The Zagajewski-Cavanagh Broadside Project

Thanks to the work of Dan Wuenschel, a member of our Development Committee and Manager of the Grolier Poetry Book Shop in Cambridge, and Councilor Rosanna Warren, preparations are underway for a broadside of Adam Zagajewski’s previously unpublished poem “Piano Lesson” to be produced and sold for the benefit of the ALSCW. Zagajewski and his translator, our own Clare Cavanagh, have donated the poem, and designer and printer Zachary Sifuentes (of Bow and Arrow Press) has agreed to donate his services to design and produce the broadside.

In addition to printing several numbered copies of the broadside for his own archives and those of the ALSCW, Mr. Sifuentes will print a series of 26 lettered copies for the ALSCW. Ten of these lettered copies will, very soon,

(continued on page 5)

ALSCW Welcomes a New Officer and (Briefly) a New Councilor

A report from President Susan Wolfson, on behalf of Council:

When our Councilor Mark Bauerlein submitted his resignation at the end of his second year on Council (citing an overload of professional and family obligations), Council regretfully accepted this news, and then happily elected, unanimously, Lee Oser, who teaches literature and religion at the College of the Holy Cross, to complete this term, and happy we were, because Lee Oser took on significant tasks and service to the Association.

(continued on page 11)

From The Editor

In her President’s Column for this issue of Literary Matters, Susan Wolfson explores how we can read for “Form without Formalism.” Commenting Coleridge’s Biographia Literaria, she writes that for the poet, “form is the means and object of reading.” Form opens up possibilities in the imagination of the reader, and need not, as Susan points out, be constrained by the agenda of an added “ism.”

(continued on page 3)
The President’s Column: Reading for Form without Formalism

By Susan Wolfson

With bitter chill outdoors and the pattering of sharp sleet against window-panes, I tend to open my second-semester Romantics course, which always begins the first week in February, with a poetry of a seasonal promise. What better comfort than Shelley’s Ode to the West Wind, its imperatives rolling through a terza rima sonnet-stanza to this stirring, cheering climax?

Be through my lips to unawakened earth
The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind?

The question has sensuous appeal to minds of winter: merely “rhetorical,” it seems, it sounds a guarantee on the logic of natural, seasonal succession.

Graced by capital letters, moreover, seasonal logic appeals beyond calendrics: winters of any tenor—biographical, political, spiritual—may anticipate, gradually but inevitably, a spring of rebirth (it is in fall, not winter, that spring is farthest behind, we recall). This logic matters, because in 1819 Shelley conceived this October Ode in the wake of several overtly “political poems.” If its language has no evident reference to the events of 1819 (say, the Peterloo Massacre of August), it surely images and enacts a productive commotion, performs with poetic power, and petitions for a reception some time, somewhere, that could be argued into political hope.

Whether you sense this political poetics, or whether you see this Ode infused with more general desires, what is inescapable is the drive to very high stakes, and the risks of such a gamble. What about the question itself? The Princeton Encyclopedia of Poetry and Poetics (first edition) tells us this is probably is the most famous “rhetorical question” in English poetry. But it’s not clear that it fits this cast if by this you mean an interrogative forming, to solicit assent, of something not in question. One impediment to the rhetorical thrust is an off-rhyme, just where you’d expect a ringing chime: O Wind / . . . behind. This rhyme emerges, terza-rima style, from the middle endword in the previous stanza:

Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawakened earth . . .

The imperative to mankind! lapses into a dissonant Wind, before sounding a chime with behind. Why would Shelley oscillate at the agency of Wind?

Wind is a sight rhyme—its sound, at best, like a memory of music fled. No trumpet blast to the ear, the undulation from Wind to Winter, then, across another sound, be far behind, keeps some appointments while it produces other disappointments. Rhyming only to the eye (Wind/behind) issues a prophecy that can be only partly sensed in the present. Mindful of this calculated effect, we can return to the other near-kin rhymes and phonemic repetitions that accumulate across the final stanza:

Be thou, Spirit fierce,
My spirit! Be thou me, impetuous one!

“Spirit fierce / My spirit” is a frame that at once evokes the symbolic reciprocity of a chiasmus but doesn’t clinch it, even with linking hiss of the s-sound across fierce. This ghostly enchantment is doubled by a concentric frame,
which also conjures chiasmus, “Be thou [. . . / . . .] Be thou me,” this me not only linking to My at the heart of the call (“Be thou, Spirit fierce, / My spirit! Be thou me”), but also, by a conspicuous, deliberate solecism, to the objective me.

Shelley’s poetics of flirtation with figurally fraught chiasmus is but one formal event in this terza rima sound chamber:

  Drive my dead thoughts over the universe
  Like withered leaves, to quicken a new birth;
  And, by the incantation of this verse,

Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be though my lips to unawakend earth . . .

The phonics of fierce, in addition to the s-effect, keynote the turn to universe and then to verse itself, sprung from universe. Counterpointing this chord is a sound-kin, but slant-rhymed birth/hearth/earth. It’s not just sound, but a verbal latency that the eye catches better than the ear hears: you can see earth literally awakened from hearth, and within hearth see the words heart and hear, and ear within both. Not for nothing has Shelley ended the first three of his five stanza-units, Oh hear! The rhyme scheme of this stanza works with internal incantation, with verbal latencies that appear to, appeal to, the eye more than the ear.

Where does this vision that is not yet an audit leave the summary (if not yet summery) question: “O Wind, / If Winter comes, can Spring be far behind?” In material nature (barring geothermal or nuclear catastrophe), spring is not far behind—at equinox, behind by only a second. But turn this material into matter for another song, and the logic may not hold. If you pause for reflection against this rush of verse, you may wonder how stable the seasonal logic is—a question that arises not in spite of, but because of, the symbolizing capitals. The pressure is to translate natural seasons into a symbolic grammar; but is this a romance prone to fall? Shelley himself raises the question in his Defence of Poetry (drafted in 1821), admonishing “the vanity of translation” when it comes to poetry (avatar of Robert Frost’s “poetry is what gets lost in translation”): “it was as wise to cast a violet into a crucible that you might discover the formal principle of its colour and odour, as seek to transfuse from one language into another the citations of a poet.” What happens, then, when translation is a crux of the poetic itself: winter to Winter, spring to Spring? The formation of a rhetorical question at this crux risks a rhetorical reverse. Thirty years ago, we called the cognitive effect “deconstruction”: a syntax oscillating, indeterminately, between “rhetorical question” and interrogative grammar, turning a question about a question.

(continued on page 12)

From The Editor (continued from page 1)

This unlocking of language’s possibilities is, for me, the greatest joy of teaching grammar. I notice it especially when I get to teach my intermediate Spanish students the subjunctive—a grammatical mood of whose existence in English most of them are largely unaware. Yet when they encounter it, they receive a new set of linguistic tools that not only aid their personal expression in Spanish, but their comprehension of the literary texts we read in class. In this issue of LM, Helaine Smith explores this connection between grammar, literature, and pedagogy in her second contribution to our series on teaching literature at the secondary school level. She, too, draws our (and her students’) attention to Coleridge, and also to Hopkins, in a lesson that focuses on grammar in poetry.

We hope that this series on teaching will elicit further submissions from teachers, and students. As an extension of this initiative to engage with high school English and literature classes, we are excited to announce our Secondary School Essay Contest (see p. 9). Submissions from students will be reviewed by a special committee of ALSCW members, and the winning essay will be featured in an upcoming issue of Literary Matters.

One of the distinguishing characteristics of the ALSCW is its attention to the variety of “forms” that the literary and love of literature takes on in our society. The present issue seeks to highlight some of them. We reprint an article by the Poetry Media Service’s Jennie Jarvie—in which ALSCW member Ronald Schuchard makes an appearance—on a unique poetry archive now housed at Emory University. The “News and Announcements” section notes several exciting ALSCW events and initiatives that have occurred recently or are currently underway, including updates on the ALSCW Fellowship at the Vermont Studio Center, a new broadside project, and a fundraising event held earlier this spring at Louisiana State University.

We also provide information regarding ALSCW leadership. Ballots for the spring elections are being sent out coinciding with the release of this issue of LM, and will be due June 1st. Profiles of nominees appear on pages 12-13. Additionally, we welcome Lee Oser and Phillis Levin, who have stepped in the fill the respective offices of Secretary and Councilor.

(continued on page 5)
Local Meeting - Boston
January 20, 2010

On January 20, the Boston University chapter of the ALSCW hosted a lecture by Christanne Miller titled “‘All the dead soldiers’: Poetry and the American Civil War” at the Editorial Institute. The presentation, which included slides of photos and poems, focused on the influence and wide proliferation of poetry in the North and the South. Dr. Miller addressed a variety of poetic styles, from poems that could only be described as propaganda, to the verse of Walt Whitman, Emily Dickinson, and Herman Melville. Dr. Miller’s enthusiasm for the field was evident in her engaging delivery of some of the poems. She guided the audience through the range of poetic styles of this era, and the depth of her knowledge provided exceptional insight into the state of the arts in America at this time, and how they reflected the upheaval caused by war. 🎉

- Katherine Hawkins
Editorial Institute, Boston University

Local Meeting - Baton Rouge
March 19 - 21, 2010

From Friday March 19 to Sunday March 21, 2010, the Association of Literary Scholars, Critics, and Writers held a two-day regional meeting in Baton Rouge Louisiana, thanks to the Louisiana State University Comparative Literature program, and to Rosanna Warren and Greg Delanty, intrepid members of the Development Committee. Adelaide Russo, LSU CompLit Program Director, and member of the ALSCW Executive Council since October 2009, proposed this regional meeting to acquaint LSU Faculty and Students and the Baton Rouge community to our dynamic organization whose scope and interdisciplinary mission coincide with those of the program.

Friday’s event took place at Hill Memorial Library and in the Southern Review auditorium. The morning session started with an opening presentation, “Words on Music and Words” by Timothy Muffitt, Conductor and Artistic
Zagajewski-Cavanagh Broadside (continued from page 1)

be available for purchase at the cost of $500 each. The remaining copies will be available for $750 each.

Dan provides the following information on the broadsides and their designer:

Previously unpublished poem by Adam Zagajewski exquisitely rendered in bi-lingual format with English translation by Clare Cavanagh on 13” x 20” sheet. Set in Caslon with Optima for display in lettered edition, A through Z (26 sheets pressed), of which 20 are made available to the public through the Association of Literary Scholars, Critics, and Writers. Designed and printed by Zachary Sifuentes of Bow & Arrow Press, Cambridge, Massachusetts, April 2010.

From The Editor (continued from page 3)

Finally, I would like to take this opportunity to extend a formal welcome to Katherine Hala, the ALSCW’s new office manager. Katherine began as an intern in our Boston office in November 2009, then started working part-time in February 2010 when E. Christopher Clark left to take a new job. She is currently completing a Masters degree in Boston University’s University Professors Program, and has already proved herself a wonderful asset to the Association. Among the many tasks she has agreed to take on is the layout for Literary Matters, for which invaluable help I am particularly grateful. Welcome Katherine!

Welcome, also, to Kate Oser, who is currently working in the office one day a week. She is assisting in the coordination of our 2010 conference. We also have two new interns - Samantha Madway and Chris Blair - Boston University undergraduates whose help is greatly appreciated!

The birth of possibility through form is never so apparent as in the budding and blossoming of springtime. Nature, says Hopkins, “is never spent”: “There lives the dearest freshness deep down things.” As you read, work, and anticipate the summer, may all your literary endeavors be enriched by this freshness, nature’s creativity.

- Leslie Harkema

Zachary Sifuentes is the resident tutor in arts and poetry at Adams House, Harvard University, where he runs the Bow & Arrow Press, a vintage letterpress studio. The press seeks to teach letterpress arts to the university’s community by offering crash courses, intensive workshops, and a freshman arts seminar on adapted languages and altered books. Sifuentes also teaches in the Harvard Writing Program.

Adam Zagajewski is now one of the most popular poets in the United States, and we are confident that these broadsides will sell, and sell quickly. Stay tuned to the ALSCW website for release dates and further information! ☺

Literary Matters
SUMMER SUBMISSIONS DEADLINE
June 15, 2010
Director of the Baton Rouge Symphony. Several of the program’s graduate students—including Richmond Eustis, Julia Reineman, Rachel Spear, Benjamin Forkner, Jesse Russell and Olga Guðkov—presented work at the event. Their papers covered a wide-range of topics: Guðkov spoke on “Shakespearean Sonnet and Russian Romanticism”; Russell, on “The Image of the Beloved in Dante and Proust”; Eustis, “Mountain Awe: Petrarch and Thoreau at the Limits of Language”; Forkner, “Representative Short Story Cycles of the Americas”; Reineman, “Inner Identity and Linking Objects: Literary Depictions of Clothing in Argentina’s Dirty War”; Spear, “Feminine Creativity: Moving Beyond Wounds and Words.” Several other graduate students enrolled in Comparative Literature courses also participated. English PhD candidate Michael J. Griffin II presented a paper entitled “Biography as Mosaic: Sartre’s La Nausée and A.S. Byatt’s The Biographer’s Tale,” and MFA students Jennifer Tamayo and Alison Barker read from their work. Tamayo read extracts from her bilingual collection of poetry, The Hanging Cloud of Read Mistakes, and fiction writer Barker shared a chapter of her novel Bears Wearing Clothes. John Pizer, Professor of German and Comparative Literature at LSU, presented a paper entitled “Teaching Otherness in the World Literature Classroom.” Associate Dean Margaret Parker was also in attendance, representing the Deans’ Office of the College of Arts and Sciences at the event. The afternoon finished with a reading by poet and ALSCW Vice-President Greg Delanty.

The program continued on Saturday evening with a gala celebration attended by more than two hundred people at the LSU Museum of Art Turner Gallery. Thomas Livesay, Director of the Museum and strong supporter of the interdisciplinary courses in Comparative Literature at LSU, allowed us to use this wonderful space with its panoramic view of the Mississippi, the Old State Capitol. Against the visual backdrop of a sunset on the west bank of the river, we presented the ALSCW and its acclaimed review Literary Imagination to the LSU and Baton Rouge communities. Among the distinguished faculty and writers who contributed vitally to the event were poets Greg Delanty, Rosanna Warren, and Ava Haymon. The readings were punctuated by jazz pieces selected by the readers and performed by the Highland Brass. Folklore expert Barry Ancelet (University of Louisiana, Lafayette) and writer Brenda Marie Osbey read poems written in French, and composer Stephen David Beck presented an electro-acoustic composition inspired by his scientific reflection on computer languages. The evening concluded with a reading by poet and ALSCW Vice-President Greg Delanty.

On Sunday March 21, 2010 Greg Delanty and Adelaide Russo continued our Louisiana campaign for members and friends in New Orleans. Adelaide introduced the ALSCW and Greg gave a reading at the monthly meeting of an important New Orleans literary group, the Faulkner Society, and was enthusiastically received. All in all, the weekend was a great success. We intend to make this an annual event.

Local Meeting - Boston
March 26, 2010

On March 26, Paul Alpers discussed “Milton’s Similes” during a local meeting of the ALSCW hosted by Boston University’s Editorial Institute.

Sonnets and the ALSCW
May 4, 2010

We seem to find ourselves in a sonnet sequence these days.

Our Councilor David Mikics organized a lively meeting at our last conference in Denver, “The Once and Future Sonnet,” and our President Susan Wolfson organized two meetings, two months later, for the MLA Convention in Philadelphia: “Sonnets in Stories” and “Sonnets, Intimacy, and Loss.” These three sessions then generated essays for a special issue of Literary Imagination this fall, which will also include sonnets by Paul Muldoon, Susan Stewart, Phillis Levin, Henri Cole, Esther Schor, our Vice President Greg Delanty, and others.

Meanwhile, this spring . . .

Our new Councilor Phillis Levin, our President Susan Wolfson, and our new member (and featured speaker at our 2010 Conference in Princeton) Paul Muldoon are all involved in an event in New York City, cosponsored by The Philoctetes Center for the Multidisciplinary Study of Imagination and the ALSCW, on “The Art of the Sonnet.” The discussion will be moderated by Heather Dubrow.
ALSCW/VSC Fellowship Winner: Kami Corban

The ALSCW is pleased to announce that our member Kami Corban, from Klamath Falls, Oregon, is the winner of the 2010 ALSCW/VSC Fellowship award. Her non-fiction manuscript, “Little Lives,” (a personal history) was selected from among five finalists by final judge Roland Pease, publisher of Zoland Books and Zoland Poetry. The other finalists included two poets, a fiction writer, and a translator.

The ALSCW and the Vermont Studio Center have partnered to allow writers an opportunity for solitary creative development and collaboration during a month-long residency at the VSC, where writers and translators gather. Other ALSCW/VSC collaborations include the Literature in Translation forum, which will feature Adam Zagajewski and Clare Cavanagh in September 2011, and Patricia Cavalli and Geoffrey Brock in October 2011.

Kami has set her fellowship for March 2011. We are eager to congratulate her, and look forward to seeing the outcome of her project! 😊

New Publications by Members
December 2009 - January 2010

Clare Cavanagh
Lyric Poetry and Modern Politics: Russia, Poland, and the West
(Yale University Press, 2009)

Siobhan Phillips
The Poetics of the Everyday: Creative Repetition in Modern American Verse
(Columbia University Press, 2010)

Editor’s note:
We welcome news of our members’ publications, and will note as many as possible in each issue of Literary Matters. In some issues, however, available space will dictate a limit of two notices per member. When such limitations are necessary, we will print the first two entries in the order in which they were received. Additional entries will be printed—again, in the order in which they were received—in subsequent issues of Literary Matters.

The deadline for publication in this column in the next issue of Literary Matters (3.3, Summer 2010) is June 15, 2010.
Hopkins, Coleridge and Grammar in Middle School

By Helaine L. Smith

This piece is part of what we hope will become a fairly regular feature in Literary Matters, which is to say, pieces that offer practical ideas about teaching literature in the middle and high school classroom. Contributing essays from teachers on topics of their choosing are most welcome. (Submissions may be sent to alsclbu.edu.)

It is a fact sometimes overlooked that mastery of elements of grammar is necessary not only for clear writing, but also for facility in reading great authors. In our eighth grade classes a grammar unit precedes a poetry unit and, wherever possible, an attempt is made to demonstrate the relevance of grammar to poetry. Gerard Manley Hopkins’s “Pied Beauty” and Samuel Taylor Coleridge’s “This Lime-Tree Bower My Prison” are, with a few glosses, accessible to eighth grade students and exciting in their celebrations of the natural world. (Each poem is printed in a linked document—click here—with the glosses students received, a mimetic assignment and sample student responses.) It is surprising but gratifying to have a student say with some excitement that she had never, before reading Coleridge’s lines, noticed how leaves in sunlight cast their shadows on other leaves. But whatever any student has or has not observed in nature, all students know what it feels like to be left behind or left out of something she wished to do or have. The poem’s great intellectual challenge for students of this age comes after the magnificent apostrophes of the second stanza, when Coleridge likens the hues of the landscape to the colors with which he imagines God invests Himself when wanting to become visible to His angels.

So my friend
Struck with deep joy may stand, as I have stood,
Silent with swimming sense; yea, gazing round
On the wide landscape, gaze till all doth seem
Less gross than bodily, and of such hues
As veil the Almighty Spirit, when yet he makes
Spirits perceive his presence.

The moral challenge of the poem comes in the third stanza when the poet finds joy in the lesser landscape of his bower, then delight in the thought of the joy of his dear friend, “gentle-hearted Charles,” and ultimate comfort in the idea that lacking a desired good itself may be a good. Students need not believe in God and need not even think that “Nature” keeps “the heart/ Awake to Love and Beauty,” though they generally and secretly do think so at this age, and are often pleased to find that they are permitted to think so. What student readers of these poems are really being made to do is what all good readers learn to do, which is to discover what the writer thinks. If they think the same, fine, and if they do not, also fine. But in order to read this poem, students need to know that direct objects (“its slim trunk”) can precede subjects (“the ash”) and main verbs (“flings”); that “still” can be an adjective meaning motionless or quiet and an adverb meaning constantly; that nouns (“the many-steepled tract”) can be followed by modifying adjectives (“magnificent”); that the subject of an adverbial clause (“the last rook”) can have compound main verbs (“Beat” and “Flew”) many lines apart and separated by a main clause (“I blest it!”). They also need to know that the grammatical device of polyptoton can impart a particular beauty in phrases like “long lank weeds that . . . nod and drip beneath the dripping edge of the blue clay-stone”; that imperative verbs can precede their subjects (“Richlier burn, ye clouds!”); that confusion may be the result of ellipsis, as when, for example, “is” is left out altogether and “be” is a shortened form of “if [it] be” in the pivotal line, “No plot so narrow, be but Nature there!” Once students are trained to read with grammatical precision, they read with genuine pleasure and keen attention. Poems no longer seem vaguely adult and interchangeable entities.

“Pied Beauty” is also about nature and God, but is an utterly different poem and reading it is an utterly different experience. It is shorter, quirkier, and syntactically more difficult than “This Lime-Tree Bower.” The first reading task involves the grammatical relationship of lines 4, 5, and 6 to the first three lines of the poem, and the question that
must be posed is what the objects of the preposition “for” are. An easier posing is: what are the seven objects (or the ten objects, if one counts “gear” and “tackle” and “trim”) of the preposition “for” in stanza one? The second stanza turns on a different grammatical problem: lines 7, 8, and 9 now seem also to be objects of that same preposition but are not. Line 10 (“He fathers-forth whose beauty is past change.”), ending as it does in a period, makes no sense without a direct object for its transitive verb, and poetry, the students are learning, makes grammatical sense. (Someday they will encounter poems that do not, but not now.) They read back and discover that “things” and “whatever” are the missing direct objects. When they also see that the adjectival clause of line 10 is separated from the word it modifies by the verb “fathers-forth,” the poem not only makes grammatical sense but flowers into a poem of radical contrast.

After reading and discussing these poems in small and large ways, the students write poems of their own using the essential structure and some of the grammatical elements they have examined. In setting up creative assignments of this sort, the challenge is to strike a balance between the complexity of the original and what a student can reasonably accomplish. What follows are the poems themselves, the creative writing assignments, and three sample results, one based on “Pied Beauty” and two based on “This Lime-Tree Bower My Prison. All three poems were written by students in the eighth grade, and all of them, by strange coincidence, are ocean poems.

---

**Literary Matters Announces Secondary School Essay Contest**

The Association of Literary Scholars, Critics and Writers, in its desire to foster and recognize excellence in the student writing of English essays at the secondary school level, invites submissions of analytic essays by students in grades 9 through 12 dealing with works of recognized literary merit. Topics may address style, characterization, rhetorical technique and so on, and may be about individual poems, short stories, novels, plays or essays. Essays written in fulfillment of school assignments are welcome.

All essays should be carefully edited, should run anywhere from 1,000 to 2,500 words, and should be typed and double-spaced. Entries will be read by a committee of English professors, and the winning essay or essays will be published in an upcoming issue of *Literary Matters*.

To submit an essay the writer must be associated with the ALSCW, through either an individual or school ALSCW membership. The deadline for submissions is June 30, 2010. Submissions can be sent via e-mail to alsc@bu.edu or via post to: The Association of Literary Scholars, Critics, and Writers / 650 Beacon St, Suite 510 / Boston, MA 02215. The entry form is on the next page.
Secondary School Essay Contest

Student’s Name ____________________________________________________________

Mailing Address ____________________________________________________________

________________________________________________________________________

Email Address ______________________________________________________________

Telephone (optional) _________________________________________________________

________________________________________________________________________

Title of Paper ______________________________________________________________

Current Grade in School _______________ Grade in which the paper was written (if different) __________

Name of Institution _________________________________________________________

Institution Address _________________________________________________________

________________________________________________________________________

Name of Head of School ____________________________________________________

School Telephone Number __________________________________________________

Name of English Teacher for whom the paper was written _______________________

English Teacher’s Email Address _____________________________________________

Associated ALSCW Membership _____________________________________________

Please see instructions on page 9 of Literary Matters.

Send submissions to alsc@bu.edu or to ALSCW / 650 Beacon Street, Suite 510 / Boston, MA 02215.
So valuable did he prove that as it became clear to us, with our new all-volunteer administration, that the office of Secretary-Treasurer, then in the person of an overworked Tim Peltason, needed to be split in two, as permitted by the Bylaws, Lee was our best wish for the newly distinguished office of Secretary. He generously accepted, and so ex officio, now sits on Council. This left Mark Bauerlein’s term once again open, and Council was happy to elect, unanimously, poet Phyllis Levin, currently at Hofstra University. Both Lee Oser and Phyllis Levin are most valuable additions to our governing group, and we’re very grateful for their service and energy.


Phyllis Levin is currently a professor of English and the Poet-in-Residence at Hofstra University. Educated at Sarah Lawrence College and The Johns Hopkins University, she has taught creative writing at The University of Maryland, College Park; The New School; and New York University. She has also given workshops and seminars at the Unterberg Poetry Center of The 92nd Street Y. From 2003 to 2008 she was an Elector of the American Poets’ Corner of The Cathedral Church of St. John the Divine in New York, and since 1998 has directed the Campbell Corner Poetry Prize. Her poems have appeared in numerous journals and anthologies. She is the editor of The Penguin Book of the Sonnet (2001), and the author of four volumes of poetry: Temples and Fields (1988), The Afterimage (1995), Mercury (2001), and May Day (2008).

---

2010 Election

Editor’s Note: Below we include short biographical sketches of the nominees for ASLCW Vice President (term beginning in the fall of 2010) and Council (fall 2010 to fall 2013). If you are a voting member of the ALSCW, a ballot has been sent to you via e-mail. Those of our members who do not use e-mail should have received a paper ballot via post with this issue of Literary Matters.

The deadline for voting is June 1, 2010. If you have not received a ballot, please contact alsclawebu.edu.

---

Nominee for Vice President

John Burt is a highly accomplished poet-critic, a Yale graduate (B.S., M.A., Ph.D.) who graduated Yale College summa cum laude with degrees in English, Molecular Biophysics, and Biochemistry. He is literary executor of the estate of Robert Penn Warren. Professor of English at Brandeis since 1998, he has authored three books of poetry, including books with Johns Hopkins and Princeton UP; written two books of criticism, one with Yale UP and one forthcoming with Harvard UP; edited The Collected Poems of Robert Penn Warren; and published dozens of essays and reviews, chiefly on nineteenth and twentieth century American literature. In his spare time, he writes computer software programs. He has extensive administrative experience, inside and outside the university. He lives in Arlington, MA.
Nominees for Council

Robert Crimmins earned a B.A. in philosophy from the College of the Holy Cross in 1965 and has his J.D. from the University of Virginia Law School. He studied at the Sorbonne and has an M.A. in Theology basing his work on the narrative hermeneutics of the French philosopher Paul Ricoeur. Bob brings considerable experience advising and leading not-for-profit and public organizations, including the National Press Photographers Association, the Southampton, NY public school board, where he was president from 1980-1983, and the University of Virginia. Co-editor of a book on jury instruction, he is devoted to education and to narrative, an interest he half-whimsically says he developed as a trial lawyer. Bob is further prepared for the ALSCW by his work with major philanthropic donors, and by his understanding of our legal and financial interests. He now lives in Baltimore, MD.

David Curzon is a poet, essayist, and translator who has led what he calls a “double life.” He retired from the United Nations in September 2001, having served as Chief of the Central Evaluation Unit and, earlier, as its Chief of the Program Planning Unit. His recent translations include Eustache Deschamps: Selected Poems (Routledge, 2003); and Astonishments, Selected Poems of Anna Kamienska, edited and translated with Grazyna Drabik (Paraclete Press, 2007). His poems are represented in two Oxford anthologies and in the “Twentieth Century” section of The Norton Anthology of World Poetry (1998). His poems, short essays, columns, reviews, and translations have been published in books and journals in the United States, the United Kingdom, Israel, Australia, and elsewhere. A translated monologue, Goethe’s “Persephone,” was produced off Broadway in 1998 at the Harold Clurman theatre. He lives in NYC.

R. H. (Roy) Winnick received his Ph.D. in English and American Literature from Princeton University in 1976. He co-authored volume three of the late Lawrance Thompson’s “official” biography of Robert Frost (Holt, Rinehart & Winston, 1977); edited the letters of Archibald MacLeish (Houghton Mifflin, 1983); and has published critical studies on Chaucer, Melville, and, most recently, Shakespeare. In 2008, he retired from a non-academic professional career to pursue full-time independent literary scholarship. His day jobs beginning in 1976 included trade book publishing (at Prentice-Hall); writing and editing (at the Ford Foundation and elsewhere) and, from 1986 to 2008, serving as a Partner (principal) at Kekst and Company, a leading New York-based financial and crisis communications firm. He lives in Princeton, New Jersey.

The Once and Future Sonnet

By Adelaide Russo

Editor’s Note: As we look ahead to some upcoming ALSCW events focusing on the sonnet (see “News and Announcements”), we include a report by Adelaide Russo on a panel dedicated to the form, held on Saturday, October 10, 2009, at our annual conference in Denver.

David Mikics, co-author with Stephen Burt of the forthcoming The Art of the Sonnet (Harvard University Press, 2010), convened this panel by recognizing how daunting it is to present a synoptic overview of the genre. Nevertheless, he was able to enumerate characteristics of the sonnet which he found salient and which the panelists in his session addressed in depth. For Mikics, quoting critic David Bromwich, the sonnet is “close […] to aria and aphorism, close to the syllogism, close to prayer.” As a poetic argument it is intended for meditation, not to be sung. The characteristic asymmetrical nature of the form, the required volta (turn), lends itself to the presentation of a question as argument and even to comic extravagance.

The first speaker, Brett Foster, (Wheaton College), examined the origins of the form in medieval Italian lyric, expanding our understanding of what the sonnet can express in his paper “Cecco Angiolieri and Onward: On Comic-Realistic Sonnets.” Foster traced the tradition in terms of its association with lyrico-existential questions, from the lament of lost love in Dante and Cavalcanti, to Wordsworth’s meditations on mortality to the rewriting of these conventions by contemporary American poet Billy Collins. In Collin’s “Sonnet” Laura beseeches Petrarch to “take off those crazy medieval tights” and come to bed. Foster explored the origins of this comic tradition of poeti burleschi or giocosi, which contrasts dramatically with our typical expectations of “emotional intensity and high lyricism” inspired by sonneteers from Shakespeare to Keats. His analysis of Angiolieri’s Rime, a volume composed of 110 sonnets which he is in the process of translating for Richard Howard’s Locket Library of Poetry in Translation collection, focused on Angiolieri’s tenzone (or poet’s battle) with Dante. In his discussion of this sonnet debate, Foster repeatedly emphasized
the distinctive traits in Angiolieri’s work—its technical dexterity, anaphoric repetition, mock address to the literary community of the dolce stil nuovo, imitation and subversion of exalted language whose effect hinged upon an accentuated volta—as he attributed the sonnet’s capacity for renewal to this comic–realistic tradition, the “journalistic, plain-spoken, occasion-oriented” sonnets that characterize contemporary versions of the genre, such as those by Frank Bidart.

In her presentation, “Echoes and Antecedents,” Phillis Levin (Hofstra University), editor of The Penguin Book of the Sonnet: 500 Years of a Classic Tradition in English (2001), seemed to follow the direction of Foster’s argument, using examples from poets as diverse as William Meredith, Jill McDonough and Seamus Heaney. She asked and answered the question—“Why does the sonnet continue?”—by attributing its perennial status to the expectation of the unexpected, the defining trait of the volta. Levin underscores how the turn elicits a change in subject, alternating between dialogue and portraiture, stressing the interplay of syntax. The very tradition of the form itself generates innovation and renovation. Sonneteers are involved in an overlapping dialogue with their predecessors. In “The Illiterate” for example, William Meredith uses the repetition of words patterned after the Sicilian sonnet, using a very limited vocabulary to speak to the idea of literacy. In “Musician” Louise Bogan exploits the self-reflexivity of the genre by demonstrating how shortening the line can lengthen time. Edna St. Vincent Millay dialogues with Milton, recalling the renaissance poet through the nature of the changes that her verses entail. Likewise, Milton provides an antecedent to Gerard Manley Hopkins’ sonnet “Peace” and Shakespeare’s sonnet 73, to Robert Hayden’s 1962 “Those Winter Sundays.” Levin’s discovery of intertextual dialogue provided a very convincing demonstration of her premise that the basis of the sonnet tradition’s capacity for renewal exists in the very tradition itself.

Poet Christina Pugh (University of Illinois, Chicago) defined “Sonnet Thought,” the topic of her paper, as a “type of wide-ranging, mobile, and sometimes contradictory thinking that is enabled by the combination of hypotactic syntax, volta (or turn), and formal compression that characterizes

(continued on page 17)

By Joanna Reike

As a reader, a critic, and teacher, I work with literary form and formation—what isn’t reducible to information, but comes to attention with a careful eye, a careful ear, and a care for literary history, traditions, and innovations, as well as the relays and reverberations with, and penetrations into, social and cultural situations. Let me call on a book that was and continues to be central to my own education in literature (and which I discussed, both critically, and with a historical retrospect of fifty years, in my own book, Formal Charges: The Shaping of Poetry in British Romanticism, 1997). This is Cleanth Brooks’s The Well Wrought Urn (1947), a collection of essays that launched close reading as a classroom and critical adventure, focused 1980s deconstruction, and then historicist critique. Brooks seemed to seed both these fields of reaction, first by frankly identifying “the essential structure of a poem” as “a pattern of resolutions and balances and harmonizations,” and second, by setting the study of such structures in polemical resistance to the priority of “historical backgrounds” and “literary history.” In an academic culture that had made reading in relation to “historical context” seem (Brooks said) “the only kind of reading possible,” he wanted “to see what residuum, if any, is left after we have referred the poem to its cultural matrix,” and to ask whether “there is such a thing as poetry, difficult as it may be to define,” against the view of literature as “synonymous with ‘anything written in words’.”

In Brooks’s “new” venture, historical (material and literary) contextualism wasn’t canceled, just experimentally suspended for the sake of reading “formal structure and rhetorical organization.” Such attention, though it looks apolitical, had potential beyond the analysis of poetry—an analytical force that could be illuminating, revelatory for any formal structure and rhetorical organization, including social-texts. In the first reactions, however, Brooks’s care for aesthetic unities and harmonies appeared to be displacing “ideological” struggles (Terry Eagleton contended in Criticism and Ideology, 1976) into a realm of art and artificial ideals with an array of “naturalizing, moralizing, mythifying devices.” This seemed not only anti-historical, but to historicist analysis, part of the problematic “historical meaning” of literary imaginations, literary works, literary criticism.

Yet Brooks wasn’t rejecting history. Yes, he did speak of it as “background” or “context” rather than as a cultural poetics. But he did not say that poetic structure refuses history, only that poetic language requires attention. In Brooks’s seminars, reports one Yale PhD, my colleague Larry Danson, the first half was spent on historical background, biography, and literary history, the second half reading poetry. Brooks’s close attention to form (because of a slur in the 1940s on “formalism,” he identified his interest as “structures”) was always more open and dialectical than later reports would have it.

Literary criticism and theory are always negotiating form and content, reading one for the other. It’s not just today that literary study is at a crossroads, it’s every day. New Historicism returned context with a vengeance: the determinate formations of literature (“ideology”) were the only forms to be studied, usually to discern a “false consciousness” that works a “transformation of fact into idea, and of experience into ideology” (argued Jerome McGann in his influential polemic of 1983, The Romantic Ideology). This critique has been especially appealing for those who call for the bold conceptual contours and master-narratives of “far reading.” What, then, can be said of the commitments of close reading of formal events and effects, of the kind I evidently enjoy, find valuable, find necessary?

I’ve been taken to task for a “lack of manifesto” by my oppositional friend Marjorie Levinson, who, in her critical survey “What is New Formalism?” (PMLA 122.2; 2007) proposes that this is a movement for pleasures not answerable to the rigors of contextual analysis that was the forceful, salutary intervention of the other “New ism,” new historicism. To Levinson, this refusal of manifesto-work defaults on the responsibility of argument, spells a relapse into a sentimental “defense of the aesthetic” that amounts to “a variant of the classic freshman complaint that analyzing literature destroys the experience of it.” The “New Formalism” amounts to an ism without a cause, without “an articulated agreement about the object to which one is committed” —namely, “a kind of aesthetic or formal commitment.” The faint spin of “committed” or “devoted” into pathology or religion (in the place of argument) coincides with the faint stigma of the label “New Formalism.”

This is her label, however, not mine, and it has two problems. It is New chiefly to those who haven’t been reading form except from the interests of historicist critique; and it gets an ism chiefly from those who invest critical work with a disciplinary agenda, advancing rigor and sophistication over and against the laxity of the times. “New Formalism,” moreover, is not a twenty-first century coinage to sum up an inchoate set of critical expressions across the 90s. It was already in play as the self-designation of a Reagan-80s school of American poetry, with a formalist agenda that was reactionary, politically and poetically. I don’t know if Levinson meant this inflection, whether her historicism involved historicizing this term, or whether it was accidental. In any event, the 1980s “New Formalists” flaunted this identification not only for its political force in the 1980s but also to evoke a similarly named movement in 1950s poetry, reacting to the liberal poetics (and politics) of beat poetry, open field poetry, free verse of all kinds.

In a deeper genealogy, the 1950s “New Formalism” drew its force from a pejorative use in the 1940s, as Brooks noted this in “The Heresy of Paraphrase” (the concluding essay in The Well Wrought Urn). It pops up as Brooks is
contesting the imagined binary of “form” and “content”: the binary terms “are much worse than inadequate: they are positively misleading in their implication that the poem constitutes a ‘statement’ of some sort.” To imply this is to render the analysis of a poem either accountable to “political or scientific or philosophical truth” or vulnerable to the charge that it is “detached from human experience”: “Mr. Alfred Kazin, for example, to take an instance from a recent and popular book, accuses the ‘new formalists’—the choice of that epithet is revealing—of accepting the latter horn of the dilemma because he noticed that they have refused the former.” For his part, Brooks had felt able, when he had reviewed Kazin’s On Native Grounds in 1943, to assure everyone that “the new formalists have next to no influence in the universities” (“Mr. Kazin’s America,” Sewanee Review).

Kazin’s sneer at attention to the “formal properties” of a poem, a novel, or a social position, would be no small motivation for “The Heresy of Paraphrase,” Brooks’s polemic for “the essential structure of a poem (as distinguished from the rational or logical structure of the ‘statement’ which we abstract from it).” You needn’t sign onto to Brooks’s contract for literary structure as an achieved “pattern of resolutions and balances and harmonizations” any more than you need to endorse the (now quaint) he-gendering of the literary critic, in order to appreciate what’s at stake in his resistance to the reduction of literary writing to a thematics that can dispense with its formal shaping. You may even sense in Brooks, as Paul de Man did, a deconstructive latency—in such fleeting remarks that statements that seem to incorporate the “meaning” of a poem contend with formations (syntax, rhythm, and imagery) that “set up tensions” with meaning-making, “warping and twisting it, qualifying and revising it.”

As a reader, teacher, critic, and (unpublishing) poet, I was never not interested in the warps and twists, the qualifications and revisions in forms of thought, forms of writing. I don’t concede analytical rigor only to contextual sophistications, and I surely don’t regard literary writing as degraded by analytical attention. Form is everywhere. The best contextual analyses involve questions about contextual forms and formations, and the best contextual readers—say, Terry Eagleton, Stephen Greenblatt, and Garrett Stewart, are also powerful close readers. Moreover, to supplement Brooks’s own polemic about the misleading binary of form and content, I’ll add the misleading binary of context. Literary texts and literary forms make a claim on context, even to participation as context. William Galperin (who will be leading a discussion of Pride and Prejudice at our bridging forums from ALSCW to MLA) argues in the opening of The Historical Austen (2003) that the problem with “historical readings” is a tendency to make literary forms and formations “answerable to a given context, rather than appreciating the degree to which [literary forms] are just as much a context in themselves where matters of history, ranging from the literary to the social to the very reality on which the literary narratives dilate, work to complicated, if often antithetical, ends.” Writers in forms, and not just of information, think through the question every time they write—think through as deliberate on but also think through as the medium of writing.

I want to conclude with two readers, both of whom focus on reading as an object of study as well as an activity of engagement. Here’s the first:

"The reader should be carried forward, not merely or chiefly by the mechanical impulse of curiosity, or by a restless desire to arrive at the final solution; but by the pleasurable activity of mind excited by the attractions of the journey itself. Like the motion of a serpent, which the Egyptians made the emblem of intellectual power; or like the path of sound through the air; at every step he pauses and half recedes, and from the retrogressive movement collects the force which again carries him onward."

This is Coleridge (Biographia Literaria, 1817), conveying the impulses of literary over informational reading, of reading for pleasure, surprise, excitement, of going back and forth over words, inefficiently, and attentively. For Coleridge, form is the means and the object of reading. And for anyone who’s reading him, there’s the entertainment of sentences enacting what they describe, wheeling on a surplus of metaphors, the burgeoning syntax doubling back on itself, similes (like the motion of a serpent, like the path of sound through the air) reining in a surge to inspired expansion—all a busyness of language that is hardly businesslike about getting to the syntactic destination, onward. Coleridge’s sentences carry us pleasurably backward as they move forward, with no loss of value. There is no gain in speed-reading, no point to far-reading.

Here’s a later measure of reading, from someone for whom historical referents are never out of mind:

"Form and content are inseparable in this sense—that literary criticism typically involves grasping what is said in terms of how it is said. . . . And this seems true above all in poetry—a literary genre which could almost be defined as one in which form and content are intimately interwoven. It is as though poetry above all discloses the secret truth of literary writing: that form is constitutive of content and not just a reflection of it. Tone, rhythm, rhyme, syntax, assonance, grammar, punctuation, and so on, are actually generators of meaning, not just containers of it. To modify any of them is to modify meaning itself."

It’s not Coleridge in 1817, or Brooks in 1947. It’s Terry Eagleton in 2007, telling us, and by title, in a well wrought turn, How to Read a Poem.
Raymond Danowski Has Your Chapbook

Amassing the world’s largest collection of 20th-century poetry was easy. Finding a home for it was a different story.

BY JENNY JARVIE, POETRY MEDIA SERVICES

The more librarians catalog and curate Raymond Danowski’s vast collection of 20th-century poetry books, manuscripts, and periodicals, the more inscrutable it becomes to him.

“I don’t really know how to lay my hands on stuff anymore,” the heavy-set 65-year-old art dealer and book collector whispers, ruffling his hands through his gray hair. He’s trailing a graduate student through the quiet, orderly corridors of a library at Atlanta’s Emory University.

“Everything gets mixed up when you put it in order,” he sighs.

Over the course of 25 years, Danowski amassed the largest known private collection of 20th-century poetry in the English language, one that includes more than 70,000 books, periodicals, and artifacts.

In addition to a rare, highly coveted first edition of Walt Whitman’s Leaves of Grass, the Raymond Danowski Poetry Library includes more than 1,000 volumes by W.H. Auden, the most complete collection of his work, and almost all the published work of Allen Ginsberg, Charles Bukowski, and Ted Hughes. There is also a first edition of T.S. Eliot’s Prufrock and Other Observations, inscribed to the poet’s first love, “Miss Emily Hale”; Anne Sexton’s heavily annotated review copy of Ariel by Sylvia Plath; and thousands of other fascinating scraps and documents of the last hundred years or so.

Danowski did not confine himself to rare editions of celebrated poets. His obsessive, idiosyncratic collection includes a staggering array of minutiae and counterculture ephemera—everything from English punk rock fanzines to psychedelic posters that were nailed to telephone poles in Haight-Ashbury.

“The key to the collection is that I wanted it to be comprehensive,” he explains as he settles into a chair in Emory’s Robert W. Woodruff Library. “I liken it to a snowflake, a symmetrical structure relating to issues of the 20th century. I wanted it to be more than just a catalog of first editions. I wanted to provide everything.”

When he was growing up in a Bronx housing project, books were off-limits to Danowski. His father, a warehouse worker with a violent temper, would not allow his son to touch his night-school textbooks, so the four-year-old Danowski would sit on the floor, gazing up at his father’s books and straining to read the lettering on the spines.

He developed an early appreciation for Edgar Allan Poe after his young uncle, an aspiring actor, performed highly dramatic presentations of “The Raven.” Later he was introduced to the work of W.H. Auden, thanks to a British man who placed bets in the soccer pools for another uncle, a Manhattan bartender, and sent him carefully typed-out copies of Auden’s poems. To this day, Auden remains Danowski’s major love.

After studying for two years at Fordham University, Danowski began to deal in etchings and lithographs, and went on to roam around Europe, campaigning as a political activist, marrying three women, and fathering six children.

Danowski, who now splits his time between Britain and South Africa, did not begin his poetry collection until the mid-1970s, when he tried to help a London bookseller who had lost the lease on his store. After buying his friend’s entire poetry inventory for a sum of less than 3,000 pounds, he set about building what he calls his bibliothèque imaginaire—a library of all 20th-century poetry in English, not just from the United States but also from countries such as India, South Africa, and Barbados. He says much of his collection was acquired thanks to the generosity of his third wife, Mary, the daughter of the sculptor Henry Moore. They are now separated.

“The whole collection was luck,” he admits. “I was the only person collecting this kind of stuff back then. If you’re willing to buy something, even if it’s only for $10, word gets around.”

Eventually, he accumulated so much that he had to ship the collection to a warehouse. Having spent more than a decade considering what institution might make a proper repository for his collection, he decided on Emory after enjoying a “meeting of minds” with Ronald Schuchard, an Emory professor who specializes in British and Irish literature. Danowski was impressed that the university had recently acquired sizable collections of the work of poets such as Seamus Heaney and Ted Hughes, and he was reassured by Schuchard’s commitment to the idea of allowing students to hold, as well as see, rare first editions. (Anyone, not only Emory students, can come to the Woodruff Library to explore Danowski’s collection.)

In acquiring such a deep and extensive collection in one fell swoop, Emory’s Manuscripts, Archives, and Rare Book Library (MARBL) pulled off the daunting feat of becoming one of the world’s most renowned destinations for the study of contemporary English poetry. Dana Gioia, poet, essayist, and former chair of the National Endowment for the Arts, says MARBL now rivals any of the nation’s major 20th-century poetry research libraries, including those at Harvard, Yale, and Austin, particularly when it comes to showing the actual shape of a poet’s life.

“We’ve got it all here,” he says, struggling to contain his glee. “Look anywhere and you’ll find wonderful things.”

Jenny Jarvie is a freelance writer. She has worked as a staff reporter for the Los Angeles Times and the Sunday Telegraph in London. She is a past winner of the Catherine Pakenham Award for the most promising young female writer in Britain. This article was originally published at www.poetryfoundation.org.

Distributed by the Poetry Foundation.
the traditional uses of the sonnet form.” Pugh maintained that
the condensation of the form and its heightened emotion
produce this mindset; sonnet thought, however, can be
separated from the form. Pugh used multiple examples
to illustrate her conception of the sonnet as a form that
enacts a discrete verbal ordeal; Seamus Heaney allowed
her to present the notion of sonnet energy. She referred
to Joel Fineman’s study
Shakespeare’s Perjured Eye: The Invention of Poetic Subjectivity
to underline the use
of paradox in sonnet form, i.e. the paradoxical freedom
of a cloistered room. She stressed the effective use of
protracted syntax, the delay exemplified by Keats’ “On
First Looking Into Chapman’s Homer.” She underlined the
transformation of description into ideation in Robert Frost’s
use of a pluralized couplet in “Once by the Pacific,” enacting
by increments, the poet’s thought process. To conclude,
she gave the example the approximation of sonnet thought
in her poem “Inflection.” The sonnet thought for Pugh
may have originated with traditional rhyme schemes and
meter but its traits led to a logical progression that can be
separated from those conventions.

Poet Jay Rogoff (Skidmore College) followed with “The
Aesthetics of the Contemporary Sonnet Sequence.” Rogoff
focused on Mary Jo Salter’s sequence Another Session and
Paul Muldoon’s Horse Latitudes. In these volumes, each
sonnet maintains its integrity; yet the sequences themselves
seem to create integral poems. Salter formalizes the
relationship by creating two voices in dialogue: that of the
doctor/therapist, and that of the patient. She recycles
elements from one poem to another (#5 to #6) and refers
to herself as the sonneteer. Muldoon’s volume contains
sonnets characterized by a tension between form and
theme. Quoting James Fenton’s October 2006 review in
The Guardian, Rogoff pointed out that Muldoon uses place
names associated with legendary battles starting with the
letter B, in a sequence describing several beloved relatives’
battles with cancer. For Rogoff, Muldoon creates mystery
while at the same time underlining wily despondent
parallels.

The panel’s last speaker, Meg Tyler (Boston University),
studied sound patterns in her presentation “You Hardly
Notice as You Move: Sound Patterns in Recent Sonnets.”
Author of Singing Contest: Conventions of Sound in the
Poetry of Seamus Heaney (2005), Tyler extended her study
to other contemporary poets such as Frank Bidart. She
identified poems that she deemed “approximate sonnets”
in which line breaks and altered directions recall the
conventional forms. “Song,” one of Bidart’s poems in the
2005 volume Star Dust, is a fourteen-line poem whose
uneven lines seem more like a villanelle than a sonnet.
The play with symmetry and asymmetry, the variation
of strong beats from two or three to six, underlines the
poem’s “fracture,” as if there were a self-awareness
of this flaw. The repeated command “Crawl in,” the
repetition of “enough,” and multiple sound congruencies
lead to the anxiety expressed in Bidart’s revelation of
life’s unacceptable aspects. Tyler’s demonstration and
conclusions about sound serve to reinforce what the other
panelists had revealed: the doubling of form and thought
in the sonnet, and similar stylistic effects in poems which
refer to the enduring form.

A Portrait Of Our Donors
Daniel and Joanna Rose

The ALSCW is grateful to have received a substantial gift this year from the Daniel and Joanna S.
Rose Fund. Daniel and Joanna Rose have been members of the Association almost since its inception
and have made important contributions in the past. Other organizations they have supported include
cultural institutions such as the Natural History Museum, the New York Public Library, and Lincoln
Center; Daniel’s alma mater Yale University; and the Harlem Educational Activities Fund, a non-profit
founded by Daniel in 1991 to benefit students from the Harlem and Washington Heights areas of
New York.

Daniel is the past president and chair of Rose Associates, a real estate company founded by
his father Samuel and uncle David, which manages over 30,000 New York City apartments. Joanna
is the former chair of Partisan Review, a political and literary magazine that ceased publication in
2003, and a graduate of Bryn Mawr College. She serves on the board of the New York Council for the
Humanities and the Center for the Humanities at the CUNY Graduate Center. Both are fellows of the
New York Institute for the Humanities at NYU. The Roses have four children and eleven grandchildren
and live in New York City.
16th Annual ALSCW Conference

FEATURED SPEAKER:
JOYCE CAROL OATES

November 5-7, 2010
Princeton

Call for Papers

Please send your submission via e-mail to the convener of the session and carbon copy the Association at alsc@bu.edu. In the subject line of your e-mail, please give the following information: “Conference 2010, [name of session], abstract by [First Name, Last Name].”

The deadline for submissions is June 1, 2010. Please see our website or click here for more detailed information about each session.

SEMINARS
send a short, three-to-four page paper

Teaching the Writing of Poetry
Maggie Dietz, Boston University
mcdietz@bu.edu

Teaching Shakespeare: Presenting the Past
Ron Levao, Rutgers University
ronlevao@rci.rutgers.edu

Studies in Victorian Realism: Dickens, Trollope, and Eliot
Timothy Peltason, Wellesley College
tpeltason@wellesley.edu

PANELS
send proposals of no more than two double-spaced pages

Literary Allusion
Nick Moschovakis moschovakis@gmail.com

Writing War
Stacey Peebles, University of North Carolina at Greensboro stacey.peebles@gmail.com.

Remembrance of Things Past: Scholar-Poets on the Renaissance
Brett Foster, Wheaton College brett.foster@wheaton.edu and Kimberly Johnson, Brigham Young University kimberly_johnson@byu.edu

Ancient Epic, Modern Novel
Joseph Farrell, University of Pennsylvania jfarrell@sas.upenn.edu

The Common Reader
David Mikics, University of Houston dmikics@gmail.com
Association of Literary Scholars, Critics, and Writers

2010 MEMBERSHIP AND GIFT FORM

(NAME)

This is a ☐ Renewal ☐ New Membership
☐ Gift Membership ☐ Annual Fund Gift

MEMBERSHIP DUES

Standard Membership Options
☐ New Membership (first calendar year only) $37
☐ Standard Membership $74
☐ Student Membership $32
☐ Reduced Rate Membership (income less than $50,000) $58
☐ Senior Rate Membership $37
☐ Joint Domestic Membership $80

Premium Membership Options
☐ Contributing Level Membership $100
☐ Patron Level Membership $200
☐ Lifetime Membership $600
☐ Lifetime Joint Domestic Membership $750

ANNUAL FUND GIFTS

☐ Helper (Up to $49) ☐ Literary Partner ($1,000 to $2,499)
☐ Guardian ($50–$249) ☐ Literary Lion ($2,500 to $4,999)
☐ Hero ($250–$499) ☐ Literary Champion ($5,000 to $9,999)
☐ Titan ($500–$999) ☐ Benefactor ($10,000 to $24,999)
☐ I DO NOT wish to have my name published on the ALSCW website, in the ALSCW newsletter, or in ALSCW fundraising reports to recognize my support.
☐ Honored Benefactor ($25,000 and above)

TOTAL CONTRIBUTION (dues + gift) $______

I would like to pay by ☐ Visa ☐ Mastercard ☐ Discover
☐ American Express ☐ Check*

CREDIT CARD NUMBER

EXPIRATION DATE _____ / _____ CVV2 NUMBER ________

I DO NOT wish to have my contact information released outside of the ALSCW.

Institutional Affiliation

Department

Areas of interest:
☐ American Literature ☐ British Literature
☐ Poetry ☐ Shakespeare
☐ Comparative Literature ☐ The Novel
☐ K–12 Education ☐ Classics
☐ Creative Writing ☐ Drama
☐ Memoir ☐ Short Fiction
☐ Translation ☐ Canadian Literature
☐ World Literature in English
☐ Other

The Association of Literary Scholars, Critics, and Writers is a nonprofit, 501(c)(3) corporation under the laws of the State of California. Your gift is tax deductible in accordance with Internal Revenue Service regulations. Thank you for your support!

For more information, visit our website at www.bu.edu/literary, or contact us directly at alsclit@bu.edu or 617-358-1990.

*Send checks to ALSCW / 650 Beacon St. Ste. 510 / Boston, MA 02215.