

# ALSCW



**Twenty-Fifth Annual Conference | Conference Program**  
**Thursday, October 20 – Sunday, October 23, 2022**  
**Yale University**

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## **The Twenty-Fifth Annual Conference of the Association of Literary Scholars, Critics, and Writers**

### **Conference Committee:**

David Bromwich, Yale University  
Diana Senechal, Varga Katalin Gimnázium, Szolnok, Hungary  
Ernest Suarez, The Catholic University of America  
Rosanna Warren, University of Chicago

### **Special thanks to:**

Jeffrey Peters, The Catholic University of America  
Ryan Wilson, The Catholic University of America

### **Enormous thanks to our sponsors:**

The Edward J. and Dorothy Clarke Kempf Fund at Yale University  
National Endowment for the Humanities  
Yale University  
The Catholic University of America

We are grateful for support from the Department of English and the Department of Comparative Literature at Yale University, to Professor Pericles Lewis, and to Kelly Valette and Jennifer Zuccaro at Yale University Conferences & Events.

Many thanks to members of the ALSCW who have donated from their personal or academic research funds

## **Thursday, October 20**

## **Welcome to Yale University!**

**4:00 PM:** Registration (ongoing) and Welcome Reception: Humanities Quadrangle, Yale University  
(320 York Street)

**5:00-6:30 PM**

## **Readings by 2021 Meringoff Award Winners (HQ L02)**

**Presiding:** Ryan Wilson, Editor-in-Chief, *Literary Matters*

Katie Peterson, University of California-Davis  
George-David Clark, Washington & Jefferson College  
Cara Blue Adams, Seton Hall University  
Brian Brodeur, Indiana University East  
William Parker Stoker, University of South Carolina  
Danielle Chapman, Yale University  
JP Gritton, Duke University  
Hope Coulter, Hendrix College

**7:00 PM**

## **PLENARY READING (HQ L02)**

Introduction, David Bromwich, ALSCW President

Vivian Gornick, *The New School*, "The Situation and The Story: The Art of Personal Narrative"

## **Friday, October 21**

**7:45 AM**

**REGISTRATION** Humanities Quadrangle, Yale University (320 York Street)

**Coffee and Tea Bar**

**8:15 AM-10:15 AM**

## **PLENARY SESSION I**

Welcome: David Bromwich, ALSCW President

## **Reading *The Waste Land* at 100 (HQ L02)**

Moderator: Frances Dickey, Associate Professor of English, University of Missouri-Columbia

- 1) Anthony Cuda, University of North Carolina-Greensboro, "Back, Late, in *The Waste Land*"
- 2) Julia Daniel, Baylor University, "The Trouble with Trash in *The Waste Land*"
- 3) Frances Dickey, University of Missouri-Columbia, "Death by the Mississippi: *The Waste Land* as Paternal Elegy"

**10:30 AM-12:30 PM SEMINAR SESSION I**

## **Seminar 1, Proust (HQ 132)**

**Moderator:** Herbert Marks, Professor of Comparative Literature, Indiana University

- 1) Marc Redfield, Brown University, "Proust's Imperfect Time"
- 2) Garry L. Hagberg, Bard College, "The Mind in Time: Proust, Involuntary Memory, and the Adventure in Perception"
- 3) Emma A. Lunbeck, University of Chicago, "Euphoria / dysphoria: the feel of involuntary memory in *À la recherche du temps perdu*"
- 4) William Flesch, Brandeis University, "Albertine and Eurydice"
- 5) Herbert Marks, Indiana University, "Proust's Little Barometer Man"

### Seminar 2, Setting Poetry to Music I (HQ 136)

**Moderator:** Diana Senechal, Varga Katalin Gimnázium, Szolnok, Hungary

- 1) Gergely Balla, Independent Musician/Songwriter, "It Cannot Answer: A Platon Karataev Song Inspired by the Oeuvre of Sándor Csoóri"
- 2) Claudia Gary, Independent Writer/Artist, "Song as Conversation"
- 3) Emily Grace, Catholic University, "A Study of the Interpretive Potential of Two Settings of John Donne's 'Batter My Heart'"
- 4) Todd Hearon, Phillips Exeter Academy, "'Caliban in After-Life': Reimagining Shakespeare's Monster in Words and Music"
- 5) Kata Heller, Eötvös Loránd University, "Rap as a New Type of Poetry? A Discussion of the Genre within the Scope of Holi's 'Roadmovie' ('Sírok és nevetek)'"
- 6) Anna Maria Hong, Mount Holyoke College, "*H & G*: From Novella to Opera"
- 7) Csenger Kertai, Independent Writer, "Kaláka's Musical Interpretation of Attila József's 'Tudod, hogy nincs bocsánat' ('Mercy Denied Forever)'"
- 8) Alyse O'Hara, University of Connecticut, "Performing on the Theme of Consent in Sir Walter Raleigh's 'The Nymph's Reply to the Shepherd'"

### Seminar 3, *Ulysses* at 100 (HQ 133)

**Moderator:** Gregory Baker, Associate Professor, Catholic University

- 1) Peter Cortland, Quinnipiac University, "'Sirens': Canon or Cacophony?"
- 2) Rachel Daly, Catholic University, "Stephen's Aesthetic Theory, from *Portrait* to *Ulysses*"
- 3) Vicki Mahaffey, University of Illinois, Urbana-Champaign, "Who Resembles Molly Bloom?"
- 4) Stephanie Nelson, Boston University, "Metamorphoses: Joyce, Ovid and 100 years of transformations"
- 5) Katherine O'Callaghan, University of Massachusetts-Amherst, "Farfalling": the Temporal and Spatial Distances of James Joyce's *Ulysses*"
- 6) Brian Richardson, University of Maryland, "'Did I Pull the Chain? Yes. The Last Act': Closure and Anti-closure in *Ulysses*"
- 7) Richard Rankin Russell, Baylor University, "Joyce's Samaritan Hospitality: Rereading *Ulysses* as a Parabolic Text"
- 8) Robert Seidman, Independent Scholar, "*Ulysses* in Brief"
- 9) Susan Solomon, Rhode Island School of Design, "Doug Aitken's Secret *ULYSSES* Door and the Architecture of 'Aeolus'"
- 10) Christopher Suarez, University of Wisconsin-Madison, "Teju Cole's Global Palimpsest: Making the Modern Contemporary"

## Seminar 4, Imagining the Modern Self: Literary Portraiture from Austen to the Present I (HQ 276)

**Moderators:** Maria DiBattista, Charles Barnwell Straut Class of 1923 Professor of English, Princeton University, and Rebecca Rainof, Associate Research Scholar, Princeton University

- 1) Daniel Nutters, Cheney University, “Emma and the Liberal Self (Variations on a Theme from Lionel Trilling)”
- 2) Se-Min Lee, University of Chicago, “*Tableaux Vivants*, Fire Figures, and Literary Photographs: Mimesis and Reality in *Daniel Deronda*”
- 3) Jeewon-Yoo, Princeton University, “Brooding Abstraction: George Eliot and the Sociality of Portraiture”
- 4) Nicholas Bloechl, Boston University, “Partial Portraits: The Photograph in Frederick Douglass’ Heroic Slave”
- 5) E. Thomas Finan, Boston University, “Seeing from Within: Portraits in Kierkegaard”
- 6) Andrew Ash, University of Alabama, “Autobiography and Fictional Self-Portraiture: A Window onto the Relation between Fiction and Reality”

### 12:30 PM: LUNCH

*Box lunches at Courtyard tent and room 131. Additional seating in room 134.*

### 1:45 PM-3:45 PM

## SEMINAR SESSION II

## Seminar 5, General Education and the Idea of a Common Culture (HQ 276)

**Moderators:** David Bromwich, Sterling Professor of English, Yale University, and Ernest Suarez, David M. O’Connell Professor of English, Catholic University

- 1) Diana Senechal, Varga Katalin Gimnázium, “The Limits of Liking”
- 2) Caterina Domeneghi, University of Oxford, ““An Invitation to Learning”: Mortimer Adler’s *How to Read a Book*, Everyman’s Library, and the Neglected Lure of Lists and Reprint Series”
- 3) Jackson Lears, Rutgers University, “That Troublesome ‘We’: the Ambiguities of Solidarity”
- 4) Claudia MacMillan, The MacMillan Institute, “The Spirit of Liberal Learning for All”
- 5) Mark Edmundson, University of Virginia, “General Education and the Ideals”
- 6) Kevin Rulo, Catholic University, “Writing and the Essay in General Education Curriculum”
- 7) Hannibal Hamlin, Ohio State University, “Dictionaries of Reference and Allusion and the Aspiration to Common Culture”
- 8) Abriane Jette and Bridie Chapman, Kean University, “Generally Speaking: The Common Read Program as a Microcosm of American Education”

## Seminar 6, Literature and Science (HQ 136)

**Moderator:** Steven Meyer, Associate Professor of English, Washington University in St. Louis

- 1) James J. Bono, Emeritus University at Buffalo-SUNY, “Promises and Perils of Rortian Conversation: Social Hope and Stengers’s Ecology of Practices”
- 2) Michael Evans, Catholic University, “Environmental Destruction in Cooper’s Leatherstocking Tales”
- 3) Claudia Gary, Independent Writer, “Why Teach Science to Poets and Poetry to Scientists?”

- 4) Devin Griffiths, University of Southern California, “The Three-Body Problem”
- 5) Abriana Jetté, Kean University, and Rita Sverdlova, Pediatric Occupational Therapist, “Poetry, Suffering, and Sensory Processing: A Psychophysiological Personal Report”
- 6) Laurel Kornhiser, Quincy College, “Metaphor Bridges: Science and the Poetry of Marianne Moore and Kay Ryan”
- 7) David Lehner, Independent Writer, “Literary Studies and Cognitive Science: The Case of Narrative Theory”
- 8) Marek Makowski, University of Wisconsin-Madison, “The Literary Experiment”
- 9) Steven Meyer, Washington University in St. Louis, “Physiological Aesthetics, Modern Physics, and the Poetry of Jay Wright”
- 10) Joan Richardson, Graduate Center-CUNY, “Time, the Passage of Nature – or, Becoming a Celestial Creature”

### Seminar 7, Resurrected Genres I (HQ L01)

**Moderator:** Walt Hunter, Associate Professor of English, Case Western Reserve University

- 1) Katie Peterson, University of California-Davis, “Tell Me How It Ends: Resurrecting Narratives in Early Poems by Gwendolyn Brooks and Louise Glück”
- 2) Michael Theune, Illinois Wesleyan University, “Stressing the Turn”
- 3) Maggie Dietz, University of Massachusetts Lowell, “‘This Shaking Keeps Me Steady’: Villanelles and the Art of Anguish”
- 4) Jennifer Clarvoe, Kenyon College Emeritus, “Laundry Days: Resurrecting the Calendar Poem”
- 5) John Savoie, Southern Illinois University Edwardsville, “From the Aegean Islands to the Gulf Stream Waters: Epic Catalogue, Lyric Geography, and the Evolution of a Topos”

### Seminar 8, The Jameses (HQ 133)

**Moderator:** John Burt, Paul E. Prosswimmer Professor of American Literature, Brandeis University

- 1) Amanda Auerbach, Catholic University, “Salvaging Disappointment in the Novels of Henry James”
- 2) Michael W. Clune, Case Western Reserve University, “‘Blind and Dead’: William James and Aesthetic Education”
- 3) Anthony Domestico, Purchase College, SUNY, “Being Everywhere a Foreigner: Henry James and Modern Poetry”
- 4) Kathy Lawrence, Georgetown University, “The Master’s ”Reality Hunger”: Henry James and the Uses of Hybridity”
- 5) Julia Mueller, Independent Scholar, “Where Language Almost Refuses: William James, Nature Writing, and the ‘Reinstatement of the Vague’”
- 6) Eric Palfreyman, Collin College, “William James on the Possibility of the Religious Experience in a Modern Scientific Age”
- 7) Lauren Ward, United States Military Academy at West Point, “The Double-Bind of Tradition: Hauntings and Recurrence in Reading *The Turn of the Screw* at West Point”

### Seminar 9, Muriel Spark: Show and Tell, Surface and Depth (HQ 132)

**Moderator:** Maria J. Fitzgerald, Associate Professor of English and Creative Writing, University of Minnesota

- 1) Tanya Desai, University of Chicago, “Fictional Characters and the Reality of Others in Muriel Spark’s *Loitering with Intent*”
- 2) Maria J. Fitzgerald, University of Minnesota, “Ghosts and Spirits in *The Hothouse By the East River*”
- 3) David Galef, Montclair State University, “Temporal Jumps and the Narrative Turn in Muriel Spark”
- 4) Mary Jo Salter, Emerita, Johns Hopkins University, “Muriel Spark’s *Robinson* and Beyond: The Writer as Mother”
- 5) Cynthia Lewis, Davidson College, “‘Indecent Exposure’: Aristotle’s Informing Presence in Muriel Spark’s *The Driver’s Seat*”

**4:00 PM-6 PM**

**PLENARY SESSION II**

**The Lives of the (American) Poets (HQ L02)**

**Moderator:** Willard Spiegelman, Duwain E. Hughes Jr. Distinguished Professor of English, Emeritus, Southern Methodist University

- 1) Willard Spiegelman, Southern Methodist University, Emeritus, “The Pleasures and Perils of Writing a Biography When the Evidence is Sparse”
- 2) David Yezzi, Johns Hopkins University, “The Presumptions of Anthony Hecht”
- 3) Langdon Hammer, Yale University, “Experience-time: the Problem of Chronology in Biography”
- 4) Karin Roffman, Yale University, “John Ashbery’s ‘Cliffhanger’”
- 5) Roger Gilbert, Cornell University, “Taking Root in Windy Sand: A. R. Ammons and the University”

**Dinner on your own**

**7:30 PM MEMBERS’ MEETING (HQ L02)**

**(Cash Bar)**

Ernest Suarez, Executive Director, ALSCW

**8 PM READING HOSTED BY *LITERARY MATTERS* (HQ L02)**

**(Cash Bar)**

Presiding: Ryan Wilson, Editor-in-Chief, *Literary Matters*

Featuring: Grace Schulman, Baruch College, CUNY; Christian Wiman, Yale University; David Yezzi, Johns Hopkins University

**Saturday, October 22**

Coffee and Tea Bar open at 8 a.m.

**8:15 AM–10:15 AM**

**PLENARY SESSION III**

**Shakespeare's Verse: Thinking on the Line (HQ L02)**

**Moderator:** Lee Oser, Professor of English, The College of the Holy Cross

- 1) Rebecca Rush, University of Virginia, “‘beauty making beautiful old rhyme’: Rhyme and Custom in Shakespeare”
- 2) Robert Stagg, Leverhulme Research Fellow, Shakespeare Institute and Associate Senior Member, St Anne’s College, Oxford, “Not Thinking on the Line”
- 3) Lee Oser, The College of the Holy Cross, “Providential Groping in *Hamlet*”

**10:30 AM-12:30 PM**

**SEMINAR SESSION III**

**Seminar 10, Life Writing I (HQ 133)**

**Moderator:** Elizabeth D. Samet, Professor of English, U.S. Military Academy, West Point

- 1) Joshua Roling, Vanderbilt University, “Priest of Pain: Ernst Jünger, Primitivity, and Transcendent Suffering in the Great War”
- 2) Michael Autrey, Independent Writer, “*L’univers Concentrationnaire*: Thoughts on Writing—and Surviving—Survival”
- 3) Taryn L. Okuma, Catholic University, “How To Tell a True Story: Teaching Memoir as a Literary Genre”
- 4) Brandy Barents, Boston University, “Boston Bildungsroman: Three Massachusetts Writers’ Stylings of Family, Home, and the Self”
- 5) Rebekah Jerabek, University of Texas-El Paso, “An Examination of Truth-Telling in American Neo Confessional Memoirs”
- 6) Nathan Pfaff, U.S. Military Academy, West Point, “Discovering the Ideal Naval Officer: Judgement and Justification in the Accounts of Captain James Cook’s third pacific voyage”
- 7) Dennis Gillespie, Independent Writer, “Invisibilities: Misreading Maxine Hong Kingston”

**Seminar 11, Democracy and American Literature (HQ 276)**

**Moderator:** Robert S. Levine, Distinguished University Professor, University of Maryland

- 1) Leslie Bow, University of Wisconsin-Madison, “Food Fetish to Food Fight: Consuming Asian American Life Stories in Precarious Times”
- 2) Russ Castronovo, University of Wisconsin-Madison, “The Plot Against Democracy”
- 3) Gabrielle L Fuentes, University of Maryland, “Democracy in the Creative Writing Workshop”



- 4) Sandra M. Gustafson, University of Notre Dame, “Democracy, the Peace Movement, and American Literary History”
- 5) Robert Bernard Hass, Edinboro University, “Robert Frost, John F. Kennedy, and the Role of the Poet in a Democratic Society”
- 6) Joel Pfister, Wesleyan University, “Democracy Incorporated: Movies Reframe the Americanization of ‘Democracy’”
- 7) Ernest Suarez, Catholic University, “Robert Penn Warren Discovers His Voice: *All the King’s Men*, Civil Rights, and the Cold War”
- 8) Autumn M. Womack, Princeton University, “Let’s Get Back to the Present’: Charles Chesnutt and Democracy’s Time”

### Seminar 12, Milton (HQ 136)

**Moderator:** Tobias Gregory, Associate Professor of English, Catholic University

- 1) Francis Blessington, Northeastern University, “The Bewitching of Comus”
- 2) Alison Chapman, University Of Alabama-Birmingham, “‘To All Baptized’: The Watery Dissent of *Paradise Regained*”
- 3) Dong Hwan Chun, University of Notre Dame, “‘stumble on, and deeper fall’: Satan’s Inability to Listen to Counsel in *Paradise Lost*”
- 4) Kat Lecky, Loyola University Chicago, “Violence and Violets: Eve in Interregnum London”
- 5) Jeffrey A. Miller, Montclair State University, “Milton’s Poetry and Prose in Motion”
- 6) Nathaniel Rudavsky-Brody, Indiana University, “The Night Departure: Tracing Medieval Epic in *Paradise Lost*”
- 7) Michael Rutherglen, University of Chicago, “Enjambment, Mimesis, and Narrative Form in *Paradise Lost*”
- 8) Justin Stec, University of Virginia, “Sounding the Universal Groan: *Samson Agonistes* and the Choruses of T.S. Eliot”
- 9) Erin Webster, College of William and Mary, “‘Dark amid the blaze of noon’: Negative Space in *Samson Agonistes*”

### Seminar 13, Imagining the Modern Self: Literary Portraiture from Austen to the Present II (HQ 132)

**Moderators:** Maria DiBattista, Charles Barnwell Straut Class of 1923 Professor of English, Princeton University, and Rebecca Rainof, Associate Research Scholar, Princeton University

- 1) Matthew Martello, University of Virginia, “Prosody as Portraiture”
- 2) Moeko Fuji, Princeton University, “Portraits and Profiles”
- 3) Stephanie Kelley, Yale University, “Walter Sickert” and Virginia Woolf’s Prose Portraiture”
- 4) Jane Palleres, Catholic University, “Doorkeys to the Self: Denise Levertov and the Function of the Image in Postmodern Painting, Photography, and Poetry”
- 5) Claire Raymond, University of Maine, “Self-Portrait as the Allegory of Photography: Embodied Poetics of Resistance in LaToya Ruby Frazier’s *The Notion of Family*”
- 6) Daniel Leonard, “Lives Talk: Relational Self in Lydia Davis’s *The Coms*”

### Seminar 14, Ralph Ellison (HQ 401)

**Moderators:** Paul Devlin, Associate Professor, United States Merchant Marine Academy; Kevin C. Moore, Lecturer, Stanford University



- 1) Ross Posnock, Columbia University, “Ralph Ellison and American Sophistication”
- 2) Kenneth W. Warren, University of Chicago, “Ralph Ellison and the Nonidentity of Art and Politics”
- 3) Kevin C. Moore, Stanford University, “Ralph Ellison and Anti-Semitism”
- 4) Paul Devlin, U.S. Merchant Marine Academy, “Ralph Ellison on Sacrifice, Order, and Society Considered through Roberto Calasso’s Thought”
- 5) Jennifer L. Lieberman, University of North Florida, “Tuning in to Ralph Ellison, Colson Whitehead, and Jesmyn Ward: Gender, Sound, and Technology”
- 6) Evan Hulick, Catholic University, “Ralph Ellison, Robert Penn Warren, and The Rhetoric of Prophecy: Critique as Foretelling”
- 7) Noemí Fernández Labarga, University of Notre Dame, “Meditations on Environmental (In)justice in Ralph Ellison’s Buster and Riley Stories”
- 8) Patrice Rankine, University of Chicago, “Faith of Our Fathers: *Three Days Before the Shooting . . .* and American Foundation Myths”
- 9) John Schranck, University of California, Santa Barbara, “From Sound Object to Sound Subject: Ralph Ellison’s Acousmatic Inversion in *Invisible Man*”
- 10) John Matthew Steinhafel, Catholic University, “Reading the Epigraphs to Ralph Ellison’s *Invisible Man*”

### Seminar 15, Resurrected Genres II (HQ L01)

**Moderator:** Walt Hunter, Associate Professor of English, Case Western Reserve University

- 1) Nathan Spoon, Editor of *Queerly*, “Crippled Poets Writing Crippled Sonnets”
- 2) Matthew Kilbane, University of Notre Dame, “The Occasional Lyric in the Age of Surveillance Capitalism”
- 3) Sally Connolly, University of Houston, “Against Transcendence? Consolatory possibilities in recent AIDS poetry”
- 4) Shirley Wong, U.S. Naval Academy, “Occasional Poetry, Patronage, and the Public Arts in Contemporary Ireland”
- 5) Walt Hunter, Case Western Reserve University, “‘A Roof I Can’t Live Under’: The American House Poem After 1945”

### 12:30 PM: LUNCH

*Box lunches at Courtyard tent and room 131.*

### 1:45 PM-3:45 PM

### SEMINAR SESSION IV

### Seminar 16, Life Writing II (HQ 133)

**Moderator:** Elizabeth D. Samet, Professor of English, U.S. Military Academy, West Point

- 1) Claus E. Andersen, University of Wisconsin-Madison, “The Very Edge of Fiction: Knausgaard, Autofiction, and the Novel”
- 2) Nicholas M. Utzig, Sarah Lawrence College, “Playing Shakespeare, Writing Evans: Writing the Self in Maurice Evans’ Midcentury *Hamlets*”

- 3) Meg Tyler, Boston University, “‘Was that written for the archives?’ Elizabeth Hardwick’s Life in Writing”
- 4) Marcus Alaimo, Yale University, “Audience and Lyric in Mill’s Discovery of Wordsworth”
- 5) Christopher Petter, Howard University, “‘Almost Literature’: Reading the Literary Elements within the Essay Genre”
- 6) Mark Scroggins, Florida Atlantic University Emeritus, “‘The Objectivist Poets’: Group Biography and Narrative Form”
- 7) Ahngeli Shivam, Johannes Gutenberg University Mainz and Georgia State University, “Transmedial Life Narratives”
- 8) David Stromberg, Independent Scholar, “‘I Might Have My Writing Translated into English’: A Literary-Biographical Consideration of Isaac Bashevis Singer, 1937-1943”

### Seminar 17, Periodization, the Present, and Literary Form (HQ 276)

**Moderator:** Kenneth W. Warren, Fairfax M. Cone Distinguished Service Professor, Department of English, University of Chicago

- 1) Kenneth W. Warren, University of Chicago, “The African Diaspora and the Decline of the African American Novel”
- 2) Chris Gortmaker, University of Chicago, “Premise, Sequel, History: On the Novelistic Art of the Genre Turn”
- 3) Jason Gladstone, University of Colorado-Boulder, “Periodizing Ishmael Reed’s Allochronic Fictions”
- 4) Stacey Gail Margolis, University of Utah, “The Future of History: Misreading in Dystopian Fiction”
- 5) Jesse McCarthy, Harvard University, “‘Nothing Succeeds Like Power’: Julian Mayfield’s *The Grand Parade* and the End of Black Politics”
- 6) Justin David Mitchel, University of Michigan-Ann Arbor, “Between Racial and Social Democracy: Sam Greenlee’s *The Spook Who Sat By the Door*”
- 7) Aaron Obedkoff, Concordia University, “‘A Time Beyond Geography’: DeLillo and the Periodization of Space”
- 8) Deborah Saitta-Ringger, Quincy College, “Periodization as Metaphor: Transcending Time in Toni Morrison’s Fiction”

### Seminar 18, The Art of Confession (HQ 136)

**Moderator:** Gregory Pardlo, Co-Director, Institute for the Study of Global Racial Justice, Rutgers University--Camden Branch; Visiting Associate Professor of Practice in Literature and Creative Writing, NYU Abu Dhabi

- 1) Lesley Wheeler, Washington and Lee University, “Confession in Literary Criticism”
- 2) Alison Umminger, University of West Georgia, “The Cathartic Art of Confession in the Novels of Shusaku Endo”
- 3) Melissa Parrish, Smith College, “Re-Saying What Happened: The Masks of Confessionalism’s Legacies”
- 4) Lauren K. Watel, Independent Scholar, “*i* and the I:” Confession in the Poetry of Toi Derricotte”
- 5) K. Bellamy Mitchell, University of Chicago, “Manic Reparation: White Confessional Apologetics and Racialized Guilt”

- 6) Carlos Ulises Decena, Institute for the Study of Global Racial Justice. “Confession as a Way of Life, Or How to Travel with Queer Critique”

### **Seminar 19, Figures of Civil War (HQ 132)**

**Moderator:** Michèle Lowrie, Andrew W. Mellon Distinguished Service Professor, University of Chicago

- 1) Lauren Ginsberg, Duke University, “Terror, Duty, and Compassion: The Ethical Conflicts of Caesar’s Civil Warriors”
- 2) John Briggs, University of California, Riverside, “Shakespeare and Lincoln, with Homer as analogue”
- 3) Marco Antolín, Millersville University, “The Spanish Civil War and the Rhetoric of Fear in Archibald MacLeish’s ‘Air Raid: A Verse Play for Radio’”
- 4) Lisa Wedeen, University of Chicago, “Disaster and Disappointment: The Political Potential in Slow-Burn Sorrow”
- 5) Caitlin Gillespie, Brandeis University, “Landscape and the Boundaries of Civil War: Rome, 69 CE, and Washington, D.C., January 6, 2021”
- 6) Stephen Hayes, Duke University, “Boundless”

### **Seminar 20, Setting Poetry to Music II (HQ L01)**

**Moderator:** Diana Senechal, Varga Katalin Gimnázium, Szolnok, Hungary

- 1) Lara Allen, Independent Artist, “And All Round Me Spirits: Invoking Harry Partch”
- 2) Fruzsina Balogh, Moholy-Nagy University of Art and Design, and Panna Kocsis, Moholy-Nagy University of Art and Design, “Music and Poetry in the Language of Contemporary Hungarian Visual Art”
- 3) Sebestyén Czako-Kuraly, Independent Musician/Songwriter, “Accompaniment or Song: Two Musical Approaches to János Pilinszky”
- 4) Piotr Gwiazda, University of Pittsburgh, “Listening to Grzegorz Wróblewski on YouTube”
- 5) Mary Maxwell, Independent Scholar, “Setting Sulpicia’s Songs”
- 6) Jennifer Davis Michael, Sewanee: The University of the South, and Nathan Davis, The New School College of Performing Arts, “Bell of Silence”
- 7) Kimberly Soby, University of Connecticut, “Examining Word Painting in the Vocal Works of Earl Kim”
- 8) Iris Zheng, Independent Scholar, “Composition as Criticism and Creation”

## **4 PM-6 PM**

### **PLENARY PANEL IV**

### **Translating Form and Aesthetics in Japanese Literature (L02)**

**Moderator:** Dennis Washburn, Burlington Northern Foundation Professor in Asian Studies, Dartmouth University

- 1) David Boyd, UNC-Charlotte, “Standing on the Shoulders of G.I.s”

- 2) Jyana Browne, University of Maryland: “Boundaries of the Real in Japanese Puppet Theatre”
- 3) Keith Vincent, Boston University: “Haiku and the Novel”

## **Divinity School Old Refectory**

**6:00-7:00 PM CASH BAR**

**7:00-8:30 PM: BANQUET**

*Attendees must be prepaid conference registrants, and have a ticket to the banquet. Those without a ticket will be admitted at 8:15 pm for the closing remarks and keynote reading.*

**8:15 PM REMARKS**

David Bromwich, President, ALSCW  
David Mikics, Vice President, ALSCW

**8:30-9:30 PM KEYNOTE READING**

Introduction, Rosanna Warren, University of Chicago

Poetry Reading, Ishion Hutchinson, Cornell University

**CLOSING:** Lee Oser, Immediate Past President, ALSCW

## **Sunday, October 23**

**10:00 AM–12:00 PM,**

**ALSCW Council Meeting (HQ 276)**

*Coffee and pastries will be served.*

**ALSCW Mission Statement:**

The Association of Literary Scholars, Critics, and Writers seeks to promote excellence in literary criticism and scholarship, and works to ensure that literature thrives in both scholarly and creative environments. We encourage the reading and writing of literature, criticism, and scholarship, as well as wide-ranging discussions among those committed to the reading and study of literary works.

## Conference Participants

### Plenary Session I, *The Waste Land* at 100

**Frances Dickey** is the author of *The Modern Portrait Poem from Dante Gabriel Rossetti to Ezra Pound* (2012), co-editor of *The Edinburgh Companion to T. S. Eliot and the Arts* (2016) and *The Complete Prose of T. S. Eliot: The Critical Edition; Volume 3: Literature, Politics, Belief, 1927-1929* (2015). Former president of the International T. S. Eliot Society, she co-edits the *T. S. Eliot Studies Annual* with Julia Daniel.

**Anthony Cuda** is the author of *The Passions of Modernism: Eliot, Yeats, Woolf, and Mann* (2010) and co-editor of *The Complete Prose of T. S. Eliot: The Critical Edition, Vol. 2: The Perfect Critic, 1919 - 1926* (2014). He directs the T. S. Eliot International Summer School annually in London and is secretary of the International T. S. Eliot Society.

**Julia Daniel** is the author of *Building Natures: Modern American Poetry, Landscape Architecture, and City Planning* (2017) and co-editor of *Modernism in the Green: Public Greens in Modern Literature and Culture* (2019). She serves as the co-editor of the *T. S. Eliot Studies Annual* and on the board of the International T. S. Eliot Society.

### Plenary Session II, *The Lives of the Poets*

**Willard Spiegelman** is the Hughes Professor of English, Emeritus, at Southern Methodist University in Dallas, where he also served as the editor-in-chief of the *Southwest Review* between 1984 and 2016. The author of many books, he has also written *Nothing Stays Put: The Life and Poetry of Amy Clampitt*, which Knopf will publish in February 2023.

**David Yezzi's** latest book of poetry is *More Things in Heaven: New and Selected Poems*. A 2022 short-term visiting fellow at Jesus College, Oxford, he teaches in the Writing Seminars at Johns Hopkins. Last season he performed the title role in *King Lear* at the Baltimore Shakespeare Factory.

**Langdon Hammer** is the Niel Gray Jr. Professor of English at Yale. He is the author of *James Merrill: Life and Art* and co-editor, with Stephen Yenser, of *A Whole World: Letters from James Merrill*. He is writing a critical biography of Elizabeth Bishop.

**Karin Roffman** most recently published *The Songs We Know Best: John Ashbery's Early Life* (FSG, 2017), an essay on the poet's music collection (<https://evergreenreview.com/read/from-john-ashberys-music-library-a-playlist/>; Evergreen Review, 2021), and she is currently completing a full life. She is Senior Lecturer in Humanities and Associate Director of Public Humanities at Yale.

**Roger Gilbert** teaches courses in American poetry, Shakespeare, and Toni Morrison at Cornell University. He is the author of *Walks in the World: Representation and Experience in American Poetry*. His essays and reviews have appeared in *Southwest Review*, *Michigan Quarterly Review*, *Contemporary Literature*, *EPOCH*, and other journals. He is completing a critical biography of A. R. Ammons.

### Plenary Session III, *Shakespeare's Verse: Thinking on the Line*

**Lee Oser** is Professor of English at College of the Holy Cross in Worcester, Massachusetts. His most recent books are *Christian Humanism in Shakespeare: A Study in Religion and Literature* and *Old Enemies: A Satire*. He is a former president of the ALSCW.

**Rebecca Rush** is an assistant professor of English at the University of Virginia. Her scholarship and teaching focus on sixteenth- and seventeenth-century verse and more generally on the history of poetry and poetics from Chaucer to the twenty-first century. Her book, *The Fetters of Rhyme: Liberty and Poetic Form in Early Modern England*, uncovers the charged history of rhyme from the 1590s to the 1670s, tracing how a seemingly innocuous aspect of form became intertwined with contemporary debates about the nature and scope of liberty. She is currently at work on a book titled *A Local Habitation and a Name: Renaissance Poetry and the Art of Particularity*.

**Robert Stagg** is a Leverhulme Research Fellow at the Shakespeare Institute in Stratford-upon-Avon and an Associate Senior Member of St Anne's College, Oxford. His first book *Shakespeare's Blank Verse: An Alternative History* has recently been published by Oxford UP, and his essays have appeared in *Essays in Criticism*, *Shakespeare*, *Shakespeare Survey*, *Studies in Philology*, and several edited collections. He serves as one of the first three Arden Fourth Series Fellows on the Arden Shakespeare editorial and advisory boards, and he is currently writing a couple of short books about the early modern sonnet.

## Plenary Session IV, Translating Form and Aesthetics in Japanese Literature

**Dennis Washburn** is the Burlington Northern Professor in Asian Studies at Dartmouth College. He teaches courses on Japanese language, Japanese and comparative literature, and film, and his research covers both classic and modern subjects. Author of *The Dilemma of the Modern in Japanese Fiction* and *Translating Mount Fuji: Modern Japanese Fiction and The Ethics of Identity*, he has also edited several volumes, including *The Affect of Difference: Representations of Race in Asian Empire*. An active translator, his recent works include Mizukami Tsutomu's *The Temple of the Wild Geese*, for which he was awarded the US-Japan Friendship Commission Prize, Tsushima Yuko's *Laughing Wolf*, and a new translation and critical edition of the Japanese classic, *The Tale of Genji*.

**David Boyd** is Assistant Professor of Japanese at the University of North Carolina at Charlotte. He has translated fiction by Tatsuhiko Shibusawa, Izumi Suzuki, and Toh EnJoe, among others. His most recent translation, *Weasels in the Attic* by Hiroko Oyamada (New Directions), was published in October 2022. In 2018, Boyd's translation of Hideo Furukawa's *Slow Boat* (Pushkin Press, 2017) won the Japan-U.S. Friendship Commission Prize for the Translation of Japanese Literature. Boyd won the same prize in 2022 for his translation of *The Hole* by Hiroko Oyamada (New Directions, 2020). With Sam Bett, Boyd has co-translated three novels by Mieko Kawakami, all published by Europa Editions: *Breasts and Eggs* (2020), *Heaven* (2021), and *All the Lovers in the Night* (2022). In 2022, *Heaven* was shortlisted for the International Booker Prize. With Asa Yoneda, Boyd is currently co-editing a series of chapbooks translated from Japanese for Strangers Press.

**Jyana S. Browne** is Assistant Professor of Premodern Japanese Literary and Cultural Studies at the University of Maryland. Her areas of research include early modern Japanese performance; Japanese



puppetry; and the intersections of performance, sexuality, and embodiment. Her current book project examines performances of love suicide in eighteenth-century Osaka.

**J. Keith Vincent** teaches at Boston University, where he offers courses on Japanese literature, translation, and queer theory. He also teaches in BU's new MFA program in literary translation, where he offers a course called "Lives of Translators" where students read "transfiction" and memoirs by translators to think about why it matters who translates. He is the author of *Two-Timing Modernity: Homosocial Narrative in Japanese Fiction* (2012) and the translator of works by the modernist novelists Okamoto Kanoko and Tanizaki Jun'ichirō, the detective novelist Hamao Shiro, and the memoirist Sei Shōnagon. These days he is happily making his way with a group of friends through Proust's *Remembrance of Things Past* in Scott Moncrieff's translation while slowly writing a book on the haiku poet Masaoka Shiki. This fall he is thrilled to be teaching one course on *The Tale of Genji* and a second on haiku.

## Seminar 1, Proust

**Herbert Marks** (Comparative Literature, Indiana University) writes on topics ranging from the Hebrew Bible to modern art and poetry. *Ouvertures bibliques*, a collection of essays in French, is forthcoming from Éditions Lessius / du Cerf.

**Marc Redfield** is Florence Pirce Grant Professor of English and Comparative Literature and Professor of German Studies at Brown University. His most recent book is *Shibboleth: Judges, Derrida, Celan* (Fordham UP, 2021).

**Garry L. Hagberg** is the James H. Ottaway Professor of Philosophy and Aesthetics at Bard College, long-time editor of the journal *Philosophy and Literature*, and an accomplished jazz guitarist. His most recent book *Living in Words: Literature, Autobiographical Language, and the Composition of Selfhood* will be published this year by Oxford UP.

**Emma A. Lunbeck**, Ph.D. candidate in the Committee on Social Thought at the University of Chicago, is writing a dissertation on symbolic substitution in dreams and the Homeric epics. She has articles forthcoming in the *International Journal of Psychoanalysis* and the *Journal of the History of Ideas*. Before returning to academia, she worked as a writer and producer of educational materials for art museums, including the Museum of Modern Art, the Metropolitan, and the Getty.

**William Flesch** teaches English at Brandeis. His interests include the intersection of cognitive theory and literary experience.

## Seminar 2, Setting Poetry to Music I

**Diana Senechal** is the 2011 winner of the Hiatt Prize in the Humanities and the author of *Mind over Memes: Passive Listening, Toxic Talk, and Other Modern Language Follies* (2018) and *Republic of Noise: The Loss of Solitude in Schools and Culture* (2011), as well as numerous stories, poems, essays, and translations. From 2011 to 2016 she taught, advised, and led the philosophy program at Columbia Secondary School; as of 2017, she has been teaching English and civilization at the Varga Katalin Gimnázium in Szolnok, Hungary. Her translations of the Lithuanian poet Tomas Venclova are featured in *Winter Dialogue* (Northwestern UP, 1997) and *The Junction* (Bloodaxe, 2008); her



translation of Gyula Jenei's poetry collection *Always Different: Poems of Memory* was published by Deep Vellum in April 2022. Since 2013 she has served on the ALSCW Council.

**Gergely Balla**, a singer, guitarist, and songwriter, is one of the founding members of the Hungarian band Platon Karataev. The band (named after a character in Tolstoy's *War and Peace*) was founded in Budapest in 2016; over the years they have achieved success both at home and abroad. In January 2022 they released their third album (their first in Hungarian), *Partért kiáltó* (Shouting for Shore), which met with popular and critical acclaim. Balla's lyrics draw from both domestic and international literature; he is influenced by authors such as Pilinszky, Hamvas, and Weöres as well as Rumi, Shakespeare, Pessoa, and Nietzsche—but hints of ancient texts, such as the Bible, the Upanishads, and Eastern Vedic and Taoist writings, can be heard in his work as well. The lyrics orbit the core of existence, exploring the realm beyond words and speaking about the most universal questions in the most personal way.

**Claudia Gary** is a poet who studied composition and bel canto in her 20s and has since been enthralled with setting poems to music. Her settings have included poems by Shakespeare, Marvell, Dana Gioia, Frederick Turner, Frederick Feirstein, Phillis Levin, Kelly Cherry, Reuben Jackson, and others. As an instructor, she created “The Poetry of Science, the Science of Poetry” (GENL355), which she taught at FAES.org, at NIH, in 2019. She currently teaches a version of this course and several poetry workshops through writer.org via Zoom. Claudia's latest chapbook is *Genetic Revisionism: Poems Inspired by the Sciences and Mathematics* (2019). Her 2006 poetry collection *Humor Me* and *The Grateful Guest* (2016) are available from Amazon. Claudia is also a health/science journalist, editor, and visual artist.

**Emily Grace** is a Ph.D. student at the Catholic University of America. Her research focuses on the intersections between modernist literature and music. She is the president of the English Graduate Organization and has served as the graduate assistant for *Inventio*, CUA's undergraduate research journal. In the past, she has worked as a poetry editor and content manager for *The Loch Raven Review* and an assistant editor for Brick House Books, a Baltimore-based publishing house.

**Todd Hearon** is the author of three books of poems, a novella, and a number of plays and essays. His first solo album, *Border Radio*, appeared last year. He has received a PEN/New England “Discovery” Award, the Friends of Literature Prize from *Poetry* magazine and the Poetry Foundation, the Rumi Prize in Poetry (*Arts & Letters*), and the Campbell Corner Poetry Prize (Sarah Lawrence College). He served as the poet-in-residence at Dartmouth College and the Frost Place and was the Dobie Paisano creative writing fellow at the University of Texas in Austin. He lives and teaches in Exeter, New Hampshire.

**Kata Heller** was born in 1997 in Győr, western Hungary. She began her university studies in 2016 at Eötvös Loránd University, Budapest, as a Hungarian-English teacher. After three years, she switched to an English major and Hungarian minor and graduated in January 2021 with a thesis on the Scots language (its relation to English as an identity marker). In the same year she started her masters in applied linguistics (in Hungarian) at Eötvös Loránd University, and is now in her final year. She is an intern at the Hungarian Linguistics Institute, the secretary of the Applied Linguistics' Seminar, and the editor of the study volume of the Applied Linguistics Student Conference. Her first research study will be published this autumn (on the topic of the Scots language). She works for the Digital Heritage Institute as a research assistant and annotator and gives private English lessons.

**Anna Maria Hong** is the author of three recent books: *Age of Glass*, winner of the Poetry Society of America's Norma Farber First Book Award and the Cleveland State University Poetry Center's First Book Poetry Competition, the novella *H & G*, winner of the A Room of Her Own Foundation's Clarissa Dalloway Prize, and *Fablesque*, winner of Tupelo Press's Berkshire Prize. Her poetry, fiction, and essays appear in publications including *The Nation*, *The Iowa Review*, *Harvard Review*, *American Poetry Review*, *Ecotone*, *Shenandoah*, *The Hopkins Review*, *Michigan Quarterly Review*, *Colorado Review*, *Fairy Tale Review*, *Poetry*, *Poetry Daily*, *Poem-a-Day*, *The Best American Poetry*, and *Sonnets from the American: Essays and Poems*. Her awards include a Bunting Fellowship at the Radcliffe Institute for Advanced Study, a Marion and Jasper Whiting Foundation Fellowship, and residencies at Yaddo, Djerassi, Fundación Valparaiso, and Kunstnarhuset Messen. She is an Assistant Professor at Mount Holyoke College.

**Csenger Kertai** (b. 1995) is a Hungarian poet and the author of two poetry collections, *Mindig kívárgzik* (Budapest: Napkút Kiadó, 2019) and *Hogy nekem jó legyen* (Budapest: Napkút Kiadó, 2021). In 2021 he graduated from the Eötvös Loránd University in Budapest with a degree in Hungarian literature and aesthetics. Since 2019, he has served as an editor of the arts journal *Új Forrás*, where he helped create a column featuring young writers. Five poems from his second collection have been set to music and song by Hungarian musicians; eight of his poems, in Diana Senechal's English translation, have been published in *Literary Imagination*, *Asymptote*, *Literary Matters*, and *Modern Poetry in Translation*.

**Alyse O'Hara** is a third-year Ph.D. student in the English Department at the University of Connecticut. She specializes in early modern British drama and adaptation studies, and her focus is on musical adaptations and appropriations of Renaissance texts, such as Duke Ellington's album *Such Sweet Thunder*. She has presented on topics including the Robin Hood ballads as well as Jerry Garcia's rendition of the ancient popular ballad "Two Sisters" retitled as "Dreadful Wind and Rain." Having learned the clarinet at the age of nine and taught herself the mandolin at seventeen, she hopes to bring her passion for music and drama together in her studies and writing.

### Seminar 3, *Ulysses at 100*

**Gregory Baker** is Associate Professor of English and Director of Irish Studies at the Catholic University of America, Washington DC. He specializes in modern Irish and modern British literature, and he publishes in the fields of classical reception and comparative modernisms. Baker is especially interested in documenting the prominent 'afterlives' of Greek and Roman antiquity within the literary avant-garde of the twentieth century. His book, *Classics and Celtic Literary Modernism: Yeats, Joyce, MacDiarmid and Jones* was published this past February with Cambridge UP. Other recent publications include work on the Scottish nationalist and Lallophone translator, Douglas C.C. Young, as well as the annotated bibliography for volume 5 of *The Oxford History of Classical Reception in English Literature* (2019).

**Peter Cortland** is Associate Professor of English at Quinnipiac University in Hamden, Connecticut. His degree was in Humanities at Syracuse University, where he wrote and later published on Flaubert's *L'Éducation sentimentale*. His main interests have remained the nineteenth-century French novel while his teaching has been on various levels in the English Department.

**Rachel Daly** is a Ph.D. student in English at Catholic University, hoping to dissertate on Christianity and modernism. She received her bachelor's degree in English from the University of Dallas and her master's degree in English from the Catholic University of America.

**Vicki Mahaffey** is the Clayton and Thelma Kirkpatrick Professor of English and Gender and Women's Studies at the University of Illinois. A Guggenheim fellow, she is the author of three books and the editor of two edited collections, with two more in press, all of which bear some relation to Joyce, together with 50 articles and book chapters. She is currently finishing a monograph called *The Joyce of Everyday Life: A Journey through Language*.

**Stephanie Nelson** has her BA from St. John's College in Annapolis, MD, and her MA and Ph.D. from the University of Chicago. She is Professor of Classical Studies at Boston University, teaches widely in Greek and Latin literature and in the Classical tradition, and has written on subjects ranging from Plato to translation and literary reception. She is the author of *God and the Land: the Metaphysics of Farming in Hesiod and Vergil* and of *Aristophanes' Tragic Muse: Comedy, Tragedy and the Polis in Classical Athens*. She has also written on and given numerous talks on the relation of Joyce's *Ulysses* and the *Odyssey*. Her most recent work, *Time and Identity in Ulysses and the Odyssey* was published by the UP of Florida in Spring 2022.

**Katherine O'Callaghan** lectures on James Joyce, modernism, Irish literature, and the role of music in novels in the English department at the University of Massachusetts, Amherst. She is an elected member of the Board of Trustees of the International James Joyce Foundation. She is the editor of *Essays on Music and Language in Modernist Literature: Musical Modernism* (Routledge, 2018, paperback edition 2020), and the co-editor, with Oona Frawley, of *Memory Ireland Volume IV: James Joyce and Cultural Memory* (Syracuse UP, 2014). Recent publications include the essay on the "Sirens" episode in *The Cambridge Centenary Ulysses* edited by Catherine Flynn (Cambridge UP, 2022), and "The time had come to set out on his journey westward?: Solastalgic Modernism and the West in Irish Literature (1900-1950)" in *A History of Irish Literature and the Environment* edited by Malcolm Sen (Cambridge UP, 2022).

**Brian Richardson** is a Professor in the English Department of the University of Maryland and former president of the Joseph Conrad Society of America. He is the author of several books, including *Unnatural Voices: Extreme Narration in Modern and Contemporary Fiction* (2006); *A Poetics of Plot for the Twenty-first Century: Theorizing Unruly Narratives* (2019), and *Essays on Narrative and Fictionality: Reassessing Nine Central Concepts* (2021). He is the editor or co-editor of many volumes, including *Narrative Beginnings: Theories and Practices* (2009) and a special issue of *Conradiana* on "Conrad and the Reader" in 2002. He has written numerous articles and book chapters on twentieth century authors, particularly Conrad, Joyce, Woolf, and Beckett, in which he discusses class, voice, interpretation, plot, closure, the reader, character, and the narratives of literary history. He is currently completing a book on Joseph Conrad and the making of modernist fiction.

**Richard Rankin Russell** is Professor of Modern and Contemporary British and Irish literature at Baylor University in Texas, where he directs the graduate program in English. Author of nine books on writers from Ireland and Northern Ireland, his newly revised edition of *Modernity, Community, and Place in Brian Friel's Drama* appears this year from Syracuse UP, and his monograph, *James Joyce and Samaritan Hospitality: Postcritical and Postsecular Reading in Dubliners and Ulysses* will appear in November from Edinburgh UP. He is currently editing a collection of essays on Irish literature for a special issue of *Christianity and Literature*.

**Robert J. Seidman** is a novelist, Emmy-winning screenwriter (for *Billy Strayhorn: Lush Life*) and literary critic. His latest novel, *Moments Captured* was published by The Overlook Press in 2012. With Don Gifford, Seidman is co-author of *Ulysses Annotated: An Annotation of James Joyce's Ulysses*, University of California Press, 1988.

**Susan Solomon** is a Lecturer in the Literary Arts and Studies and Theory and History of Art and Design departments at the Rhode Island School of Design, where she teaches classes on global literary modernisms; Virginia Woolf; speed, motion and modernity; and variations of the Echo and Narcissus myth. She also team-teaches a critical history of architecture and design survey. She has published articles on Joyce's *Ulysses*, Woolf's *To the Lighthouse*, and Claire Goll's *Die Frauen Erwachen*. Her article "Doug Aitken's Secret ULYSSES Door and the Architecture of 'Aeolus'" (*Joyce Studies Annual*) is forthcoming later this year. She is presently interested in the narratives constructed and enabled by architectural designs and their visual records and in the retelling of literary narratives in the languages of visual art and music. She is beginning work on a book on such themes of repetition, reflection, and relationship across the arts.

**Christopher Suarez** is a Ph.D. candidate in the Department of English at the University of Wisconsin-Madison. His dissertation explores how four contemporary writers working in various genres are formally and conceptually influenced by modernist predecessors. His essay "Robert Penn Warren's Panoramic Ecology in *Audubon: A Vision*" was published *Literary Imagination*. An essay on narrative voice in Ed Roberson's *City Eclogue* is under review at *Literary Matters*. He has presented his work on three occasions at the annual conference of the Association of Literary Scholars Critics, and Writers, and four times at the Robert Penn Warren Circle, where he won the Eleanor Clark Prize for best essay by a junior scholar in 2018.

## Seminar 4, Imagining the Modern Self: Literary Portraiture from Austen to the Present I

**Maria DiBattista**, Charles Barnwell Straut Class of 1923 Professor of English at Princeton University, has written extensively on modern literature and film. Her books include *Fast Talking Dames*, a study of American film comedy of the thirties and forties, and *Imagining Virginia Woolf: An Experiment in Critical Biography, and Novel Characters: A Genealogy*. She is also the coeditor of *The Cambridge Guide to Autobiography* and *Modernism and Autobiography*. Her latest work, co-authored with Deborah Nord, is *At Home in the World: Women Writers, Public Lives*, a study of women's political writings from Jane Austen to the present day.

**Rebecca Rainof** is a Research Scholar at Princeton University in the Department of English. She is the author of *The Victorian Novel of Adulthood* (2015) and is currently working on a second book, *Van Gogh and the Victorians*. Recently, her writing on "Van Gogh's Literary Imagination" appeared in *Through Vincent's Eyes: Van Gogh and His Sources* (2022).

**Daniel Nutters** holds a Ph.D. in English from Temple University. His work on the history of criticism and modern literature has appeared in *Arizona Quarterly*, *Henry James Review*, *Symploké*, and other publications. He is currently finishing a book for Anthem Press entitled *The Humanist Critic: Lionel Trilling and Edward Said*.

**Sam Lee** is a Ph.D. student in the John U. Nef Committee on Social Thought at the University of Chicago. His dissertation examines representations of statues coming to life in German and Anglophone literature of the long nineteenth century--especially focusing on their dialogue with earlier narratives of animation--and how these texts work together to comment on the nature of mimesis, the problem of theatricality, and the possibility of autonomous fictional worlds.

**Jeewon Yoo** is a graduate student at Princeton University.

**Nicholas Bloechl** graduated from Boston College in 2017 with BAs in English and Philosophy. As an undergraduate he studied modernist literature and wrote an honors thesis on silence in the poetry of Georg Trakl. He graduated from New York University in 2020 with an MA in English and American Literature. He is currently a Ph.D. candidate at Boston University. His research now focuses on nineteenth-century American literature with a particular focus on the ways literary figures, such as Frederick Douglass and Edgar Allan Poe, responded to the advent of photography. He is especially interested in the novels and poetry of Herman Melville. This fall he will teach a class on nineteenth-century American literature and maps.

**Thomas Finan**'s latest book is *Reading Reality: Nineteenth-Century American Experiments in the Real* (U Virginia Press, 2021). His work has appeared in a variety of publications, including *The Atlantic*, *The Emily Dickinson Journal*, *Prairie Schooner*, and elsewhere. He teaches humanities at Boston University.

**Andrew Ash** is a Ph.D. student in English Literature at the University of Alabama. His research focus is poetry, poetics and the theory of reading. His dissertation project, entitled *Metaphor/Metamorphosis: A Network Theory of Literature*, adopts an interdisciplinary approach, arguing that works of literature, scientific theorizing and the intersection of disparate cultures each resist understanding in terms of existing linguistic concepts, and instead create new concepts by reorganizing the network of relationships among existing linguistic and symbolic structures, with consequences for our understanding of how the mind, world and language relate to one another. He has recently spoken at conferences held at Cambridge University, Carnegie Mellon University, Johns Hopkins University, the University of Virginia, Indiana University and the University of Glasgow, and on panels organized by the International Congress of Medieval Studies, the German Association for Postcolonial Studies, and the Northeast Modern Language Association.

## Seminar 5, General Education and the Idea of a Common Culture

**David Bromwich** is Sterling Professor of English at Yale University, and the author of books on Hazlitt, Wordsworth, and Burke. He is the president of the ALSCW and a longtime member.

**Ernest Suarez** is David M. O'Connell Professor of English at the Catholic University of America in Washington, DC, and the executive director of the ALSCW. His recent publications include *Poetic Song Verse: Blues-Based Popular Music and Poetry* (2021, co-authored with Mike Mattison) and an edition of David Bottoms's poetry, *Scraps in the Blessings Jar* (forthcoming, 2023).

**Diana Senechal** is the 2011 winner of the Hiatt Prize in the Humanities and the author of *Mind over Memes: Passive Listening, Toxic Talk, and Other Modern Language Follies* (2018) and *Republic of Noise: The Loss of Solitude in Schools and Culture* (2011), as well as numerous stories, poems, essays, and translations. From 2011 to 2016 she taught, advised, and led the philosophy program at Columbia

Secondary School; as of 2017, she has been teaching English and civilization at the Varga Katalin Gimnázium in Szolnok, Hungary. Her translations of the Lithuanian poet Tomas Venclova are featured in *Winter Dialogue* (Northwestern UP, 1997) and *The Junction* (Bloodaxe, 2008); her translation of Gyula Jenei's poetry collection *Always Different: Poems of Memory* was published by Deep Vellum in April 2022. Since 2013 she has served on the ALSCW Council.

**Caterina Domeneghini** is a third-year Ph.D. candidate in English Literature at the University of Oxford and a recent graduate of UCL and Cambridge, where she studied Classics. She is the recipient of a Wolfson Postgraduate Scholarship in the Humanities, which funds her doctoral studies, and a temporary Rare Book Collection fellow at the Wilson Library, UNC, where she is currently conducting archival research. Lying at the intersection of Classics, English and Comparative Literature, Book History and Translation Studies, her doctoral project focuses on the twentieth-century working-class publisher Joseph Dent and his mass-market series of classics of world literature, Everyman's Library. A former intern at Thames & Hudson and the Courtauld Institute of Art, London, Caterina writes freelance for literary magazines in Italy and the UK. Her work has appeared in, or is forthcoming for, *Artribune*, the *Wise Magazine*, the *Oxford Review of Books*, the *Times Literary Supplement*, *Asymptote*, and the *Los Angeles Review of Books*. She has also published poetry in the *Oxonian Review* and *Lucent Dreaming*.

**Jackson Lears** is Board of Governors Distinguished Professor of History at Rutgers University and Editor in Chief of *Raritan: a Quarterly Review*. He has been writing cultural history for more than forty years, from *No Place of Grace* (1981) to *Rebirth of a Nation* (2009), and most recently *Animal Spirits: the American Pursuit of Vitality from Camp Meeting to Wall Street*, forthcoming in spring 2023 from FSG. He has also published many shorter pieces in *The London Review*, *The New York Review*, *The New Republic*, and *The Nation*, a selection of which will be published in Fall 2023 by Yale UP as *The Off-Modern Temper: Essays in History and Criticism*. Much of his scholarly work has explored how Americans have tried to create a common culture, and what became of those efforts, for good and ill.

**Claudia MacMillan** is Founder and Executive Director of The MacMillan Institute, a non-profit educational organization that educates primary and secondary public-school teachers and administrators to provide a high-quality liberal education to every public-school student, beginning with the historically excluded. She has spent 18 years working with public-school districts in Texas, designing and conducting the trainings, certifications, humanities curricula, and the standards for all the professional services that are now housed in The MacMillan Institute, including its trademarked MacMillan Academy and MacMillan Academy School of Liberal Arts and Sciences educational models. Claudia began teaching in 1981 and has served in private education in the high school classroom and administrative offices as teacher, department chair, Dean of Curriculum and Instruction and Associate Headmaster. At the University of Dallas, she served as a Visiting Assistant Professor of English and Associate Dean of both the Braniff Graduate School of Liberal Arts and the Constantin Undergraduate College. Her intellectual interests include liberal education in primary and secondary schooling, liberal education and democracy, and William Faulkner.

**Mark Edmundson** is University Professor at the University of Virginia. He's the author of more than a dozen books, most recently, *Song of Ourselves: Walt Whitman and the Fight for Democracy*. *The Age of Guilt: The Super-Ego in the Online World* is forthcoming from Yale UP.

**Kevin Rulo** is Clinical Assistant Professor in the English Department at the Catholic University of America, where he also serves as Director of The Writing and Rhetoric Program, Director of The



University Writing Center, and Associate Dean of Academic Support. He is the author of *Satiric Modernism* (2021). His articles and essays have appeared or are forthcoming in *The T.S. Eliot Studies Annual*, *The Review of English Studies*, *Neobelicon*, *Christianity and Literature*, and *The Edinburgh Companion to the Essay*.

**Abriana Jetté** was born and raised in Brooklyn, New York, and is a poet, editor, and educator. She is currently the coordinator of the Common Read Program and a Lecturer in Writing Studies at Kean University.

**Bridie Chapman** is the Executive Director of the School of General Studies at Kean University, where she oversees the General Education program. Her teaching and research focus on Irish American and multiethnic American literature, with a particular interest in immigrant narratives. Her papers and publications have addressed the works of Mary Anne Sadlier, Louise Imogen Guiney, Fitzgerald, and Tóibín exploring topics such as settler colonialism, gender and racial discourses, and the intersections of Irish and American studies. Her current project examines racialization and materialism in Tóibín's *Brooklyn*.

## Seminar 6, Literature and Science

**Steven Meyer** teaches Literature and Science at Washington University, including courses on science studies, modern and contemporary poetry, literature and philosophy, and literary theory and criticism. In 2001 he published *Irresistible Dictation: Gertrude Stein and the Correlations of Writing and Science* (Stanford UP) and more recently he has edited *The Cambridge Companion to Literature and Science* (2018). He is currently completing studies of the poet Jay Wright and of a cross-disciplinary lineage he identifies as Jamesian modernism, inaugurated by William James and further elaborated by Alfred North Whitehead, among others. With Jim Bono and Hugh Crawford, he is editing *An Ecology of Practices: Thinking with Stengers – Whitehead, Cosmopolitics, Gaia* (forthcoming from University of Minnesota Press). For more than a dozen years he organized the Whitehead stream for the Society for Literature, Science, and the Arts, as well as conferences on Wright, Stein, Whitehead, and William Empson.

**James J. Bono** (Ph.D., History of Science, Harvard University) is an emeritus professor of History and of Medicine at the University of Buffalo; Past-President of the Society for Literature, Science, and the Arts; and founding editor emeritus of the journal, *Configurations*. Among his publications are *The Word of God and the Languages of Man: Interpreting Nature in Early Modern Science and Medicine*, vol. 1, *Ficino to Descartes*; and numerous essays on medieval and early modern science and medicine; on metaphor, narrative, and science; on literature and science; and on science studies, Alfred North Whitehead, Isabelle Stengers, and theory. He has been a member of the Institute for Advanced Study at Princeton; an Eccles Fellow at the Tanner Humanities Center, University of Utah; a recipient of several NSF grants, and a NEH Senior Fellow at the Folger Shakespeare Library. In addition to books on early modern science and medicine, and on metaphor and science, he is at work editing a volume with Steven Meyer and Hugh Crawford, *AN ECOLOGY OF PRACTICES: Thinking with Stengers--Whitehead, Cosmopolitics, Gaia*, for University of Minnesota Press.

**Michael Evans** is a doctoral candidate at The Catholic University of America. He is currently working on a dissertation examining the narratives that American writers of poetry and



fiction crafted to explore and give shape to their experiences of environmental changes during the long nineteenth century.

**Claudia Gary** is a poet who studied composition and bel canto in her 20s and has since been enthralled with setting poems to music. Her settings have included poems by Shakespeare, Marvell, Dana Gioia, Frederick Turner, Frederick Feirstein, Phillis Levin, Kelly Cherry, Reuben Jackson, and others. As an instructor, she created “The Poetry of Science, the Science of Poetry” (GENL355), which she taught at FAES.org, at NIH, in 2019. She currently teaches a version of this course and several poetry workshops through writer.org via Zoom. Claudia’s latest chapbook is *Genetic Revisionism: Poems Inspired by the Sciences and Mathematics* (2019). Her 2006 poetry collection *Humor Me* and *The Grateful Guest* (2016) are available from Amazon. Claudia is also a health/science journalist, editor, and visual artist.

**Devin Griffiths** is an associate professor of English and Comparative Literature at the University of Southern California. His research sits at the intersection of environmental history, philosophy of science, and literary studies. His first book, *The Age of Analogy: Science and Literature Between the Darwins* (Johns Hopkins, 2016), rethinks analogy in order to examine how historical novels furnished a relational understanding of history and shaped the disciplinary formations of both the life sciences and the humanities. His work has appeared in various journals, including *Book History*, *ELH*, *SEL*, and *Victorian Studies*. He is currently working on a study of energy history and ecological thought titled “The Ecology of Power,” with a sample chapter recently published in *Critical Inquiry*. And with Deanna Kreisel, he is coeditor of a forthcoming volume from Cambridge UP titled “After Darwin: Literature, Theory, and Criticism in the Twenty-First Century.”

**Abriana Jetté** was born and raised in Brooklyn, New York, and is a poet, editor, and educator. She is currently the coordinator of the Common Read Program and a Lecturer in Writing Studies at Kean University.

**Rita Sverdlova** has been providing pediatric occupational therapy services in Brooklyn and Manhattan since 2012.

**Laurel Kornhiser** toyed with the idea of majoring in science before declaring her undergraduate major in English (her first love). The two disciplines have intersected throughout her career, from her work as a staff writer for an environmental research nonprofit to her interest in ecocriticism, in science and the supernatural, and through her dissertation *Junctions: The Railroad, Consumerism, and Deep Time in Nineteenth-Century Literature*. She has twice presented papers at conferences sponsored by The British Society for Literature and Science. Dr. Kornhiser is a tenured faculty member at Quincy College outside of Boston, MA.

**David Lehner** is the author of four novels as well as scholarly articles on literature, philosophy, and cognitive approaches to literary theory. He earned a Ph.D. in English Literature from the Graduate Center of The City University of New York.

**Marek Makowski**’s essays and fiction have recently appeared in venues such as *The LA Review of Books*, *The Yale Review*, *World Literature Today*, *Hyperallergic*, *Ploughshares*, and *The Chicago Tribune*. He was invited to speak about contemporary literature this summer at a conference hosted by the foundation of Olga Tokarczuk, the winner of the 2018 Nobel Prize in Literature. He has worked as a freelance editor for organizations including the European Union and the World Trade

Organization, as well as for scholarly articles and books in various disciplines. He is completing his dissertation at the University of Wisconsin–Madison, where he has taught courses about Shakespeare, the art of the essay, and social media and the self.

**Joan Richardson** is Distinguished Professor of English, Comparative Literature, and American Studies at The Graduate Center, CUNY. She is the author of a two-volume biography of the poet Wallace Stevens (William Morrow and Co., 1986, 1988). She also co-edited, with Frank Kermode, *Wallace Stevens: Collected Poetry and Prose* (Library of America, 1997). Her essays on Stevens, on Ralph Waldo Emerson, on Jonathan Edwards, on Stanley Cavell have been published in the *Wallace Stevens Journal*, in *Raritan*, and elsewhere, and essays on Alfred North Whitehead, William James, and pragmatism have appeared in the journals *Configurations* and *The Hopkins Review*. Review essays have appeared in *Bookforum* and other journals. Her study *A Natural History of Pragmatism: The Fact of Feeling from Jonathan Edwards to Gertrude Stein* was published by Cambridge UP in 2007 (nominated for the 2011 Grawemeyer Award in Religion), followed by *Pragmatism and American Experience*, also published by Cambridge in 2014. In February 2018 University of Iowa Press published her *How to Live. What to Do: Thirteen Ways of Looking at Wallace Stevens* for the Muse Books series. Joan Richardson has been the recipient of several awards and fellowships including a Woodrow Wilson Fellowship, a Senior Fellowship from the National Endowment for the Humanities, and a Guggenheim Fellowship for her current project, *Images, Shadows of Divine Things*, an experiment in secular spiritual autobiography. Her work reflects an abiding interest in the way that philosophy, natural history, and science intersect with literature.

## Seminar 7, Resurrected Genres I

**Walt Hunter** is the author of *Forms of a World: Contemporary Poetry and the Making of Globalization* (2019) and *Some Flowers*, a collection of poems, which is forthcoming in 2022. His next book, *The American House Poem, 1945-2015*, will be published by Oxford UP. He is the recipient of grants from the James Merrill House, the South Carolina Arts Commission, the Teagle Foundation, and the Robert B. Silvers Foundation. Hunter is associate professor of English and Chair of the English department at Case Western Reserve University.

**Katie Peterson** is the author of five published collections of poetry, including 2021's *Life in a Field*. Her sixth collection, *Fog & Smoke*, is forthcoming. She edited the *New Selected Poems of Robert Lowell* (2017). She is an Associate Editor with *Phoenix Poets* (University of Chicago Press). She directs the Creative Writing Program at UC Davis where she is a Chancellor's Fellow and Professor of English.

**Michael Theune**'s scholarly work focuses on contemporary U.S. poetry and poetics and on British Romanticism, especially the work of John Keats. Theune has published three books: he edited *Structure & Surprise: Engaging Poetic Turns* (2007), co-authored *We Need to Talk: A New Method for Evaluating Poetry* (2018), and co-edited *Keats's Negative Capability: New Origins and Afterlives* (2019). Theune is Robert Harrington Endowed Professor of English and Chair of the Department of English at Illinois Wesleyan University.

**Maggie Dietz** is the author of the poetry collections *That Kind of Happy* and *Perennial Fall* (both from University of Chicago), which won New Hampshire's Jane Kenyon Award for Outstanding Book of Poetry. Work from her new manuscript received a 2023 Pushcart Prize. Other awards

include fellowships from Phillips Exeter Academy, the Fine Arts Work Center in Provincetown, and the NH State Council on the Arts. The founding director of the Favorite Poem Project and former assistant poetry editor of *Slate* magazine, Dietz is Associate Professor of English at the University of Massachusetts Lowell.

**Jennifer Clarvoe's** first book, *Invisible Tender*, won the Poets Out Loud Prize and the Kate Tufts Discovery Award. A Rome Prize in Literature afforded her time to work on poems for her second book, *Counter-Amores*. She recently retired from teaching at Kenyon College. She has received fellowships from the Ohio Arts Council, the Sewanee Writers Conference, and a residency from the James Merrill House. Recent work appears in *Zocalo Public Square*, *Northwest Review*, and *Literary Matters*. She lives in Somerville, Massachusetts.

**John Savoie** teaches great books at Southern Illinois University Edwardsville. He has published essays on subjects as varied as the Bible, Homer, Shakespeare, Herbert, Milton and Frost. Nearly two hundred of his poems have appeared in print, including in *Poetry*, *Best New Poets*, and *Poetry in Motion*.

## Seminar 8, The Jameses

**John Burt** is Paul Prosswimmer Professor of American Literature at Brandeis University. He is the author of *Lincoln's Tragic Pragmatism*, as well as three volumes of poetry, and is the editor of the *Collected Poems of Robert Penn Warren*.

**Amanda Auerbach** teaches literature and creative writing at Catholic University in Washington D.C. Her research focuses on eighteenth- and nineteenth-century British novels.

**Michael W. Clune** is Knight Professor of the Humanities at Case Western Reserve University. His most recent critical work, *A Defense of Judgment* (U Chicago, 2021), was supported by a 2019 Guggenheim Fellowship. The tenth anniversary edition of his first creative work, *White Out*, will appear from McNally in 2023. Clune's critical and creative writing has appeared in venues including *Critical Inquiry*, *Harper's*, *Granta*, the *Atlantic*, and *Behavioral and Brain Sciences*.

**Anthony Domestico** is an associate professor of literature at Purchase College, SUNY, the books columnist for *Commonweal*, and the author of *Poetry and Theology in the Modernist Period*. His essays and reviews have appeared in the *Atlantic*, the *Baffler*, *Book Post*, the *Boston Globe*, the *Boston Review*, and many other places.

**Kathleen Lawrence** is a Volume Editor of *The Complete Fiction of Henry James*, forthcoming from Cambridge UP. She was also chosen to write the 'Introduction' to *The Complete Letters of Henry James, 1883—1884*. In addition, she has contributed essays on Henry James to *The Sound of James: The Aural Dimension in Henry James's Work* (2021); *Reading James in the Twenty-First Century: Heritage and Transmission* (2019); and *Henry James's Europe: Heritage and Transfer* (2011). Her articles on James have appeared in the *Henry James Review* and her articles on Margaret Fuller and Ralph Waldo Emerson have appeared in the *Harvard Library Bulletin* and the *Emerson Society Quarterly*, among many other periodicals. Previously a member of the English departments at George Washington University and Brandeis, Lawrence is currently an Associate Professor at Georgetown University.

**Julia Mueller** holds a Ph.D. (2021) from the Committee on Social Thought at The University of Chicago. Her dissertation examines the writing of attention to the natural world in natural history and lyric poetry. Writing and research interests include nature, literature and film. In spring 2022 she gave two talks: “Towards the Condition of Birdsong” and “On Some Hazards of Watching Them Be: Au Hasard Balthazar and Nénette.” She has published critical essays in *Literary Imagination* and *Literary Matters*.

**Eric Palfreyman** holds BA and MA degrees in English Literature from California State University, Los Angeles, and an MA degree in Philosophy from San Jose State University. In addition, he holds a Juris Doctor from Southern Methodist University’s Dedman School of Law. He has presented papers on: Ray Bradbury (UC Riverside); Theodore Dreiser (American Literary Association, in Boston); The Qur’an (San Jose State University and the Dallas Philosopher’s Forum); and Nathaniel Hawthorne (at UCLA). He is currently working on a book on the philosophical and religious ideas in the writings of Ray Bradbury—for which he was able to interview Mr. Bradbury before his passing. Mr. Palfreyman credits a ninth grade reading of Ray Bradbury’s “Fahrenheit 451” with turning him on to the world of literature and ideas.

**Lauren Ward** is an Instructor of English in the Department of English and Philosophy, United States Military Academy, where she has taught introductory classes in composition and literature since 2020. Her literary interests include the overlap between modernism and the long nineteenth century fiction of the United States, as well as the influence of social structures on narratives and storytelling. She is also interested in women’s, gender, and sexuality studies and the performance of gender roles throughout history, with much of her research focused on how new technologies, scientific developments, and sociological norms shape the expectations of gendered social performance.

## Seminar 9, Muriel Spark: Show and Tell, Surface and Depth

**M. J. Fitzgerald** is Associate Professor Emerita at the University of Minnesota. She has published novels and short stories as well as essays. Her latest piece, *The Odyssey’s Slow Movement*, was published in the summer 2022 edition of *Arion: A Journal Of The Humanities And The Classics*.

**Tanya Desai** is a graduate student in the Cinema and Media Studies department at the University of Chicago. She is interested in the philosophy of film, through the work of Stanley Cavell, American Transcendentalism, ordinary language philosophy and psychoanalysis. She is currently writing her dissertation on the convergence of film and poetry in the song sequences of Bombay cinema of the 1950s, exploring the philosophical issues these sequences raise about language, experience, and expression. She completed her BA, MA, and MPhil in English Literature at the University of Delhi.

**David Galef** has published over a dozen books, including *The Supporting Cast: A Study of Flat and Minor Characters* and *Second Thoughts: A Focus on Rereading*. A shameless eclectic, he’s also published three novels, two short story collections, two books of poetry, Japanese translation, and children’s books. His latest volume is *Brevity: A Flash Fiction Handbook*. He’s a professor of English and the creative writing program director at Montclair State University.

**Mary Jo Salter** is Professor Emerita in The Writing Seminars at Johns Hopkins University and is a member of the Council of the ALSCW. She is the author of nine collections of poems, most

recently *Zoom Rooms* (Knopf, 2022), and is a co-editor of three editions of *The Norton Anthology of Poetry*. She is also a lyricist who has written works for composers Fred Hersch and Caroline Shaw.

**Cynthia Lewis** is Charles A. Dana Professor of English at Davidson College, where she has taught English since 1980. She has published widely in the field of early modern drama, particularly Shakespeare. Her latest book is *“The Game’s Afoot”: A Sports Lover’s Introduction to Shakespeare*. She is also an award-winning literary journalist with publications in such journals as *The Hudson Review*, *The Antioch Review*, *Shenandoah*, and *Literary Matters*.

## Seminar 10, Life Writing I

**Elizabeth D. Samet** is the author of several books, including *Looking for the Good War: American Amnesia and the Violent Pursuit of Happiness*, winner of the American Philosophical Society’s Jacques Barzun Prize in Cultural History; and *Soldier’s Heart: Reading Literature Through Peace and War at West Point*, which won the Los Angeles Times Book Prize for Current Interest. She recently edited *The Annotated Memoirs of Ulysses S. Grant* and the Library of America volume *World War II Memoirs: Pacific Theater*. Among her honors are a Guggenheim Fellowship and a National Endowment for the Humanities Public Scholar Grant. She is professor of English at West Point.

**Joshua Roling** is an instructor of English at the United States Military Academy at West Point and a Ph.D. candidate at Vanderbilt University. He studies modernism and the Great War. His essay “Sites of Laughter, Sites of Pain: *Sula* in Modern Memory” will appear in *War, Literature, and the Arts* this fall.

**Michael Autrey**, a poet and critic living in rural West Virginia, has a B.A. from the University of Chicago and an M.F.A. from the Bennington Writing Seminars. His first book of poems, *Our Fear*, was published in 2013. He has published reviews and essays in, among others, *Asymptote*, *Chicago Review*, *Essays in Criticism*, *The Hopkins Review*, *Literary Matters* and *Raritan*.

**Taryn Okuma** is Associate Professor of Practice in English and Director of the Cornerstone Scholars Program at The Catholic University of America. She also serves as the Associate Director of the Writing & Rhetoric Program and the Faculty Editor for *Vermilion*, Catholic U.’s online magazine of literature and the arts.

**Brandy Barents** lives in Cambridge and teaches at Boston University. Her work can be found in *236, Barrow Street*, *The Country Dog Review*, *The American Literary Review*, and *The Lily Poetry Review*.

**Rebekah Jerabek** is a lecturer for the University of Texas at El Paso’s English Department. She holds an MFA in creative writing with an emphasis on non-fiction. Her creative work has been published in *The Texas Review Press: The Gordian Review*. The nuances of truth-telling in non-fiction, especially the family memoir, are of particular interest to her.

**Major Nathan Pfaff** is a 15-year veteran of the U.S. Army who first served as an armor and cavalry officer, deploying to Afghanistan twice in that capacity and commanding a cavalry troop in Germany. He then pursued a Master of Arts in English Literature at the University of Texas at Austin and subsequently taught English composition and literature at West Point. Major Pfaff is



currently a second year MBA candidate at New York University's Stern School of Business and will return to West Point's admissions directorate upon completion. His scholarly interests are varied. He has published on the depiction of veterans in 20<sup>th</sup> century Native American literature; and his current projects include examining violence and insubordination in the journals of Cook's pacific voyages, classical rhetorical forms in Shakespeare's sonnets, and the statistical correlation between West Point admissions metrics and character related dismissal.

**Dennis Gillespie** received a Master of Religious Studies degree from The Divinity School of The University of Chicago in June 2022. His graduate work focused on English and American religious texts, as well as Buddhist Scriptures. His MA papers included analyses of work by William Blake, Philip Larkin, Ursula LeGuin, Fanny Howe, and a Buddhist scripture, *The Vimamakirti*. Previously Gillespie participated in The University of Chicago Returning Scholars Program while completing his writing career in marketing communication; he served as Creative Director for several marketing firms in Chicago and Honolulu. Gillespie earned his AB honors degree in English Literature from Harvard University, an AM degree in American Studies from the University of Hawaii/Manoa, and a doctorate from Loyola University/Chicago.

## Seminar 11, Democracy and American Literature

**Robert S. Levine** is Distinguished University Professor of English at the University of Maryland, College Park. His most recent books are *Race, Transnationalism, and Nineteenth-Century American Literary Studies* (Cambridge UP, 2018) and *The Failed Promise: Reconstruction, Frederick Douglass, and the Impeachment of Andrew Johnson* (W. W. Norton, 2021). He is the General Editor of *The Norton Anthology of American Literature*.

**Leslie Bow** is Vilas Distinguished Achievement Professor of English and Asian American Studies and Dorothy Draheim Professor of English at the University of Wisconsin-Madison. She is the author of *'Partly Colored': Asian Americans and Racial Anomaly in the Segregated South* (NYU 2010); *Betrayal and Other Acts of Subversion: Feminism, Sexual Politics, Asian American Women's Literature* (Princeton 2001); and *Racist Love: Asian Abstraction and the Pleasures of Fantasy* (Duke 2022).

**Russ Castronovo** is Director of the Center for the Humanities at the University of Wisconsin-Madison and Tom Paine Professor of English. His most recent book is *American Insecurity and the Origins of Vulnerability*, forthcoming from Princeton UP in 2023. He is also co-editor with Robert Levine of *The New Nineteenth-Century American Literary Studies*, forthcoming from Cambridge in 2024.

**Gabrielle Lucille Fuentes** is the author of the novel *The Sleeping World* (2016) and the short story collection *Are We Ever Our Own* (2022), winner of the BOA Editions Short Fiction Prize. Her work has appeared or is forthcoming in *Strange Horizons*, *One Story*, *The New England Review*, *The Common*, *Cosmonauts Avenue*, *Slice*, *Pank*, and elsewhere. She has received fellowships from Yaddo, Hedgebrook, Willapa Bay, Millay Colony, Anderson Center, and the Blue Mountain Center. She teaches creative writing and Latinx literature at the University of Maryland.

**Sandra M. Gustafson** specializes in American literature and culture at the University of Notre Dame, where she is a member of the English faculty and a faculty fellow at the Kroc Institute for International Peace Studies. Oxford UP is publishing her most recent book, titled *Peace in the US Republic of Letters, 1840-1900*. Her previous works include *Imagining Deliberative Democracy in the Early*

*American Republic* (Chicago, 2011) and *Eloquence is Power: Oratory and Performance in Early America* (North Carolina, 2000), as well as two co-edited volumes: *Reimagining the Republic: Race, Citizenship, and Nation in the Literary Work of Albion Tourgée* (Fordham, 2022) with Robert S. Levine; and *Cultural Narratives: Textuality and Performance in American Culture before 1900* (Notre Dame, 2010). She edits Volume A of *The Norton Anthology of American Literature*.

**Robert Bernard Hass** is the author of *Going by Contraries: Robert Frost's Conflict with Science* (University of Virginia Press, 2002), which was selected by *Choice* as an Outstanding Academic Title in 2003. He is also the author of the poetry collection, *Counting Thunder*, published by David Robert Books in 2008, and co-editor of the now 3-volume *The Letters of Robert Frost* (Harvard UP). His articles and poems have appeared in such journals as *Poetry*, *Sewanee Review*, *Kenyon Review*, *Journal of Modern Literature*, *Hopkins Review*, and the *Wallace Stevens Journal*. He has won an Academy of American Poets Prize, an AWP Intro Journals Award, and a creative writing scholarship to Bread Loaf. The Executive Director of the Robert Frost Society, he is professor of English at Pennsylvania Western University, Edinboro, where he teaches classes in American literature, British literature, Shakespeare, classical literature, literary theory, and creative writing.

**Joel Pfister** is Olin Professor of English and American Studies at Wesleyan University. He has written six books and they include *Surveyors of Customs: American Literature as Cultural Analysis* (2016), *Critique for What? Cultural Studies, American Studies, Left Studies* (2006), and *The Production of Personal Life: Class, Gender, and the Psychological in Hawthorne's Fiction* (1991). He is now immersed in writing two books on American movies and social change.

**Ernest Suarez** is David M. O'Connell Professor of English at the Catholic University of America in Washington, DC, and the executive director of the ALSCW. His recent publications include *Poetic Song Verse: Blues-Based Popular Music and Poetry* (2021, co-authored with Mike Mattison) and an edition of David Bottoms's poetry, *Scraps in the Blessings Jar* (forthcoming, 2023).

**Autumn Womack** is an Assistant Professor of African American Studies and English at Princeton University where she specializes in nineteenth- and early twentieth-century African American literary culture. Her first book, *The Matter of Black Living: The Aesthetic Experiment of Racial Data, 1880-1930* (University of Chicago Press, 2022), explores the burdened, yet vital, interplay between emergent data technologies and Black aesthetic production at the turn of the twentieth-century. She has essays published and forthcoming in *J19*, *American Literary History*, *Black Camera*, *Women and Performance*, *New Literary History*, *The Paris Review of Books*, *The Times Literary Supplement*, as well as in edited volumes and essay collections.

## Seminar 12, Milton

**Tobias Gregory** is Associate Professor and Director of Graduate Studies in English at the Catholic University of America. He is the author of *From Many Gods to One: Divine Action in Renaissance Epic* and a contributor to the *London Review of Books*.

**Francis Blessington** teaches English at Northeastern University. He has published ten books of literary criticism, poetry, translation, and fiction, including *Paradise Lost and the Classical Epic* and *Paradise Lost: A Student's Companion to the Poem* (*Paradise Lost: Ideal and Tragic Epic*). He is working on a book on "Witchcraft and Milton."



**Alison A Chapman** is Professor of early modern English literature at the University of Alabama at Birmingham. She has published widely on the sixteenth and seventeenth centuries, with a particular focus on Milton. Her last two books—*The Legal Epic: Paradise Lost and the Early Modern Law* (Chicago 2017) and *Courts, Jurisdictions, and Law in John Milton and His Contemporaries* (Chicago, 2020)—explored the role that ideas of law and specific juridical practices play, respectively, in Milton’s most famous epic poem and his major prose works.

**Dong Hwan (Alex) Chun** is a Ph.D. candidate at the University of Notre Dame. Under the supervision of Laura Knoppers and Steve Fallon, he is currently writing his dissertation on John Milton, early modern counsel, rhetoric, and the art of listening. On a more personal note, when he is not working on his dissertation, he enjoys translating Latin, and collecting and repairing fountain pens. More importantly, he loathes the sun and revels in darkness.

**Kat Lecky** is the Surtz Professor of English at Loyola University Chicago and the series editor of *Aperçus* (Bucknell UP). Her research focuses on the early modern cheap print market to explore how knowledge became common to broad English publics. Her first book, *Pocket Maps and Public Poetry in Renaissance England* (Oxford, 2019), shows that the geographical imaginary fuelling the affordable, small-scale publications of mapmakers and poets spoke to ordinary consumers invested in the everyday practice of building the English commonwealth. Her second book project, *England’s Weedy Renaissance*, demonstrates how seventeenth-century cheap print herbals forged a nativist strain of botanical practices and poetics that found in weeds the native character of Englishness. She has also published essays on topics such as naturalization, archive theory, and vegetable virtue ethics. Her work has earned fellowships from the ACLS and the Mellon Foundation, the National Endowment for the Humanities, the Renaissance Society of America, the Institute for Research in the Humanities at the University of Wisconsin-Madison, and the Folger Shakespeare, Huntington, and Newberry Libraries.

**Jeffrey Alan Miller** received his doctorate in English Language and Literature from the University of Oxford, where he was a Rhodes Scholar, and he is now an Associate Professor of English at Montclair State University. His writing has been published in the *Journal of Medieval and Early Modern Studies*, *The Times Literary Supplement*, *Milton Studies*, and *Milton Quarterly*, among other venues, and he is currently at work on several book projects, including a monograph entitled *Untypical Significance: Biblical Typology and Its Aftermath in the Early Modern Period*, a second entitled *Signifying Shadows: Milton, Early Modern Biblical Typology, and the Writers Mind at Work*. He is also preparing a book-length critical edition and study of what is now the King James Bible’s earliest known draft, which he identified, and he is co-editing a volume of essays entitled *Precarious Milton: Literature, History, and the Future of a Field in Crisis*, consisting of essays entirely by “precarious,” contingently employed, or unemployed scholars. He has been awarded multiple fellowships from the National Endowment for the Humanities to support his research, and in 2019 he was named a John D. and Catherine T. MacArthur Foundation Fellow, making him the first scholar of early modern English literature to receive the honor in over a quarter century.

**Nathaniel Rudavsky-Brody**’s translations of French literature include *The Idea of Perfection: The Poetry and Prose of Paul Valéry* and *Benjamin Fondane’s Ulysses*, which received the Susan Sontag Prize for Translation. He is also the author the forthcoming poetry collection *A Dire Shortage of Usable Meaning*, as well as two short books in French, *Même la langue* and *En lieu de silence*. In addition to several ongoing translation projects, he is currently pursuing a degree in Comparative Literature at Indiana University.

**Michael Rutherglen** is a Ph.D. Candidate in the Committee on Social Thought at the University of Chicago. His poems have appeared in *Poetry* and *Literary Imagination*, and his critical work in *Victorian Poetry*.

**Justin Stec** is a Ph.D candidate at the University of Virginia. His expertise is in 20<sup>th</sup>-century literary modernism with a focus on the poetry of T.S. Eliot, though he has a secondary interest in late medieval and Early Modern poetry. His dissertation is on T.S Eliot and his seventeenth-century influences.

**Erin Webster** is an Associate Professor of English at William & Mary in Virginia. She is interested in the intersection of scientific and literary thought in the early modern period and beyond. Her first book, *The Curious Eye: Optics and Imaginative Literature in Early Modern England* (Oxford, 2020), explored the impact of optical technologies such as the telescope and microscope on the literary imagination. Her current book project, *The Men in the Moon: Early Modern Lunar Narratives and the Colonial Imagination*, is a study of the many speculative accounts of the moon and its possible inhabitants that came about in the wake of Galileo's lunar observations.

## Seminar 13, Imagining the Modern Self: Literary Portraiture from Austen to the Present II

**Maria DiBattista**, Charles Barnwell Straut Class of 1923 Professor of English at Princeton University, has written extensively on modern literature and film. Her books include *Fast Talking Dames*, a study of American film comedy of the thirties and forties, *Imagining Virginia Woolf: An Experiment in Critical Biography*, and *Novel Characters: A Genealogy*. She is also the coeditor of *The Cambridge Guide to Autobiography* and *Modernism and Autobiography*. Her latest work, co-authored with Deborah Nord, is *At Home in the World: Women Writers, Public Lives*, a study of women's political writings from Jane Austen to the present day.

**Rebecca Rainof** is a Research Scholar at Princeton University in the Department of English. She is the author of *The Victorian Novel of Adulthood* (2015) and is currently working on a second book, *Van Gogh and the Victorians*. Recently, her writing on "Van Gogh's Literary Imagination" appeared in *Through Vincent's Eyes: Van Gogh and His Sources* (2022).

**Matthew Martello** graduated from The Ohio State University in 2018 and is currently a Ph.D. Candidate in English and Assistant Director of the Center for Poetry & Poetics at the University of Virginia. He teaches and researches British and American poetry from the Romantic period to the present. His dissertation project, "Renovated Spirits: Character and the Modern Dramatic Monologue," doubles as a generic history of the post-Victorian dramatic monologue and a set of theories about how character changes under the representational conditions peculiar to poetry. His work has appeared or is forthcoming in *Narrative*, *Blake/An Illustrated Quarterly*, *American Literary Realism*, and the *Northern Appalachia Review*.

**Moeko Fujii** is a Ph.D. candidate in English at Princeton University. Her essays and criticism have appeared in *The New Yorker*, *Orion Magazine*, the *Criterion Collection*, *Aperture*, and elsewhere.

**Stephanie Kelley** is a third-year Ph.D. student in the English department at Yale, and an assistant editor for *The Yale Review*. She received a BA in English Language and Literature and an MS in English Literature 1830–1914 from the University of Oxford. She primarily works on nineteenth- and twentieth-century literature, with interests in materiality and the archive, lyric poetry, the novel, theories of genre and the essay.

**Jane Pallares** is a Ph.D. Candidate at the Catholic University of America. Her work is in 20th century poetry and poetics. Her dissertation focuses on modes of vision in the poetry of Denise Levertov with special emphasis on her relationship with the painters of her day. Jane’s essay “‘Pattern of Meaning’: Symbolic Dynamism as a Formal Structure in *The Waste Land* and *The Well Wrought Urn*” won the Eleanor Clark Award in 2019 and was published by *Robert Penn Warren Studies* under her maiden name, Jane Forsyth. Jane lives in southern Pennsylvania with her husband on their family winery.

**Claire Raymond** is the author of nine books of critical theory, on feminism, decolonization, and visual culture. Her newest book is *Photography and Resistance: Anticolonialist Photography in the Americas*. She teaches as contingent faculty at various institutions in Maine. Publishing under her middle name, Claire Millikin, she is the author of eight books of poetry and a recipient of the Maine Literary Award. Her newest collection of poems, *Dolls*, was noted as a semi-finalist for the PSV Poetry Book Award for North American Publishers and Writers.

**Daniel Leonard** is a Ph.D. student in English literature at Boston University, where he previously earned an MFA in creative writing. Daniel is a 2020-22 Postgraduate Fellow of the Massachusetts Institute for Psychoanalysis. His research examines how twenty-first-century American literature uses ordinary human–animal encounters to explore nuances of experiencing a self as an entity constituted and sustained by relationship.

## Seminar 14, Ralph Ellison: What Can Ellison Offer Today?

**Paul Devlin** is the editor of *Ralph Ellison in Context* (Cambridge UP, 2021). His work on Ellison has appeared in *American Studies*, *Literature of the Americas*, *Antioch Review*, *American Literary History*, *Slate*, and elsewhere. He organized the special session “Ralph Ellison and Public Television” at MLA 2021 and has presented on Ellison widely, including at the Ellison symposium at Goethe University Frankfurt in 2019. He is also the editor of *Murray Talks Music: Albert Murray on Jazz and Blues* (U of Minnesota P, 2016) and co-editor of Library of America’s editions of Albert Murray’s collected works, *Albert Murray: Collected Essays and Memoirs* (2016) and *Albert Murray: Collected Novels and Poems* (2018). Paul is Associate Professor of English at the U.S. Merchant Marine Academy and Book Review Editor of *African American Review*.

**Kevin C. Moore** is Lecturer in the Program in Writing and Rhetoric at Stanford University. He holds a Ph.D. in English from UCLA (2013), and previously taught at the University of California, Santa Barbara (2013-2019). His published work on Ellison has appeared in the collection *Ralph Ellison in Context* (Cambridge UP, 2021; ed. Paul Devlin), as well as *Writing on the Edge*, *Literature of the Americas*, *MAKE Literary Magazine*, and *Souciant*. His review of the collection *Global Ralph Ellison* (Peter Lang, 2021, eds. Marc Conner and Tessa Roynon) is forthcoming in *African American Review*. Beyond Ellison studies, his research interests include propaganda studies, science and rhetoric, and the cultural myth of writer’s block. His further scholarship can be found in the journals *Arizona*

*Quarterly, Arts, and Composition Studies*, and his many book and film reviews in the pages of *MAKE* and the *Santa Barbara Independent*.

**Ross Posnock** is Anna S. Garbedian Professor of the Humanities at Columbia University. His books include *Color and Culture: Black Writers and the Making of the Modern Intellectual* (Harvard UP, 1998); *The Cambridge Companion to Ralph Ellison* (editor, 2005); *Philip Roth's Rude Truth: The Art of Immaturity* (Princeton UP, 2006); *Renunciation: Acts of Abandonment by Writers, Philosophers and Artists* (Harvard UP, 2016). *Renunciation* was named a Times Literary Supplement Book of the Year, 2016 and a Choice Outstanding Academic Title of 2016, and was on the Shortlist for the 2017 Christian Gauss Award, The Phi Beta Kappa Society. From 1998 to 2017 he was series editor of Cambridge UP Studies in American Literature and Culture and is a contributing editor of *Raritan* and *American Literary History*. In 1994 he was awarded a Guggenheim Fellowship. In 2009 he was elected to The American Academy of Arts and Sciences. He is currently writing a selective history—from the eighteenth century to now—of “American sophistication” as an oxymoron.

**Kenneth W. Warren** is Fairfax M. Cone Distinguished Service Professor at the University of Chicago. His scholarship and teaching focuses on American and African American literature from the late nineteenth century through the middle of the twentieth century, with a special emphasis on how debates about literary form and genre articulate with discussions of political and social change. His single-authored books, which include *What Was African American Literature?* (Harvard UP, 2010), *So Black and Blue: Ralph Ellison and the Occasion of Criticism* (U of Chicago P, 2003), and *Black and White Strangers: Race and American Literary Realism* (U of Chicago P, 1993), explore how American literature by black and white writers helped consolidate, and subsequently responded to, Jim Crow America. He is co-editor (with Tess Chakalakkal) of *Jim Crow, Literature, and the Legacy of Sutton E. Griggs* (U of Georgia P, 2013) and (with Adolph Reed Jr.) of *Renewing Black Intellectual History: The Ideological and Material Foundations of African American Thought* (Paradigm, 2009).

**Jennifer L. Lieberman** is Associate Professor of English and Director of Interdisciplinary Studies at the University of North Florida. Her work focuses on the frictions where bodies, language, and technology meet. Her Ellison scholarship can be found in her book, *Power Lines: Electricity in American Life and Letters, 1882-1952* (MIT P, 2017), *MELUS*, and the recent collection *Ralph Ellison in Context* (Cambridge UP, 2021, ed. Paul Devlin). Other work can be found in publications such as *Studies in the Novel, Configurations, History and Technology*, or similar venues.

**Evan Hulick** is a fifth year Teaching Fellow at the Catholic University of America. He is currently dissertating on the literary influence of J.R.R. Tolkien on Ursula K. Le Guin, Margaret Atwood, and Junot Díaz. Evan's publications include essays in *Affirming the Gold Thread* (2014), the conference proceedings of the VIII International Richard Aldington Society and IV International Imagism Conference, and *Keenly Aware of the Ceremonies of Place* (2016), on E. M. Roberts.

**Noemi Fernandez** is a Ph.D. student at the University of Notre Dame studying contemporary American literature. She defines American literature broadly as any text produced in the western hemisphere after the advent of European colonization. Her investigations focus on how the movement of enslaved peoples during the colonial era shaped not just material realities for American countries, but their literary histories as well. Therefore, she studies African American texts contextually and traces the critical role these narratives played in shaping what we now consider to be American literature and Latin American literatures. Noemi has presented previously on the enduring relevance of Ellison's work: her talk titled “*Invisible Man* in the Age of Covid,” given at

UCLA Southland last fall, revealed the uncanny similarities between Invisible Man's hibernation and the global experiences of quarantine. Her current research on Ellison aims to grant his writing a place among the African American environmental thought tradition.

**Patrice Rankine** is Professor in Classics at the University of Chicago. He previously served as Dean of the School of Arts and Sciences at the University of Richmond. His research focuses on the Greco-Roman classics and their afterlife, particularly as they pertain to literature, theater, and the history and performance of race. He is the author of *Ulysses in Black: Ralph Ellison, Classicism, and African American Literature* (U of Wisconsin P, 2006). His work on Ellison may also be found in the collections *The New Territory: Ralph Ellison and the Twentieth Century* (eds. Mark Conner and Lucas Morel, UP of Mississippi, 2016); *Critical Insights: Invisible Man* (ed. Robert C. Evans, Grey House 2018) as well as in *Amphora*, *Profils Américains*, and *Florida Atlantic University Comparative Studies*. His other work includes *Aristotle and Black Drama: A Theater of Civil Disobedience* (Baylor UP, 2013) and *The Oxford Handbook of Greek Drama in the Americas* (co-author, Oxford UP, 2015). His current book projects include *Theater and Crisis: Myth, Memory, and Racial Reckoning, 1964–2020* (Lever) and *Slavery and the Book* (Harvard UP).

**John Schranck** is a 2021–22 University of California President's Dissertation Fellow, currently completing his Ph.D. in Comparative Literature at UC Santa Barbara with "Sonic Alterities: On Literature and the Sounds of Intersubjectivity." Drawing from works by Plato, Woolf, Ellison, Faulkner and Baldwin (among others), the work applies sound studies to literature to make the case for sonic subjectivity that breaks alterity of its fixation on the gaze while likewise carving out a new poetics of sound and metaphor in modernism. Beginning in academic year 2022-2023, he will be a lecturer and Interdisciplinary Humanities Center Research Fellow at UCSB, where his work will focus on how sound, memory and phenomenal consciousness are represented and reshaped in the reading mind.

**John Matthew Steinhafel** was born and raised in Milwaukee, Wisconsin. He earned a BA from the University of Wisconsin-Milwaukee and an MFA from Western Kentucky University. He is currently a Ph.D. student and instructor in the English Department at the Catholic University of America in Washington, DC. His research focuses on twentieth-century American fiction and poetry. His creative work has appeared in *Plainsongs* and *Every Day Fiction*, among others.

## Seminar 15, Resurrected Genres II

**Walt Hunter** is the author of *Forms of a World: Contemporary Poetry and the Making of Globalization* (2019) and *Some Flowers*, a collection of poems, which is forthcoming in 2022. His next book, *The American House Poem, 1945-2015*, will be published by Oxford UP. He is the recipient of grants from the James Merrill House, the South Carolina Arts Commission, the Teagle Foundation, and the Robert B. Silvers Foundation. Hunter is associate professor of English and Chair of the English department at Case Western Reserve University.

**Nathan Spoon** is an autistic poet with learning disabilities and the author of the debut collection *Doomsday Bunker* (Swan World) and the limited edition chapbook *Fail Better! Feel Great!!* (Third Man Books). His poems and essays appear or are forthcoming in *American Poetry Review*, *Bennington Review*, *Crazyhorse*, *Gulf Coast*, *Poem-a-Day*, *Poetry*, and *Poetry Daily*, as well as the

anthologies *How to Love the World: Poems of Gratitude and Hope* and *Sonnets from the American: An Anthology of Poems and Essays*. He is editor of *Queerly* and an ally of Time Medicine.

**Matthew Kilbane** is an assistant professor of English at the University of Notre Dame, where he teaches and writes about modern and contemporary poetry in the U.S., poetry and music, the history of sound technologies, and digital literary cultures. His first book, *The Lyre Book: Modern Poetic Media* (Johns Hopkins UP, forthcoming) unfolds a disciplinary meeting place for literary and media studies around modern lyric poetry. Before arriving at Notre Dame, Kilbane served as the Joseph F. Martino Lecturer at Cornell University, where he received his Ph.D. from the Department of Literatures in English and taught with the Cornell Prison Education Program.

**Sally Connolly** is an authority on American, British, and Irish verse from the modern period to the present day. She is currently Associate Dean of Student and Faculty Success for the College of Liberal Arts and Social Sciences at the University of Houston. She previously taught at Wake Forest University and was a Visiting Fellow at Harvard University. Her first book, *Grief and Meter: Elegies for Poets After Auden*, was the first ever critical study of the elegies that poets write for each other. Her second book, *Ranches of Isolation: Transatlantic Poetry* considers the (sometimes vexed) nature of transatlantic poetic relations in a series of wide-ranging essays. She is currently working on a book about the poetry of the AIDS epidemic. Dr. Connolly's reviews and articles appear in publications such as *Poetry*, *The London Evening Standard*, *Literary Imagination*, *The Times Literary Supplement*, and *Yeats Annual*. She has been the recipient of several prestigious honors and awards including the Kennedy Scholarship at Harvard University.

**Shirley Lau Wong** is an Assistant Professor of 20th/21st-century British and Anglophone literatures at the U.S. Naval Academy. She is finishing her monograph, *Poetics of the Local: Globalization, Place, and Contemporary Irish Poetry* (SUNY Press), as well as a special issue on "The Detail, Revisited" (*Modern Language Quarterly*) and an essay on race, place, and Irish geopolitics in the edited collection *Race in Irish Literature and Culture* (Cambridge UP). Her other work has been published in *The Cambridge Journal of Postcolonial Literary Inquiry*, *The Global South*, and *Interventions*.

## Seminar 16, Life Writing II

**Elizabeth D. Samet** is the author of several books, including *Looking for the Good War: American Amnesia and the Violent Pursuit of Happiness*, winner of the American Philosophical Society's Jacques Barzun Prize in Cultural History; and *Soldier's Heart: Reading Literature Through Peace and War at West Point*, which won the Los Angeles Times Book Prize for Current Interest. She recently edited *The Annotated Memoirs of Ulysses S. Grant* and the Library of America volume *World War II Memoirs: Pacific Theater*. Among her honors are a Guggenheim Fellowship and a National Endowment for the Humanities Public Scholar Grant. She is Professor of English at West Point.

**Claus Elholm Andersen** is the Paul and Renate Madsen Assistant Professor of Scandinavian Studies at the University of Wisconsin-Madison. He is currently finishing up a book-length project on Knausgård and the autofictional novel. His next project is about the intersection of form and politics in Hans Christian Andersen's fairytales.

**Nick Utzig** recently defended his dissertation at Harvard University and is presently a member of the guest faculty at Sarah Lawrence College, where he teaches and writes about sixteenth- and



seventeenth-century literature. His research primarily focuses on war and militarism in early modern English drama, a subject that unexpectedly led to a minor obsession with the stage and screen career of Maurice Evans. Nick's work appears in the *Shakespeare Bulletin*, the *Journal of War and Culture Studies*, and the *L.A. Review of Books*. His work is forthcoming in *Shakespeare Studies* and MLA's *Approaches to Teaching Shakespeare's Macbeth*. He is currently coediting a collection of essays on *Much Ado About Nothing*.

**Meg Tyler** teaches at Boston University. She is a member of the ALSCW Council.

**Marcus Alaimo** is currently completing his Ph.D. in the Yale English Department. His dissertation, "The Romantic – Utilitarian Debate," examines the polemical exchanges between British Romantic poets and utilitarian philosophers in the first half of the 19th century, and asks how poetry and political rhetoric in this period developed alongside one another and competed for cultural authority. He completed his BA at Butte Community College and California State University, Chico. Before coming to Yale, he taught English in Chile and South Korea. He now teaches English literature and composition courses at Yale and with the Yale Prison Education Initiative.

**Christopher Petter** received his doctorate from The Catholic University of America in 2021, writing a dissertation titled *Richard Wilbur's Second Nature: Poetic Convention and the Organic*. He is currently a lecturer at CUA and Howard University.

**Mark Scroggins** has published two critical monographs, two collections of essays and reviews (another is forthcoming), and five collections of poems. He has edited a section of the erotic poetry of Algernon Swinburne and a collection of essays on the work of Louis Zukofsky. His critical biography of Zukofsky, *The Poem of a Life*, was widely and favorably reviewed.

**Ahngeli Shivam** is a dual Ph.D. candidate in American Studies at the Johannes Gutenberg University Mainz, Germany and in English (concentration in Literary Studies) at Georgia State University. As a Fulbright Scholar, she was a visiting researcher at the Center for Biographical Research at the University of Hawai'i and the Department of American Studies and Ethnicity at the University of Southern California while working on her dissertation "The Transpacific: Life Narratives Across Media." At its core, the project interrogates how transmedial narratives and transnational identities can move (American) society beyond borders of hate created by difference and toward new inclusive social structures. Her chapter "A New Age of Diversity and Visibility" will be published in McFarland & Company's upcoming book *Streaming Video Services: Essays on Markets, Audiences and Content of Internet Television*.

**David Stromberg** is a writer, translator, and literary scholar based in Jerusalem. His nonfiction has appeared in *The American Scholar*, *Literary Matters*, and *Speculative Nonfiction*, and his fiction in *The Woven Tale Press*, *The Account*, and *Litro*. His most recent books are a novella-length essay, *A Short Inquiry into the End of the World* (The Massachusetts Review) and an edited collection, *Old Truths and New Clichés: Essays by Isaac Bashevis Singer* (Princeton UP).

## Seminar 17, Periodization, the Present, and Literary Form

**Kenneth W. Warren** is Fairfax M. Cone Distinguished Service Professor at the University of Chicago. His books include *What Was African American Literature?* (Harvard 2010), *So Black and Blue:*



*Ralph Ellison and the Occasion of Criticism* (Chicago UP, 2003), and *Black and White Strangers: Race and American Literary Realism* (Chicago UP, 1993). He is co-editor (with Tess Chakalakkal) of *Jim Crow, Literature, and the Legacy of Sutton E. Griggs* (U of Georgia P, 2013) and (with Adolph Reed Jr.) of *Renewing Black Intellectual History: The Ideological and Material Foundations of African American Thought* (Paradigm, 2009).

**Jason Gladstone** is an Assistant Professor of English at the University of Colorado Boulder. His work has appeared in *American Literary History*, *American Literature*, *Contemporary Literature*, *Criticism*, and *Twentieth-Century Literature*. He is currently completing a manuscript on technics, time, and environment in postwar writing and art.

**Chris Gortmaker** is a Ph.D. Candidate in English at the University of Chicago. His dissertation, “The Bookends of Modernism: Genre Fiction, Graphic Poetry, and the Market,” explores how literary modernism emerges and persists, from the late-nineteenth century to present, within cultural forms subsumed by the market. His research has been published in *nonsite*.

**Stacey Margolis** is Professor of English at the University of Utah and the author of *Fictions of Mass Democracy in Nineteenth-Century America* (Cambridge UP, 2015) and *The Public Life of Privacy in Nineteenth-Century American Literature* (Duke UP, 2005). From 2016 to 2022 she co-edited *J19: The Journal of Nineteenth-Century Americanists* with Elizabeth Duquette. She is currently at work on a literary history of the idea that living people have an obligation to protect future generations.

**Jesse McCarthy** is Assistant Professor of English and of African and African American Studies at Harvard University. He is the author of *Who Will Pay Reparations on My Soul? Essays* (Liveright, 2021), and a novel, *The Fugitivities*, (Melville House, 2021). He is the editor of the new Norton Library edition of W. E. B. Du Bois’s *The Souls of Black Folk* (2022) and is co-editor with Joshua Bennett of the forthcoming anthology of African American poetry, *Minor Notes* (Penguin, 2023). He is currently at work revising his monograph entitled *The Blue Period: Black Writing in the Early Cold War, 1945-1965*. He is also co-editor of literary fiction with Tara Menon at *Public Books* and is a contributing editor at *The Point*.

**Justin David Mitchell** is an Assistant Professor in the English Department at the University of Michigan. He is currently completing a manuscript that examines the development of the novel in the United States during the political and cultural transformations of the 1960s. He recently coedited with John Marx a special issue of *Novel: A Forum on Fiction* titled, “The Novel and the Global Reach of Black Lives Matter.”

**Aaron Obedkoff** is a graduate student at Concordia University in Montreal. His work analyzes representations of globalization in American novels from around the turn of the millennium framed through a geo-critical perspective. He has contributed essays and reviews to several publications, including *The Literary Review of Canada*, *Arc Poetry Magazine*, and *The Stinging Fly*.

**Deborah Saitta-Ringger** is Professor of English and Humanities at Quincy College, where she has had a long commitment to teaching two-year college students. Deborah has designed a variety of curricula and courses in world literature, English and American literature, composition, and the literature of war. For the 2019 ALSCW conference she presented a paper, “Style and Silence: Writing the Unspeakable in War Literature.”

## Seminar 18, The Art of Confession

**Gregory Pardlo** is the author of *Digest*, winner of the 2015 Pulitzer Prize for Poetry. His other books include *Totem*, winner of the *American Poetry Review*/ Honickman Prize and *Air Traffic*, a memoir in essays. His honors include fellowships from the New York Public Library's Cullman Center, the New York Foundation for the Arts, the National Endowment for the Arts, and the Guggenheim Foundation. He is Co-Director of the Institute for the Study of Global Racial Justice at Rutgers University-Camden. He currently lives with his family in the UAE where he is a visiting professor of creative writing at NYU Abu Dhabi.

**Lesley Wheeler** is the author of the *Poetry's Possible Worlds*, a memoir exploring the restorative power of poetry during a time of crisis. Her other books include the novel *Unbecoming* and five books of poetry, most recently *The State She's In*. Her poems and essays appear in *Poetry*, *Poets & Writers*, *American Poetry Review*, *Ecotone*, and elsewhere, and she is Poetry Editor of *Shenandoah*. Her work has received support from the Fulbright Foundation, Bread Loaf, Sewanee Writers Workshop, and the National Endowment for the Humanities. Find her online at [lesleymwheeler.org](http://lesleymwheeler.org) and @LesleyMWheeler.

**Alison Umminger** is a Professor of English at the University of West Georgia, where she teaches creative writing and 20th Century Literature. She is the author, most recently, of the novel *American Girls*, and has essays recently published or forthcoming in the anthologies *Fas*, *Funny Women*, and *Love in the Time of Time's Up*. In addition to her scholarly activities she is a retreat leader at the Monastery of the Holy Spirit, a Trappist monastery in Conyers, GA, and an Ignatian trained spiritual director.

**Melissa Parrish** is an Assistant Professor of English at Smith College, where she teaches postwar American poetry and where she is working on a book manuscript, titled *Situation Normal: American Poetry and the Rise of the National Security State*. Her writing on poetry and the politics of crisis has been published in *Contemporary Literature*, and is forthcoming in *Contemporary Women's Writing*.

**Lauren K. Watel** has a Ph.D. in Women's Studies from Emory University and an M.A. in Creative Writing from Hollins College. Her poetry recently appeared in *Ploughshares*, guest edited by Ilya Kaminsky, and is forthcoming in *The New York Review of Books*, *The Hudson Review*, *Literary Imagination* and others. Her prose poem honoring Justice Ruth Bader Ginsburg was set to music by Pulitzer-winning composer Ellen Taaffe Zwilich, and the piece premiered last fall at the Dallas Symphony. Her essays have recently appeared or are forthcoming in *Prairie Schooner*, *World Literature Today* and others. She was awarded a Visiting Artist residency at the American Academy in Rome and a Distinguished Fellowship at Hambidge Art Center. Other poetry, fiction, essays and translations have been published widely, including in *The Paris Review*, *The Nation* and *Tin House*.

**K. Bellamy Mitchell** is a Ph.D. student at the University of Chicago, jointly-affiliated with the Department of English and the John U. Nef Committee on Social Thought, where she has received fellowships for her teaching and research on the rhetoric and poetics of apologies from the Newberry Library, the Center for the Study of Gender and Sexuality, and the New Voices in Nonfiction Prize. Her essays, poetry, and book reviews have been published in *Gulf Coast*, *Prodigal*, and the *Chicago Review*.

**Carlos Ulises Decena** is an interdisciplinary scholar, whose interests include critical theory as well as social and cultural analysis, with a particular emphasis on transnationalism and diaspora in the American continent, US Latinoamerica and the Caribbean. His first book, *Tacit Subjects: Belonging and Same-Sex Desire among Dominican Immigrant Men*, was published by Duke UP in 2011. His second book, *Circuits of the Sacred: A Faggotology in the Black Latinx Caribbean*, will be published in Spring 2023 by Duke UP. The author of several single and co-authored articles published in peer-reviewed publications in the United States and in the Américas, Decena is Director, Office of Undergraduate Intellectual Life, and Associate Director for New Brunswick at the Institute for the Study of Global Racial Justice.

## Seminar 19, Figures of Civil War

**Michèle Lowrie**, the Andrew W. Mellon Distinguished Service Professor in Classics and the College at the University of Chicago, has published widely on Horace and Augustan poetry. Her research on Latin literature and Roman political thought has a current focus on civil war and security, both Roman concepts with long histories. Two new books, *Civil War and the Collapse of the Social Bond: The Roman Tradition at the Heart of the Modern*, co-authored with Barbara Vinken, and *Security, Safety, and Care: A Roman Political Discourse*, are forthcoming with Cambridge UP.

**Lauren Donovan Ginsberg** is an Associate Professor of Classical Studies and of Theater Studies at Duke University. Her research focuses on the idea of civil war in Roman cultural memory and in the Roman literary imagination of the early Roman Empire. She is the author of *Staging Memory, Staging Strife: Empire and Civil War in the Octavia* (Oxford UP 2017), the co-editor of *After 69: Writing Civil War in Flavian Rome* (De Gruyter 2020), and of articles on the works of various Roman historians, epic poets, and playwrights. She is currently working on a book about the epic poet Lucan's reading of and response to Caesar's account of the civil wars that he waged and the reception of that interrelationship in the early modern period. In the meantime, however, she has become fascinated with Caesar's text in its own right and this paper represents one such investigation.

**John Briggs** is a Professor of English at the University of California-Riverside, where he teaches Shakespeare, Renaissance literature, American ante-bellum literature, and the history of rhetoric. In recent years he has also been in charge of the University Writing Program. He has authored *Lincoln's Speeches Reconsidered* (Johns Hopkins, 2005) and *Francis Bacon and Rhetoric of Nature* (Harvard, 1989).

**Marco Antolín** is Associate Professor of Spanish at Millersville University of Pennsylvania. His area of specialization is the influence of twentieth-century Spanish poetry on contemporary American verse. He holds a Ph. D in Comparative Literature from the University of Valladolid, Spain and has published numerous articles articulating a framework for understanding transatlantic literary exchange between Spanish and American literature. He has also published translation into English studies on poets like García Lorca, Antonio Machado, Pablo Neruda, César Vallejo, and Miguel Hernández. He is currently working on a book about the impact of the Spanish Civil War on American contemporary poetry.

**Lisa Wedeen** is the Mary R. Morton Professor of Political Science and the College, Co-Director of the Chicago Center for Contemporary Theory, and Associate Faculty in Anthropology at the University of Chicago. She is the recipient of the David Collier Mid-Career Achievement Award and an NSF fellowship. For her newest book, *Authoritarian Apprehensions: Ideology, Judgment, and*

Mourning in Syria (2019), she received the American Political Science Association's Charles Taylor Book Award (2020); the APSA's inaugural Middle East and North Africa Politics Section's best book award (2020); the IPSA award for Concept Analysis in Political Science (2021); and the Gordon J. Laing Award for the book that brings the most distinction to the University of Chicago Press (2022). Wedeen is also beginning work on a monograph on violence and temporality.

**Caitlin Gillespie** is an Assistant Professor of Classical Studies at Brandeis University. She received her BA from Harvard, Master of Studies from Oxford, and Ph.D. from the University of Pennsylvania. Her research centers on women and power in the early Roman empire, with a focus on the works of the historian Tacitus. Her first book, *Boudica: Warrior Woman of Roman Britain*, provided a comparative biography of the legendary Boudica. Current projects look at women as figures of resistance in Tacitus' *Annals*, and analyze the women involved in the civil war of 69 CE. This paper emerges from this new book project.

**Stephen Hayes** is an Assistant Professor of the Practice of Art, Art History and Visual Studies at Duke University. A multi-media sculptor who calls himself a "creator" rather than artist, Hayes is a Durham, NC, native who works in wood, metal, fabric, paper, and sound. He is known for making life-size sculptures that address the United States' conflicted history of slavery. His work has been shown for over a decade at galleries and museums, including the Contemporary Art Museum in Raleigh and the Cameron Art Museum in Wilmington, NC, and been reviewed in the *New York Times* and *Washington Post*. He created "Boundless" to commemorate the Black Union soldiers who fought in the American Civil War and used castings from those soldiers' descendants.

## Seminar 20, Setting Poetry to Music II

**Lara Allen** is a multidisciplinary artist and educator living in Brooklyn. She received a BFA from the San Francisco Art Institute in 2001 and an MFA from Yale University in painting in 2005. Performance and exhibition venues include the Museo Nacional de Bellas Artes, Havana, Cuba, MOCA Cleveland, the Contemporary Art Center in Cincinnati, Queens Museum, New York, San Francisco City Hall, SFMOMA, Eastern State Penitentiary, and the Brooklyn Museum. Awards include a Pollock-Krasner Foundation Grant, a Lower Manhattan Cultural Council SwingSpace Grant, a Brooklyn Arts Council Grant and a National Academy of Art Abbey Mural Fellowship. Formerly an instructor at the free, experimental art school Bruce High Quality Foundation University, she currently teaches at Pratt Institute.

**Fruzsina Balogh** was born in Budapest in 2000. She began her artistic studies at the Second Story drawing school, where she studied with the painters Mónika Dévényi and Gábor Lajta, among others. After this, she was admitted to the Buda Drawing School's two-year graphics program, where she graduated with excellent distinction and a degree in applied arts and applied graphics. In 2021 she was admitted to the Moholy-Nagy University of Art and Design's graphic design department, where she currently studies. One of the directors of the Castcorp film school, Róza Kereszty, has invited her to participate as a co-director of a film that they will create with animations and painters. The screenplay for the forthcoming film is based on an intricate dream that she had in the past.

**Sebestyén Czako-Kuraly**, a singer, guitarist, keyboardist, and songwriter, is one of the founding members of the Hungarian band Platon Karataev. The band (named after a character in Tolstoy's

*War and Peace*) was founded in Budapest in 2016; over the years they have achieved success both at home and abroad. In January 2022 they released their third album (their first in Hungarian), *Partért kiáltó* (Shouting for Shore), which met with popular and critical acclaim. In his solo projects (Cz.K. Sebő and capsule boy), Czákó-Kuruly writes original songs and sets poems to music in both Hungarian and English. His songs deal mainly with passing, the beauty arising from the insignificance of human life, the experience of sadness, and a focus on the present. Over the years he has worked on musical arrangements of classic and contemporary Hungarian poets; he sometimes quotes from American artists such as Allen Ginsberg and Bob Dylan.

**Nathan Davis** teaches composition and electronic music at The New School College of Performing Arts. His opera/ballet “Hagoromo” was produced by American Opera Projects and premiered at the 2015 BAM Next Wave. Lincoln Center presented the premiere of “Bells,” a site-specific work for ensemble, multi-channel audio, and live broadcast to audience members’ mobile phones. His music has been released on Starkland, Tundra, New Focus, and Bridge. He has received awards and fellowships from the Bogliasco Foundation, the Camargo Foundation, New Music USA, NYSCA, Meet The Composer, Fromm Foundation, Jerome Foundation, American Music Center, MATA, and ASCAP. He and Phyllis Chen won an NY Innovative Theater Award for their score to Sylvia Milo’s play *The Other Mozart*. Also an active percussionist and member of the International Contemporary Ensemble, he holds degrees from Rice, Yale, and the Rotterdam Conservatory.

**Jennifer Davis Michael** is Professor of English at the University of the South in Sewanee, TN, specializing in British Romanticism. She is the author of a critical monograph, *Blake and the City* (Bucknell, 2006), as well as two poetry chapbooks, *Let Me Let Go* (2020) and *Dubious Breath* (2022), both from Finishing Line Press. Her poems have appeared in around 30 journals, including *Mezzo Cammin*, *Raintown Review*, *Think*, *Southern Poetry Review*, *NELLE*, and *Oxford Poetry*. Both her current scholarship and her poetry are interested in the relationship between language and silence, particularly in the context of contemplative practice. She holds degrees from Sewanee, Oxford, and Northwestern.

**Piotr Gwiazda** is the translator of Grzegorz Wróblewski’s *Dear Beloved Humans* (forthcoming from Diálogos Books in 2023), *Zero Visibility* (Phoneme Media, 2017), and *Kopenhaga* (Zephyr Press, 2013). He is also the author of three books of poems, *Aspects of Strangers* (Moria Books, 2016), *Messages* (Pond Road Press, 2012), and *Gagarin Street* (Washington Writers’ Publishing House, 2005), and of two books of literary criticism, *US Poetry in the Age of Empire, 1979-2012* (Palgrave Macmillan, 2014) and *James Merrill and W.H. Auden* (Palgrave Macmillan, 2007). Gwiazda’s essays, reviews, translations, and poems have appeared in many journals, including *American Poetry Review*, *Asymptote*, *Chicago Review*, *Denver Quarterly*, *Granta*, *Jacket2*, *Lana Turner*, *The Nation*, *The Seattle Review*, and the *TLS*. He is Professor of English at the University of Pittsburgh, USA.

**Panna Kocsis** was born in 1998 in Veszprém, Hungary. She studied aesthetics for two years in the arts department at the Eötvös Loránd University; after this, she was admitted to the Moholy-Nagy University of Art and Design’s graphic design department, where she currently studies. From 2018 to 2020 she was an editor of the online magazine *Phenomenon*, which focuses on pop culture and music. At the Moholy-Nagy University, a number of her articles were published in the university’s magazine *Designisso*. Since 2021, in addition to her university studies, she has been involved in graphic and other media activities at the Castorp Film Training Workshop and in organizing various community events.



**Mary Maxwell** has published five collections of poems — *An Imaginary Hellas*, *Emporia*, *Cultural Tourism*, *Nine Over Sixes* and *Oral Lake* — as well as an audio chapbook, *Trail*, and the omnibus collection, *The Longnook Overlook*. The author of an art monograph, *Serena Rothstein: Discourse in Paint*, she also recently completed a volume of poems and nonfiction about the genesis and meaning of the movie, *The Night of the Hunter*, whose origins can be traced back to her childhood hometown of Clarksburg, West Virginia. Her translations of Provençal, Latin and Classical Greek poetry have appeared in *The American Voice*, *Literary Imagination*, *Pequod*, *Vanitas*, *The Washington Post Book World* and the anthology, *Latin Lyric and Elegiac Poetry*. As a critic and independent scholar, she has published in literary periodicals such as *Agni*, *Arion*, *Boston Review*, *Partisan Review*, *PN Review*, *Raritan*, *Salmagundi*, *Threepenny Review*, *Yale Review*, and most recently online in *The Best American Poetry Blog* and *On The Seawall*.

**Kimberly Soby** is currently pursuing her Ph.D. in Music Theory and Music History with a Graduate Certificate in Feminist Studies at the University of Connecticut, where she also earned her BM in Vocal Performance. Kim holds dual Masters degrees from New England Conservatory in Vocal Performance and Opera Studies, and has enjoyed a career as a solo and ensemble vocalist specializing in new music. Research interests include the synthesis of performance and analysis, the feminist perspective to musical studies, and the music of Dame Ethel Smyth. Non-musical interests include the beach, cats, and making messes in kitchens. Kim is also working toward her lifelong goal of reading her way through the Pulitzer Prize winning novels.

**Iris Zheng** graduated from Boston University this spring with a BA and MA in English. In addition to studying Victorian poetry, her research examines intersections of law and literature. She is especially interested in the works of Tennyson and James Fitzjames Stephen.

## Plenary Readings

**Vivian Gornick** is a memoirist, essayist, and literary critic. She has written more than a dozen books, as well as a couple of hundred articles and book reviews. Currently, she is at work on a book about CCNY (City College of New York) which, serendipitously, is her own alma mater. Her home base is New York City.

## Meringoff Awards

**Katie Peterson** is the author of five published collections of poetry, including 2021's *Life in a Field*. Her sixth collection, *Fog & Smoke*, is forthcoming. She edited *the New Selected Poems of Robert Lowell* (2017). She is an Associate Editor with Phoenix Poets (University of Chicago Press). She directs the Creative Writing Program at UC Davis where she is a Chancellor's Fellow and Professor of English.

**George-David Clark** is the author of *Reveille* (winner of the Miller Williams Prize) and *Newly Not Eternal* (forthcoming from LSU). His recent poems appear in *Agni*, *Crazyhorse*, *Ecotone*, *Five Points*, *Georgia Review*, and other journals. The editor of *32 Poems*, he is an Associate Professor at Washington & Jefferson College and lives in McMurray, PA with his wife and their four children.



**Cara Blue Adams** is the author of the interlinked story collection *You Never Get It Back* (University of Iowa Press, 2021), named a New York Times Editors' Choice, awarded the John Simmons Short Fiction Prize, and longlisted for the Story Prize. She is an Associate Professor at Seton Hall University.

**Brian Brodeur** is the author of four poetry collections, most recently *Some Problems with Autobiography* (Criterion Books, 2023), which won the 2022 New Criterion Prize. New poems and criticism appear in *Hopkins Review*, *Gettysburg Review*, *Los Angeles Review of Books*, and *Southern Review*. He teaches at Indiana University East.

**William Parker Stoker** is a Ph.D. candidate in the Department of English at the University of South Carolina. Parker's area of focus is 20th-Century American literature, with particular interests in modernism, disability studies, and narrative theory. A descendant of Bram Stoker, he also assists his family in maintaining the Bram Stoker Estate. In addition to the 2019 Meringoff Prize for Non-fiction, he has received both the Cile Moise Award for Excellence in Teaching and a Breakthrough Graduate Scholars Award from the University of South Carolina, and a Hinkle Award from the Ernest Hemingway Society. He earned his MA from George Washington University and his BA from Sewanee: The University of the South.

**Danielle Chapman's** second book of poems, *Boxed Juice*, and her memoir, *Holler: A Poet Among Patriots*, will be published by Unbound Edition Press in Fall 2023. Recent poems can be found in *Poetry*, *The New Yorker*, and *Commonweal*. Her essays appear in *The Oxford American*. She teaches Shakespeare and the Craft of Writing Poetry at Yale.

**JP Gritton's** novel *Wyoming*, a Kirkus best debut of 2019, is out with Tin House. His awards include a Cynthia Woods Mitchell fellowship, the Meringoff prize in fiction, and the Donald Barthelme prize in fiction. His stories have appeared or are forthcoming in *Black Warrior Review*, *Greensboro Review*, *New Ohio Review*, *Southwest Review*, and elsewhere. His essays have appeared in *Missouri Review*, *Ploughshares*, *Tin House*, and elsewhere. He is an Assistant Professor of creative writing in the department of English at Duke University.

**Hope Coulter's** poetry collection *The Wheel of Light* was published in 2015 by BrickHouse Books. Her work has appeared in a number of journals, and her honors include four Pushcart nominations. She teaches and directs the Hendrix-Murphy Foundation Programs in Literature and Language at Hendrix College in Conway, Arkansas.

## **Literary Matters Reading**

**Ryan Wilson** is Editor-in-Chief of *Literary Matters* and author of *The Stranger World* (Measure, 2017), winner of the Donald Justice Poetry Prize, of *How to Think Like a Poet* (Wiseblood, 2019), and of *Proteus Bound: Selected Translations 2008-2020* (Franciscan, 2021). His work appears widely in periodicals such as *Best American Poetry*, *Five Points*, *The Hopkins Review*, *Image*, *The New Criterion*, *The Sewanee Review*, and *The Yale Review*. He teaches at The Catholic University of America and in the M.F.A. program at The University of St. Thomas-Houston.

**Grace Schulman** is a member of The American Academy of Arts and Letters, and is the recipient of the Frost Medal for Distinguished Lifetime Achievement in American Poetry. Her ninth book of

poems, *Again, the Dawn: New and Selected Poems, 1976-2022*, appears in November, 2022, closely following her eighth, *The Marble Bed*. She is the author of a memoir, *Strange Paradise: Portrait of a Marriage*, and of an essay collection, *First Loves and Other Adventures*. Editor of *The Poems of Marianne Moore*, she is Distinguished Professor of English at Baruch College, C.U.N.Y. Among her other honors are the Aiken Taylor Award for poetry, a Guggenheim Fellowship, the Delmore Schwartz Memorial Award, and five Pushcart Prizes. About her poems, Harold Bloom has written, “Grace Schulman has developed into one of the permanent poets of her generation.” Schulman is former director of the Poetry Center, 92nd Street Y, 1974-84, and former poetry editor of *The Nation*, 1971-2006.

**Christian Wiman** is the author of numerous books, most recently *Survival Is a Style* and *Home: 100 Poems* (editor). In 2023 he will publish a book of non-fiction, *Zero at the Bone: Fifty Entries Against Despair*. From 2003-2013 he edited *Poetry* magazine, and he now teaches at Yale Divinity School and the Yale Institute of Sacred Music.

**David Yezzi**'s latest book is *More Things in Heaven: New and Selected Poems*. A 2022 short-term visiting fellow at Jesus College, Oxford, he teaches in the Writing Seminars at Johns Hopkins. With the Baltimore Shakespeare Factory, he recently performed the title role in *King Lear*. His biography of the poet Anthony Hecht is forthcoming from St. Martin's Press.

## Banquet

### Opening Remarks:

**David Bromwich** is Sterling Professor of English at Yale University, and the author of books on Hazlitt, Wordsworth, and Burke. He is the president of the ALSCW and a longtime member.

**David Mikics** is John and Rebecca Moores Professor of English and Honors at the University of Houston and author of a number of books, including *Stanley Kubrick: American Filmmaker* (Yale Jewish Lives), *Bellow's People: How Saul Bellow Turned Life into Art* (Norton), *The Annotated Emerson* (editor; Harvard), and *Slow Reading in a Hurried Age* (Harvard). He has won Houston's highest teaching award, and teaches regularly in the great books program at the UH Honors College. A former Guggenheim Fellow, he writes regularly for *Tablet* magazine ([tabletmag.com](http://tabletmag.com)). Mikics lives in Brooklyn and Houston with his wife and son.

### Poetry Reading:

**Introduction: Rosanna Warren** teaches in the Committee on Social Thought at the University of Chicago., Her most recent books are *So Forth*, a collection of poems, and *Max Jacob: A Life in Art and Letters*, a biography.

**Reading: Ishion Hutchinson** was born in Port Antonio, Jamaica. He is the author of two books of poetry, the forthcoming book of essays, *Fugitive Tilts*, and the poetry collection, *School of Instructions*. His awards include the Joseph Brodsky Rome Prize, the Windham-Campbell Prize for poetry, and the National Book Critics Circle Award.

## Closing Remarks:

**Lee Oser** is Professor of English at College of the Holy Cross in Worcester, Massachusetts. His most recent books are *Christian Humanism in Shakespeare: A Study in Religion and Literature* and *Old Enemies: A Satire*. He is a former president of the ALSCW.

### **Restaurants walking distance from the Yale campus:**

The list below comprises a few of the restaurants to be found within walking distance of the conference. Some may be appropriate for dinner rather than lunch, owing to price, location, or serving hours.

Atelier Florian (1166 Chapel St.)  
Bar Pizza (254 Crown St.)  
Geronimo Tequila Bar and Southwest Grill (271 Crown St.)  
Harvest (1104 Chapel St.)  
Heirloom (1157 Chapel St.)  
Junzi Kitchen (21 Broadway)  
Maison Mathis (304 Elm St.)  
Olea (39 High St.)  
Prime 16 (172 Temple St.)  
Taste of China (954 Chapel St.)  
Tomatillo (320 Elm St.)  
Union League Cafe (1032 Chapel St.)  
Yorkside Pizza (288 York St.)  
Zinc (964 Chapel St.)

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**Yale Campus Apps (includes campus map):** <https://your.yale.edu/yale-link/campus-maps>

**On Campus Safety:** <https://your.yale.edu/community/public-safety>

**Parking:** Parking in New Haven is limited. There is street parking that is paid by meters. The closest parking lot to the conference is the Shops at Yale at 56 Broadway. The parking lot entrance is on the left. Rate: \$0.75 per half hour with a four hour maximum, or a six hour maximum with receipt from a restaurant at The Shops at Yale. A \$35 penalty applies for exceeding the time limit.