



ALSCW

Association of Literary Scholars, Critics, and Writers

20th Annual Conference

Oct. 27–30, 2016

The Catholic University of America

Washington, D.C.

THE
CATHOLIC UNIVERSITY
of AMERICA





CONFERENCE COMMITTEE

John Briggs, *University of California-Riverside*

Lee Oser, *College of the Holy Cross*

Ernest Suarez, *Catholic University*

Rosanna Warren, *University of Chicago*

SPECIAL THANKS TO

Jeffrey Peters, *Catholic University*

Joan Romano Shifflett, *United States Naval Academy*

Ryan Wilson, *Catholic University*



ALSCW

The 20th Annual Conference of the
Association of Literary Scholars, Critics, and Writers

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SCHEDULE OF EVENTS	2
CONFERENCE PARTICIPANTS	11
SUGGESTED LOCAL RESTAURANTS	27
CAMPUS MAP	28

Thursday, Oct. 27

4–7:15 p.m.

AN EVENING OF READINGS

Caldwell Hall Auditorium

Cash bar and hors d'oeuvres beginning at 4 p.m., followed by readings by conference participants and this year's Meringoff Fiction and Essay Award winners at 5 p.m.

7:30–9 p.m.

PLENARY READINGS *(Open to the public)*

Caldwell Hall Auditorium

Brad Leithauser, *Johns Hopkins University*

Rosanna Warren, *University of Chicago*

Friday, Oct. 28

7:15 a.m.

REGISTRATION

Caldwell Hall Foyer

Registration with continental breakfast.

8–10 a.m.

SEMINAR SESSION I

SEMINAR 1

Robert Penn Warren and Time

Caldwell Hall Auditorium

MODERATORS

Joan Romano Shifflett, *U.S. Naval Academy*

Ryan Wilson, *The Catholic University of America*

- > **Christine Casson**, *Emerson College*, “Time and History in the Lyric Sequence: Robert Penn Warren’s *Audubon: A Vision*”
- > **William Bedford Clark**, *Texas A&M University*, “Time, Eternity, and Memory: Warrenesque Variations on Augustinian Themes”
- > **Mary E. Cuff**, *The Catholic University of America*, “‘Sniffing the Dead Rat’: Herman Melville’s Influence on Robert Penn Warren”
- > **Matthew Buckley Smith**, *Independent Scholar*, “Practice for Eternity: Impermanence and the Poems of Robert Penn Warren”
- > **Victor Strandberg**, *Duke University*, “Robert Penn Warren and His Times”
- > **Anthony Szczesiul**, *University of Massachusetts, Lowell*, “Poetic License, Racist Discourse, and Critical Legacy: The Historical Consequences of Warren’s ‘Pondy Woods’”
- > **Daniel Cross Turner**, *Coastal Carolina University*, “Moving Time: Cinematic Timing in Robert Penn Warren’s *Audubon: A Vision*”

SEMINAR 2

What Makes Something Funny? Close Readings

327 Pryzbyla Center

MODERATOR

Helaine Smith, *Brearly School, New York City*

- > **John Baxter**, *Dalhousie University*, “The Joke’s on Toby: The Heavy Father in *Twelfth Night*”
 - > **Albert Lafarge**, *Albert LaFarge Literary Agency*, “Lobster Laughs Last”
 - > **Meg Lamont**, *Stanford University Pre-Collegiate Studies*, “When a Text Isn’t Funny Anymore”
 - > **Jessica L. Schnepf**, *The Catholic University of America*, “Enoch Emery: Comic Relief or Horrific Freak? Transformation of Humor into Horror in Flannery O’Connor’s *Wise Blood*”
 - > **Megan Murton**, *The Catholic University of America*, “Comedy and Cultural Distance: Laughing with and at Chaucer”
 - > **Diana Senechal**, *Independent Scholar*, “Nicolai Gogol’s ‘The Nose’ as Comic Possibility”
 - > **Stephen K. Wright**, *The Catholic University of America*, “The Return of the Risible: Resuscitating the Unfunny from Medieval Carnival to Contemporary Dinner Theatre”
-

SEMINAR 3

Poetry and Translation

351 Pryzbyla Center

MODERATOR

Adelaide Russo, *Phyllis Taylor Professor of French Studies, Louisiana State University*

- > **Marco Antolín**, *Millersville University*, “Overcoming the Abyss of Creative Stagnation: Philip Levine on Translating Antonio Machado, García Lorca, and César Vallejo”
- > **Piotr Gwiazda**, *University of Maryland, Baltimore County*, “Enhanced Interrogation Techniques’: Poetry, Translation, and the News”
- > **Mary Maxwell**, *Independent Scholar*, “Correspondences: Baudelaire’s *Fleurs du mal* and the Translation Tasks of Richard Howard and Walter Benjamin”
- > **Diana Senechal**, *Independent Scholar*, “Translating an Understanding of Poetry Itself: Tomas Venclova’s ‘Pestel Street’”
- > **Joanna Trzeciak Huss**, *Kent State University*, “‘Bridge Languages’ in the Poetic Encounter”
- > **Alissa Valles**, *Boston University*, “*Stille!* Krynicki Translates Celan”
- > **Nicolas Pesquès**, *Paris, France*, “To Translate: to Play”
- > **Adelaide Russo**, *Louisiana State University*, “Translation as a Double Reading”
- > **Edward Moran**, *Independent Scholar*, “English as a Bridge Language to and From Mid-century America: The Ongoing Migrations of Hyam Plutzik”

10:10 a.m.

WELCOME ADDRESS

Caldwell Hall Auditorium

SPEAKERS

John Briggs, *President, ALSCW*

Aaron Dominguez, *Dean of the College of Arts & Sciences, Catholic University*

10:30 a.m.–12:30 p.m.

PLENARY PANEL I

Literature in Painting, Painting in Literature

Caldwell Hall Auditorium

MODERATORS:

Deborah Epstein Nord, *Woodrow Wilson Professor of Literature, Princeton University*

Rebecca Rainof, *Associate Professor, Catholic University and Princeton University*

- > **Deborah Epstein Nord**, *Princeton University*, “George Eliot and John Everett Millais: The Ethics of Ugliness”
- > **Rebecca Rainof**, *Catholic University and Princeton University*, “The Occluded Portraits of Dickens and Van Gogh”
- > **Ruth Bernard Yeazell**, *Yale University*, “Henry James’s Portrait-Envy”
- > **Susan Casteras**, *University of Washington*, “Pre-Raphaelite Intersections with Modern Fiction”

12:30 p.m.

BREAK *(Lunch on your own)*

2–4 p.m.

PLENARY PANEL II

Milton

Caldwell Hall Auditorium

MODERATOR

Scott Trudell, *Assistant Professor, University of Maryland*

- > **Sharon Achinstein**, *Johns Hopkins University*, “Milton’s Vegetable Love”
- > **Tobias Gregory**, *Catholic University*, “Liberty and Obedience in *Paradise Lost*”
- > **John Leonard**, *University of Western Ontario*, “Who Gave a Kingdom in *Paradise Regained*, 2.481–3?”

4:15–6:15 p.m.

SEMINAR SESSION II

SEMINAR 4

Tom Stoppard, Art, and Science

119 Caldwell Hall

MODERATOR

William W. Demastes, *Alumni Professor of Theater and Drama, LSU*

- > **William W. Demastes**, *LSU*, “Stoppard Meets Science in the Theatre”
 - > **Andrew Osborn**, *University of Dallas*, “Science as a Substitute for Fatal *Mythos* in the Drama of Albee and Stoppard”
 - > **Daniel Benyousky**, *Baylor University*, “Mind Over Matter?: The Collaboration of Science and Art in Tom Stoppard’s *The Hard Problem*”
 - > **Sheyna Elizabeth Gifford**, *NASA and University of Southern California*, “So Crazy It Just Might Work: Shaw, Stoppard, and the Social Value of Scientific Playwriting”
 - > **Aaron Lee Gronstal**, *NASA*, “The Science of Superheroes: When Graphic Art Meets Education”
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SEMINAR 5

Irish Poetry Since 1950

109 Caldwell Hall

MODERATORS

Greg Delanty, *Professor of English and Poet in Residence, St. Michael’s College*

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

- > **Charles Baraw**, *Southern Connecticut State University*, “Tradition and Individual Talent: the Many Voices of Greg Delanty (from *Southward* to *The Greek Anthology*)”
- > **Daniel Tobin**, *Emerson College*, “In Back of Beyond: Tradition and History in the Poetry of Derek Mahon”
- > **Richard Russell**, *Baylor University*, “‘An Enormous Yes’: Philip Larkin and Michael Longley”
- > **George Lensing**, *University of North Carolina at Chapel Hill*, “The ‘Ghost’ of Yeats in Seamus Heaney’s ‘Casualty’”
- > **Meg Tyler**, *Boston University*, “The Unseen ‘Shine’: from Image to Word in Heaney’s Later Work”
- > **Gregory Baker**, *Catholic University*, “‘More like classics homework’: Yeats, Heaney, and the Necessity of Sophocles”
- > **Clíona Ní Ríordáin**, *Université Sorbonne Nouvelle*, “Brindled Cats and Nightingales’ Tongues: Translation in Contemporary Irish Poetry”

SEMINAR 6

Victorian Literature and Painting

117 Caldwell Hall

MODERATORS

Deborah Epstein Nord, *Princeton University*

Rebecca Rainof, *Catholic University and Princeton University*

- > **Margaret Ducharme**, *Vaughn College of Aeronautic Engineering, Aviation and Technology*, “The Vocabulary of Art in Henry James”
- > **Dustin Friedman**, *American University*, “Michael Field, Poetic Indifference, and Aesthetic Freedom”
- > **Christopher Urban**, *West Virginia University*, “Art & Anarchy: Wilde’s Ekphrastic Sublime”
- > **Natalie Prizel**, *Bard College*, “Plastic Narratives, Narrative Plasticity: Frozen Time in Victorian Paint and Print”
- > **Rosalind Parry**, *Princeton University*, “Engraving Reading: Fritz Eichenberg’s *Jane Eyre*”
- > **Jennifer Minnen**, *Princeton University*, “Atkins’s Algae: Collaborative Artifacts of Victorian Botany”
- > **Alexandra Neel**, *Loyola Marymount University-Los Angeles*, “The Afterlives of Tennyson’s ‘The Miller’s Daughter’”
- > **Michael Evans**, *Catholic University*, “A Remarkable Likeness: Portrait Metaphors as Characterization in *Daniel Deronda*”

SEMINAR 7

***“You Must Change Your Life”:
The Gesture of Opening in Literature***

100 Leahy Hall

MODERATOR

Diana Senechal, *Independent Scholar*

- > **E. Thomas Finan**, *Boston University*, “Opening Books: Reading Virginia Woolf on Reading”
- > **Ann Marie Klein**, *University of St. Thomas*, “Who’s Who?: The Wonder of Achilles’ Reversal”
- > **William Waters**, *Boston University*, “The Empty Space of Rilke’s ‘Archaic Torso of Apollo’”

5 p.m.

CASH BAR AND HORS D’OEUVRES

Caldwell Hall Auditorium

6:30–7:20 p.m.

FORMER PRESIDENTS' PANEL

Members' Meeting

Caldwell Hall, Auditorium

MODERATOR

Ernest Suarez, *David M. O'Connell Professor of English, Catholic University*

Jim Engell, *Harvard University*

Rosanna Warren, *University of Chicago*

John Burt, *Brandeis University*

John Briggs, *University of California-Riverside*

Greg Delanty, *St. Michael's College*

7:30 p.m.

PERFORMANCE I

Musical Guests

Caldwell Hall, Auditorium

Floyds Row

Rachelle Fleming

Saturday, Oct. 29

(Bus departing from Doubletree at 7:30 a.m.)

8:30–10:30 a.m.

SEMINAR SESSION III

SEMINAR 8

Representing Contemporary American Fiction

109 Caldwell Hall

MODERATOR

Thomas Hill Schaub, *Executive Editor of Contemporary Literature, University of Wisconsin*

> **Brian Richardson**, *University of Maryland*, “The Problem with Postmodernism”

> **Lee Konstantinou**, *University of Maryland*, “The Age of Mass High Culture”

> **Michael W. Clune**, *Case Western Reserve University*, “The Source”

> **Amy Hungerford**, *Yale University*, “Making Literature Now”

> **Aida Levy-Hussen**, *University of Wisconsin*, “Theorizing the Contemporary in Black Literary Studies”

> **Christian Howard**, *University of Virginia*, “Contemporary Literature and the Rise of Globally-Digital Spaces”

> **Christopher Coffman**, *Boston University*, “Global Literatures and Anglophone Fiction after Postmodernism”

SEMINAR 9

Achilles in Greco-Roman Literature

117 Caldwell Hall

MODERATOR

Justina Gregory, *Sophia Smith Professor of Classical Languages and Literatures, Smith College*

- > **Annamaria Peri**, *University of Munich*, “Achilles from Homer to the Masters of Late Archaic Poetry, or: From Pathos to Splendour”
 - > **Justina Gregory**, *Smith College*, “Young Achilles in Euripides’ *Iphigenia at Aulis*”
 - > **Katherine Wasdin**, *George Washington University*, “Achilles as Failed Bridegroom in Catullus 64”
 - > **Charles McNelis**, *Georgetown University*, “Rites of Passage in Statius’ Achilleid”
 - > **Sarah Brown Ferrario**, *Catholic University*, “Alexander and Achilles: A Turning-Point?”
 - > **Richard Westall**, *Catholic University-Rome*, “When Least Expected, or Achilles in Late Antiquity”
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SEMINAR 10

Why the Historical Novel?

119 Caldwell Hall

MODERATORS

Gerald Gillespie, *Emeritus Professor of German and Comparative Literature, Stanford University*
Virgil Nemoianu, *Byron Professor of Literature, Catholic University*

- > **Joseph Boyne**, *Tulsa Community College*, “The ‘Long and Short View’ of *All the King’s Men*: Towards a New Critical Theory of the Historical Novel”
- > **Danielle Charette**, *University of Chicago*, “Trollope, Trilling, and the Death of Sincerity”
- > **C.M. Dupre**, *Independent Scholar*, “The Connoisseur and the Void”
- > **Sophia M. Feingold**, *Catholic University*, “Three Flavors of Philosophically Historical Novels”
- > **John V. Glass III**, *The University of Tennessee at Martin*, “To Fit the Past into a Pattern: *The Fathers* and the Historical Novel”
- > **Noah Jampol**, *CUNY: College of Staten Island*, “‘Paradoxically Enough’: Historical Fiction, Science Fiction, and the Holocaust in the works of Philip Roth”
- > **Nataliya Pratsovyta**, *University of Maryland*, “Bilingualism in the Context of Historical Writing: Tolstoy’s *War and Peace* and Hemingway’s *For Whom the Bell Tolls*”
- > **Christine Pyle**, *Baylor University*, “Mythologizing History: Luther Sawdust’s Narrative of Hope in *Sacred Hunger*”
- > **Kevin Rulo**, *Catholic University*, “The Satirical-Historical Novel: A (Post) Modernist Invention?”
- > **Peter Cortland**, *Quinnipiac University*, “Literature as History”

SEMINAR 11

Milton

121 Caldwell Hall

MODERATOR

Francis Blessington, *Professor of English, Northeastern University*

- > **Francis Blessington**, *Northeastern University*, “*Paradise Lost* and Witchcraft”
- > **John Talbot**, *Brigham Young University*, “Moloch’s Latin Mistranslation”
- > **Matthew Spring**, *University of Dallas*, “Miltonic Labor in Robert Frost’s *North of Boston*”
- > **John R. Savoie**, *Southern Illinois University, Edwardsville*, “Monuments Men: Milton on Shakespeare”
- > **Hannah Elizabeth Bormann**, *Catholic University*, “Equal Rule in Eden? Prelapsarian Hierarchy in Milton and Hutchinson”

10:45 a.m.–12:45 p.m.

PLENARY PANEL III

Dante and Augustine

Caldwell Hall Auditorium

MODERATOR

Giuseppe Mazzotta, *Sterling Professor of the Humanities in Italian, Yale University*

- > **Simone Marchesi**, *Princeton University*, “*Sanza fine cive*: Tropes of Political Translation Between Dante and Augustine”
- > **Francesco Ciabattoni**, *Georgetown University*, “Failing Language and Musical Performance in Dante’s *Paradiso*”
- > **Elisa Brilli**, *University of Toronto and University of Zurich*, “Augustine’s Rome in Dante’s political theology (*Convivio* IV iv-v)”

12:45 p.m.

BREAK (*Lunch on your own*)

2:15–4:15 p.m.

PLENARY PANEL IV

American Literature Across Borders

Hannan Hall, Herzfeld Auditorium

MODERATOR

Philip Gould, *Israel J. Kapstein Professor of English, Brown University*

- > **Edward Larkin**, *University of Delaware*, “The Temporal Geography of Early American Empire”
- > **Ralph Bauer**, *University of Maryland*, “Wonders Taken for Signs: The Great Comets of 1681 as Seen from Boston and Mexico City”
- > **Travis Snyder**, *Baylor University*, “Helena Viramontes and the Borderlands Logic of Capitalism”
- > **Sara Faradji**, *University of Maryland*, “Cosmopression: A Closed Mind in an *Open City*”

5–7:30 p.m.

BANQUET

Caldwell Hall Foyer and Caldwell Hall Auditorium

Cash bar beginning at 5 p.m. Banquet at 5:45 p.m. Remarks and keynote speech to follow.

REMARKS

John Garvey, *President, Catholic University*

John Briggs, *President, ALSCW*

Ernest Suarez, *Vice President, ALSCW*

KEYNOTE

David Bromwich, *Yale University*, “The Literature of Knowledge and the Literature of Power”

9 p.m.

MUSICAL PERFORMANCE II

(Bus departing for the Hampton Inn and the Doubletree at 10:30 p.m. and 11:30 p.m.)

ALSCW’S FAVORITE BLUES BAND

Mike Mattison and Scrapomatic

Caldwell Hall Auditorium

Sunday, Oct. 30

10 a.m.–Noon

ALSCW COUNCIL MEETING

109 Caldwell Hall

Conference Participants

PLENARY PANELS

PANEL I

Victorian Literature and Painting

Susan Casteras, a specialist in Victorian and Pre-Raphaelite painting, is the author of more than 80 books, articles, exhibition catalogues, and reviews on the subject. A scholar who has lectured on the topic all over the world, she served for many years as curator of paintings at the Yale Center for British Art and taught in the Yale History of Art department. Since 1996 she has been professor of American and British art at the University of Washington in Seattle.

Deborah Nord's interests include Victorian literature and culture, gender studies, the literature of the city, autobiography, social criticism, and ethnicity and race in 19th-century writing. She is the author of *The Apprenticeship of Beatrice Webb; Walking the Victorian Streets: Women, Representation, and the City*; and *Gypsies and the British Imagination, 1807–1930. At Home in the World: Women Writers and Public Life, from Jane Austen to the Present*, co-authored with Maria DiBattista, will appear in spring 2017.

Rebecca Rainof specializes in Victorian and Modernist literature. Her interests include Victorian visual culture, religion and literature, narrative theory, gender studies, and memoir writing. She is the author of *The Victorian Novel of Adulthood: Plot and Purgatory in Fictions of Maturity* and is working on a second book, tentatively titled *Van Gogh and the Victorians*.

Ruth Bernard Yeazell is Chace Family Professor of English at Yale University. Her research and teaching focus on the novel from the eighteenth to the twentieth century, the history of gender and sexuality, and the relations of the verbal and visual arts. Her most recent book, *Picture Titles: How and Why Western Paintings Acquired Their Names*, was published last fall.

PANEL II

Milton

Sharon Achinstein is Sir William Osler Professor in the Department of English at Johns Hopkins University, where she has taught since 2014. Her most recent research faces the history of marriage towards literature, law, politics, and theology. She is author of *Milton and the Revolutionary Reader* and *Literature and Dissent in Milton's England* and has taught at Northwestern University, The University of Maryland, College Park, and at The University of Oxford, where she was professor of Renaissance literature.

Tobias Gregory is associate professor and director of graduate studies in English at Catholic University. He is the author of *From Many Gods to One: Divine Action in the Renaissance Epic*, and of articles on Milton, Spenser, Tasso, Empson, Herbert, Ariosto, and others.

John Leonard is Distinguished University Professor at the University of Western Ontario, a fellow of the Royal Society of Canada, and an honored scholar of the Milton Society of America. He has edited Milton's poems for Penguin Classics and his most recent book, published by Cambridge University Press in July of this year, is titled *The Value of Milton*.

Scott A. Trudell is assistant professor of English at the University of Maryland, College Park. He has published articles in *Shakespeare Quarterly* and *Studies in Philology*, and he is writing a book about song and its media from Sidney and Shakespeare to Jonson and Milton.

PANEL III

Dante and Augustine

E. Brill is assistant professor of medieval Italian literature at the University of Toronto. She is the author of *Firenze e il Profeta* (2012), and the editor of the critical edition of the *Alphabetum Narrationum* by Arnold of Liege (2015). She co-edited *Faire l'Anthropologie historique du Moyen Age* (2010) with P.-O. Dittmar and B. Dufal, and *Images and Words in Exile: Avignon and Italy During the First Half of the Fourteenth Century* (2015) with L. Fenelli and G. Wolf. She is also Ambizione Fellow at the University of Zurich, where she is directing a research project on Dante and Augustine.

Francesco Ciabattoni is associate professor in the Italian department at Georgetown University. His monograph *Dante's Journey to Polyphony* (2010) is a comprehensive study of the role of music in Dante's *Commedia*. With P.M. Forni he has edited *The Decameron Third Day in Perspective: Volume Three of Lectura Boccacii* (2014). His book *La citazione è sintomo d'amore* (2016) is a study of the intertextual practice of the literary in Italian songwriters.

Simone Marchesi is associate professor of French and Italian at Princeton University. His main research interests are medieval classicism and translation studies. He is the author of two monographs on medieval Italian authors: *Stratigrafie decameroniane* (2004); *Dante and Augustine: Linguistics, Poetics, Hermeneutics* (2011). Recently, he has edited and translated into Italian Robert Hollander's commentary to Dante's *Commedia* (2011 and 2016). With Ilaria Marchesi, he is the author of *Live in Pompei* (2016), a literary portrait of the dead city.

Giuseppe Mazzotta is Sterling Professor of Humanities for Italian and served as president of the Dante Society of America from 2003 to 2009. His books include *Dante, Poet of the Desert: History and Allegory in the Divine Comedy* (1979); *The World at Play in Boccaccio's Decameron* (1986); *Dante's Vision and the Circle of Knowledge* (1993); *The Worlds of Petrarch* (1993); *The New Map of the World: the Poetic Philosophy of Giambattista Vico* (1998); *Cosmopoiesis: The Renaissance Experiment* (2001). In 2008 he published the Norton edition of *Dante's Inferno* (translated by M. Palma).

PANEL IV

American Literature Across Borders

Ralph Bauer is associate professor of English and comparative literature at the University of Maryland, College Park. His publications include *The Cultural Geography of Colonial American Literatures: Empire, Travel, Modernity* (2003, 2008), *An Inca Account of the Conquest of Peru* (2005), and (co-edited with José Antonio Mazzotti) *Creole Subjects in the Colonial Americas: Empires, Texts, Identities* (2009). He is currently at work on a monograph titled *The Alchemy of Conquest: Prophecy, Discovery, and the Secrets of the New World*.

Sara Faradji is a third-year Ph.D. student at the University of Maryland, where she specializes in postcolonial studies. Her dissertation will explore how contemporary African writers are redefining world literature as they facilitate a 21st-century African literary boom.

Philip Gould is Israel J. Kapstein Professor of English at Brown University, and mostly works in eighteenth-century studies, transatlantic literature, and 19th-century American. He is a proud Wisconsin Badger, Ph.D., 1993.

Edward Larkin is professor of English at the University of Delaware. His new book, *The American School of Empire*, is due out this fall. He also recently co-edited, with Ed Cahill, a special issue of *Early American Literature* on the topic of aesthetics in early America.

Travis Snyder is finishing the coursework for his Ph.D. at Baylor University. He has worked on British and Irish literature, but tends towards the American and the postmodern. His tentative dissertation is on Midwestern Gothic literature.

SEMINARS

SEMINAR 1

Robert Penn Warren and Time

Christine Casson is the author of *After the First World*, a book of poems. Her work has appeared in numerous journals and anthologies and she has also published critical essays on the work of Leslie Marmon Silko and the poetry of Linda Hogan and Robert Penn Warren. She is scholar-/writer-in-residence at Emerson College.

William Bedford Clark is professor of English at Texas A&M University. He has published widely in American literature and served as general editor of the Robert Penn Warren Correspondence Project.

Mary Cuff is a Ph.D. candidate in 19th- and 20th-century American literature at the Catholic University of America. She has just started writing her dissertation on Herman Melville's influence on Robert Penn Warren and Ralph Ellison.

Joan Romano Shifflett is the writing specialist at the United States Naval Academy and teaches in the English department. She earned a Ph.D. (2013) from The Catholic University of America and is vice president of the Robert Penn Warren Circle. Her current book project explores the professional and personal connections among Warren, Robert Lowell, and Randall Jarrell.

Matthew Buckley Smith is the author of *Dirge for an Imaginary World*. He lives in Carrboro, N.C.

Victor Strandberg has just completed his 51st year of teaching English at Duke University and his 55th year of marriage to the same woman (Penelope). Though he has written books and essays on a wide range of American writers, his foremost subject since graduate school has been Robert Penn Warren.

Anthony Szczesiul is associate professor and chair of the English department at University of Massachusetts, Lowell. He is the author of *Racial Politics and Robert Penn Warren's Poetry* (2002) and *The Southern Hospitality Myth: Ethics, Politics, Race, and American Memory*, which will be published by the University of Georgia Press in spring 2017 as part of its "New Southern Studies" series.

Daniel Cross Turner is author of *Southern Crossings: Poetry, Memory, and the Transcultural South* (2012), and coeditor of *Undead Souths: The Gothic and Beyond in Southern Literature and Culture* (2015), and of a poetry anthology, *Hard Lines: Rough South Poetry* (2016). He is associate professor of English at Coastal Carolina University.

Ryan Wilson is a doctoral candidate at The Catholic University of America. His poems, translations, and criticism appear widely in journals such as *First Things*, *The Hopkins Review*, and *The Yale Review*. *The Sewanee Review* recently awarded him the Walter Sullivan Prize for Promise in Criticism. His monograph, *How to Think Like a Poet*, is forthcoming in 2017.

SEMINAR 2

What Makes Something Funny? Close Readings

Catherine Ahearn is a Ph.D. candidate at Boston University's Editorial Institute. Her dissertation is an annotated edition of Myles na gCopaleen's *Irish Times* column "Cruiskeen Lawn." She is currently a fellow with the BU Center for Integrated Teaching and Learning, and has previously enjoyed working for the T.S. Eliot Research Project, *New England Review*, Picador, and the Council of Literary Magazines and Presses.

John Baxter is professor of English at Dalhousie University. He is the author of *Shakespeare's Poetic Styles* (1980; rpr. 2005), co-editor of *Aristotle's Poetics* by George Whalley (1997), and co-editor of *In Defence of Adam* by C.Q. Drummond (2004). Recent articles include "Tying the Knot in *Othello*," *Essays in Criticism* 64.3 (July 2014): 266–92 and "My Shakespeare, rise': Ben Jonson's Celebration of His Shakespeare," *Cahiers Élisabéthains* 90.1 (Summer 2016): 30–41.

Albert LaFarge, Ph.D., is an independent literary agent and an adjunct professor in liberal arts at MassArt in Boston.

Meg Lamont is division head of English at Stanford Online High School (SOHS), an independent school serving students in grades 7–12 through real-time, seminar-style classes that meet online. SOHS is a part of Stanford Pre-Collegiate Studies at Stanford University. Before that, she was assistant professor of English at North Carolina State University, where she specialized in medieval literature.

Megan Murton joined the Catholic University's English department as an assistant professor in August 2015. Her research and teaching focus on Middle English literature, especially the works of Chaucer. She received her Ph.D. in 2014 from the University of Cambridge, with a dissertation examining Chaucer's representations of prayer.

Jessica Schnepf is a doctoral candidate in English at Catholic University. She is writing a dissertation on the use of grotesque narrative structure in the fiction of Evelyn Waugh, Flannery O'Connor, Anthony Burgess, and Walker Percy.

Diana Senechal is the 2011 winner of the Hiett Prize in the Humanities and the author of *Republic of Noise: The Loss of Solitude in Schools and Culture*. She taught philosophy for five years at Columbia Secondary School in New York City and is now writing her second book.

Helaine L. Smith teaches English at The Brearley School in Manhattan, and is the author, most recently, of *Teaching Particulars*, a book of classroom conversations in grades 6–12 about great literary texts that she and her students study together. She’s also written *Homer and the Homeric Hymns*, *Masterpieces of Classic Greek Drama*, and *Aristophanes at the Thinkery*, a collection of scripts, forthcoming this spring, adapting Aristophanes for school performance.

Stephen Wright, professor emeritus of English language and literature at The Catholic University of America, is the author of numerous comparative studies of medieval English, German, Latin, French, and Swedish drama. Currently, he is completing an anthology of the performance works of Hans Sachs (1494-1576).

SEMINAR 3

Poetry and Translation

Marco Antolín is associate professor of Spanish at Millersville University. He holds a Ph.D. in comparative literature from the University of Valladolid, Spain, and has published numerous articles in which he articulates a framework for understanding different aspects of transatlantic literary exchange between Spanish and American literature. He is currently working on a book of translations from the poet Philip Levine into Spanish.

Piotr Gwiżdza’s translation of Grzegorz Wróblewski’s *Kopenhaga* was published in 2013. He has also published three books of poetry, *Gagarin Street* (2005), *Messages* (2012), and *Aspects of Strangers* (2015), and two critical studies, *James Merrill and W.H. Auden* (2007) and *U.S. Poetry in the Age of Empire, 1979–2012* (2014).

Edward Moran is a literary historian specializing in biographical studies of 20th-century authors. He was associate editor, with Martin Seymour-Smith, of the *World Authors* reference series and the co-author, with W. Patrick Coyne, of *A Bio-bibliography of Clarence S. Day, Jr.* He has contributed articles about Hyam Plutzik to that author’s website, the *Times Literary Supplement*, the *Paris Review*, *Publishers Weekly*, *Inspicio*, and other publications. He was associate editor of the *Random House Dictionary of the English Language*, and English language editor with the Japanese American News Corporation, which published a bilingual newspaper in New York City for many years.

Joanna Trzeciak Huss is associate professor in modern and classical language studies at Kent State University. Her translations of Polish and Russian literature have appeared in *The New York Times*, *The New Yorker*, *Times Literary Supplement*, *Harper’s*, *The Atlantic*, and *Paris Review*. *Miracle Fair: Selected Poems of Wisława Szymborska* (2001) was awarded the Heldt Translation Prize. *Sobbing Superpower: Selected Poems of Tadeusz Różewicz* (2011) was shortlisted for the Griffin Prize, and received the Found in Translation Award and the AATSEEL Award for Best Scholarly Translation.

Mary Maxwell is the author of four volumes of poetry, most recently *Nine Over Sixes*. Her poems, translations and essays have appeared in *The New Republic*, *Paris Review*, *PN Review*, *Slate*, *Threepenny Review* and *Yale Review*. A winner of the “Discovery”/The Nation Award and the recipient of a fellowship from the Camargo Foundation in Cassis, France, she has also been a visiting artist at the American Academy in Rome.

Nicolas Pesquès was born in 1946, and in 1980 started a long adventure of writing called “The North Face of Juliau.” Today, the poem counts 16 published books (in 10 volumes). He also writes on art and, along with Maitreyi, translates American poets: Cole Swensen, Claudia Rankine, Lorine Niedecker, and Lyn Hejinian (the two last with Abigail Lang).

Diana Senechal is the 2011 winner of the Hiett Prize in the Humanities and the author of *Republic of Noise: The Loss of Solitude in Schools and Culture*. She taught philosophy for five years at Columbia Secondary School in New York City and is now writing her second book.

Alissa Valles is the author of the poetry collection *Orphan Fire* (2008) and *Anastylosis*, a book-length poem printed on thermal paper for an art installation at the Whitechapel Gallery in London in September 2014. Born in Amsterdam, she has worked for the BBC Russian Service, the Dutch Institute of War Documentation, and the Jewish Historical Institute in Warsaw. She is the editor and co-translator of Zbigniew Herbert’s *Collected Poems 1956–1998* (2007) and *Collected Prose 1948–1998* (2010), and her translation of Ryszard Krynicki’s *Our Life Grows* is forthcoming in 2017.

SEMINAR 4

Tom Stoppard, Art, and Science

Daniel Benyousky is a fifth-year Ph.D. candidate in the English department at Baylor University. He is finishing his dissertation on the stereoscopic poetic witness of W.H. Auden and Derek Walcott, detailing how their poetic visions focus on the displacement and trauma around them, as well as attempting a return to place and expressing a gratitude for the gift of poetry. He has also written on Tom Stoppard, namely on *Arcadia* and the body.

William W. Demastes is Alumni Professor of English at Louisiana State University, where he teaches drama and theatre. He’s published such books as *Staging Consciousness*, *Theatre of Chaos*, *Comedy Matters*, and *Beyond Naturalism*, and has written book-length studies on Spalding Gray, Tom Stoppard, and John Guare. He currently edits the *Best American Short Plays* series by Applause Theatrebooks, and is a proud Wisconsin Badger, Ph.D., 1986.

Sheyna E. Gifford, M.A., M.Sc., M.D., started working for NASA in 1997. Her first project was a Mars spacesuit design proposal for the Lunar and Planetary Institute. Since then, she has worked on a satellite project (HESSI), a cosmology research project (DEEP2), written for *Astrobiology Magazine*, and, most recently, completed a mission to simulated Mars. She hopes to use her degrees in neuroscience, medicine, biotechnology, and journalism to do great space science and medicine, and communicate those discoveries to the world. She has written extensively for academic and literary journals, including *Aeon*, *Narratively*, *Nautilus*, and the *Huffington Post*.

Aaron Lee Gronstal writes for *Astrobiology Magazine* and works for NASA.

Andrew Osborn is associate professor of English at the University of Dallas. The author of a poetry collection, *Plato’s Aviary*, he has also published articles on Wallace Stevens’s unclaritys, Paul Muldoon’s fuzzy rhymes, and poetic difficulty. He is working on a critical monograph about Jorie Graham’s lyric negotiations.

SEMINAR 5

Irish Poetry Since 1950

Gregory Baker is assistant professor of English and director of Irish studies at The Catholic University of America. He has articles forthcoming this year in *Brill's Companion to the Reception of Aristophanes*, as well as volume 5 of the *Oxford History of Classical Reception in English Literature*. Gregory is also currently at work on a book which examines the cultural history of classics and its impact on modernist style in twentieth-century Ireland, Scotland, and Wales.

Charles Baraw is associate professor of English at Southern Connecticut State University, where he teaches American literature and is helping to develop a new program in American studies and civic leadership. Recent publications include an essay in *Literary Imagination* called "Hawthorne's Two Bodies: Politics and Aesthetics in *Our Old Home*."

George Lensing is Mann Family Distinguished Professor of English Emeritus at the University of North Carolina at Chapel Hill, having retired in January of 2016. He is co-author of *Four Poets and the Emotive Imagination*, and author of *Wallace Stevens: A Poet's Growth* and *Wallace Stevens and the Seasons*. A third book on Stevens is now under consideration for publication. He has published on W.B. Yeats, Hart Crane, Emily Dickinson, Elizabeth Bishop, Randall Jarrell, Flannery O'Connor, William Faulkner, and others.

Clíona Ní Ríordáin is professor of English at the Université Sorbonne Nouvelle-Paris 3 where she teaches literature and translation studies. She curates a bilingual poetry reading series at the university and has edited and translated several anthologies of contemporary Irish poetry including *Femmes d'Irlande en Poésie 1973–2013* (2013) and, together with Paul Bensimon, *Jeune Poésie d'Irlande les poètes du Munster 1960–2015* (2015).

Lee Oser is professor of English at the College of the Holy Cross, in Worcester, Mass. His third novel, *Oregon Confetti*, will be published in 2017. He has been secretary of the ALSCW since 2010.

Richard Rankin Russell is graduate program director and professor of English at Baylor University, where he specializes in modern and contemporary British and Irish literature. He has published eight books on Irish literature, including *Seamus Heaney's Regions* (2014), which won the Cleanth Brooks/Robert Penn Warren Prize for Literary Criticism, and, most recently, *Seamus Heaney: An Introduction* (2016). He is vice president-designate of the ALSCW.

Daniel Tobin is the author of seven books of poems, *Where the World is Made*, *Double Life*, *The Narrows*, *Second Things*, *Belated Heavens* (winner of the Massachusetts Book Award in Poetry) *The Net*, and *From Nothing*, along with the critical studies *Passage to the Center* and *Awake in America: On Irish-American Poetry*. He is the editor of *The Book of Irish American Poetry from the Eighteenth Century to the Present*, *Light in Hand: Selected Early Poems of Lola Ridge*, and *Poet's Work, Poet's Play*. His awards include fellowships from the National Endowment for the Arts and the John Simon Guggenheim Foundation.

Meg Tyler is the 2016 Fulbright Professor of Anglophone Irish Literature at Queen's University in Belfast. She teaches at Boston University, where she also chairs the Institute for the Study of Irish Culture.

SEMINAR 6

Victorian Literature and Painting

Margaret Ducharme holds a Ph.D. from the University of Toronto, where she specialized in Henry James. She is currently chair of arts and sciences at Vaughn College of Engineering and Technology.

Michael Evans is a Ph.D. student at The Catholic University of America. His primary research interest is the 19th-century American novel; he has a particular fascination with the dialogues occurring between that form and the visual art of the time.

Dustin Friedman is assistant professor of literature at American University. His areas of interest include British, Irish, and Anglophone literature from the late eighteenth century to the present, Victorian aestheticism and decadence, gender and sexuality, the history and theory of aesthetics, and global nineteenth-century writing. He is currently working on a manuscript tentatively titled *Erotic Negativity and the Queer Subject of Victorian Aestheticism*, which explores the intersection between artistic experience and homoerotic desire in the writings of the aesthetes.

Jennifer Minnen is a doctoral candidate specializing in British literature of the nineteenth century in the English department at Princeton University. Her dissertation, “Plant Love: Botanizing Women Writers in the Nineteenth Century,” examines the interdisciplinary practices of women who studied flora alongside their literary writing, paying particular attention to female scientific communities forged in and through their work.

Alexandra Neel is associate professor in the humanities program at Loyola Marymount University, Los Angeles. Her work focuses on visual culture, travel writing, and photography in nineteenth-century British literature; her most recent article — “Still Life in *Frankenstein*” (*Novel*, 2015) — examines Mary Shelley’s use of still-life painting and proto-photography in the fashioning of her “hideous progeny.”

Rosalind Parry is a fifth-year graduate student in the English department at Princeton University. She works on histories of reading and material culture, concentrating especially on twentieth-century engravings of nineteenth-century British novels.

Natalie Prizel is visiting assistant professor of literature and gender and sexuality studies at Bard College. She will receive her Ph.D. in the spring from Yale University, where she just completed her dissertation: “The Good Look: Victorian Visual Ethics and the Problem of Physical Difference.” Her work has been published or is forthcoming in *Victorian Studies*, *Victorian Literature and Culture*, and *V21*.

Christopher Urban is a doctoral student at West Virginia University, where he focuses his studies on the long nineteenth century in British literature. His research interests include transnational Romanticism, the Sublime, the Gothic, and intersections between image and text.

SEMINAR 7

“You Must Change Your Life”: The Opening Gesture

E. Thomas Finan teaches at Boston University. He is the author of the short story collection *The Other Side* and a number of essays on American literature and culture.

Ann Marie Klein is visiting professor in the Catholic studies department at the University of St. Thomas in St. Paul, Minn. Her dissertation (University of Dallas) delved into John Duns Scotus' influence upon the poet Gerard Manley Hopkins. She has published several articles in *The Hopkins Quarterly*, and her article on George Eliot's portrayal of Thomas Carlyle's hero in *Romola* is forthcoming in *The Victorian Institute Journal*.

Diana Senechal is the 2011 winner of the Hiatt Prize in the Humanities and the author of *Republic of Noise: The Loss of Solitude in Schools and Culture*. She taught philosophy for five years at Columbia Secondary School in New York City and is now writing her second book.

William Waters teaches German and comparative literature at Boston University, where he is the National Endowment for the Humanities Distinguished Teaching Professor. He is the author of *Poetry's Touch: On Lyric Address*.

SEMINAR 8

Representing Contemporary Literature

Michael W. Clune is professor of English at Case Western Reserve University. His most recent critical book is *Writing Against Time* (2013); his latest creative work is *Gamelife* (2015).

Christopher K. Coffman is a senior lecturer in humanities at Boston University. He is co-editor of *William T. Vollmann: A Critical Companion* (2015) and a film studies reader, *Framing Films* (2009). His other publications include articles and book chapters on topics in French, American, and British literatures.

Christian Howard is a Ph.D. candidate in English literature at the University of Virginia, where she has also received a graduate certificate in comparative literature. Her dissertation attempts to re-conceptualize contemporary world literature through ethical concerns raised by advancements in the digital humanities.

Amy Hungerford is professor of English and dean of the humanities division at Yale University. She is the author most recently of *Making Literature Now* (2016), a monograph about the social networks within which contemporary literature — both digital and traditional — comes to be written and read. Her earlier books are *The Holocaust of Texts: Genocide, Literature, and Personification* (2003) and *Postmodern Belief: American Literature and Religion Since 1960* (2010).

Lee Konstantinou is assistant professor of English at the University of Maryland, College Park. He wrote the monograph *Cool Characters: Irony and American Fiction* (2016) and the novel *Pop Apocalypse* (2009). With Samuel Cohen, he co-edited *The Legacy of David Foster Wallace* (2012).

Aida Levy-Hussen is associate professor of English at the University of Wisconsin-Madison. She is the author of *How to Read African American Literature: Post-Civil Rights Fiction and the Task of Interpretation* (2016), co-editor of *The Psychic Hold of Slavery: Legacies in American Expressive Culture* (2016), and is the book review editor in American fiction for *Contemporary Literature*.

Brian Richardson teaches in the English department at the University of Maryland and is the author or co-author of four books, most recently *Unnatural Narrative: Theory, History, and Practice* (2015). He is the editor or co-editor of six volumes, including *Narrative Beginnings: Theories and Practices* (2009).

Thomas Schaub is author of *Pynchon: The Voice of Ambiguity* and *American Fiction in the Cold War*, as well as numerous articles on 20th- and 21st-century writers. He is the editor of *Approaches to Teaching Pynchon's The Crying of Lot 49 and Other Works* and is executive editor of *Contemporary Literature*.

SEMINAR 9

Achilles in Greco-Roman Literature

Sarah Brown Ferrario is associate professor and chair of the Department of Greek and Latin at The Catholic University of America. A specialist in Greek history, literature, and culture of the fifth and fourth centuries B.C., she is the author of *Historical Agency and the 'Great Man' in Classical Greece* (2014) and, most recently, of book chapters on Aeschylus and opera, leadership in Thucydides, and the political thought of Xenophon. With Norman Sandridge, she is currently co-editing the *Blackwell Companion to Leadership in the Greco-Roman World*.

Justina Gregory's publications include *Euripides and the Instruction of the Athenians* (1991) and a commentary on Euripides' *Hecuba* (1999). She has also edited the *Blackwell Companion to Greek Tragedy* (2005). Her current project concerns representations of education in Homer and tragedy.

Charles McNelis is associate professor of classics at Georgetown University. He has written *Statius' Thebaid and the Poetics of Civil War* (2007), co-authored *The Alexandra of Lycophron: Literary Studies* (2016), and is completing a commentary on Statius' "Achilleid" for Cambridge UP.

Annamaria Peri studied Greek and Latin at Liceo Classico Dante, Florence, and classics at Pisa University and at the Scuola Normale Superiore of Pisa; after graduating in 2008, she took her doctorate at the Scuola Normale in 2012. She is a teaching assistant at the University of Munich and is writing a book on Pindar and the aesthetics of power.

Katherine Wasdin is assistant professor of classical and Near Eastern languages and civilizations at the George Washington University. She is currently researching ancient wedding poetry, and has further interests in classical reception studies.

Richard Westall lives and works in Rome, Italy, where he teaches Greek and Latin, ancient Roman history, and the history of the early Church. His writings extend from literary issues such as the relationship of the Roman triumph to the shape of historical narratives to socio-economic questions such as the Roman citizenship of Simon of Cyrene. His two forthcoming books deal with Julius Caesar's *Bellum Civile* as a source for the socio-economic realities of the Roman Empire in the mid-first century B.C. and the construction of the Basilica of St. Peter in the Vatican by Constantius II in 357–359.

SEMINAR 10

"Why the Historical Novel?"

Joseph Boyne is a doctoral candidate in English at The Catholic University of America. His research focuses on sources of influence for Southern writers, including Robert Penn Warren, Randall Jarrell, and Ralph Ellison. He is currently an adjunct faculty member and writing center director at Tulsa Community College, where he introduces students to essays by Allen Tate, John Crowe Ransom, and Robert Penn Warren.

Danielle Charette is a Ph.D. student with the University of Chicago's Committee on Social Thought, where she studies a combination of modern political theory and literature. She is the 2016 winner of the Eleanor Clark Prize from the Robert Penn Warren Circle for best essay by a junior scholar.

Peter Cortland is associate professor of English at Quinnipiac University. He feels at home in the 19th-century French novel, but between many sections of freshman English and required sections of community studies, he feels somewhat exiled. His interests are in the tendency of fiction to create its own vocabulary or word patterns which trap the characters in the uncanny of emptiness, a Flaubertian education of missed opportunities.

Carol M Dupré taught philosophical inquiry, humanities, and art theory in the D.C. area; now she exhibits painting series (cmdupre.com), and is also writing: "Connoisseur, Raconteur, Narrator," as well as "Radical Coordinates and the Purple Dwarf." She bases protean, intertextual exemplars — in art and literature — on the stratified and labile rhythms of history.

Sophia Feingold is a Ph.D. candidate at The Catholic University of America with interests in Shakespeare and in the intersections of literature with philosophy, politics, and ethics. Her dissertation, following Ernst Kantorowicz's work, will investigate the influence of medieval and early modern political theology on Shakespeare's second tetralogy. She has published an article, "The King's Face: Medieval and Early Modern Theories of Rule in Shakespeare's *Henriad*," in *Allegorica* outlining preliminary aspects of the project.

John V. Glass III teaches American literature and French at the University of Tennessee-Martin. His primary areas of interest are Southern literature, modernism, and Dante. He is the author of *Allen Tate: The Modern Mind and the Discovery of Enduring Love* (2016).

Gerald Gillespie is emeritus professor of comparative literature and German studies at Stanford University and a former president of the International Comparative Literature Association. His recent publications include *Proust, Mann, Joyce in the Modernist Context* (2nd ed., 2010); *Ludwig Tieck's «Puss-in-Boots» and Theater of the Absurd* (2013); *The Nightwatches of Bonaventura* (2013); and, as co-ed., *Intersections, Interferences, Interdisciplines: Literature with Other Arts* (2014).

Virgil Nemoianu is William J. Byron Distinguished Professor of Literature and professor of philosophy at Catholic University, where he has taught since 1979. He has held leading positions in the International Comparative Literature Association, the MLA, and the ALSCW; he is a member of the European Academy of Arts and Sciences (Vienna). His publications include *The Taming of Romanticism: European Literature and the Age of Biedermeier* (1985), *The Theory of the Secondary: Literature, Progress and Reaction* (1989), *The Triumph of Imperfection: The Silver Age of Sociocultural Moderation in Early Nineteenth-Century Europe* (2005), and *Postmodernism and Cultural Identities: Conflicts and Coexistence* (2010).

Noah Simon Jampol is a doctoral candidate in English literature at The Catholic University of America and lecturer in the English department at the City University of New York-Bronx Community College. His dissertation project explores the relationship between the fantastic and the Holocaust in 20th-century Jewish American fiction.

Nataliya Pratsovyta is a Ph.D. candidate in comparative literature at the University of Maryland, College Park. Her academic interests include twentieth-century American and Eastern European novel, historical novel, and literary theory.

Christine Pyle is a Ph.D. candidate in English at Baylor University. Her research currently focuses on spiritual autobiography, early modern religious writing, and the metaphysical poets.

Kevin Rulo is clinical assistant professor in the English department at The Catholic University of America, where he teaches a wide range of subjects, including courses on satire and on 20th-century literature. His work has appeared in *The Review of English Studies*, *Neohelicon*, *Christianity and Literature*, and other journals.

SEMINAR 11

Milton (Seminar)

Francis Blessington is professor of English at Northeastern University, and the author of nine books, including poetry, criticism, and fiction. His latest book is *Euripides: Trojan Women, Helen, Hecuba: Three Plays about Women and the Trojan War* (verse translations).

Hannah Bormann is a Ph.D. candidate and teaching fellow at The Catholic University of America, studying early modern English literature. Research interests include interpretations of Eve in Milton, Lanyer, Hutchinson, and marriage and conduct literature with a focus on women's intelligence and speech.

John Savoie teaches great books at Southern Illinois University, Edwardsville. His essays and poetry have been widely published in places such as *English Literary Renaissance* and *Poetry*.

Matthew Spring defended his dissertation, "A Miltonic 'American Adam' at the Center of Frost's Lyric Cosmos," in December of 2015. He is currently an affiliate professor of English at the University of Dallas.

John Talbot is the author of two books of poems, *The Well-Tempered Tantrum* and *Rough Translation*, and publishes widely on Greek and Roman literature, literary translation, and poetic meter. He has most recently contributed chapters to *The Oxford History of Classical Reception in English Literature* and *The Oxford History of Literary Translation in English*; a book-length study of English poets' use of classical meters is forthcoming from Bloomsbury.

FORMER PRESIDENTS' PANEL

John Briggs, the ALSCW President for 2016, is the author of *Francis Bacon and the Rhetoric of Nature* (1979) and *Lincoln's Speeches Reconsidered* (2005) as well as numerous essays on Shakespearean drama, poetical catharsis, Lincoln's understanding of Shakespearean tyranny, Bacon and religion, and the philosophy, history, and pedagogy of rhetoric. He is a winner of the UC Riverside faculty teaching award.

John Burt is Paul Prosswimmer Professor of English at Brandeis University. He is the author of *Lincoln's Tragic Pragmatism* (2013), and the editor of *The Collected Poems of Robert Penn Warren* (1998). He has prepared a parallel-text critical edition of the two versions of Robert Penn Warren's *Brother to Dragons*, and is currently working on the late poetry of Herman Melville.

Greg Delanty's latest book of poems is *Book Seventeen*. Other books are *The Word Exchange, Anglo-Saxon Poems in Translation*, and his *Collected Poems: 1986–2006*. His awards include a Guggenheim for poetry. He is poet-in-residence at Saint Michael's College, Vermont.

Jim Engell was among the founding members of ALSCW. He has taught at Harvard since 1978, chairing the departments of English and comparative literature, as well as the degree program in history & literature. A fellow of the American Academy of Arts and Sciences and recipient of four faculty-side teaching and advising prizes, he teaches Enlightenment and Romantic literature, rhetoric, and environmental subjects. He has published on those subjects and on the state of higher education in America.

Ernest Suarez is David M. O'Connell Professor of English at Catholic University and the vice president of the Association of Literary Scholars, Critics, and Writers. He has no talent, but loves poetry and music, and is a proud Wisconsin Badger, Ph.D., 1989.

Rosanna Warren teaches in the Committee on Social Thought at the University of Chicago. Her book of criticism, *Fables of the Self: Studies in Lyric Poetry*, came out in 2008. Her most recent books of poems are *Departure* (2003) and *Ghost in a Red Hat* (2011).

MERINGOFF WRITING AWARD WINNERS

Al Basile is best known in the blues community worldwide as a singer/songwriter/cornetist. He has been nominated five times by the Blues Foundation for a Blues Music Award as best horn player. The first recipient of a master's degree in creative writing from Brown in 1970, he spent 25 years as a private school teacher; his poetry collection, *A Lit House: 1975–2011* is a thirty-five year retrospective which shows his musicality in formal verse.

In Vietnam, **John Koelsch** received a Bronze Star with the "V" device for valor, two Purple Hearts, and a C.I.B. His publications include a book of Vietnam poetry *If I Could Find A Way* in 2015. He's the 2016 president of Valley Writers, a chapter of the Virginia Writers Club.

Robert B. Shaw is the Emily Dickinson Professor of English at Mount Holyoke College. He is the author of *Blank Verse: A Guide to Its History and Use* and of six volumes of poetry. A new collection of poems, *A Late Spring, and After*, is forthcoming in fall, 2016.

Helen Storey recently completed her first novel, *Gris-Gris*, while earning her Ph.D. at Bath Spa University, U.K. Her short stories and poetry have won several awards and have been published in national journals. She is currently writing a new novel. When not writing, reading, or teaching, Helen fills her time dancing, traveling, and collecting wayward dogs.

PLENARY READINGS

Brad Leithauser is the author of the novel *The Art Student's War* (2009), his 13th book to be published by Knopf. Leithauser's books include five collections of poetry, five previous novels, and various volumes that fall out of the usual categories, such as the novel-in-verse *Darlington's Fall*, as well as two volumes of light verse with illustrations by his brother Mark Leithauser, *Lettered Creatures* and *Toad to a Nighthingale*. A MacArthur Fellow from 1983 to 1988, he was inducted into the Order of the Falcon by the president of Iceland in 2005 for his service in promoting Icelandic literature. Leithauser joined the Writing Seminars faculty in 2008, having taught at Amherst College, the School of the Arts at Columbia University, and, for 21 years, Mount Holyoke College.

Rosanna Warren is an acclaimed poet, whose research interests include translation, literary biography, literature and the visual arts, and relations between classical and modern literature. Her second collection of poetry, *Stained Glass*, received a Lamont Poetry Selection award from the American Academy of Poets in 1993. Her most recent book of poems is *Ghost in a Red Hat*, published in 2011. She is also the author of a book of literary criticism, *Fables of the Self: Studies in Lyric Poetry*, published in 2008. Warren is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and has served as chancellor of the Academy of American Poets. She joined the University of Chicago faculty in 2012.

KEYNOTE

David Bromwich is Sterling Professor of English at Yale University. His books include *Hazlitt: the Mind of a Critic*, *A Choice of Inheritance*, *Politics by Other Means*, *Disowned by Memory: Wordsworth's Poetry of the 1790s*, *Skeptical Music: Essays on Modern Poetry*, *Moral Imagination*, and *The Intellectual Life of Edmund Burke: From the Sublime and Beautiful to American Independence*. He is a contributor to *TLS*, *The London Review of Books*, *The New Republic*, and the *New York Review of Books*.

MUSICAL GUESTS

Floyds Row

Developing a varied career as performer, composer/arranger, and scholar, Andrew Arceci performs regularly on the viola da gamba (viol), violone, and double bass throughout North America, Europe, and Asia. He has appeared with the Orchestra of the Age of Enlightenment, Cöthen Baroque, Oxford Baroque, Boston Camerata, Handel & Haydn Society, Tempesta di Mare, The Folger Consort, the Washington Bach Consort, Washington National Cathedral, L'Académie Baroque Orchestra and Chicago's Baroque Band. He has given workshops at the University of Oxford (UK), the University of Cambridge (UK), the University of Edinburgh (UK), the Narnia Arts Academy (IT), the Taipei National University of the Arts (TW), Burapha University (TH), and Bloomsburg University of Pennsylvania (USA). Currently, he directs the Collegium Musicum at Wellesley College.

Chris Ferebee is a composer living in Atlanta, Ga. He holds an undergraduate and a master's degree from the University of Durham and is currently completing a D.Phil. (Ph.D.) in composition at St Hilda's College, University of Oxford. As a native Atlantan who lived in England for nearly a decade, Chris's music centers on his love of the deep South and the English countryside. He lives with his wife, Amber, and two young children in North Atlanta.

Accordionist and pianist George Lykogiannis appears regularly along the East Coast of the U.S. playing the accordion in various ensembles, spanning a wide variety of genres that include classical, jazz, punk, folk, and world music. As a classically trained pianist, he has performed as a soloist with orchestras in Indiana, New Jersey, and in Italy, and his solo piano concerts have brought him to numerous venues throughout the New York metropolitan area and abroad. He is currently pursuing his doctorate of musical arts (D.M.A.) in classical piano performance at Rutgers University.

Praised for her “sheer vocal beauty” and “sparkling performances” by *The Washington Post*, soprano Emily Noël has appeared as a soloist with The Gabrieli Players (UK), The Folger Consort, Washington National Cathedral, The Washington Bach Consort, 21st Century Consort, Orchestra of the 17th Century, Bach Sinfonia, Indiana University New Music Ensemble, and Santa Fe Desert Chorale. In addition, Ms. Noël has sung a wide range of operatic roles, notably Gilda in Verdi’s *Rigoletto* with Ente Concerti Città di Iglesias (IT); Nora in Vaughn Williams’s *Riders to the Sea* at the Amsterdam Grachtenfestival (NL); and Belinda in *Measure + Dido* at The John F. Kennedy Center for the Performing Arts in Washington, D.C.

Touring extensively as a solo, chamber, and orchestral player throughout Europe, Asia, and North America, violinist Asako Takeuchi has performed with ensembles such as the Wallfisch Band (UK), Collegium Musicum Den Haag (NL), Den Haag Piano Quintet (NL), The Bach Choir & Orchestra of the Netherlands, Arion Baroque Orchestra (CA), and Handel & Haydn Society (USA). Discography includes recordings with The Wallfisch Band (soloist), Arion Baroque Orchestra, and The Bach Choir & Orchestra of the Netherlands. She has given workshops at Burapha University (TH), and holds degrees from the Royal Conservatory in the Hague (NL), University of Southern California, and Berklee College of Music.

Percussionist Michelle Humphreys performs regularly with many of the region’s top early music and modern ensembles including Opera Lafayette, Washington Bach Consort, Folger Consort, National Cathedral Baroque Orchestra, Tempesta di Mare of Philadelphia, Handel Choir of Baltimore, Bach Sinfonia, Two Rivers Chamber Orchestra, and Chesapeake Orchestra at St. Mary’s College of Maryland. She has also appeared at Kennedy Center, Lincoln Center, Royal Opera at the Palace of Versailles, and Philadelphia’s Kimmel Center. Humphreys has recorded seven French Baroque operas with Opera Lafayette for the Naxos label, including several modern-day premieres. Notable releases include Rebel’s 1745 *Zelindor, Roi de Sylphes*, and Monsigny’s 1762 *Le Roi et le Fermier*. Humphreys currently serves as lecturer in percussion at Towson University, and is percussion mentor and performing artist for National Music Festival.

Rachelle Fleming

Rachelle Fleming has performed and recorded with Cuban ensemble Tiempo Libre (Sony release); multiple Grammy-winning opera star Renée Fleming (Decca/Mercury release); and international jazz pianist and composer Fred Hersch. Her love of the American Songbook has led her to perform as a featured soloist with/at: The American Pops Orchestra; The National Portrait Gallery; Fairfax Symphony Orchestra; National Broadway Chorus; jazz pianist Shelly Berg; the Rochester International Jazz Festival; Shenandoah Valley Summer Music Festival; and Florida Lakes Symphony Orchestra; garnering praise by *Jazz Weekly* for being “as agonizingly penetrating as a Dear John letter.”

Recent musical theater appearances include the role of Rose in *Enchanted April*, Joanne in *Company*, a musical review of *Pretty Baby* for Festival of the Arts BOCA, and the New York premiere of Bill Smith's jazz opera, *Space in the Heart*, at Symphony Space in New York City.

With a doctorate of musical arts in vocal pedagogy and performance, Fleming specializes in the training and vocal health of the contemporary vocalist and singing actor. She is currently a full-time faculty member at The Catholic University of America in Washington, D.C., where she teaches voice and American musical theatre history. She has taught for the national tour of *Billy Elliot* and at universities and conservatories including The Actors Studio M.F.A. program at The New School, The Eastman School of Music Community Division, and the University of Miami, Frost School of Music.

Scrapomatic

Paul Olsen is a guitarist, singer, songwriter, educator and co-founder of the roots blues rock duo Scrapomatic. He has a degree from the University of Minnesota in music theory and composition, and has performed at venues and festivals across America as well as Europe and Canada. He has been blessed to have shared the stage and worked with many gifted musicians, and is currently on Landslide Records.

Mike Mattison is a singer and songwriter who works mostly in the blues idiom. He graduated from Harvard University with a concentration in American literature, and began his professional music career as one-half of the blues duo Scrapomatic, who have released five albums to date. He is perhaps best-known for his work in the Derek Trucks Band and the Tedeschi Trucks Band, and has won a Grammy with each for Best Blues Album. Since 2001 he has toured constantly with Scrapomatic, the DTB and TTB, performing on five continents and in every state, except Alaska. He has recorded and shared the stage with B.B. King, Carlos Santana, the Allman Brothers Band, The North Mississippi Allstars, Los Lobos, Solomon Burke, and Herbie Hancock. He is the co-editor of "Hot Rocks: Songs and Verse" in *Five Points: A Journal of Literature and the Arts*, and has published several articles on music and poetry.

Dave Yoke taught himself guitar in his native Anniston, Ala., drawing on the blues enthusiasm of his older siblings. He launched his career as a founding member of the long-standing, regionally popular Second Hand Jive. In the mid-90s, he moved to Atlanta and became an in-demand session player, joining forces with (Clarence "Gatemouth" Brown associate) Dr. Dan Matrazzo. He was then invited to become a full-time member of the Grammy-nominated Susan Tedeschi Band and the legendary Dr. John. He is also a permanent member of Scrapomatic, with whom he tours and has recorded three albums. As a testament to his blues roots, Dave is regularly invited to sit in with the Allman Brothers Band, the Tedeschi Trucks Band, and Americana artist Kristina Train.

The ALSCW would like to thank its membership and donors for their support. Very special thanks to The Catholic University of America for providing the ALSCW with a new home and for its help with the 2016 annual conference!

Suggested Local Restaurants

&Pizza (\$)

202-733-1287

666 Monroe St., N.E.

Enjoy personalized pizza and salads at Monroe Street Market's &Pizza.

Brookland's Finest (\$\$)

202-636-0050

3126 12th St., N.E.

A family-friendly, late-night spot noted for its comfort food, modern rustic feel, and outdoor patio.

Brookland Pint (\$\$)

202-758-2757

716 Monroe St., N.E.

With locally sourced food, this Monroe Street Market restaurant serves modern American food and features an extensive kid's menu. Brookland Pint has quickly become a go-to restaurant for CUA students and Brookland residents alike since opening last fall.

Busboys and Poets (\$\$)

202-636-7230

625 Monroe St., N.E.

Busboys and Poets is a Washington, D.C., staple, owned by a Catholic University alumnus. Treat yourself to American and international dishes in the restaurant's eclectic atmosphere.

Chipotle (\$)

202-636-4213

625 Monroe St., N.E.

Enjoy a fresh burrito or burrito bowl at the Monroe Street Market Chipotle.

Potbelly Sandwich Works (\$)

202-971-3501

655 Michigan Ave., N.E.

Enjoy a neighborhood sandwich shop with a fun-filled atmosphere that occasionally includes live music.

Smith Public Trust (\$)

202-733-5834

3514 12th St., N.E.

A dining room, public house, and progressive space, offering approachable cuisine in the heart of Brookland.



