

# Literary Matters



THE NEWSLETTER OF THE ASSOCIATION OF LITERARY SCHOLARS, CRITICS, AND WRITERS

*Aut nuntiare aut delectare*

## From the Editor

Dear readers,

It is my hope that the passing of fall has been pleasant for you, and that the holiday season brought you many happy times. In the months that have intervened since last I wrote you, it seems as if whole lifetimes have unfolded, run their course, and been filed into the archives, and I am left to wonder whether this intense, unyielding ephemerality is a very real consequence of the pace at which life moves in these modern times, or if it is merely a sensation, one which I am particularly susceptible to feeling after nearly 30,000 miles came and went before my eyes in three months. Wherever the truth lies, there is no question that things at the ALSCW have been plunging forward at an impressive clip. This issue of *Literary Matters* chronicles the “go, go, go” of the fall and forecasts what promises to be a no-less swiftly paced future.

Inside, you will find a column from freshly inaugurated President John Burt, who gives us an *amuse bouche* of the 2012 Annual Conference, being held in the spring for the first time in the event’s history. The gathering is certain to please, with panels on subjects ranging from medieval literature to the state of literature and culture in the Soviet Union during Stalin’s rule. The 18th Annual Conference is a deviation from the usual not only because it is gracing one of the early pages of the calendar, but also because it is compelling us to converge upon the West Coast for the first time since 2006, when the event was held in San Francisco. The column also describes the continued partnership of the Association and the Vermont Studio Center. A true example of symbiosis, this relationship creates unique opportunities and enriching experiences from which members of both communities benefit: the Literature in Translation forum and the ALSCW/VSC Fellowship.

In the News and Announcements section, you will read about a few matters that may inspire immediate action: a letter from President John Burt appeals for your support of this year’s generous offer from Mr. Stephen Meringoff to challenge Association members once again with a matching grant; information about the accommodations available in Claremont for the 2012 Annual Conference, offered for a limited time at discounted group rates, and additional logistical information; details on the 2012 ALSCW/VSC Fellowship, the third to be offered to the creative writers and translators of the Association; and a list of the newest publications by some of our members, to whom congratulations are due for their achievements.

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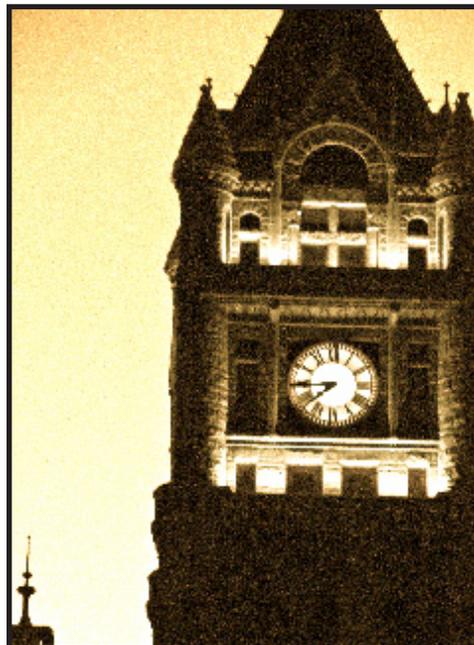
Following these forward-looking announcements are several pieces that recount events of the recent past: an item on one of the ALSCW Local Meetings held this fall in Boston at the Editorial Institute; a profile of Ben Mazer, the Association’s new Office Administrator, sketching the evolution of his intellectual interests and chronicling his career as a poet, editor, and literary scholar; a piece honoring the memory of the accomplished professor, scholar, author, and editor, Stanton B. Garner, who passed away in late November; an account of the Literature in Translation forum, written by Vermont Studio Center Writing-Program Coordinator, Annie Jacobs, detailing this year’s event, and the more general intentions and outcomes of the annual series; and a report of the 17th Annual Conference written by John Burt, which relays the proceedings with such detail and liveliness that those who, like myself, were not fortunate enough to be there in the flesh can come very close to believing they were. Capping off the issue are pieces that defy the threads of days gone by and days ahead, and stand instead as emblems of timelessness, as true today as they were yesterday

*(continued on next page)*

and will be tomorrow. The article “Teaching *Homeric Hymns* and Callimachus in Middle School,” by Helaine L. Smith, is a perfect instance. Smith discusses her methods for engaging middle-school-aged students in legitimate study of ancient works, explaining how their date of origin does not preclude them from being accessible and pertinent to students of the present day, so long as the approach is a thoughtful one. After reading the case for the immutable impact a truly good poem can have no matter how far removed from the time of its writing, you will encounter the “Poets’ Corner,” wherein several efforts that may some day in the future stand as a testament to Smith’s message await your readership. This issue features poems from Rachelle Bijou, Gail Holst-Warhaft, and Daniel Thomas Moran, which represent a variety of styles and transport readers to many distinct destinations, both emotional and environmental.

As 2011 comes to a close, we may find ourselves tempted to indulge in the *end of an era* style of thinking that is inspired by the ceremony surrounding the transition from one year to the next, the fantasy that on December 31, we are on the precipice of what is to come next, and that all the encouragement it needs to get here is for the date to change to January 1. Of course, we do not need the guardrails of a calendar to know that what lies before us will always be shadowy until we are in its midst. But society still cannot help mythologize such a shift, perhaps because doing so creates a vantage point from which we feel capable of evaluating what has happened and preparing for what will happen next with the added assurance that everyone else is doing the same. Whatever psychology motivates this annual stocktaking and pledge making, the practice is no doubt a valuable one—even if most New Year’s resolutions are abandoned before January runs its course—because being able to move forward is just as dependent upon knowing where you have already been as it is upon knowing where it is you want to go.

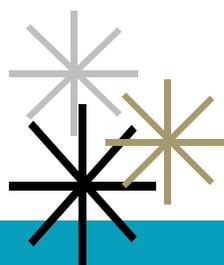
It is owing to this duality that this issue of *Literary Matters* is concerned primarily with accounting for the trajectory of the Association, the path it has taken as well as the one down which it is anticipated to travel. However, I feel it is important while focusing so intently on the “was” and the



“will be” not to lose sight of the “is,” not to be diverted from living in the present because of concerns already faced or those which have yet to take shape. That is why the final pieces herein contained are without warnings of encroaching deadlines or the delimitations of days gone by. To remind us that the future always becomes the present, the present always becomes the past, and the clock will always be ticking, but we do not always have to pay attention to it. So in closing, I hope that the year gone by has been a positive one and that the year to come is as well, but above all else, I wish for your winter days to be vibrant, not because they stand for the end of what was or beginnings of what will be, but because they *are*, and sometimes just being is the best thing for us.

Wishing you the very best,

Samantha Madway



## LITERARY MATTERS

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

# President's Bulletin

## John Burt

### The 2012 Annual Conference: Program Overview

The Eighteenth Annual Conference of the Association of Literary Scholars, Critics, and Writers will be held March 9 through 11, 2012 at Claremont McKenna College, in Claremont, California. With the event now taking place in the spring, it is coming up sooner than you imagine, so make your reservations as soon as you can! Registration can be completed online at <http://alscw.org/Registration.html>, or via mail using the Conference Registration Form, which is available on the website as a PDF and can also be found at the end of this issue of *Literary Matters*. It should be a very exciting meeting. The Conference will feature panels on

- **Roman Elegy**, moderated by Alison Keith of the University of Toronto;
- **Literature and Culture of the Stalin Era**, moderated by Steven Cassedy of the University of California, San Diego;
- **Ariosto**, moderated by Gorton Teskey of Harvard University;
- **Lincoln and Nineteenth Century American Literature**, moderated by John Channing Briggs of the University of California, Riverside;
- **Thought and Literary Form**, moderated by Mark Payne of the University of Chicago;
- **The Literature of Medieval England, 1100-1500: Questing for perfection, confronting imperfection**, moderated by John Fyler of Tufts University; and
- **Literature of California**, moderated by Robert Mezey of Pomona College.

The Annual Conference will also hold seminars on

- **The Writings of Ralph Ellison**, moderated by Adam Bradley of the University of Colorado (this will be the Stephen J. Meringoff Seminar for high school teachers, graduate students, and independent scholars);
- **The Rules of the Writing Game: History and Fiction from Vergil through Geoffrey of Monmouth and the Arthurian Vulgate Cycle, to Gibbon and Carlyle**, moderated and with opening remarks by Nancy Partner of McGill University;
- **The Use of Names**, moderated by Debra Fried of Cornell University; and
- **Critical Editions in Scholarship and in the Classroom**, moderated by Archie Burnett of Boston University.

On Friday and Saturday nights, the festive dinners customary to the ALSCW Annual Conferences will be held for those wishing to attend. There will be poetry readings by Timothy Steele, B. H. Fairchild, and Robert Mezey held at Friday's banquet in conjunction with the panel on the Literature of California, and a musical performance of Soviet-era works for the piano by Steven Cassedy at Saturday's banquet, in conjunction with the panel on Literature and Culture of the Stalin Era.

### The 2012 Annual Conference: Accommodations

We have arranged for hotel rooms with discounted rates at two beautiful Claremont area hotels for those attending the event who are in need of lodging. There are forty rooms available at the **DoubleTree Hotel**, which is walking distance from where the event is being held, priced at \$109 per night. Another forty rooms are reserved at a rate of \$66.09 per night at the **Hotel Claremont**, which is a further distance from the Claremont facilities, but has shuttle service to Claremont McKenna College. To get these discounted rates, you must reserve a room by **February 8, 2012**.

### ALSCW and the Vermont Studio Center: A continuing collaboration

The Association of Literary Scholars, Critics, and Writers is proud to announce the continuation of our ongoing projects with the Vermont Studio Center. The Vermont Studio Center (VSC) is the largest international artists' and writers' Residency Program in the United States, hosting fifty visual artists and writers each month from across the country and around the world. Its programs take place on a beautiful, thirty-building campus on the banks of the Gihon River in Johnson, Vermont, in the heart of the Green Mountains. *(continued on next page)*

# News & Announcements

(President's Column, continued from page 3)

Our first project with them, sponsored last year by an anonymous donor recruited from within our ranks, and sponsored this year by an anonymous donor recruited by the VSC, is a residency for a poet and translator pair. The poet and translator are always acknowledged masters, and their role is to inspire the community of artists at VSC and beyond. At the end of their stay, they discuss their work at the Literature in Translation forum. To read an account of this year's LiT forum, turn to page 9.

Our second joint project is the month-long ALSCW/VSC Fellowship. The fellow, who is selected by the VSC from ALSCW applicants, will live for a month at the artists' colony, writing in a beautiful setting surrounded by other serious artists. The fellowship provides a delightful opportunity to develop and deepen one's work in the company of fellow spirits in an idyllic setting.

If you wish to apply for the 2012 Fellowship, you can now submit applications online by creating an account at <https://apply.vermontstudiocenter.org/>, or you may apply by mail using the application form found on pages 20-21 of this issue of *Literary Matters*. The form is also available on the VSC website, accessible at <http://www.vermontstudiocenter.org/application-guidelines/>.

**Applications for the 2012 ALSCW/VSC Fellowship are due by February 15, 2012. Applications must be received by that date.** 

## 2012 MERINGOFF MATCHING GRANT: A CALL FOR DONATIONS FROM ALSCW PRESIDENT, JOHN BURT

October 28, 2011

Dear Members and Friends of the ALSCW,

Many of you may remember when, at the ALSCW's 2010 Annual Conference at Princeton, then-President Greg Delanty announced that Stephen J. Meringoff of New York had graciously donated \$15,000 to the ALSCW, and had promised the Association a \$10,000 matching grant as well, contingent upon our raising the same sum from our members. Your response was swift and generous, and as a result, we were able to raise even more than the amount he asked of us. Mr. Meringoff was so impressed by this response that he also matched the funds we raised beyond our initial goal, and gave us considerably more besides.

As Greg announced at the Conference in October, Mr. Meringoff has issued the matching grant challenge again. I'm sure you know how valuable the ALSCW has been for you and your colleagues over the years, as a place where literary reading flourishes, where scholars from the Classics, from all periods and varieties of literature in English, the Romance Languages, and the Germanic and Slavic languages, find common ground with poets and novelists, with writers and readers, with teachers, students, and professors, from around the world. The beauty, the insight into human things and into letters, and the joy of learning and of literary conversation we experienced at the Boston Conference are all too rare in the contemporary academic world, but the ALSCW always remains capable of reminding us why we first sought literary vocations.

In addition to the yearly conference, the ALSCW also thrice yearly publishes *Literary Imagination*, a premiere journal of criticism, literary scholarship, poetry, fiction, and translation. No periodical I can think of is both a journal of the arts and a journal of literary scholarship in quite the way that *Literary Imagination* is, and no periodical so well expresses why the practices of the literary arts and the practices of literary scholarship should go hand in hand. The ALSCW also sponsors local meetings at universities around the country, and has recently instituted the Stephen J. Meringoff Award for the best essay by a secondary school student to encourage serious literary study by young people.

We are profoundly grateful for your membership and support over the years. We think that the ALSCW is a great institution, one that should continue to thrive over the years. Perhaps you can see your way clear to making a donation to help us reach the goal set by the Meringoff matching grant?

With all best wishes,

*John Burt*

Professor of English, Brandeis University  
President, Association of Literary Scholars, Critics, and Writers

## 18TH ANNUAL CONFERENCE: LODGING AND TRAVEL INFORMATION

Discounted lodging options for the 18th Annual Conference, being held at Claremont McKenna College in Claremont, California from March 9 to March 11, 2012, are now available. The two hotels at which room blocks have been reserved are listed below, along with information about some of the amenities offered, their locations, and links to their websites. Reservations can be made online or over the phone. **Please note: You must make your reservations by no later than February 8, 2012 to ensure you receive the group rates.** To register for the Annual Conference, please visit <http://alscw.org/Registration.html>, or use the Registration Form found at the end of this issue on page 23.

### Hotel Claremont and Tennis Club (\$66.09/night)

- Complimentary continental breakfast; dining options for later include several restaurants and a mini market contained on the hotel grounds
- Wireless DSL throughout the hotel
- Free cable television; pay per view movies available
- Free parking
- Shuttle service to Claremont McKenna College

840 Indian Hill Boulevard  
Claremont, CA 91711  
Phone: 909-621-4831

Email: [reservations@myhotelclaremont.com](mailto:reservations@myhotelclaremont.com)  
<http://www.myhotelclaremont.com>

### DoubleTree by Hilton Hotel, Claremont (\$109/night)

- Hotel restaurant open for breakfast, lunch, and dinner; dueling piano bar and lounge open from dinnertime until 1:00 a.m.; room service
- Fitness center with pool and hot tub
- Business center with complimentary printing service
- Free high-speed internet access
- Free cable television and HBO; pay per view movies available

555 W. Foothill Boulevard  
Claremont, CA 91711  
Phone: 909-626-2411  
Fax: 909-624-0756

<http://www.doubletreeclaremont.com>

### Flight Arrangements

The nearest airport to Claremont is Ontario International (ONT). Shuttles from the airport to the DoubleTree are available, however there are no shuttles running from ONT to the Hotel Claremont. There are quite a few flights from the East to Ontario, but there are many more arrivals available at Los Angeles International Airport (LAX). Travelers from the East Coast should be aware that most eastbound flights leave in the morning, so staying through Sunday night or taking a red-eye back may be the best options. 

### BOSTON LOCAL MEETING: PROFESSOR JAMES ENGELL ON COLERIDGE AND WORDSWORTH

On October 5, James Engell, Gurney Professor of English Literature at Harvard University, presented a lecture at the Editorial Institute of Boston University. Entitled "Fateful Days: Family, Friends, and Work in Coleridge and Wordsworth," the lecture drew attention to the significance of the previous day's date, October 4, in Coleridge's biography. Collating clues from sources including Coleridge's letters, *The Grasmere Journals* of Dorothy Wordsworth, Wordsworth's editions of *Lyrical Ballads*, and the text of Coleridge's *Christabel*, and balancing literary analysis with careful psychoanalytic probing, Professor Engell discussed the role events of Coleridge's early life had in forming his imagination, and the private superstitions that reinforced the increasing power of this October date over Coleridge's consciousness.

The first of these events was the untimely and unusual death of Coleridge's father, Reverend John Coleridge, of whom Professor Engell said, "He had a real mind: he was an autodidact." On October 4, 1781, John Coleridge had a dream of death, and died at home on the sixth of October. Yet later, Coleridge instead remembered October 4 as the date of his father's death. On the same date of October 4, but in 1795, Coleridge was married to Sarah Fricker, entering into what Engell described as an "unequal, artificial marriage." Again on this date, in 1800, Coleridge read his poem "Christabel" to Wordsworth, and on the same date in 1802, Wordsworth married Mary Hutchinson and Coleridge arranged for the publication of "Dejection: An Ode."

By chronicling a chain of traumatic events, losses, and disillusionments  
*(continued next page)*

If you would like to see news of recent honors or awards you have received, announcements about your new or forthcoming publications, upcoming events of interest to ALSCW members, or information about Local Meetings you have hosted/are hosting included in *Literary Matters*, please send materials (photographs, text detailing all relevant information, and so forth) to [literarymatters@alscw.org](mailto:literarymatters@alscw.org) by the submission deadline for Issue 5.1: February 15, 2012.

that gravitated—either in truth or in Coleridge’s memory—towards October 4, and which culminated by the fall of 1800 in Coleridge’s deep opium addiction, Professor Engell presented a case of literary history rendered with painstaking and unsentimental attention to fact. What is more, he did so with a deeply humane reading into the thoughts and feelings that belied what is more commonly known about Coleridge’s life and art. Under the prism of unusual and disturbing biographical details, the lines of “Dejection: An Ode” reveal the work of an imagination turned in on itself, devouring itself, as it continues to imagine even though it is no longer able to locate its former strength—

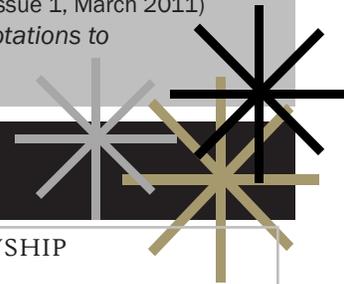
Till that which suits a part infects the whole,  
And now is almost grown the habit of my soul.<sup>1</sup>

-Anna Razumnaya

<sup>1</sup> Coleridge, “Dejection: An Ode,” stanza 6, lines 92–93.

## NEW PUBLICATIONS BY MEMBERS

- Helaine L. Smith**, “‘In This Way Lies the Greatest Safety’—Irony, Euphemism, and Gnostic Utterance in *Medea* 1–203” (*The Classical Journal* 107.2, December 2011/January 2012)
- Eleanor Cook**, “Herman Northrop Frye” (*Dictionary of Canadian Biography/Dictionnaire biographique du Canada*, October 2011)
- George Held**, *After Shakespeare: Selected Sonnets* (Červená Barva Press, September 2011)
- Helaine L. Smith**, *Homer and the “Homeric Hymns”: Mythology for Reading and Composition* (University Press of America, August 2011)
- Robert Hollander**, *The Elements of Grammar* (Dover Publications, July 2011)
- Clay Reynolds**, *Hero of a Hundred Fights: Collected Stories from the Dime Novel King from Buffalo Bill to Wild Bill Hickok by Ned Buntline* (Union Square Press, June 2011)
- Robert Hollander**, “Milton’s Elusive Response to Dante’s *Comedy in Paradise Lost*” (*Milton Quarterly*, Volume 45, Issue 1, March 2011)
- Gary Saul Morson**, *The Words of Others, From Quotations to Culture* (Yale University Press, June 2011)



## APPLICATIONS AVAILABLE FOR THE 2012 ALSCW/VSC FELLOWSHIP

Applications are now available for ALSCW members wishing to apply for the ALSCW/VSC Fellowship, a residency program for writers of poetry, prose, or translations. The fellowship, funded by gracious donations from the ALSCW community, allows the recipient to stay at the Vermont Studio Center, situated in the Vermont countryside, for a month of his or her choosing to become immersed in the craft of writing without the distractions of ordinary life. The ALSCW/VSC Fellowship was first awarded in 2010 to Kami Corban for her manuscript “Little Lives,” and the 2011 Fellowship went to poet Joshua Weiner, who recently completed his residency at the VSC in the fall.

During this month, the fellow will have a private studio in the new Maverick Writing building, which is devoted entirely to writing studios. All of the studios are furnished with desks, multiple chairs, and a lamp; equipped with internet access, both wireless and hardwired; and networked to communal printing facilities. Fellows live in single-occupancy rooms in one of ten residency houses, which feature linen service and have shared baths, and are located within a short walk of the studio building and Red Mill Dining Hall. The VSC provides breakfast, lunch, and dinner to residents in the dining hall, where snacks are available to residents twenty-four hours a day.

In addition to the environment and facilities, Writing Residents are able to take advantage of the two Visiting Writers VSC arranges to have at the Center every month. These Visiting Writers not only give readings and a “craft talk,” but they are also made available for individual conferences with residents who have been accepted in the same genre. Past Visiting Writers include longstanding champion of the ALSCW, and the sponsor of last year’s ALSCW/VSC Fellowship, Rosanna Warren; poet Adam Zagajewski, whose poem, “The Piano Lesson,” graces the first broadside printed as part of the ALSCW Broadside Series; and Jane Hirshfield, another poet to contribute an original piece—titled “For the Lobaria, Usnea, Witches’ Hair, Map Lichen, Beard Lichen, Ground Lichen, Shield Lichen”—to the ALSCW Broadside Series.

Those who are interested in applying for the ALSCW/VSC Fellowship may fill out an application online using the VSC’s electronic submission system, accessible at <https://apply.vermontstudiocenter.org/>. Applications may also be sent to the VSC via mail using the form found on pages 20-21 of this issue of *Literary Matters*, which can also be downloaded from the VSC’s website at <http://www.vermontstudiocenter.org/application-guidelines/>. **Applications for the 2012 ALSCW/VSC Fellowship must be received by February 15, 2012.** For more information about the Vermont Studio Center and the programs offered, visit the Center’s website at <http://www.vermontstudiocenter.org/>, or contact them by email at [info@vermontstudiocenter.org](mailto:info@vermontstudiocenter.org).

This Fellowship is limited to ALSCW members. Be sure that you have joined or renewed your membership by the time you apply. To do so, please visit <http://alscw.org/Join.html>, or fill out the membership form provided on page 22 of this issue and mail it in to the Boston office at 650 Beacon Street, Suite 510, Boston, MA 02215. If you have questions about your membership status, or would like to inquire further about the ALSCW/VSC Fellowship, contact the Association’s Boston office via email at [office@alscw.org](mailto:office@alscw.org) or by phone at 617-358-1990. 

## A PROFILE OF BEN MAZER, THE ASSOCIATION'S NEW OFFICE ADMINISTRATOR

Ben Mazer was born in New York City in 1964, and grew up in Lexington and Cambridge, Massachusetts. His early interest in literature and the arts was encouraged by the aestheticism and intellectualism of his extended families. He attended the University of California for a short period, and then completed his undergraduate degree at Harvard University, where, as a Special Student, he studied with Seamus Heaney and William Alfred. His first published collection of poems, *White Cities* (Barbara Matteau Editions, 1995), featured both cover and frontispiece illustrations by Frank Parker, a friend of Robert Lowell.

Mazer worked in the antiquarian book trade, managing the Pangloss Bookshop in Harvard Square, and later, Thomas G. Boss Fine Books on Clarendon Street in Boston. At the encouragement of Christopher Ricks, Mazer came to the Editorial Institute, where, under his advisors, Ricks and Archie Burnett, he completed his master's thesis (a critical edition of the complete poems of John Crowe Ransom, which is currently being prepared for publication) and a doctoral dissertation (a critical edition of the complete poems of Frederick Goddard Tuckerman, the first edition to be both complete and textually authoritative, and which has since been published as *Selected Poems of Frederick Goddard Tuckerman* [Belknap Press of Harvard University Press, 2010] with an introduction by Stephen Burt).

During his years at the Editorial Institute, Mazer was a contributing editor of the highly acclaimed *Fulcrum: an Annual of Poetry and Aesthetics* (Fulcrum Poetry Press, Inc.), which he edited with his friends, Philip Nikolayev and Stephen Sturgeon, while the three poet-editors were working on their PhDs at the Editorial Institute. As editor of *Fulcrum*, Mazer produced the anthologies "The Berkeley Renaissance" (Number 3, 2004) and "Poetry and Harvard in the 1920s" (Number 5, 2006). It was also during this time that Mazer discovered the forgotten Berkeley Renaissance poet Landis Everson, and began a correspondence with him, leading Everson to write hundreds of late poems after 43 years of silence. Mazer edited these poems, which, after being published as a book—*Everything Preserved: Poems 1955–2005* (Graywolf Press, 2006)—won the Poetry Foundation's inaugural Emily Dickinson First Book Award.

Mazer's poems have been featured in many literary publications, both here and abroad, including *Verse*, *Harvard Review*, *Fulcrum*, *Jacket*, *Salt*, *Agenda*, *Stand*, *Poetry Wales*, *Vallum*, *Warwick Review*, *Horizon Review*, *Pequod*, *Boston Review*, and *Poetry Daily*. His second and third full-length collections were published simultaneously in 2010: *Poems* (The Pen & Anvil Press), which collected individual poems from the previous decade, and *January 2008* (Dark Sky Books), a collection of 135 poems that Mazer wrote in a short period of time after the suicide of Landis Everson. For the past two years, *Poems* has been the best-selling poetry book at the Grolier Poetry Bookshop in Harvard Square. 



Ben Mazer outside of Grolier Poetry Book Shop  
in Cambridge, Massachusetts

(Photograph by Elizabeth Doran, Grolier Poetry Book Shop)



Greg Delanty and Ben Mazer at the Boston Conference

## In Memoriam: Stanton B. Garner (1925-2011)

The Association offers its condolences to the family of Stanton Berry Garner, a longstanding friend and member of the ALSCW, who passed away at the age of 86 in San Marcos, Texas on November 20, 2011. Garner started off as a Navy man, achieving the rank of Full Commander in the Naval Reserves before his retirement in 1973.<sup>2</sup> In addition to his military service, Garner had a long and successful career in academia, and wrote and edited many articles and books over the years.

His foray into the world of literary scholarship began when he received his PhD in English from Brown University in 1963. After earning his doctorate, Garner remained at Brown for his first of many professorships. In 1968, Garner traveled to Brazil to teach on a Fulbright Fellowship for the '68-'69 school year, then took on the job of department head at the University of Texas, Arlington when he returned to the States. Garner taught in Brazil again from 1975 to 1976 on his second Fulbright Fellowship, and upon its conclusion, accepted a post as a visiting professor at his *alma mater*, the US Naval Academy. When Garner retired from the University of Texas, Arlington, he went to Portugal as a visiting professor on a third Fulbright Fellowship in 1988. His final years as an instructor took him to Southwest Texas State University, what is now Texas State University, where he joined the faculty as a visiting professor.<sup>3</sup>

Garner was not only a well-established and highly regarded professor, but is also remembered for his productive career as a writer and editor. He authored many works, including two books on the writings of Herman Melville, *Civil War World of Herman Melville* (University Press of Kansas, 1993) and *The Two Intertwined Narratives in Herman Melville's "Billy Budd": A Study of an Author's Literary Method* (Edward Mellen Press, 2010); the biographies *Harold Frederic* (University of Minnesota Press, 1969) and "Harold Frederic: Utica's Golden Boy" (*Occasional papers*, Utica College, 1999), among others; and a multitude of articles on a variety of nineteenth century writers.<sup>4</sup> Garner is also responsible for editing an array of texts, such as *The Captain's Best Mate: The Journal of Mary Chipman Lawrence on the Whaler Addison, 1856-1860* (University Press of New England, 1986), and served on the Editorial Board responsible for the four volumes that comprise *The Harold Frederic Edition Series* (Texas Christian University Press, 1977; 1981; University of Nebraska Press, 1985; 1986). One can clearly see from Garner's prolificacy and dedication to scholarship that he had tremendous enthusiasm for literature. Our thoughts and sympathy go out to his family during this difficult time. 

<sup>2</sup> "Obituary: Stanton Berry Garner," *Austin American-Statesman*, December, 4, 2011. [www.legacy.com/obituaries/statesman/obituary.aspx?n=stanton-berry-garner&pid=154866319](http://www.legacy.com/obituaries/statesman/obituary.aspx?n=stanton-berry-garner&pid=154866319).

<sup>3</sup> "Stanton Berry Garner," *Corning (NY) Leader*, November 28, 2011. <http://www.the-leader.com/obituaries/x1877320992/Stanton-Berry-Garner>.

<sup>4</sup> *Ibid.*

*A friendly reminder to  
renew your membership:*

Our members are essential to the growth and success of our organization—the papers you present at the Conferences, the articles you contribute to our publications, and the Local Meetings you host and attend all embody the very mission we seek to achieve. We rely on your membership to further our aims as an association, and to continue providing arenas in which you all may gather to further your own. Please take a moment to renew your membership for the 2012 calendar year.

To renew your membership with the Association for 2012, please visit <http://alscw.org/Join.html>. To pay by check, please mail your completed membership form—available on page 22 of this issue of *Literary Matters*—along with a check made out to ALSCW to the Boston office: 650 Beacon Street, Suite 510, Boston, MA 02215. Whatever level of membership you choose, you will be doing a great service to literature and the humanities by supporting the ALSCW. A complete explanation of membership benefits, rights, and privileges is available at the web address noted above, should you wish to read more about the terms of membership in the Association.

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Thank you for your support!

# 2011 LITERATURE IN TRANSLATION FORUM

ANNIE JACOBS

The 2011 Literature In Translation (LiT) forum, a collaborative program co-sponsored by the Association and the Vermont Studio Center (VSC), featured Italian poet Patrizia Cavalli and translator and poet Geoffrey Brock. Their weeklong visit to VSC included Cavalli and Brock's public presentation in the Lowe Lecture Hall on Main Street in Johnson, a joint bilingual reading, and lively participation in VSC's international creative community.

In this second year of the program, the variety within the art of translation has come to light, expressed through the differences seen between each forum's participating translator/writer pair. Unlike Adam Zagajewski and Clare Cavanagh, featured in 2010, Cavalli and Brock had not met in person or worked extensively together prior to the forum. Brock therefore spent the entire week at VSC with Cavalli, and the two worked long days in preparation for their presentation and to produce new translations for the reading.

Following opening remarks by VSC Writing Program Director, Gary Clark, and then- President of the ALSCW, Greg Delanty, Cavalli and Brock's presentation reflected the exciting newness of their collaboration. They shared some of the questions raised in their recent translations, which included not only Brock's translations of Cavalli's poetry into English, but also Cavalli's translations of Brock's poetry into Italian. One topic that received a great deal of attention was the challenging role of decision-making that recurred in composing each translation. Another highlight of the evening was Cavalli reading and discussing excerpts from her translation of Shakespeare's *A Midsummer Night's Dream* into Italian.



In the audience were University of Vermont professor of Italian, Antonello Borra; Johnson State College faculty;

residents of surrounding towns; and VSC resident writers and artists from Africa, Europe, the Middle East, Asia, Australia, and the Americas, who represented nineteen countries of origin, fourteen countries of residence, and twenty-one languages, creating an ideal global ambiance for the presentation and reception to follow.

The bilingual reading, held several days into their visit to the Studio Center, included Brock's fresh translations of Cavalli's poems, as well as recitations of the original works. For one of her longer poems, Cavalli read in Italian while an English translation was projected on a screen behind her, so that listeners could receive the sound of Italian and the meaning of the words simultaneously. Cavalli and Brock's presence and influence extended far beyond their public appearance and reading. With such a diverse cast of participants, the forum nurtured

an atmosphere emblematic of just what the VSC envisions its ideal international literary scene to be. The week was characterized by inspired, ongoing conversation between writers, such as acclaimed Polish poet Tadeusz Dabrowski, Guatemalan writer and translator Catherine Rendón, the 2011 ALSCW/VSC Fellow, poet Joshua Weiner, and others. Cavalli and Brock got to know the writers and visual artists staying at the Studio Center over meals, at evening lectures, and during visits to galleries and studios.

In sum, the LiT forum offered a powerful contribution to the experience of all members of the VSC community, and a beautiful translation of culture through creative expression. What is more, it strengthened the already close ties between the Association and the VSC, a relationship that is of great importance to both organizations. Through this affiliation, one reminiscent of the coming together of writer and translator that enabled this forum to take place, it is hoped that both organizations will strengthen and grow, and in so doing, will have more resources and opportunities to offer. The Association and the Studio Center, though disparate from the standpoint of their specific methods of operating, have similar goals: they seek to bolster the literary community by creating an environment—whether, in the case of the VSC, quite literally, or in the ALSCW's case, one that is perhaps more metaphorical at times—in which pursuits of writing, reading, and exploring literature do not merely survive, but thrive.

Next year's LiT forum will showcase French poetry, with the writer Emmanuel Moses and translator Marilyn Hacker participating in the event, and the Studio Center is already exploring who may participate in 2013. It is hoped that the LiT program will continue to contribute to not only the members of the ALSCW and VSC's writers and artists, but also to the rich and varied field of translation as a whole. 



**Above:** Antonello Borra, Greg Delanty, Geoffrey Brock, Gary Clark; (front) Patrizia Cavalli, Annie Jacobs.  
**Left:** Translator Geoffrey Brock and Italian poet Patrizia Cavalli present at the 2011 Literature in Translation forum at the Vermont Studio Center

-Annie Jacobs

*Annie Jacobs coordinates the Writing Program at Vermont Studio Center. She is also at work on poems, interviews, and drawings that illustrate her extensive involvement with Jewish-Arab understanding and environmental issues in Israel.*

# REPORT ON THE 17TH ANNUAL CONFERENCE OF THE ASSOCIATION OF LITERARY SCHOLARS, CRITICS, AND WRITERS

JOHN BURT



**Above:** Incoming President, John Burt, and outgoing President, Greg Delanty, sharing a laugh at the Contemporary Poetry session on Friday evening

**Right:** Tim Parks presenting his paper at the Chekhov session, while Michael Gorra, Cathy Popkin, and Jay Vithalani (left to right) look on

The 17th Annual Conference of the Association of Literary Scholars, Critics, and Writers was held at Boston University on the rainy weekend of October 14 to 16, 2011. It was the fruit of a year's labor by then-President Greg Delanty and his Program Committee, comprised of Zachary Bos, David Mikics, Elise Partridge, Tim Peltason, Christopher Ricks, Helaine Smith, and Marina Warner. The Association received a generous grant of \$11,500 from the Humanities Foundation at Boston University (Director, Professor James Winn) to help finance the event. Attendance was high, with more than 150 members and guests registering for the Conference.

The night prior to the Conference, those who were able to make the trip to Boston early joined members of the Boston University community for "A Novelist and a Poet," a reception and reading hosted by the Poetry Reading Series of Boston University. Held at the Castle at Boston University, as elegant a venue as its name

implies, the event featured readings by poet and long-time friend of the Association, Mark Halliday, and acclaimed novelist, memoirist, and translator, Tim Parks. Halliday's poems showed their characteristic shrewd, plain spoken, ironic, and self-deprecating wit, capturing both the absurdities of the contemporary literary world and the absurdities of ordinary life with the kind of observations one might never have made on one's own, but whose truth one instantly recognizes. Tim Parks read from his memoir, *Teach Us to Sit Still*, about learning how to deal with, and then master, an intractable experience of pain. Parks read a chapter in which he attends a retreat to learn meditation techniques that promise to detach him from his bodily pain. At every early turn in the retreat, he is ill at ease, embarrassed to find himself listening patiently to things he is tempted to jeer at, wondering how much the whole thing is shot through with self-deceit or charlatanism, but at the same time taking himself to task for this cleverness and sophistication, which might foreclose the possibility of improvement before it begins. Just as he is ready to give up on the retreat and write off the whole experience to irony, he finds himself gaining control over his pain. In unanticipated ways, these two readings, with different styles and by very different authors, engaged each other at a deep level. Friday afternoon began with a panel on Horace organized by Kenneth Haynes, with papers by Adam Gitner, on the dual legacy in Horace's poetry of the Greek language, which was at the same time a language of high culture—the language of the Greek poets—and a language of low culture—the language of contemporary slaves and servants; John Talbot, on the presence of Horatian metrical ghosts in the poetry of Eliot, Owen, and Tennyson, and on the ways in which the English poets, by underscoring the metrical tension between English and Latin verse forms, engage in a complex negotiation with the characteristic themes of Horace's poetry; and David Ferry and George Kalogeris, on the literary kinship and elegiac concerns that link Frost, Vergil, and Horace. Next was a session on Chekhov, moderated by Michael Gorra, which included papers by Tim Parks, on how Chekhov's stories can be seen as a bid for freedom; Cathy Popkin, on Semantic



Fields in Chekhov; and Jay Vithalani, on the complex history of Chekhov's reputation, as conveyed by the ways the term "Chekhovian" is used.

For the final session on Friday, J. Allyn Rosser convened a panel on publishing, reviewing, and receiving contemporary poetry, during which William Logan, Mark Jarman, Michael Theune, and Mark Halliday presented papers. Logan noted that, in hoping we ourselves would not have been blind to the merits of *Lyrical Ballads* or *Leaves of Grass*, we cite with derision the critical reviews those works originally received; yet while the reviews Whitman received from Charles Eliot Norton (who called Whitman's work "excited prose") and Charles A. Dana (who said that the speaking persona in *Leaves of Grass* "combines the character of a Concord philosopher and a New York fireman") were misguided, they were not completely unfair. Jarman considered the phases of his own career as a reviewer, recounting that after experimenting with flogging poets' reputations or flaying them, he has found it most promising to see himself simply as a practical critic in Richards' mode. Theune called for reviewers to "show their work," or in other words, to describe how it is that



**Clockwise, from upper left:** Jim Vrabel performing his original work, “Homage to Henry: A dramatization of John Berryman’s *The Dream Songs*”; Conference attendees and presenters gathered in the Editorial Institute Sunday morning for the Seminar on the spoken word; Eleanor Cook discussing her paper, “Grammar and the King James Bible: The Case of Elizabeth Bishop” at the Saturday morning session dedicated to the King James version of the Bible; Saturday’s Literature and the visual arts session, moderated by Emily Mitchell Wallace (not pictured), with papers from Eric McHenry, Andrew Nash, John Elderfield, and Nicholas Garland (left to right)

they came to evaluate particular poems the way they did. And Halliday reflected on the implications of the fact that there seem to be many more people writing poetry than there are people reading it seriously. Friday’s sessions were followed by a banquet featuring Greg Delanty’s Presidential Address on the Association’s good fortune over the past year, and an open reading at which at least thirty attendees of all ages read their poetry or prose.

Saturday opened with a session moderated by Kenneth Gross on the arts of rehearsal. Andrew Sofer, who presented his paper first, suggested that Shakespeare may well have taken exception to the ways in which his clown, Will Kemp, would improvise and steal scenes, and also argued that, since actors learned their parts from scrolls that had only their own lines and cues,

Kemp, when rehearsing *A Midsummer Night’s Dream* for the first time, may well not have known that he would suddenly appear wearing an ass’s head until it had actually been put on him, and that the scene may have partly been a practical joke at his expense. Katherine Goodland detailed how the modern troupe “Shakespeare and Company” uses vocal tactics, specifically the Linklater Technique and the technique invented by Nancy Packer called “dropping in”—the actor, with a coach, meditates on each word in a speech, one at a time, to highlight all of its nuances—to enhance performances. In particular, she focused on how, in Hamlet’s “Get thee to a nunnery” speech, Hamlet’s relationship with Ophelia partakes of both anger and fear, how he wishes to protect her and punish her at the same time. Wrenn Schmidt gave a detailed

*(continued on page 18)*

I recently completed a textbook called *Homer and the “Homeric Hymns”: Mythology for Reading and Composition*, and as is the manner of such things, no sooner had I finished it than I thought of two later hymns I would have wished to include. I offer them here by way of correction. They are both by the Alexandrine poet Callimachus, one to the goddess Artemis, the other to the island of Delos.

*Homeric Hymns* are very old, with the greatest ones—to Aphrodite and to Demeter—being about as old as *The Iliad*. They were once thought to have been composed by Homer and were presented as a kind of first item in longer recitations and poetic contests. They praise the god to whom they are addressed, tell a story that celebrates the god’s power—a miraculous birth, an equally miraculous escape, a splendid deed—and offer students the twin pleasures of plot and poetry.

My first addition is Callimachus’ hymn “To Artemis” in Frank Nisetich’s translation.<sup>5</sup> No narrative *Homeric Hymn* to Artemis exists, and since she is a goddess of great importance, I was delighted to come upon this extraordinary poem, composed several centuries later than those in my volume, but perfect for teaching. What Callimachus presents is a startlingly original domestication of the goddess. Instead of beginning the hymn with the imminent coming of the god, he opens with nine-year-old Artemis perched on her father’s knee, asking Zeus for presents as nice as those he gave her twin brother, Apollo:

...a girl still,  
she climbed her father’s knees, and said to him,  
“Daddy, let me stay a virgin for ever  
and let me be very famous, more than Phoibos,  
and give me a bow and arrows—no, wait,  
Father, I won’t ask you  
for a quiver and a big bow: the Kyklopes  
will make them for me, right away,  
arrows and a bow, a pretty crescent—  
but let me carry the torch and wear  
my blouse broidered on the edge and reaching  
To the knee, so I can kill wild beasts.  
And give me sixty Oceanids, all  
nine-year-olds, all still girls too young  
for marriage, to be my dancing partners. . . .  
And give me all the mountains to roam—  
whatever city you want me to have  
is fine with me . . . .” And when  
she had said all this, the child, eager  
to grasp her father’s beard, reached  
again and again, trying  
to touch it without success.<sup>6</sup>

She is too little to reach his chin from his lap, and Zeus, utterly charmed, grants her everything. We have a beloved child, secure in her father’s adoration, charmingly acquisitive, in an intimate scene culminating in comic physical action.

While appropriate for all ages, middle school students will enjoy this Santa Claus moment, especially because looking at the behavior of a little girl goddess will make them feel grown up, just as looking at the passage in *Iliad* 14, in which Zeus flat-footedly recites his catalogue of loves to Hera, makes them feel more sophisticated than this adult god. If I ask my class what makes Artemis’ speech sound like the words of a young child, they will point to the breathless rhythms, the awkward grammar, the clipped word (“broidered” for “embroidered”), and the idioms of childhood (“very famous,” “more than Phoibos,” “—no, wait,” “is fine with me”). Callimachus’ hymn goes on to say how scary Cyclopes are to little children—mothers tell their daughters that if they’re not good the Cyclopes will come get them—but plucky little Artemis goes off to get the Cyclopes to make arrows for her, and is frightened by no one, not even bearded Pan, whom she visits next to collect a full complement of hunting dogs. The hymn’s rounding up of presents is a novel way of celebrating a god’s power, and we will compare this method of announcing the god’s domain with the strongly plot-driven presentation of Demeter’s or Aphrodite’s powers in whichever of those two *Homeric Hymns* we read. Perhaps we will conclude with an exercise in which little Hera or little Zeus makes some requests of Rhea or Oceanus or Tethys.

I would also add Callimachus’ hymn “To Delos” to round out the lesson. It, too, contains an image of a precocious baby god. I would want to compare “To Delos” to the great Homeric Hymn, “To Delian Apollo,” a narrative poem that presents, in rapid sequence, the two problems facing the goddess Leto as she approaches the moment in which she will give birth to Apollo. No island will agree to be his birthplace because all fear his promised power and high temper, and so, in a wonderful bit of persuasive rhetoric, Leto cleverly but bluntly addresses Delos. Leto’s point is grounded upon the economic benefits Delos will experience if it accepts the charge of serving as birthplace to Apollo.

*(continued next page)*

<sup>5</sup> Frank Nisetich, *The Poems of Callimachus*, OUP, 2001.

<sup>6</sup> Nisetich, pp. 27-28.

No other god, you know,  
Will ask to make a home on you. And I think you are not rich  
In cattle and sheep, nor does your soil produce wine or crops.  
But if you had a temple to Apollo, the far-shooter,  
Men would come from everywhere, bringing their rich sacrifices,  
And you would always be filled with sweet savor,  
And you would feed your people from foreigners' hands.<sup>7</sup>

It may take a minute or two, but students figure out that this ancient hymn is talking about tourism, and that some things have not changed much in 2,600 years. As the island can, of course, speak back, the second thing that delights them is Delos' reply. The talking island worries that,

Apollo is proud,  
[And] may scorn me and my rocky soil, and may overturn me  
With his feet and kick me into the sea. Then, great waves  
Will wash over my head forever. . . .  
And sea polyps will make their homes in me,  
And black seals will swim, undisturbed, through my hills.

How delicious, to students of all ages, this fanciful and lovely water image is, akin in a way to the moment in *Iliad* 13, which we also read, in which Poseidon emerges from Aigai, his palace of glittering gold in the sea's depths, and crosses the waves in a golden chariot, whose "bronze axle is not wetted" (13.30). Delos finally welcomes Leto, and, in a fine irony, the island's fear of permanent alteration finds happy expression when, at Apollo's birth, all Delos "bloomed with gold."

But no sooner is this problem solved than Leto faces a second trial—the absence of Eileithyia, the goddess of childbirth, who must attend all births. The wise deities of the preceding generation, Dione, Rhea, Themis, and Amphitrite, rally around Leto and send Iris in search of Eileithyia. To make sure that Eileithyia comes, they tell Iris to promise Eileithyia "a great necklace of braided gold, nine cubits long," which occasionally leads students to comment on the fact that economic concerns of one sort or another seem to ripple through this ancient hymn. Iris finds Eileithyia and speaks to her,

apart  
From white-armed Hera, lest Hera overhear  
And turn Eileithyia from going,

for Hera, whom Eileithyia is currently attending, is in a jealous rage. Eileithyia immediately consents and the moment that she and Iris, like "trembling doves," set foot on Delos, Apollo is born.

As we read this second half of "To Delian Apollo," we think about the poet's repetition of the word "apart," first to describe Hera's remaining "apart from" the attendant goddesses, then of Hera's attempt to keep Eileithyia "apart from" Leto, and finally, to reflect the way tables are turned on Hera when Iris speaks with Eileithyia and convinces her to hurry to Delos, "apart from" Hera. We talk, too, about the strains of childbirth and the importance of the community of women, as the goddesses, together, care for the infant:

Then . . . the goddesses washed you in clear water,  
Pure and fresh, and swaddled you in white cloth, fine and new.  
And around the swaddling cloth they tied a cord of gold.  
. . . Themis poured out nectar and sweet ambrosia . . .  
And as soon as you swallowed the immortal food, Phoebus,  
The gold cord burst around you and its knots unraveled,  
And nothing could confine your strength.

Apollo claims his domains of the lyre, the bow, and prophecy, and the hymn ends as the poet describes the island's yearly festival honoring Apollo and asks the festival singers of Delos to proclaim him—should anyone ask—the best of all poets.

Callimachus' "To Delos" tells the birth story quite differently. The star Asterie has dropped to earth to avoid the embraces of Zeus, and has become a floating island. When Leto searches for a birthplace, islands get up and run away, fearing Hera's jealousy, rather than Apollo's wrath. But free-spirited and fearless Asterie offers Leto a haven when, swimming by, she sees Leto's distress. Apollo, in a prophetic utterance from inside his mother's womb, tells Leto to accept Asterie's offer. And in Callimachus' hymn, Iris is Hera's devoted henchwoman who delights in rushing to Hera's side to tattle and spew spite. When Leto—not Eileithyia—steps onto the floating island of Asterie, the island becomes rooted and is given the name "Delos," because now she will be permanently rooted and "visible." Callimachus, too, describes the golden transformation of Delos, its visitors and its celebration forever in song. The hymn ends with a tribute to Delos and to Apollo, as Nisetich teases out a wonderful pun on the word "delivered" from the grammatical ambiguities of Callimachus' last line:

Asterie, laden with altars,  
heaped with prayers: what merchant  
plying the Aegean Sea sails his ship past you?  
No winds are strong enough . . .  
Farewell, flourishing hearth  
of islands, farewell to you  
and Apollo and Leto whom *he* delivered!<sup>8</sup>

"To Delos" is just under 500 lines, and if we have time to read it all, I will assign a short analytical exercise comparing three or four aspects of the two hymns. If time is short, and we read only portions of the hymn, I will ask my students to choose one of the "scenes" that we have alluded to and to imagine it in detail, perhaps putting questions to the island or to Leto, somewhat like the question in the passage above. I expect that as I keep reading, my ideal mythology unit will keep growing because this material, though ancient, is instantly accessible to the students of today, and what is more, builds skills and instills in students a love of great literature. 🌀

<sup>7</sup> The translations of the hymn, "To Delian Apollo," are the author's and appear in Chapter 15, pp. 196–199 of the recent publication *Homer and the "Homeric Hymns": Mythology for Reading and Composition* (University Press of America, 2011).

<sup>8</sup> Nisetich, p. 50.

"HUMAN HISTORY"

*For Howard Zinn*

It's a sad life,  
in a sad world,

Where few  
know the truth,

And no one  
will say it.

Squandering the precious,  
Defying death,

We destroy  
all we touch,

Singing our songs  
as we go.

*-Daniel Thomas Moran*

"WHEN IT COMES TO HAPPINESS"

From the darkness of his cell Nazim Hikmet has a vision of happiness. He sees himself, a plane-tree beside him, near the water, sun glittering on its surface, then he adds a cat. "The water's sparkle strikes us, the plane-tree, myself, the cat, and the sun."

In his cell, Nazim thinks of a woman.  
"To think of you is a beautiful thing"  
—*Seni düşünmek güzel şey*—, he whispers,  
but when it comes to happiness he knows  
there is nothing better than sunlight glancing  
off water, a shady tree, and a cat.

*-Gail Holst-Warhaft*

"OBJETS TROUVÉS"

To my mother  
To my loving mother  
To the memory of my loving mother  
To the memory of my mother and Marilyn Monroe  
To the memory of D.P.A.  
To the memory of my feelings  
To Elsie  
To Redouté  
To the gal with the hoe  
To the lady with the moving parts  
To Tekla, who keeps me afloat  
To Eddie, the counselor, who walked among the flames  
pointing at the lurid lights  
To my great Aunt Sophia, who had the courage to leap over the wall  
and marry her young lover  
To Love, which is God, which is Love, which is God,  
which is Love, which is God  
To his holiness Pope Paul VI  
To Kenneth, in honor of the conversion in Vienna  
For McCaffrey, who will do anything to get people  
to move to Ireland  
For Marian, who didn't understand Philadelphia  
For Hindy and Walter, who were married in a house  
on East 79<sup>th</sup> Street  
For 60th Street  
For the five-legged spider that carries me on its back  
For my sisters, who should be used to this by now  
For my brothers Aron, Elia and Ike, who will remember  
For George, who laughs at my jokes and never gives up  
For Al, who will never be able to read this book  
For Sam Pottle, wish you were here  
For Frances Frost, her shade  
For F.M.P., the Battleaxe  
To the tribes still singing

*-Rachelle Bijou*

If you would like to contribute poetry—original pieces or translations—to the "Poets' Corner," please send your submissions to [literarymatters@alscw.org](mailto:literarymatters@alscw.org) by the submission deadline for Issue 5.1: February 15, 2012.

“SAUCE À PART”

Took you with me  
you couldn't really come  
on the plane  
turbulent flight  
in the taxi  
around the great Arc  
to the hotel  
large sunny room in the 8th

Took you with me  
to l'Hôtel de Ville  
on occasion  
93<sup>rd</sup> Anniversary  
of the company  
where we wandered around  
L'escalier d'honneur  
Le Salon des Arcades  
Le Salon Jean-Paul Laurens  
and La Salle des Fêtes

At the Louvre  
we had the same reaction  
when I finally saw  
the glass pyramid  
*then*—all the rage

At Giverny  
we questioned  
the nature of cataracts  
when I saw the *real*  
water lilies

At Plaza Athénée  
I caught you chuckling  
and chuckling still  
when this watercolorist  
tried to pick me up

And when I walked smack into the glass door  
of the Dior boutique  
on avenue Montaigne  
—Claude inadvertently distracted me  
you saw my black eye  
before I woke up

Indeed, you were still there  
when Roxanne drove us  
to Alfred de Musset's flat  
where she used to work

You  
a perfume no longer worn

-Rachelle Bijou

"I, TOO"

dislike him.

There are things that are more important beyond all his fiddle.

Loving him, however  
with a perfect contempt for him  
I discover in him, after all  
something genuine.

Hands that can grasp  
eyes that can dilate  
hair that can rise

if it must

these things are important  
not because I place

some high-sounding interpretation upon them  
but because they are pleasurable.

When he becomes so boorish as to become unbearable  
—the same thing may not be said for all of us

and we do not always admire what we can or can not understand:

- a used car dealer with a good reputation
- the rolling eyes of a crooked accountant
- the microscopic love of a poet
- a financial planner
- a weed whacker
- a support group for married men  
who date single women

Nor is it valid to discriminate against  
indecent material on the Internet

—all these phenomena are important.

One must make a distinction, however  
when doubts and second thoughts  
veer into consciousness  
—the result is not poetry.

No, not till the men among us  
can sing like the troubadours  
above shallowness and infantilism  
and can present us with a lease  
for a home in Provence  
complete with a king-sized bed in it  
shall we have it.

-Rachelle Bijou

## "THINKING ABOUT THE DEATH OF JOHN UPDIKE"

Out there in the world,  
some brittle oak leaves  
have survived the worst of it.  
They cling, like the rest of us,  
beset and shivering on  
threads in March's wind.

The sun barely changes,  
traipsing as it does, from  
south to north and  
then to south again.  
And the blueness of the sky?  
Well, what has not already  
been well said about that?

I am listening  
to the punk squelching  
of Patti Smith, wriggling  
in her tender agonies,  
on a filthy stage on  
The Bowery thirty-four  
long years ago.

The heat has kicked on, and  
a manufactured comfort  
swirls up from the registers.  
It is not the wind moving  
outside that I think I hear.

In the slick pages of  
the newest *New Yorker*,  
something has pushed  
up through the hard soil.  
And I find myself living  
the dying of John Updike.

The last of his poems have  
lain down before me,  
heads reclined into the  
posed configuration of  
a treacherous peace,  
their toes pointed upward  
toward ambiguous perpetuity.

I would have to say that  
he was not so much unlike  
any of us, we who have been  
fated to finally become  
the likeness of one another.

We believe what we  
cannot understand and,  
we know that we will go,  
just as we came:  
alone, wondering, and  
empty handed.

*-Daniel Thomas Moran*

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## "FIREFLIES"

*For Karen*

There was the white house  
with the tiny rooms,

Beside the blonde wheat  
which danced with a wind,  
Which came late each day  
to carry in the gloaming.

On those warmed nights  
July spilt with stars,

There were the fireflies  
that played against the  
flecked blackness and the  
whispered hissing of voices.

And there was the road  
which led to places which  
could not be seen.

Above my head, as I ran,  
Over the leaning wheat,  
A horizon too far to be considered.

Now in the distance of years.  
Cradling a glass of wine to warm me.

There is the river that runs the night.  
And the fireflies on new shoots of  
Primrose, Lupine and Butterfly Weed.  
Beneath these abiding white pines.

My head against a chair that rocks me,  
I am thinking of wheat and roads.  
A house filled with ghosts and strangers.  
The dark alighting around me.

My hand under a glass filled with light,  
clarified and sweetened with age.

*-Daniel Thomas Moran*

"ODE PETITE"

Noting pencil marks in the text  
—guess they were mine  
    so long since opening  
        *Pictures from Brueghel*  
surprised, was I  
    to find the poems  
        kind of poky

That variable foot

    Over the weekend  
went to a reading in Chelsea

Two Pulitzer Prizers  
each with seven or eight books  
by major publishers

both teachers           in top schools

the gallery  
packed

The woman, who read first  
    served  
    heaping portions  
    of fried & battered ideas  
while the man  
    piped  
    on a flute of green & growing things  
    going nowhere

-Rachelle Bijou

"FAIR COPY"

Four o'clock in the morning  
can't sleep  
    but neither can my friend Rasumov  
    who, on page 62

is drinking large quantities of tea  
shuffling about the walls of his room  
    and contemplating the nature of happiness  
—thinking life is impossible without

When I started this that morning  
I assure you I was happy  
    That is to say I was still of course *unhappy*  
    but generally happier overall

as things miraculously improved overall—even financially  
and the only reason I couldn't sleep  
    was that I had a lot to do the next day  
    and couldn't figure out how it was all going to get done

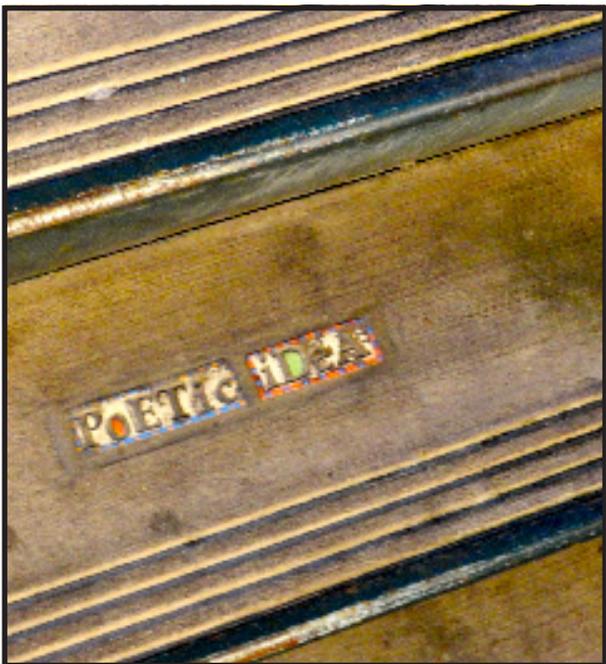
Next time I looked at the poem  
—I couldn't look at it  
    I was so miserable  
    but I *thought* about it

Still trapped in circumstances weeks later  
—*mon dos contre le mur*  
    I convinced myself *again* I was happy  
    knowing things, in time, would change

As for tonight, I am remarkably calm  
and cannot understand why I was propelled to pick up my pen  
    Looking forward to the weekend  
    not dreading anything (to the best of my conscious knowledge)

Besides, how can I possibly top that line by Frank O'Hara  
—which just came to mind  
*happiness*  
*the least and best of human attainments*

-Rachelle Bijou



## "CHRISTMAS EVE AT THE WALDORF ASTORIA"

New York City 2006

Jesus brought our bags  
up to Room 805  
at a little after Three.

He stayed  
only long enough  
to show us  
the mini-bar, and  
how to manage  
the thermostat.

He let us know  
that room service  
would bring whatever  
we desired.  
Around the clock.

He was shorter  
than I might have  
imagined, from those  
paintings of Caravaggio,  
and all of the  
crucifixes of my childhood.

Hair sable, and newly cut,  
He wore a gray uniform,  
like the others in His place,  
alive to serve mankind.  
The outer edge  
of His heels were  
burnished by the miles  
of pavement and carpet.

I wanted to ask Him  
about The War,  
and the crying babies  
in East Harlem.  
The dripping glaciers,  
and where to find  
a thing like Justice  
in a world turning itself  
inside out.

I wanted to know  
if He could ever recall  
sixty-three degrees  
in New York City, at  
the tail end of December.

But, I did not wish  
to add to  
His burden.

The Lobby  
was teeming with  
Italians and Minnesotans  
and French and  
Asians of many kinds.  
All staring up  
each time the chimes  
rolled out from that  
fabled golden clock.

There was only time,  
to press a folded five  
into His palm,  
to thank him  
for bearing the weight  
for us who are travelers.

And He smiled  
in a way which  
reassured me that

Somehow,  
Everything  
would be alright.

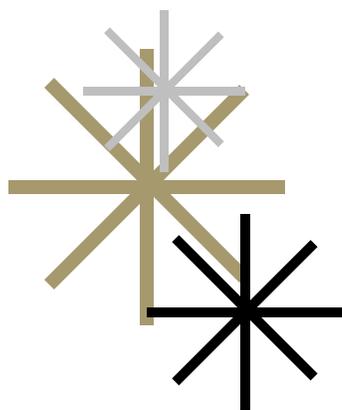
-Daniel Thomas Moran

Originally published in the *Poetry Salzburg  
Review*, Number 11, Spring 2007

*("Report..." continued from page 11)*

and nuanced account of how, in her career as an actress, directors have worked through and worked out how parts should be played, and how a good director will have a strong but flexible view of the play, learning the actors' ways so subtly that they might not realize they are being led, and will make small adjustments that open large opportunities.

Herbert Marks organized a panel on the King James translation of the Bible, in honor of the 400th Anniversary of its publication. Leslie Brisman gave a close analysis of the rhetorical and theological agenda of the King James translators, emphasizing how they strove to see the Bible not as an anthology, as modern scholars tend to, but as a single book, which required them not only to arrange a sort of shotgun marriage between the Greek and Hebrew texts, but also to smooth out theological differences between the J and E authors, and Mark and Luke. Seeking to create a text that both the Church of England and moderate Calvinists could use, the translators sought to achieve a style neither Baroque in Lancelot Andrewes's manner, nor quite plain, and sought to finesse theological disputes about passages taken by some to be arguments on behalf of the Trinity, and by others as prophecies concerning Jesus, skirting issues that other translators, such as Tyndale or the translators of the Geneva Bible, had faced more squarely. Eleanor Cook considered how Elizabeth Bishop reworked Biblical scenes, such as the betrayal of Peter or the story of the Prodigal son, and also played with biblical syntax, without ever quite allowing the reader to treat biblical iconography in a symbolic way. The final presenter, Lawrence Rosenwald, gave a spirited defense of the oft-maligned ideal of literalism in translation, presenting as examples Buber and Rosenzweig's use of "keywords" (rich words that they sought to pair consistently with their Hebrew originals) in their translations, and giving considerable attention



to what courses of action are available when the syntaxes of the source and target languages do not quite overlap. After a break for lunch, the Saturday sessions resumed with a panel titled “Literature and the Visual Arts,” moderated by Emily Mitchell Wallace. John Elderfield considered the many illustrators who have illuminated the children’s classic *The Wind in the Willows*. Each took a different approach to the problems the text presents: to what extent the animals should be “humanized” in the drawings; how the illustrator ought to deal with scale, since the animals themselves are of greatly different sizes; how that scale should relate to the human scale; how the scale of the animals and the scale of the spaces in which they appear should be adjusted to each other; and whether domestic animals and wild ones should be depicted in the same way. Eric McHenry and Nicholas Garland described the process of long distance—indeed, transatlantic—cooperation they engaged in when producing their witty book of poetry for children, *Mommy, Daddy, Evan, Sage*. And Andrew Nash examined the evolution—over half a century—of the cover art Penguin Books developed for the novels of Muriel Spark, tracing out the different waves of tradition in the practices of that particular publisher, as well as the publishing industry in general, and also extracting from that cover art a subtle history of each novel’s reception, and of Spark’s reputation as a whole.

Saturday’s sessions were capped off by a one-man show about John Berryman and *The Dream Songs*, performed by Jim Vrabel. Vrabel’s performance, in which he took on the character of Berryman (not Henry, the “protagonist” of *The Dream Songs*, whom Berryman insisted was not himself, although they had much in common), treated not only the anguish and emotional tangle of Berryman’s biography, but also his thoughts on the meaning and possibilities of poetry, and his elegies for many of his contemporaries, as presented in *The Dream Songs*. Vrabel’s performance was followed by a discussion with Dan Chiasson, Jay Rogoff, John Matthias, and Annie Finch. The Saturday night banquet that followed was supposed to conclude with a reading by Colum McCann, but a medical emergency in his family on Saturday morning precluded him from attending. Tim Parks stepped in to fill the breach, and read a dark and brooding chapter from his novel *Destiny*.

Sunday featured the four seminar sessions, two of which ran concurrently during each of the morning time slots. The seminars proceeded quite differently than did the panel sessions: ten to twenty papers were circulated beforehand so that the participants could dedicate all of the allotted time to engaging in a discussion about the

common themes that emerged. This year’s Annual Conference featured the Stephen J. Meringoff Seminar on teaching the *Odyssey* in high school and college, organized by William Wharton, in which participants presented papers on such subjects as “The Satanization of Odysseus in *Paradise Lost*,” “Dante’s Polemic against Homer,” and “Teaching Penelope’s Dreams.” Those in the Seminar on letters, organized by Saskia Hamilton, examined poets’ letters, as well as epistolary poems from the English Renaissance to John Keats to Lorine Niedecker and David Jones. The Seminar on the spoken word, moderated by Don Share, discussed poetry in live and recorded performance, from African-American poetics, to the problem of how written texts can specify details of oral performance, to instances of oral meaning in the Psalms. The Seminar on copyright, convened by Edward Mendelson, dealt with the legal and aesthetic issues raised by copyright, covering such vexing issues as access to Emily Dickinson’s manuscripts, what constitutes originality as far as copyright is concerned, and the particulars of the control Samuel Beckett sought over the publication and performance of his works.

Treating works from the Classical period and books fresh from the presses; seeing works through the eyes of critics and writers, performers and directors; examining the word and the picture, the printed text and the recording, the 17th Annual Conference showcased the breadth of interest and the depth of analysis that make us proud to be members of the Association. We look forward to the 2012 meeting at Claremont McKenna College in Claremont, California from March 9 to March 11. 

If you wish to contribute to *Literary Matters*, please send articles to [literarymatters@alscw.org](mailto:literarymatters@alscw.org) by February 15, 2012. Content ranges from columns on neglected authors, to interviews with those working in the literary field, to scholarly analyses of a text. Should you wish to submit something, but are unsure of whether the content, scope, or length of the piece is appropriate for this newsletter, please do not hesitate to contact the editor with these questions—or any others you may have—using the email address above.

# VSC 2011-2013 APPLICATION

or Apply Online at [apply.vermontstudiocenter.org](http://apply.vermontstudiocenter.org)

## CONTACT INFORMATION

Mr, Mrs, Ms \_\_\_\_\_

Phone \_\_\_\_\_  
home mobile work

Mailing Address \_\_\_\_\_

Permanent Address \_\_\_\_\_

Website \_\_\_\_\_

Email \_\_\_\_\_

## BACKGROUND INFORMATION

Date of Birth \_\_\_\_\_  M  F

Occupation \_\_\_\_\_

Education \_\_\_\_\_

Other Residencies \_\_\_\_\_

VSC Alumni?  NO  YES: dates attended \_\_\_\_\_

Cultural Background:  Hispanic/Latino  Asian  
Check the group you most identify with  Black/African American  White  
 Native American/Native Alaskan  Other

Citizenship (if other than US) \_\_\_\_\_

## DISCIPLINE

Visual Arts: Please select the medium that most closely describes your studio needs:

- Painting/Mixed Media (2D)  Sculpture/Mixed Media (3D)  
 Printmaking  Photography (I require a B&W darkroom)

Writing

- Poetry  Fiction  Creative Non-Fiction  Other \_\_\_\_\_

## FELLOWSHIPS / GRANTS / FEES

If you are requesting need-based fellowship or aid, please mail the first page of your federal tax return or similar indication of income.

- I am not requesting financial support  
 I am applying for a VSC Grant and/or Work-Exchange Aid Award  
 I am applying for a fellowship  
specific fellowships for which I am eligible \_\_\_\_\_

## PORTFOLIO OR MANUSCRIPT

**ARTISTS:** You may send up to 20 digital images or slides of your work. Please print and include a list that corresponds to your images. This list must include your name, the title, size, medium and date of each image. Slides or CDs will only be returned if you include an SASE or sufficient international postal coupons.

Digital images must be submitted as JPEG files on a CD that can be read by Mac operating systems. Slideshows and Powerpoint presentations are not accepted. Each JPEG may be no larger than 1600 pix in any direction. The image resolution must be 72 dpi. Each file must be less than 1MB and labeled with the applicant's family name followed by a period, first initial, underscore and number, for example: SMITH.J\_1.JPG.

**WRITERS:** Include THREE (3) copies of your manuscript: for poets, maximum of 10 pages, no more than one poem per page. All other genres, maximum of 15 pages. Please use a standard typeface (e.g. Times, Palatino, Garamond, Courier), minimum 10-point type. Print on one side of the page only. Prose manuscripts should be double-spaced. Manuscripts must be submitted in an unpublished format. The first copy of the manuscript should include a cover sheet with your name, address, and title of the manuscript, and be bound with a paper clip. The second and third copies should be corner stapled and include no cover sheet. Your name should not appear anywhere on the manuscript itself. Manuscripts will not be returned.

## SCHEDULING PREFERENCES

Please indicate when you would prefer to come. The Visiting Artists and Writers calendar is subject to change; please check our website for the current schedule. The minimum stay is two weeks. The maximum stay is twelve weeks. Preference is given to applications requesting four weeks or more. Number of weeks you are applying to stay at VSC? \_\_\_\_\_

1<sup>st</sup> Choice \_\_\_\_\_ – \_\_\_\_\_ 2<sup>nd</sup> Choice \_\_\_\_\_ – \_\_\_\_\_ 3<sup>rd</sup> Choice \_\_\_\_\_ – \_\_\_\_\_  
YEAR MONTH YEAR MONTH YEAR MONTH

Please note that VSC's monthly residencies begin on a Sunday and end on a Friday, and might not conform directly to the calendar month.

For the schedule of residency dates, please go to: <http://www.vermontstudiocenter.org/schedule/>

To see the schedule of our upcoming Visiting Artists and Writers, please go to: <http://www.vermontstudiocenter.org/visiting-artists-writers/>

## REQUIRED MATERIALS CHECKLIST

- US\$25 Application Fee** You may pay by check, money order, credit card (Visa, MasterCard, or American Express) or online at [secure.vermontstudiocenter.org](http://secure.vermontstudiocenter.org).
- Portfolio or Manuscript**
- Current Resumé**
- References** On a separate page, please provide names, addresses, phone #s, and emails of three people familiar with your work who would be willing to supply a reference, if asked.
- Financial Status** If applying for financial assistance or need-based fellowship, you must include financial documentation (i.e. a copy of the first page of your most recent income tax return).
- Self-Addressed Stamped Postcard** (Optional) to confirm that your application was received.
- Emergency Contact:**

_____	_____	_____	_____
Name	Relationship to applicant	Email	Phone
_____			
_____	_____	_____	_____
Address	City	State	Country Zip/Postal Code

FULL FELLOWSHIP APPLICATION DEADLINES:  
**JUN 15, 2011 • OCT 3, 2011 • FEB 15, 2012**  
APPLICATIONS MUST BE **RECEIVED** BY DEADLINE.

Fellowships with specific eligibility requirements, listed online at [www.vermontstudiocenter.org/fellowships](http://www.vermontstudiocenter.org/fellowships)

### TO SEND APPLICATION, VIA U.S. MAIL:

VERMONT STUDIO CENTER • P.O. BOX 613 • JOHNSON, VERMONT 05656 USA

### VIA PRIVATE CARRIER (FEDEX/UPS):

VERMONT STUDIO CENTER • 80 PEARL ST • JOHNSON, VERMONT 05656 USA



## 2012 ANNUAL CONFERENCE REGISTRATION

also available online at <http://www.alscw.org/Registration.html>

### REGISTRATION INFORMATION

NAME AS IT SHOULD APPEAR ON YOUR NAME BADGE \_\_\_\_\_

INSTITUTIONAL AFFILIATION AS IT SHOULD APPEAR ON YOUR BADGE \_\_\_\_\_

ADDRESS \_\_\_\_\_  
 \_\_\_\_\_

CITY \_\_\_\_\_ STATE/PROVINCE \_\_\_\_\_

POSTAL CODE \_\_\_\_\_ COUNTRY \_\_\_\_\_

WORK PHONE \_\_\_\_\_

HOME PHONE \_\_\_\_\_

E-MAIL \_\_\_\_\_  
 \_\_\_\_\_

GUEST #1: NAME AS IT SHOULD APPEAR ON NAME BADGE \_\_\_\_\_

GUEST #1: INSTITUTIONAL AFFILIATION AS IT SHOULD APPEAR ON NAME BADGE \_\_\_\_\_

GUEST #1: E-MAIL ADDRESS \_\_\_\_\_  
 \_\_\_\_\_

GUEST #2: NAME AS IT SHOULD APPEAR ON NAME BADGE \_\_\_\_\_

GUEST #2: INSTITUTIONAL AFFILIATION AS IT SHOULD APPEAR ON NAME BADGE \_\_\_\_\_

GUEST #2: E-MAIL ADDRESS \_\_\_\_\_  
 \_\_\_\_\_

### CONFERENCE RATES

The annual conference of the ALSCW is a special event for members of the Association. If you are not a member and would like to attend, please join or renew (with membership starting at \$32 for students and \$37 for new members) or choose the non-member rate. Below, please select your registration rate as well as the registration rate(s) of your guest(s) if applicable. Specify the number of persons paying each rate in the spaces provided. If you are unsure of your membership status or the status of your guest(s), please call the office at (617) 358 - 1990. Thank you!

- Member Rate .....\$50 x \_\_\_\_\_ = \$ \_\_\_\_\_
- Student Member Rate .....\$40 x \_\_\_\_\_ = \$ \_\_\_\_\_
- Non-Member Rate .....\$70 x \_\_\_\_\_ = \$ \_\_\_\_\_
- Fri. Night Dinner (with a poetry reading) .....\$25 x \_\_\_\_\_ = \$ \_\_\_\_\_
- Sat. Night Dinner (with a musical performance) ..\$25 x \_\_\_\_\_ = \$ \_\_\_\_\_

**Total** ..... = \$ \_\_\_\_\_

### PAYMENT INFORMATION

- I would like to pay by  Visa  Mastercard  Discover  
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 650 Beacon Street, Suite 510, Boston, MA 02215

phone: (617) 358-1990 e-mail: [conference@alscw.org](mailto:conference@alscw.org)

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## 2012 MEMBERSHIP AND GIFT FORM

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

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| <input type="checkbox"/> American Literature         | <input type="checkbox"/> British Literature  |
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For more information, visit our website at [www.alscw.org](http://www.alscw.org), or contact us directly at [office@alscw.org](mailto:office@alscw.org) or 617-358-1990.

This is a  Renewal    New Membership  
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I wish to renew my dues AUTOMATICALLY until I choose to stop. (Not applicable to lifetime memberships. For details of the auto-renewal policy, see <http://www.alscw.org/join.html>).

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