

ALSCW 18th Annual Conference

Friday, March 9, 2012 – Sunday, March 11, 2012

with special thanks to Claremont McKenna College

Thursday, March 8 Pre-Convention Reading

8:00 pm Open Mike Reading Open to All Members and Guests

Freberg Forum, Kravis Center

Friday March 9

8:00 am – 12:00 pm: Registration

Freberg Forum, Kravis Center

9:30 am – 11:00 am: Seminars I

The first two of our four seminars, run concurrently.

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

A) THE USE OF NAMES

LC 61 Kravis Center

Moderator: **Debra Fried**, *Cornell University*

Annaline Cely, *University of South Carolina*: “The Bible as Literature: Divine Transcendence Achieving Historical Immanence via Name Changing”

Rochelle S. Goodman, *University of Southern California*: “ ‘And I, Eteokles, alone the cause of weeping’: Nominative Irony in Aeschylus’ *Seven Against Thebes*”

Dylan Godwin, *SUNY Stony Brook*: “The Speech In Any Case: Lyric Immortality and the Work of Dying”

Gary Roberts, *Tufts University*: “Personal Names in Poetry”

Annaline Cely is a first year Comparative Literature Ph.D. student at the University of South Carolina. She received her Master of Arts in Religious Studies from Lutheran Theological Southern Seminary in 2010 and her Bachelor of Arts in Philosophy (Religious Studies minor) from the University of South Carolina in 2008. Her focus is on religious studies / literature, Greek, and Latin. When her nose is not buried in a book, she enjoys being a volunteer instructor at St. Joseph Catholic Church, Shandon Presbyterian Church, and dancing with the Palmetto Scottish Country Dancers.

Dylan Godwin is a writer from Vancouver, British Columbia, whose essays and poems have appeared in *The Seneca Review*, *Front Magazine*, *Gigantic Magazine*, and kindred publications. He received his M.A. in English from the University of California at Davis, and is currently a Ph.D. student in the comparative literature program at Stony Brook University. Since 2009, he has served as the Director of the Undistinguished Dead (and associate poetry editor) for *The Seizure State*.

Rochelle S. Goodman received her Ph.D. in English from the University of Southern California. Her dissertation, "Prophecy and the Politics of Authority in Seventeenth-Century Revolutionary Britain", investigates the correspondences between election, prophecy, and the major obsession of the early modern era, which was defining the phenomenon of political authority itself, particularly in terms of its origin, justification, and representation. Her areas of interest also include Milton and Marvell, the critique of license in the Restoration, and diagramming the transformation of Puritanism into Nonconformism.

Gary Roberts is Assistant Provost at Tufts University. Prior to this appointment, he worked at the American Academy of Arts and Sciences, where he served as program officer for the Academy's Initiative for Humanities and Culture and as director of the membership office. He previously worked for thirteen years at Harvard University, most recently as Assistant Dean for Centers in the Faculty of Arts and Sciences. He received a B.A. in English from the University of Chicago and a Ph.D. in English and American Literature from Brandeis University. His areas of academic interest include poetry and poetics, philosophy, and the visual arts, and he has taught at Brandeis, the College of the Holy Cross, and Boston University.

Debra Fried teaches a wide range of English and American literature, with a focus on poetry. Courses include surveys of English literature (from *Beowulf* to Hardy); graduate and undergraduate seminars in poetic meter and rhythm; and special topics such as the language of lyric poetry; American Transcendentalism; and filmic adaptations of Henry James. Prof. Fried's work appears in *On Puns*; *Tradition and the Poetics of Self in Nineteenth-Century Women's Poetry*; and other collections. An abiding interest in ancient Greek and Latin poetry, nineteenth-century neoclassicism, and the history of poetic explication and commentary inform her current project: a study of what counts as a "detail" in poems and the shifting status of particularity as a poetic value.

B) THE RULES OF THE WRITING GAME: HISTORY AND FICTION FROM VERGIL THROUGH GEOFFREY OF MONMOUTH AND THE ARTHURIAN VULGATE CYCLE, TO GIBBON AND CARLYLE

LC 63 Kravis Center

Moderator: **Robert Hanning**, *Columbia University*

Sarah Baccianti, *Université de Lausanne*: “Playing with History and its Readers: the Case of Anglo-Latin and Old Norse Historical Writing”

Peter Cortland, *Quinnipiac University*: “History as Persuasion: Gibbon a prisoner of his Rhetoric in the *Decline and Fall*”

Catalina Florescu, *Hudson County Community College*: “Impossible Returns through Joy: Kogawa’s Novel *Obasan*”

Jesse Foster-Stout, *Brandeis University*: “*Castle Rackrent*: A Telling Out of Real Order”

Meg Lamont, *Stanford University*: “Queen Emma in History and Legend”

Yelena Lorman, *Northwestern University*: “Witnessing Specters of History: Khlebnikov and Pasternak remembering 1905”

Amy Richlin, *University of California, Los Angeles*: “Legendary Biography and the Decline of the Roman Empire: Philostratus’s *Lives of the Sophists*”

Daniel Richter, *University of Southern California*: “The Descent of Fiction, the Fiction of Descent: Genealogy between Myth and History”

Emily Selove, *University of California, Los Angeles*: “Mimesis or Mannerism?: A Microcosm of 11th century Baghdad”

Sarah Baccianti completed her doctorate (D.Phil.) in 2010 at the Faculty of English Language and Literature at the University of Oxford. Her doctoral research focused on the narrative structure and literary artistry of historical writings in Old Norse, Old English and Anglo-Latin. She is now working on an edition and translation of *Breta sögur*, an Old Norse translation of Geoffrey of Monmouth’s *Historia Regum Britanniae*. Sarah is an Assistant Professor in Old English, Middle English and Old Norse at the Université de Lausanne, Switzerland.

Peter Cortland is an Associate Professor of English at Quinnipiac University where he teaches a variety of courses from Freshman level up, as available. His preferred field is the Nineteenth Century French novel but he is always interested in the varied seminars offered by the ALSCW.

Dr. Florina Catalina Florescu’s works analyze the multifarious manifestations of the writing process, with a special emphasis placed on the idioms of pain and suffering. In the summer of 2007, she earned her Ph.D. in Comparative Literature from Purdue University. Over the years, she taught Mythology, Latin, Writing and Literature at Purdue University, Rutgers

University, St. Peter's College, and Stevens Institute of Technology. She is currently teaching at Hudson County Community College and Metropolitan College of New York. For her outstanding results, she has also been awarded fellowships granted by Purdue Research Foundation and Modern Language Association's International Bibliography Program.

Jesse Foster-Stout is a Ph.D. candidate in the Brandeis University Department of English and teaches a Freshman "University Writing Seminar" involving children's literature and developmental psychology. He has written several papers about attentional-dynamics in nineteenth-century fiction, their consequences, e.g., for *Kim* and *Dr. Lydgate*. Jesse's dissertation, however, will likely consider British fiction of the Napoleonic Wars-Era: that era's strangely poetic narratives and strangely story-laden lyrics; why certain new grammar-plot synergies may have opened up as Old England simultaneously defeated France and took its last stand against The (Ironically "English") Cash Nexus. At the moment, Jesse is learning all he can about the semantic distinctiveness of English.

Margaret Lamont's research focuses on the Middle English prose *Brut* in the context of medieval historiographical narratives from the twelfth through the sixteenth centuries. She has published on medieval *Brut* texts and, with Thomas O'Donnell, an edition and translation of the Latin life of Saint Alban. Currently she is editing, with Christopher Baswell, a volume on the legend of Albina's foundation of Britain and working on her book, "*Kynde Bloode*": *Remaking Englishness in the Middle English Prose Brut*. She is Division Head of English at Stanford University Pre-Collegiate Studies.

Yelena Lorman is a Ph.D. candidate in Comparative Literature and Slavic at Northwestern University. She studies poetry, film, and dance of the avant-garde and is interested in memory, temporality, and the notion of play. In 2009 Yelena's essay on theories of defamiliarization was voted the best paper in the humanities by a first-year graduate student at Northwestern, for which she was awarded the Wu Award for Writing. She presented her paper "Poetics of King Lear through the Lens of Gregory Kozintsev" at the ACLA conference in 2011.

Amy Richlin is Professor of Classics at UCLA. She has published widely on the history of sexuality, on Latin literature, and on Roman women's history; her books include *The Garden of Priapus* (1983, 1992), *Rome and the Mysterious Orient: Three Plays by Plautus* (2005), and *Marcus Aurelius in Love* (2006). She is now revising a book on epistolarity, the end of the ancient sex/gender system, and the circulation of knowledge, with the working title *How Fronto's Letters Got Lost: Reading Roman Pederasty in Modern Europe*.

Daniel Richter is Associate Professor of Classics at the University of Southern California. He has published on various aspects of the cultural and religious history of the post-classical Greek world, including and articles on Plutarch's account of the Egyptian cult of Isis and Osiris (Transaction of the American Philological Association 2001) and early modern biographical criticism of Lucian of Samosata (Arion 2006). Professor Richter's book, *Cosmopolis: Imagining Community in Late Classical Athens and the Early Roman Empire*, appeared in 2011 from Oxford University Press.

Emily Selove is a Ph.D. candidate in UCLA's department of Near Eastern Languages and Cultures. She studies ancient and medieval satire and banquet literature, especially in Arabic and Latin. She is also a translator, and her translation of Al-Khaṭīb al-Baghdādī's monograph on party-crashers, *The Art of Party-Crashing*, is scheduled for publication by Syracuse University Press in the autumn of 2012.

Robert Hanning is Professor Emeritus of English and Comparative Literature at Columbia University. He has received ACLS, Guggenheim, and NEH Fellowships and has been elected a Fellow of the Medieval Academy of America and a Trustee of the New Chaucer Society. His areas of expertise include medieval English literature, Chaucer, and the cultural function of medieval narrative forms. He has published books on medieval historiography and romance, coedited an anthology and two essay collections, and, with Joan Ferrante, co-translated (with commentary) the *Lais* of Marie de France. His most recent book is *Serious Play: Crises of Desire and Authority in the Poetry of Ovid, Chaucer, and Ariosto*.

11:15 am – 12:45 am: Literature of California

Freberg Forum, Kravis Center

Moderator: **Robert Mezey**, *Pomona College*

Jillian Saucier, "Translating Exile into Hollywood: The Film Adaptations of Franz Werfel"

Doyle Ott, *Sonoma State University*: "My Heart's in the Highlands: Landscape and Light at the Heart of Saroyan's Plays"

David Rothman, *Colorado University, Western State College*: "Robinson Jeffers and the Battle for the Poetry of California"

Timothy Steele, *California State University, Los Angeles*: "Depth and Measure: The Poetry of Edgar Bowers"

Doyle Ott lectures in theatre at Sonoma State University, where he teaches Circus, Mask, Feldenkrais, and Theatre History. He has provided dramaturgy for Circus Center, Bay Area Childrens Theatre and the San Francisco Playwright's Festival. His research examines the intersections of circus, theatre, and ecology in performance and education. Directing and performance credits include work with the San Francisco Shakespeare Festival, Playground, Bay Area Children's Theatre, Lunatique Fantastique, Foolsfury, Antenna Theatre, Golden Thread, and Playwright's Foundation, and he is the Artistic Director of the Fairyland Children's Theatre. Doyle holds a Ph.D. in Theatre from Arizona State University and is a graduate of the San Francisco Clown Conservatory.

David J. Rothman is Director of the Poetry Concentration with an Emphasis on Versecraft in the MFA in Creative Writing at Western State College of Colorado. He also teaches at the University of Colorado in Boulder and Lighthouse Writers Workshop of Denver. His fourth book of poems, *Go Big*, is forthcoming from Red Hen Press and his poetry, essays and reviews appear widely. He is Immediate Past President of the Robinson Jeffers Association and has served as an

ALSCW Councilor.

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

Timothy Steele is the author of several collections of poems, most recently *Toward the Winter Solstice*. He has also published two books of criticism, *Missing Measures: Modern Poetry and the Revolt against Meter* and *All the Fun's in How You Say a Thing: An Explanation of Meter and Versification*. A former Guggenheim Fellow, he has served as professor of English at Cal State University, Los Angeles, since 1987.

Robert Mezey was educated at Kenyon, Iowa, and Stanford; he has taught at Western Reserve, Fresno State, Univ. of Utah, Franklin & Marshall and elsewhere; from 1976 to 2002 he was professor and poet-in-residence at Pomona College, teaching occasionally at Claremont Graduate University; he has since taught at USC and was Visiting Professor at Kenyon in 2010. His books of verse include *The Lovemaker*, *A Book Of Dying*, *White Blossoms*, *The Door Standing Open*, *Small Song*, *Couplets*, *Selected Translations*, *Evening Wind*, and *Collected Poems 1952-1999*. A new book, *To The Gathering Vacancy*, will appear next year.

2:45 pm – 4:15 pm: ROMAN ELEGY

Freberg Forum, Kravis Center

Moderator: **Alison Keith**, *University of Toronto*

Grant Hamby, *University of South Carolina*: “Catullus 61-64: Narrative, Roman Subjectivity and Transcendence”

Vincent Katz, *School of Visual Arts, New York*: “Quick Surprise: Some Thoughts on Sextus Propertius and other Poets”

Paul Allen Miller, *University of South Carolina*: “Why Propertius Should Read More Like Tibullus”

Mary Maxwell, “Sulpicia in Performance”

Grant Hamby is a recent Ph.D. in Comparative Literature from the University of South Carolina where he currently teaches Latin, Classics and Comparative Literature. His interests are primarily in poetry, Renaissance studies and theory. Most of his recent work has been on Catullus and the English Renaissance. He also has amateur interests in medieval prosopography, genetics, backpacking, kayaking and Scottish country dancing.

Vincent Katz is a poet, translator, and teacher. He is the author of *The Complete Elegies Of Sextus Propertius* (Princeton, 2004), which won the 2005 National Translation Award, given by the American Literary Translators Association. His essay “Translating Roman Elegy” will appear in *A Companion To Roman Love Elegy*, edited by Barbara K. Gold and published by Blackwell Publishing Ltd. in 2012. He was awarded a Rome Prize Fellowship in Literature at the American Academy in Rome for 2001-2002. He currently teaches in the MFA Program in Art Criticism and Writing at the School of Visual Arts in New York. In August, 2011, he delivered lectures on the poetry of Frank O’Hara and Sextus Propertius at the University of Campinas, Brazil.

Mary Maxwell’s essays on poetic translation have been published in *Arion*, *Literary Imagination*, *Partisan Review*, *Pequod*, *Raritan*, *Threepenny Review*, *Vanitas* and *Western Humanities Review*. Her poems and translations have appeared in various literary journals such as *Agni*, *The Nation*, *The New Republic*, *Paris Review*, *Provincetown Arts*, *Salmagundi*, *Southern Review*, *Yale Review*, as well as the anthology *Latin Lyric and Elegiac Poetry*. She has been the winner of a “Discovery”/ *The Nation* Award, the recipient of a fellowship from the Camargo Foundation in Cassis, France, and a visiting artist and scholar at the American Academy in Rome. She is the author of a monograph on the painter Serena Rothstein, *Discourse in Paint*, as well as three collections of poems, *An Imaginary Hellas*, *Emporia* and *Cultural Tourism* (forthcoming from LongNookBooks). She is currently completing *Quiet Dell*, a work of nonfiction about the 1955 film, *The Night of the Hunter*.

Paul Allen Miller is Carolina Distinguished Professor of Classics and Comparative Literature at the University of South Carolina. He is the former editor of *Transactions of the American Philological Association*. He is the author of *Lyric Texts and Lyric Consciousness* (1994), *Latin Erotic Elegy* (2002), *Subjecting Verses* (2004), *Latin Verse Satire* (2005), *Postmodern Spiritual Practices* (2007), and *Plato’s Apology of Socrates* (2010) with Charles Platter. He has edited thirteen volumes of essays on literary theory, gender studies, and topics in classics as well as published articles on Latin, Greek, French, and English literature.

Alison Keith has written extensively about the intersection of gender and genre in Latin literature, and is the author of three books, including *Propertius, Poet of Love and Leisure* (Duckworth 2008). She is currently Professor and Chair of Classics at the University of Toronto and the President of the Classical Association of Canada.

**4:30 pm – 6:00 pm: THE LITERATURE OF MEDIEVAL ENGLAND, 1100-1500:
QUESTING FOR PERFECTION, CONFRONTING IMPERFECTION**

Freberg Forum, Kravis Center

Moderator: **John Fyler**, *Tufts University*

Christine Chism, *University of California, Los Angeles*: “Practicing Natural Perfection in Ibn Tufayl’s *Hayy ibn Yaqhdhan*”

Michael Calabrese, *California State University, Los Angeles*: “Dream, interpretation and authority in *Piers Plowman*”

Elizabeth Allen, *University of California, Irvine*: “Property and Impropriety in Episodic Form: *The Romance of Fouke Fitz Waryn*”

Mark Rasmussen, *Centre College*: “*Alcestis*, ‘*The Franklin’s Tale*’, and the Idea of Imperfection”

Elizabeth Allen is Associate Professor of English at UC Irvine and currently a long-term Fellow at the Huntington Library, where she is working on a book called “Uncertain Refuge: Ideas of Sanctuary in Middle English Texts”. She has written essays on Chaucer, Gower, the Pearl-poet, and narrative form, and a book on exemplary discourse in later Middle English literature.

Michael Calabrese is Professor of English at California State University Los Angeles. He is the author of *Chaucer’s Ovidian Arts of Love* and various articles on Langland, Chaucer and medieval continental writers, including Boccaccio and Marie de France. He is co-editor of the PPEA vol. 6, an edition of Hm 128.

Christine Chism is the author of *Alliterative Revivals*, and an associate professor of English at UCLA. One of her current projects explores the social force of friendship in medieval English writing, while a second, on translation and cultural transmission in the Arabic and English Middle Ages, draws upon the skills amassed while working on a Mellon New Directions fellowship to learn Arabic and study Islamic Mediterranean cultures.

Mark Rasmussen is Professor of English and Chair of the Humanities Division at Centre College. He has published essays on a variety of medieval and Renaissance topics, and edited a collection, *Renaissance Literature and Its Formal Engagements* (2002). His current project is a study of poetic complaint from classical antiquity to the Renaissance.

John M. Fyler is Professor of English at Tufts University, and also teaches at the Bread Loaf School of English. He is the author of *Language and the Declining World in Chaucer, Dante, and Jean de Meun* (Cambridge UP, 2007) and *Chaucer and Ovid* (Yale UP, 1979), and he edited the *House of Fame* for the *Riverside Chaucer*.

6:15 pm – 7: 15 pm: Members Meeting

7:30 pm – Dinner, followed by a Poetry Reading by Timothy Steele, Robert Mezey, and B. H. Fairchild

Marion Minor Cook Athenaeum

Our banquets this year are generously subsidized by Claremont McKenna College.

Timothy Steele is Professor of English at California State University, Los Angeles. Timothy Steele’s books of poems include *Toward the Winter Solstice* (Swallow Press/Ohio University Press, 2006), *Sapphics and Uncertainties: Poems 1970-1986* (University of Arkansas Press, 1995) and *The Color Wheel* (Johns Hopkins University Press, 1994). In addition, Steele has published two volumes of literary criticism: *Missing Measures: Modern Poetry and the Revolt*

against Meter (University of Arkansas Press, 1990) and *All the Fun's in How You Say a Thing: An Explanation of Meter and Versification* (Ohio University Press, 1999). He has also edited *The Poems of J. V. Cunningham* (Swallow Press/Ohio University Press, 1997). Steele's honors include a Guggenheim Fellowship, a Peter I. B. Lavan Younger Poets Award from the Academy of American Poets, the Los Angeles PEN Center's Literary Award for Poetry, a California Arts Council Grant, a Commonwealth Club of California Medal for Poetry, and the Robert Fitzgerald Award for Excellence in the Study of Prosody.

B. H. Fairchild is Professor Emeritus of English at California State University, San Bernardino. He is the author of *Such Holy Song: Music as Idea, Form, and Image in the Poetry of William Blake* and of six volumes of poetry, most recently including *The System of Which the Body Is One*, *The Art of the Lathe: Poems*, and *Early Occult Memory Systems of the Lower Midwest*. He has contributed poetry and articles to many periodicals, including *Poetry*, *Southern Review*, *Hudson Review*, *TriQuarterly*, *Sewanee Review*, *Salmagundi*, *Threepenny Review*, *Prairie Schooner*, *Georgia Review*, *Thoth*, *Essays in Literature*, *Blake Studies*, *St. Louis Literary Supplement: A Review of Literature, Politics, and the Arts*, *Journal of Popular Film, Literature/Film Quarterly*, *Studies in American Humor*, and *Statements on Language and Rhetoric*.

Saturday, March 10

9:30 am – 11:00 am: LINCOLN AND NINETEENTH CENTURY AMERICAN LITERATURE

Freberg Forum, Kravis Center

Moderator: **John Channing Briggs**, *University of California, Riverside*

Daniel Walker Howe, *University of California, Los Angeles*: "Abraham Lincoln and Self-Government"

David Bromwich, *Yale University*: "Moral Judgment and Religious Justification in the Second Inaugural"

Harry Jaffa, *Claremont Institute*: "Shakespeare and Lincoln"

David Bromwich is Sterling Professor of English at Yale. He has published extensively in the fields of Romanticism, modern poetry, and political writing. Among his books are *Hazlitt: the Mind of a Critic* (1983) and *Skeptical Music: Essays on Modern Poetry* (2001). He co-edited the Yale University Press edition of *On Liberty* (2003), and edited the Penguin edition of *The Turn of the Screw* (2011).

Daniel Walker Howe is Rhodes Professor of American History Emeritus at Oxford University in England and Professor of History Emeritus at UCLA. He has also taught at Yale and in the Spring of 2011 at Wofford College in South Carolina. Dan was educated at Harvard, Oxford, and the University of California at Berkeley. His most recent book, *What Hath God Wrought: The*

Transformation Of America, 1815-1848, a volume in the *Oxford History of the United States*, won the Pulitzer Prize in 2008; his writings have also appeared in the *New York Review of Books*, the *William and Mary Quarterly*, the *Journal of American History*, the *Claremont Review*, and the *Wall Street Journal*.

Harry V. Jaffa, a Distinguished Fellow of the Claremont Institute, is the author of *Crisis of the House Divided: An Interpretation of the Lincoln-Douglas Debates*. His other books include *Thomism and Aristotelianism; The Conditions of Freedom, How to Think About the American Revolution; American Conservatism and the American Founding*; and *Original Intent and the Framers of the Constitution: A Disputed Question*. Professor Jaffa has recently released the first volume of the sequel to his classic *Crisis of the House Divided*, titled *A New Birth of Freedom* (Rowman & Littlefield, 2000).

John Briggs (B.A. Harvard, Ph.D. University of Chicago) is a Professor of English and Director of the University Writing Program at UC Riverside. He is the author of *Francis Bacon and the Rhetoric of Nature* (Harvard, 1978) and *Lincoln's Speeches Reconsidered* (Johns Hopkins, 2005). He is a winner of the UC Riverside Faculty Teaching Award.

11:15 am – 12:45 pm: LITERATURE AND CULTURE OF THE STALIN ERA

Freberg Forum, Kravis Center

Moderator: **Steven Cassedy**, *University of California, San Diego*

Kirsten Painter, “Boundaries and Boundlessness in Akhmatova and Tsvetaeva”

Anna Razumnaya, *Boston University*: “‘The Stalin Epigram’ and Mandelstam’s Interrogation: Reading the Documents”

Margarita Levantovskaya, *University of California, San Diego*: “Too Jewish for Soviet Literature?: Stalin’s Campaign Against Cosmopolitanism”

Conor Klamann, *Northwestern University*: “Escape from the ‘Heirless Country of the Past’: Irony in Andrei Platonov’s *For Future Use* and *The Juvenile Sea*”

Steven Shankman, *University of Oregon*: “After Stalinism: God, Maternity, and Responsibility in Grossman and Levinas”

Conor Klamann is a Ph.D. candidate in the Slavic Department at Northwestern University. Before coming to Northwestern, he received a B.A. and an M.A. in Russian literature from the University of Kansas. Conor’s research interests include Russian prose fiction, the cultural politics of early Stalinism, and comparative modernisms. He is currently at work on a doctoral dissertation on the topic of cultural preservation in Russian literature during the years 1928-1934.

Margarita Levantovskaya is a doctoral candidate in Comparative Literature at the University of California in San Diego. Her current research focuses on topics in Soviet and Jewish Studies,

including the representations of the post-Soviet Jewish diaspora in contemporary literature in Russian and English.

Kirsten Painter is a poet, writer, and independent scholar of comparative literature, as well as a freelance indexer and editor. She has published a book on the history of poetry (*Flint on a Bright Stone: A Revolution of Precision and Restraint in American, Russian, and German Modernism*, Stanford UP), and a chapbook of her own poems (*Solitude's Companions*). She received her Ph.D. in Russian Literature (with an emphasis on Comparative Literature) from Columbia University.

Anna Razumnaya is a doctoral student at the Editorial Institute at Boston University. She grew up in Moscow and immigrated to the United States in 1996, at the time of entering college. After completing a degree in Philosophy, Anna contributed translations to *Chtenia*, a literary supplement to the *Russian Life* magazine, while privately translating the poems of Osip Mandelstam. Anna's dissertation at the Editorial Institute cross-examines the writings of key witnesses to Mandelstam's final creative phase, the 1930s, reinterpreting the contexts of the Moscow and Voronezh poems and the role of each witness in the consolidation of Mandelstam's posthumous image. Anna's translations of two poems by Osip Mandelstam have appeared in *Pusteblyume*. Her essay on Vladimir Nabokov's translation of Pushkin's *Eugene Onegin* is forthcoming in *Literary Imagination*. Another recent essay of hers is in the January issue of *Essays in Criticism*.

Steven Shankman is UNESCO Chair in Transcultural Studies, Interreligious Dialogue, and Peace at the University of Oregon. One of his most recent books is *Other Others: Levinas, Literature, and Transcultural Studies* (2010). Since 2007, he has been teaching Levinas and the Russian novel in prison, as part of the national Inside-Out Prison Exchange Program, to a mix of undergraduates and incarcerated men. His previous books include *The Siren and the Sage: Knowledge and Wisdom in Ancient Greece and China* (2000), *In Search of the Classic: Rethinking the Classical Tradition from Homer to Valéry and Beyond* (1994), and *Pope's "Iliad": Homer in the Age of Passion* (1983). He is one of the co-editors of *The World of Literature* (1999), an anthology of literature from a global perspective that contains some of his own poetic translations from the Greek, Latin, and Chinese. His poems have appeared in a number of journals, including *The Sewanee Review* and *Literary Imagination*.

Steven Cassedy is Associate Dean of Graduate Studies, and Professor of Slavic and Comparative Literature at the University of California, San Diego. His teaching and research interests include Russian literature, other Western European literatures, intellectual history of the West, and Russian-Jewish and American-Jewish cultural history. His books include *Selected Essays of Andrew Bely*, *Flight from Eden: The Rise of Modern Literary Criticism and Theory*, *To the Other Shore: The Russian Jewish Intellectuals Who Came to America*, *Dostoevsky's Religion*, and *Waking Up Modern: American Consciousness at the Dawn of the Twentieth Century*.

1:00 pm – 2:15 pm: ALSCW Council Meeting

2:45 pm – 4:15 pm: ARIOSTO

Freberg Forum, Kravis Center

Moderator: **Gordon Teskey**, *Harvard University*

Giulio Pertile, *Princeton University*: “Surprise as Structure in the *Orlando Furioso*”

Luke Taylor, *Harvard University*: “Ariosto as Digressive Author”

Mario Murgia, *National University of Mexico*: “A Thing Attempted in Rhyme: the Vicissitudes of Translating the *Furioso* into Renaissance English and Spanish”

Kasey Evans, *Northwestern University*: “Humanistic Suspicions: Spenser’s Ariostan Allegory”

Kasey Evans earned her Ph.D. at the University of California, Berkeley. Since 2005, she has been Assistant Professor of English at Northwestern University, where she also teaches in the programs of Comparative Literature and Gender and Sexuality Studies. Her first book *Colonial Virtue: The Mobility of Temperance in Renaissance England*, published by the University of Toronto Press in January of this year, argues that English writers of the sixteenth and seventeenth centuries used temperance as a lens to focus their vision of European colonialism in the New World. Her current project, *Renaissance Resurrections: Making the Dead Speak in Reformation Texts*, considers how grief and mourning are translated into new literary forms after the Protestant Reformation.

Mario Murgia is a full-time professor at the National Autonomous University of Mexico (UNAM), where he also has been Head of the English Department (Open University) for the last three years. His main field of interest and research is English and Spanish poetry of the 16th, 17th and 18th centuries, with a particular focus on Milton and the poets of the Spanish Golden Age. He is also a literary translator from English and Italian into Spanish. His most recent translations (which he has also prologued and annotated) include Spanish versions of *Areopagitica*, *The Tenure of Kings and Magistrates*, and the *Ludlow Masque*.

Giulio Pertile is a 4th-year graduate student in the Department of Comparative Literature at Princeton, where he studies Italian, French, and English literature of the Renaissance. He is currently writing a dissertation on loss of consciousness in Ariosto, Spenser, and Shakespeare. His other interests include Renaissance psychology and medicine, as well as theories of rhetoric and poetics.

Luke Taylor is a graduate student in the Comparative Literature Department at Harvard University. His dissertation, *The Straggler: Figures of Digression in the Renaissance*, rehabilitates wandering as the means of literary discovery in Milton’s *Paradise Lost*, Spenser’s *Faerie Queene*, Cervantes’s *Don Quixote* and Ariosto’s *Orlando Furioso*.

Gordon Teskey, professor of English at Harvard, is author of *Allegory and Violence* and of *Delirious Milton*. He is editor of the Norton edition of *Paradise Lost*. Ariosto is one of the authors studied in his graduate course, “Sidney, Spenser and Milton’s Continental Sources”.

4:30 pm – 6:00 pm: THOUGHT AND LITERARY FORM**Freberg Forum, Kravis Center**Moderator: **Mark Payne**, *University of Chicago***Debra Romanick Baldwin**, *University of Dallas*: “Narrative Method and the Tentative Universals of Conrad’s Poetics”**Katie Hartsock**, *Northwestern University*: “True Mistakes: Aristotle and Anne Carson on Metaphor”**Oren Izenberg**, *University of Illinois-Chicago*: “Experiments in Living”**Timothy Morton**, *University of California, Davis*: “Fear of Nothing: Heidegger’s Buddhism”

Debra Romanick Baldwin is Associate Professor of English at the University of Dallas, where she teaches texts from Homer to contemporary literature. Her research focuses on Joseph Conrad, and she has published articles in *Conradiana*, in *The Conradian*, and in several collections of essays. She is currently the Vice President of the Joseph Conrad Society of America, as well as the Director of the Writing Program at the University of Dallas. She has also published essays on Saint Augustine, Flannery O’Connor, and Primo Levi, and contributed to *The Wiley-Blackwell Encyclopedia of Literature*. She is currently writing a book on narrative solidarity and the problem of universality in Conrad’s art.

Katie Hartsock is in her third year in the Program in Comparative Literary Studies at Northwestern University, where her home departments are Classics and English, and she participates in the Poetry and Poetics Workshop and the Classical Receptions Workshop. Her interests include ancient epic and the classical tradition in English poetry, especially 20th century mythopoetics and contemporary women poets’ revisions of figures from antiquity. She received an MFA in poetry from the University of Michigan in 2007, and worked at the Poetry Foundation in Chicago before entering Northwestern.

Oren Izenberg is English Department Visiting Scholar at the University of Illinois at Chicago. He is the author of *Being Numerous: Poetry and the Ground of Social Life* (Princeton, 2011), and is currently at work on a new book, tentatively titled *Lyric Poetry and the Philosophy of Mind*. He is a founder and editor of nonsite.org, a peer-reviewed journal of art, poetry, and scholarship in the humanities.

Timothy Morton is Professor of English (Literature and the Environment) at the University of California, Davis. He is the author of *Realist Magic: Objects, Ontology, Causality* (forthcoming from Open Humanities Press), *The Ecological Thought* (Harvard UP, 2010), *Ecology without Nature* (Harvard UP, 2007), seven other books and over seventy essays on philosophy, ecology, literature, food and music. He blogs regularly at <http://www.ecologywithoutnature.blogspot.com>.

Mark Payne is Associate Professor in the Department of Classics and the John U. Nef Committee on Social Thought at the University of Chicago. His first book, *Theocritus and the Invention of Fiction*, was published by Cambridge University Press in 2007. His second book, *The Animal*

Part: Human and Other Animals in the Poetic Imagination, was published by the University of Chicago Press in 2010 and received the 2011 Warren-Brooks Award for Outstanding Literary Criticism.

7:00 pm – Dinner, with performance by Steven Cassedy

Marion Minor Cook Athenaeum

Our banquets this year are generously subsidized by Claremont McKenna College.

“How the Russians, Kicking and Screaming, Helped Disassemble Musical Tonality at the Turn of the Century”

Sunday, March 11

8:45 am – 10:15 am Seminars II

Our second pair of seminars, run concurrently.

C) CRITICAL EDITIONS IN SCHOLARSHIP AND IN THE CLASSROOM

LC 61 Kravis Center

Moderator: **Archie Burnett**, *Boston University*

Jay Vithalani, *Boston University*: “On Great Editions”

Christopher M. Ohge, *Boston University*: “The Digital Critical Edition: Fissures Between Content and Design”

Christopher Ricks, *Boston University*: “Neurotic Editing”

Saskia Hamilton, *Barnard College*: “Editing (and Un-Editing) Elizabeth Bishop”

Jeffrey Gutierrez, “Basically Kafka”

Heather White, *University of Alabama*: “‘Editions of Particular Authorities’: Editorial Responsibility in the Reprinting of Marianne Moore”

Mary Erica Zimmer, *Boston University*: “‘Difficult Art’ as ‘Democratic’?: Engaging Geoffrey Hill”

Jeffrey Gutierrez holds advanced degrees from Drew University and Boston College. He is currently a doctoral candidate at the Editorial Institute, Boston University. His doctoral dissertation is an annotated edition of William Carlos Williams’ letters between 1913 and 1925, showing the development of his poetic art. The edition features Williams “in conversation” with several poets, editors, and artists of the time. Also, he is currently editing (with Dr. John

Michalczyk and Ray Helmick, S.J.) a collection of scholarly essays on film representations of genocide. His research interests include Modernist poetry and literature, holocaust studies, and documentary film.

Saskia Hamilton is the author of two collections of poetry, *As for Dream* and *Divide These*, the editor of *The Letters of Robert Lowell*, and the co-editor of *Words in Air: The Complete Correspondence between Elizabeth Bishop and Robert Lowell*. She teaches at Barnard College.

Christopher M. Ohge is a Ph.D. candidate at the Editorial Institute at Boston University and an instructor at the Massachusetts College of Art and Design. Along with his editorial contributions to Melville's Marginalia Online, the Northwestern-Newberry edition of Melville's *Billy Budd*, and the Melville Electronic Library, his writings have appeared in *PR's The World*, *Leviathan*, and *The Arts Fuse*.

Christopher Ricks is the William M. and Sara B. Warren Professor of the Humanities and Co-Director of the Editorial Institute at Boston University. He was president of the ALSCW 2007-2008, and Professor of Poetry at Oxford 2004-2009. His editorial work includes *The Poems of Tennyson* (revised 1987), *The New Oxford Book of Victorian Verse* (1987), *Inventions of the March Hare: Poems 1909-1917* by T. S. Eliot (1996), *The Oxford Book of English Verse* (1999), *Selected Poems of James Henry* (2002), Samuel Menashe's *New and Selected Poems* (2005), Samuel Beckett's *The Expelled / The Calmative / The End / First Love* (2009), *Joining Music with Reason: 34 Poets, British and American, Oxford 2004-2009*, and Henry James's *What Maisie Knew* (2010). With Jim McCue he is editing the poems of T. S. Eliot.

Jay Vithalani grew up in Bombay. He studied English and philosophy at Amherst College, graduating *summa cum laude*. His doctoral dissertation at the Editorial Institute (Boston University), "Clough in America", is a critical edition of Arthur Hugh Clough's letters to and from his American friends: F. J. Child, R. W. Emerson, J. R. Lowell, and C. E. Norton.

Heather White is the editor of *A-Quiver with Significance: Marianne Moore 1932-1936*, as well as the forthcoming *Adversity and Grace: Marianne Moore 1936-1941*. She is Associate Professor of English at the University of Alabama.

Mary Erica Zimmer, a Ph.D. candidate in the Editorial Institute at Boston University, is currently encouraging freshmen to consider how varied forms of archival evidence may deepen and enrich their readings of literary texts. She taught for five years at Louisiana State University and holds advanced degrees in medieval and early modern literature from the University of St. Andrews and the University of Chicago. Her scholarship investigates the impact of textual variants upon the interpretation of works ranging from *Piers Plowman* to the poetry of Geoffrey Hill.

Archie Burnett is Co-director (with Christopher Ricks) of the Editorial Institute and Professor of English at Boston University. He has produced scholarly Oxford editions of the poems and letters of A. E. Housman, and, recently, of the complete poems of Philip Larkin.

D) STEPHEN J. MERINGOFF SEMINAR ON RALPH ELLISON

LC 63 Kravis Center

Moderator: **Adam Bradley**, *University of Colorado*

David Yaffe, *Syracuse University*: “Golden Age, Time Past: Ralph Ellison and the Birth of Jazz Studies”

A.J. Gordon, *University of Colorado, Boulder*: “Finding an Invisible Outsider: Ideology, and Existential Thought in Ralph Ellison’s *Invisible Man* and Richard Wright’s *The Outsider*”

Judy Strathearn, *University of Colorado, Boulder*: “Where is the Love? Reinserting Cleo Into Ralph Ellison’s *Invisible Man*”

Nathaniel Mills, *California State University, Northridge*: “Writing the Civil Rights Era: The Dozens and Conspicuous Consumption in Ralph Ellison’s *Three Days Before the Shooting...*”

Randall Fullington, *University of Colorado, Boulder*: “The Spell of Hickman’s Vision”

William Bedford Clark, *Texas A&M University*: “Caveat Lector: Shadowy Acts in the Rampersad Biography”

Randall Fullington is a Ph.D. student at the University of Colorado at Boulder, where he earned his M.A. He studies the rhetoric of religion in fiction and how it contributes to or impedes social change. Currently, he is focusing on the representations of pastors in twentieth century American literature.

Andrew “A.J.” Gordon earned his B.A. in English from San Diego State University in 2008 and a M.A. in American Literature from the University of Colorado at Boulder in 2011. His research focuses on critical and literary theory, and Modern and Contemporary American Literature with an emphasis on popular culture. He is currently applying to doctorate programs around Southern California. Andrew is infinitely intrigued by hunting for vinyl records, cooking very elaborate recipes, and reading comics on his iPad.

William Bedford Clark is Professor of English and a Cornerstone Fellow in Liberal Arts at Texas A&M University. He has published widely on a variety of topics in American literature and is General Editor of the Robert Penn Warren Correspondence Project. His first book of verse, *Blue Norther*, appeared in 2010.

Nathaniel Mills is Assistant Professor of English at California State University, Northridge. His primary interests include modern and contemporary African-American literature, literary radicalism, and Marxist critical theory. He has published in journals such as *Against the Current* and *Journal of Modern Literature* and has articles in progress or forthcoming on Ralph Ellison, Nelson Algren, and the political relationship of James Baldwin and Eldridge Cleaver. He is currently at work on a book project that reconsiders the place of Marxism in Ralph Ellison’s writing.

Judy Strathearn is a third year Ph.D. student at the University of Colorado at Boulder where she is studying African American literature and Gullah culture. In addition to her graduate studies, Judy is an adjunct instructor at the Community College of Aurora, serves on the Executive Board of the RMMLS as the graduate student delegate and is the co-chair of the Johnson Legacy Inc. Gullah Studies Committee, where she is developing a series of Gullah events in the Denver community for the fall of 2012.

David Yaffe is a professor of English at Syracuse University. He is the author of *Fascinating Rhythm: Reading Jazz in American Writing* (Princeton, 2005) and *Bob Dylan: Like a Complete Unknown* (Yale, 2011). He is currently at work on *Reckless Daughter: A Portrait of Joni Mitchell* (FSG, forthcoming). His writings have appeared in many publications, including *Harper's*, *The Nation*, *The New York Times*, *Slate*, *New York*, *The Village Voice*, *Bookforum*, and *The Chronicle of Higher Education*.

Adam Bradley is an associate professor of English at the University of Colorado, Boulder specializing in African American literature. He is the author or editor of several works, including the posthumous publication of Ellison's *Three Days Before the Shooting. . . : The Unfinished Second Novel* (Modern Library, 2010) and a critical study of Ellison's life and work entitled *Ralph Ellison in Progress* (Yale University Press, 2010).

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