphs.

Mark Russell Gallagher is a graduate student in the English Department at UCLA. His research interests include early and nineteenth-century American literature and New England literary history, particularly the Puritan tradition and the Transcendentalists. A native New Englander, Mark earned his bachelor's degree from the University of Massachusetts Amherst in 2007. Barbara Lauriat is Lecturer in Law at King's College London School of Law. After obtaining a JD from Boston University and spending two years as a law clerk in the New Hampshire Superior Court, she moved to the U.K. to read for the D.Phil. in Law at Balliol College, Oxford, where she was General Editor of the Oxford University Commonwealth Law Journal. She then was appointed Career Development Fellow in Intellectual Property Law in the University of Oxford Faculty of Law and St. Catherine's College, Oxford and an academic member of the Oxford Intellectual Property Research Centre.

James McNaughton is an Assistant Professor at the University of Alabama where he teaches twentieth-century British and Irish literature. He has published essays on Beckett, most recently in *Beckett and Ireland* (Cambridge, 2010) and in *Samuel Beckett: History, Memory, Archive* (Palgrave, 2009).

Edward Mendelson teaches English and Comparative Literature at Columbia University and is the Literary Executor of the Estate of W. H. Auden.

Steven Monte is an Associate Professor in the English Department at the City University of New York (College of Staten Island), where he has taught since 2002. His doctorate degree is in Comparative Literature (Yale, 1996) and his specialization is in modernism (mostly American, British, and French) and poetry. He has published two books, *Invisible Fences: Prose Poetry in French and American Literature* (Nebraska, 2000) and *Selected Poems of Victor Hugo* (Carcanet, 2001; Routledge, 2002), along with a variety of translations, articles, and reviews, mostly related to nineteenth- and twentieth-century literature. His current book-project is on an Early Modern topic, Shakespeare's sonnets. It is tentatively titled *Shakespeare's Pyramid Scheme: The Secret Architecture of the Sonnets*.

**1:00pm - 3:15pm: ALSCW Council Meeting: The Past Year, The Year to Come**  
Editorial Institute, first floor, Library (143 Bay State Road)

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The Association is grateful to the Conference Committee:

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