FROM THE EDITOR

Dear readers,

It has not been long since last we were in touch, though as is typical, much has transpired that merits notice. For many, a new semester has started; for others, there have been books and articles published; and at the Association, local events have come and gone, and more are in the offing. Without question, if these first months are indicative of how the year will progress, 2013 promises to be an engaging and productive period for us all. The goal of this particular issue is to showcase some of the exciting developments in the recent past and those in the near future: You will have a chance to learn more about those who made the Meringoff Literary Awards possible, and make the metaphoric acquaintance of those upon whom these honors were conferred. You will also get a glimpse of what the upcoming ALSCW Annual Conference in store, a gathering that will be illuminating and will provide us all with a chance to be exposed to literary topics with which we are unfamiliar by experts in those arenas.

One of the greatest privileges of being an editor is having the opportunity to work with talented writers, be they poets, scholars, prose writers, or students. Interacting with literati of the highest caliber affords me the good fortune to learn not only from what they place at my disposal, but also from engaging with them. In this regard, producing the current issue was no different from any other. I had the pleasure of corresponding with and reading the work of these recently decorated writers, and what is more, a chance to glimpse the people behind these accomplished essays, stories, and poems. It is my hope that this issue provides you with the same satisfaction that preparing it has for me. Over the coming months, you will have the chance to read these award-winning pieces—some are due out in forthcoming issues of Literary Imagination, while others will find themselves nestled in future issue of Literary Matters—but these personal statements from the honorees may serve as apéritifs to stimulate your anticipation of their arrival.

Ms. Nora Battelle is the winner of the High School Essay Award, whose compelling paper, “And Joy

Must Flee: On Wordsworth’s ‘Surprised by Joy’”—in which she provides readers with a detailed account of the ways in which the sounds, structure, and word selection in this poem create a multifaceted and deep portrait of Wordsworth’s grief—earned her this honor. Battelle’s essay demonstrates not only incisive textural analysis, but also evinces her empathy towards the emotional spectrum offered up by the poet, which strengthens the conviction of her interpretation of the sonnet.

Rather than making broad, sweeping observations about the mood of the poem or seeking only to place it in the context of Wordsworth’s composing career, Battelle takes us line by line, often word by word, to illuminate the poem in a manner that is as meticulous as it is mature, as scholarly as it is sincere. Her take on the stages of grief that Wordsworth has encountered as he attempts to carry on in the wake of his daughter’s death—the cruelty and complexity of mourning and its aftermath—illustrates how carefully she considers the turns this poem takes. Further, she shows a clear recognition that truly understanding a poem requires that one investigate well beyond initial impressions, adjusting the analysis and accounting for aspects of the composition, even if it means allowing one’s vision of the work to evolve.
Ms. Chana Bloch received the Poetry Award for her varied array of stunning ekphrastic poems and pieces that focus on inventive conceits, all of which benefit from the potency of her perspective. Her work exhibits a degree of confidence in her compositions that allows her to travel through time, visiting Rembrandt as he paints a self portrait in 1665 and transporting us to the initiation of life on earth, while always bringing the reader back to the contemporary, whether by acknowledging that it is a present-day reception of a work of art or a trip to a museum that is her conduit into the past, or by hinting the return with a subtle shift in tense.

Several of the poems convey deep emotions and the struggle to reconcile certain major life events with the ways in which they sometimes defeat and sometimes align with expectations. For example, one poem focuses on a mother’s memory of telling her young son about the dangers posed by strangers, then touches on how she regards him at the time of his wedding, before ultimately tying her initial counsel for caution and her son’s response to it to the fall from Eden. Her language is commanding but not cocky, at times playful to counter the poignancy of her subjects—what comes immediately to mind is her use of the word “fall” in the poem mentioned just above, which she employs in a manner not having to do with The Fall, in spite of its occurrence amid imagery and other diction aimed directly at alluding to this symbolic and sacred scene.

Ms. Cassandra Nelson, one of the two recipients of the Nonfiction Award, offers up “Manichaeism and the Movies: Flannery O’Connor and the Roman Catholic Response to Film and Television at Midcentury,” the introduction to her dissertation, which draws from the personal correspondence, public commentary, and fiction of Flannery O’Connor to demonstrate the classic Southern writer’s conflicting feelings toward film and television. Finding herself able to enjoy these media, and yet keenly disturbed by the dangers she felt they posed with respect to the public’s reception of art and information, Nelson argues that O’Connor and several like-minded writers bemoaned the limitations of film and television as forms of art and entertainment, viewing them as a means for people to shirk creative involvement in their pursuits.

The dire concerns O’Connor had about humanity’s relationship with art indicate that the writer was fanatically invested in recognizing and promoting the view that things are not so clean and uncomplicated as a simple designation of good or evil, dark or light. She felt that it is in unanswered questions that the richness of art is truly manifested, because it is there that the reader gets to find insight rather than having meaning handed to him.

Ms. Lisa Perkins, whose short story, “I’m Dying Here,” earned her the Fiction Award, portrays a rich and conflicting dynamic between a father, Nathan, and his daughter, Olivia, through Nathan’s vivid internal monologue and reflections, as well as in scenes of dialogue between the two. Occurring in a unique timescape that is grounded in the present yet takes readers through the history leading up to the period in which the primary action of the story takes place, “I’m Dying Here” offers up well-developed characters with lively and complex personalities. We see an unlikely overlap, given the strain that exists between them, of the interests of Nathan and those of his daughter.

And we are exposed to the uncertainty Nathan feels about how it came to be that he and his daughter, who were once so close—and who still are in proximity, who share a common interest in the theater and the performing arts, and who have relied so much on one another’s presence after the death of his wife, her mother—now experience this perceptible distance, which promises to become palpable as Olivia prepares to move out of the house following her graduation from college. In spite of Nathan’s intimations that he is unaware of what has caused the rift between himself and Olivia, a reader is able to infer how it has come to pass that Olivia is prone

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President's Column
By Sarah Spence

The Nineteenth Annual Conference of the ALSCW will be held April 5–7 at the University of Georgia in Athens, GA, with readings and a reception co-sponsored by the Georgia Review on the evening of April 4. Sessions will reflect the setting, known for its rich literary and musical heritage. The Program Committee (Margaret Amstutz, University of Georgia, John Burt, Brandeis University, Christopher Ricks, Boston University, Hugh Ruppersburg, University of Georgia, Sarah Spence, University of Georgia, Jeff Stachura, Athens Academy, and Elizabeth Wright, University of Georgia) has put together a terrific program.

During the first day of the Annual Conference, the ALSCW will send five members to Athens Academy, a local high school, as this year’s Meringoff Session. Mr. Meringoff champions projects that fortify the education system and secure the futures of promising students. In keeping with the spirit of Mr. Meringoff’s commitment to creating greater opportunities for young people, the representatives from the Association will join the students for lunch and a discussion about literature, talking about why we do what we do, why we love what we do, and why what we do is important in the hopes that it will inspire the students to get involved in literary studies, or just gain a greater appreciation for works of literature.

Thursday, April 4 will feature a three-part “Evening of Readings.” The first of these readings, to be held in the University Chapel and organized by the Georgia Review, will feature Coleman Barks, and the second, which is being sponsored by the ALSCW, will take place on the grounds of the Founders’ House. All are invited to a reception in the Founders’ Garden that will take place in between these presentations.

Friday, April 5 the conference kicks off with a panel on Southern Literature on the World Stage. Moderated by Joel Black of the University of Georgia, this session aims to situate southern literature and literary traditions in a global context, and will trace neglected linkages between southern and non-southern works in the Americas and elsewhere.

Two seminars, running concurrently, follow: Can You Read Poetry on a Kindle? will consider whether we are living through another transformation of the modes of creation and reception of literature, and what happens to literature when it is created and read online, through instantly conjured archives, amidst perhaps billions of digitized voices. Occupying the Margins will query the nature and practice of marginalia in terms of current and past practices. As we become more aware of the value of the investment that writers and readers of the past made in marginalia, should we be working actively to reintroduce their practices in ways adapted to modern technology?

After the lunch break there will be a pair of sessions, Two Takes on Verse Composition, organized by Ernest Suarez of Catholic University. Cleanth Brooks, John Crowe Ransom, Robert Penn Warren and their Circle: The New Criticism and Creative Practice will consider the interactions between the values, assumptions, and practices associated with the New Criticism and how they

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To contribute to Literary Matters, please send articles to literarymatters@alscw.org. Content ranges from columns on neglected authors, to interviews with those working in the literary field, to scholarly analyses of a text, and beyond. Please do not hesitate to contact the editor with any questions you may have.

Submissions for Issue 6.2 must be received by May 15, 2013.

(continued on page 5)
Volunteers needed for PENCIL Partnership Program

Calling all professionals looking to make a difference in NYC Public Schools!

The PENCIL Partnership Program pairs professionals from all fields with public school principals to develop long-term capacity-building projects to improve student achievement. Architects are designing school playgrounds, lawyers are coaching mock-trial teams, composers are teaching songwriting to students, investment bankers are enhancing math curricula, and HR directors are working on staff-retention plans. There are so many ways to use your skills and expertise to help improve our schools.

We’re looking for NYC volunteers to engage in year-long, customized partnerships that match the skills of the professional with the specific needs of a public school. PENCIL’s dedicated team makes the match, helps in the project planning, and provides partnership support every step of the way. We have found that the partnerships that have the greatest impact take a minimum commitment of forty hours over the course of the year.

Need some specific examples? Check out some of PENCIL’s great partnerships at http://www.pencil.org/partnership-program!

For more information, visit www.pencil.org or contact eloubaton@pencil.org.

Literary Matters will soon feature a section for short book reviews of recent publications. If something you encounter moves you, please consider sharing your reaction with the readers of LM.

Book reviews may be sent to literarymatters@alscw.org. Those received by May 15, 2013 will be considered for publication in Issue 6.2.

While providing us with the details of his mother’s—and thus his own—lineage, as well as a portrait of the lifestyle she grew up embracing, and what she left behind upon coming to America—the prominence and panache that was attached to her past, of which he saw no indication during the life they shared—his endeavor turns out to be much more than a mere fact-finding expedition, and is in no way a leisurely vacation masked as something meaningful. Quite the contrary. To say his travel to Shanghai is meaningful would be to distort its proportion. Wen not only uncovers a complex and riveting history that helps him better understand his mother; he also leaves with a new sense of his roots, which had never been known or accessible to him before. Thus, the pain of losing a mother spawns a project through which Wen ultimately finds his family.

It is my hope that beyond just the enjoyment one can get out of peering into the real life of the individuals responsible for the creation of what is being read, these portraits will also enable budding writers, and the more seasoned as well, to see glimmers of their own processes, motives, and inspirations in the accounts offered by the awardees. So, without further ado, I encourage you to journey through these pages with your symbolic salutations at the ready, and an anticipatory eye towards the events awaiting us at the start of April.

Wishing you all the best,

Samantha Madway
Editor, Literary Matters
relate to creative practice. *Singing the South: Blues and Verse Composition* will address the artistic and historical dimensions of blues verse composition, a form of southern verse that has served to integrate poetry and music, influencing a host of poets as well as rock lyricists.

Friday will end with the President’s reception at The Melting Point, where blues band Scrapomatic—featuring two-time Grammy winner Mike Mattison—will perform, with a concert to follow. The reception is open to all registered conference attendees; tickets to the concert are available through our website.

Saturday, April 6 begins with the ALSCW Members’ meeting at 8:30. The first panel is a double session on *Narratives of Ovid and Ovid’s Narratives*, moderated by Peter Knox of the University of Colorado. The papers presented will consider Ovid’s practices of rhetoric and persuasion, and examine how Ovid’s interpretations of the artist’s power over the audience are reflected in the reception of his works in antiquity and later periods.

The conference wraps up after the lunch break with a full afternoon of sessions: two plenary panels flanking the second set of seminars. *Translating Asia*, moderated by Jee Leong Koh of The Brearley School, investigates how translation can happen so that it does not “undervalue, misrepresent, or utterly dispense with the original.”

The seminar 1863 considers the sesquicentennial of the year in which Sam Clemens began writing as Mark Twain, Jules Verne published his first novel, C. P. Cavafy was born, and Thackeray died. There was also the Emancipation Proclamation, the embattled address at Gettysburg, and the opening of the American prairie to the US Homestead Act, while in Britain and on the European continent a new era of arts and letters was encountering the consequences of industrial and political revolution in an expanding world. The seminar on Editing Diaries will consider the ramifications of decisions for readers and researchers alike.

The final panel, Literary Impersonation, moderated by Greg Delanty, of St. Michael’s College, VT, will explore the benefits and possibilities of poetic ventriloquism, which, in the tradition of Pessoa, Nabokov’s Pale Fire, and Kipling’s fifth book of Horace’s Odes, permit sustained acts of impersonation, such as pseudonymous volumes and invented histories.

The banquet (tickets are available online) will begin at the Special Collections library immediately following this final session. Catered by Hallie Jane’s of Madison, GA, the theme is, appropriately enough, “I’ll Never Be Hungry Again.”

Sunday morning, the ALSCW Council meets from 9:00—11:00. For the rest, this will be a time to meet and greet before heading home.

For further information about the conference—how to register, how to get there, where to stay—please see our website, www.alscw.org, under “Conferences.”

We hope you’ll join us,

Sarah Spence
President, ALSCW

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**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 2013 calendar year.

Please note the new membership rates, effective as of December 1, 2012: The categories have been reduced to four: Premium memberships at $125 annually; Regular memberships at $85 annually; Senior memberships (for those 70 and above) at $60; Reduced-price memberships at $45 annually (those eligible for reduced-price memberships are members in their first year, students, and those earning less than $50,000 a year). We have eliminated the category of joint domestic memberships and will simply offer two-member households the regular $85 rate, in return for which they will receive all the benefits provided by a current joint domestic membership—a single copy of our publications and full member privileges for both persons in the household. The Executive Council voted for this change at its October meeting in an effort to meet our ever-increasing financial demands. Since this is the first time in a very long time that our rates have increased, we trust you will understand the necessity. Membership rates in our Association are still one of the best bargains in the business.

To renew your membership with the Association for 2013, please visit [http://alscw.org/membership/join/index.html](http://alscw.org/membership/join/index.html). To pay by check, please mail your completed membership form—available on page 27 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. If you have any questions, please do not hesitate to contact the office at office@alscw.org, or by calling 617-358-1990. Thank you for your support!
Mr. Stephen J. Meringoff—Managing Partner of Himmel + Meringoff Properties, Inc., and Chairman of its affiliated property management company, Meringoff Properties, Inc.—isn’t new to the world of philanthropy. Sponsoring the ALSCW’s Meringoff Literary Awards in 2012, which have provided five talented writers with resources that will help them continue to pursue what they are passionate about, is just the most recent of many contributions Mr. Meringoff has made to the Association in the recent years. And his support of education and the literary arts, his help in securing the future of those demonstrating promise in their studies, does not end there.

At the 2010 ALSCW Annual Conference in Princeton, New Jersey, Greg Delanty, who was inaugurated as President of the Association at the gathering, announced the start of the 2010 Meringoff Matching Grant. In addition to a $15,000 donation, Mr. Meringoff pledged that, provided ALSCW members could collectively contribute $10,000 to the Association by the end of the year, that sum would be matched. His call to action was so successful that member giving totaled over $15,000, and in an act of further generosity, Mr. Meringoff matched all that was raised over the initial $10,000 challenge. In 2011, Mr. Meringoff sponsored the Meringoff Essay Award, which offered a $2,500 prize for the best analytical essay by a secondary school student. The award was conferred upon Ms. Gabriella Garr of the Chapin School in Manhattan for her essay “Hamlet: Genuinely Theatrical,” which was published in Literary Matters 4.3. By providing this prize, Mr. Meringoff afforded Ms. Garr the opportunity to receive feedback from highly regarded professionals in the literary field as well as a boost that will help her finance her academic pursuits.

Then, during the 2011 ALSCW Annual Conference in Boston, it was announced that Mr. Meringoff’s Matching Grant would be waged again, and in a stunning replay of the previous year’s events, member giving soared above $10,000, and the Association was again the beneficiary of Mr. Meringoff’s altruism. Beyond matching the funds donated by our members, Mr. Meringoff gave an additional contribution of $40,000 to the Association, helping to secure the future of the ALSCW. By funding the 2012 Meringoff Literary Awards, Mr. Meringoff has proven yet again to be a valuable and committed advocate of the pursuits of our mission.

Beyond the support he has provided to the Association, Mr. Meringoff is dedicated to a number of other charitable enterprises. He is founding sponsor of the PENCIL Fellows Program, which began in the summer of 2008.1

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PENCIL is an educational nonprofit that helps place New York City high school students in internships that offer invaluable job experience, which not only bolsters their confidence and sets them on a promising path to future careers, but also gives them financial security as they plan for their pursuit of higher education. In conjunction with these internships, the program also runs seminars and job training programs so that the benefits and responsibilities of being in the workplace are reinforced.

By the summer of 2010, Mr. Meringoff had already contributed over $1 million to the organization, which has allowed the PENCIL Fellows Program to flourish.² Each year, at the conclusion of the Fellows Program, Mr. Meringoff also awards scholarships to several of the students who enter the program’s newsletter contest, for which they must “write and design an original newsletter on a designated topic” and meet other qualifications to be eligible to participate. In 2011, though it was anticipated that three students were to be awarded the prize, Mr. Meringoff generously offered scholarships to six of the twenty students who entered the competition.³

Not only has he helped to finance this crucial venture to support the growth and development of a multitude of ambitious high school juniors and seniors, but he has also taken on several interns at his business, and hired one of his former interns, Shyam Noredeen, on a part-time basis so that he can pursue his college degree while continuing to gain essential work experience.⁴ In addition, Mr. Meringoff was invited to join the Board of Directors of the organization in 2010, and has maintained his seat since that time.⁵ Upon accepting his appointment to PENCIL’s Board, Mr. Meringoff offered the following statement: “I am honored to join PENCIL’s distinguished Board of Directors...As a parent and a resident of New York, I feel a special obligation to giving back to our City’s young people. I strongly believe that all our students deserve an equal chance at success—and that PENCIL is playing a leading role in making that a reality.”⁶

Mr. Meringoff, in addition to his tremendous involvement in PENCIL, is dedicated to working with both the Reading Team and Ross School, projects that also serve to create a jumping off point for students so that they can receive the best possible

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⁵ “PENCIL Board Welcomes Stephen J. Meringoff.”
⁶ “PENCIL Board Welcomes Stephen J. Meringoff.”
education. The Reading Team, “a Harlem-based nonprofit organization...dedicated to enabling young children who are at high risk of reading failure to become strong and enthusiastic readers, writers, listeners, and speakers and to develop the skills, habits, and behaviors that will support their success in school and in life,” has benefited from Mr. Meringoff’s consistent patronage, as well as the role he has played by sitting on their Board of Directors. Ross School, whose stated mission is “to change the way education meets the future; to foster interdisciplinary, integrated thinking and innovative leadership; to engage fully in the global community; and to facilitate lifelong learning,” has also received critical assistance from Mr. Meringoff over the years, and he is one of their leading sponsors.

The mentality that “providing kids with an education and a job has a multiplier effect,” that “[e]very kid that has a good work experience sets an example for other people in the community and encourages other people to follow that example” is what motivates Mr. Meringoff to be so dedicated to these causes. His avid and unrelenting support of New York City’s students, his desire to provide them with a strong educational foundation that will help to secure their future success is not just something that will benefit them directly, but will also ultimately pay off for the larger community in which they are situated. His numerous commitments to education and continued scholarship have allowed innumerable students to receive the best motivation available, the validation of having their achievements recognized in supportive and encouraging environments.

Mr. Meringoff holds a BS in Electrical Engineering from Cornell University and an MBA from the Harvard Graduate School of Business Administration. For more than thirty-three years, he has sustained an active ownership role in the New York City Real Estate community as a Real Estate Principal. His primary endeavors in the real estate world have been acquiring undervalued properties, and then improving them to the point where they far surpass in value what they were worth prior to his investing in them. Mr. Meringoff’s focus in these operations is not limited to New York City; he also strengthens the real estate value of property in communities in Los Angeles with these same tactics.

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7 Banjo, “Giving Back to School.”
10 Banjo, “Giving Back to School.”

His translations have been performed at the University of Chicago and professionally in Boston. He is also a Milton specialist, the author of “Paradise Lost” and the Classical Epic (*Routledge Kegan & Paul*, 1979) and “Paradise Lost: Ideal and Tragic Epic (A Student’s Companion to the Poem)” (Twayne Publishers, 1988). His short stories, poems, and essays have appeared in the *Harvard Magazine*, the *Sewanee Review*, the *Southern Review*, and many other journals. He has also published a play, *Lorenzo de’ Medici* (University Press Of America, 1992). A professor of English at Northeastern University in Boston, he lives with his wife, Ann Taylor, also a poet and English professor. They have two children. In the summer, he works part-time on a farm in Spain. Currently, he is completing a book of three verse translations from Euripides: *Hecuba*, *Helen*, and *Trojan Women*.


Rosanna Warren is the Hanna Holborn Gray Distinguished Service Professor in the Committee on Social Thought at the University of Chicago. Her book of criticism, *Fables of the Self: Studies in Lyric Poetry* (W. W. Norton & Company), came out in 2008. Her most recent books of poems are *Departure: Poems* (2003) and *Ghost in a Red Hat* (2011), both of which were published by W. W. Norton & Company. She is the recipient of awards from the Academy of American Poets, The American Academy of Arts and Letters, the Lila Wallace Foundation, and the New England Poetry Club, among others. She was a Chancellor of the Academy of American Poets from 1999 to 2005, and is a member of the American Academy of Arts and Letters, and the American Academy of Arts and Sciences.
First, I want to thank the ALSCW, and especially the judges—Francis Blessington, Mark Halliday, and Rosanna Warren—for honoring me with this prize. I’m thrilled, proud, and profoundly grateful, and grateful also for the opportunity to introduce myself.

Sometimes it seems that my literary career has been a long game of hopscotching from genre to genre. But when I take a bird’s-eye view, I see that I’ve made a good return on the energy invested. I began writing fiction at Bennington in the 70s, but fell in love with Romantic poetry and went on to earn a PhD in British literature from the University of Chicago with a dissertation titled *Hazlittian Postures of a Chameleon Poet: A Study of Keats’s Attitude Towards Egotism* (University of Chicago, 1990). I taught part-time at Tufts, Harvard, and Emerson College until 1993 and then, immersing myself again in my beloved Keats, I wrote a screenplay called *La Belle Dame of Hampstead*. (Keats biographer Aileen Ward, after having read it reluctantly, praised it enthusiastically.) But lacking the wherewithal to shuttle from the Ivory Tower to Hollywood, I returned to creative writing while also associate producing *Loaded Gun: Life and Death and Dickinson* (2002), a documentary directed by Jim Wolpaw, Oscar nominee for *Keats and His Nightingale: Blind Date* (1985).

We aired nationally on *Independent Lens* (PBS), and I went on to write, produce, and direct my own film, *Secret Intelligence: Decoding Hedy Lamarr*, which has, alas, been lingering in post-production since the recession.

So having hopscotched from fiction to Keats to Dickinson to Hedy Lamarr, I’ve landed back on fiction, happy to be home, and with my pockets filled with gold. As a filmmaker, I learned how to zoom in on details that deliver information with the almost subliminal speed of a poem. I learned to keep action vivid and scenes moving briskly. In 2011, I was nominated for a Pushcart Prize by the *Fourth River*. In 2012, I won the *New Millennium Writings’ Fiction Award*, and was a semi-finalist in the Raymond Carver Short Story Contest. I had a fellowship at the Vermont Studio Center (narrowly missing Rosanna Warren), and my stories have appeared in the *Painted Bride Quarterly, Quiddity*, and elsewhere.

At the moment, I’m busy procrastinating building the inevitable online platform while looking for a publisher for a collection of stories. I’m also working on two novels—my own, and my late father’s.

Mine, “Devastating,” tells a darkly humorous story with an almost fairytale-like undercurrent. Its heroine is a grubby, lonely ugly duckling grow-
ing up in the 60s in a ramshackle house near the University of Chicago. She is also a musical
prodigy. Fortified by her passion for music, she learns to survive, barely, on the elusive love
of an eccentric, wizardly old father—a famous mathematician who virtually lives in the
attic—and to resist the alluring, hollow love of her young mother—a professor, a beauty,
a lush, and a scintillating, self-deluded version of the jealous queen in Snow White.

My father, Arthur Heiserman (1929–1976), began writing “Displaced Persons” while abroad
on a Guggenheim in 1963. He finished it during his sabbatical in 1972 when he was
terminally ill. I discovered it years after his death. I’m told that my father’s
agent, the celebrated Candida Donadio, turned it down because although she thought it was bril-
liant, she found it too dark and too intellectual to attract a wide audience. In my opinion, “Displaced
Persons” is dazzlingly dark. But “too intellectual”? Absolutely.

The narrator is a highbrow young American drifting through a Volunteer
Agricultural Camp on the grounds of a dilapidated abbey in England in
1949. His fellow “volunteers” include the well-educated inmates of a DP camp also run by the
abbey. The novel is sort of an Upstairs-Downstairs, tragical-historical bedroom farce
(a genre Polonius might appreciate). The young American probes with humor and
exquisite precision the inner lives—especially the sexual sufferings—of the slew of
ultimately loveable, physically and emotionally mutilated survivors of WWII who have
washed up there. The novel is bold, expansive, and often riveting; its characters are
unforgettable. But it needs editing and a narrative envelope. Eliot-esque erudition
and passages of oddly madcap philosophical dialogue sometimes weigh it down. The
crucial problem, however, is that my father failed to quite bring off an ambitious narrative
experiment: a subtly interwoven subplot that dramatizes the emotional vicissitudes
authors suffer vis-à-vis their characters. The young narrator materializes, like the Cheshire
cat, to query, contradict, to quarrel with and even apologize to the “real” tortured beings
he is “doing in” by inventing their pain and perversions. In this, my father was too subtle;
I aim to provide a guiding, but also subdued, hand.

When not working, I’m studying Gurdjieff, indulging my addiction to Zumba, and now looking
forward to meeting the members of the ALSCW.
David Curzon—poet, essayist, translator, and editor—has been widely published in the United States, Australia, Israel, the United Kingdom, and elsewhere. He has been a member of the ALSCW Council since 2010. His projects include several works of translation, such as 

**Astonishments: Selected Poems of Anna Kamienska** (Paraclete Press, 2007), which he edited and translated with Grazyna Drabik, and 

**Eustache Deschamps: Selected Poems** (Routledge, 2003), which he co-translated with Jeffrey Fiskin; original poems published in two Oxford anthologies and the “Twentieth Century” section of 

**The Norton Anthology of World Poetry** (Norton, 1998); a translated monologue, Goethe’s “Persephone,” which was produced in 1998 off Broadway at the Clurman Theatre; and various anthologies that he compiled and edited, including 

**The Gospels In Our image: An Anthology of Twentieth Century Poetry** (Harcourt, Brace, 1995) and 

**Modern Poems on the Bible: An Anthology** (The Jewish Publication Society of America, 1994). Curzon was also the Contributing Editor of the newspaper 

**Forward** from 2002 through 2007.

Prior to immersing himself in the literary world, Curzon received his BS in Physics and a PhD in Economics and then served in the United Nations from 1974 to 2001, first as its Chief of the Program Planning Unit and subsequently as the Chief of the Central Evaluation Unit.

Greg Delanty is a widely published poet and a professor of English at St. Michael’s College in Colchester, Vermont. Originally from Cork, Ireland, he now spends most of the year in the United States. Delanty served as President of the ALSCW from 2010 to 2011, and has since remained active in the affairs of the Association, serving as guest editor of the “Poets’ Corner” in 

**Literary Matters** and helping to orchestrate the Meringoff Literary Awards.

Among his poetry collections are 

**The Greek Anthology, Book XVII** (Carcanet Press, 2013), 

**Loosestrife** (Fomite, 2011), 

**The New Citizen Army** (Combat Paper Press, 2010), and 

**The Ship of Birth** (Louisiana State University Press, 2007). His work was compiled in 

**Collected Poems 1986–2006** (Oxford Poets Series, Carcanet Press, 2006), which features his first seven collections, and previously unpublished pieces. His poems have been anthologized in many volumes, including 

**The Field Day Anthology of Irish Writing** (W. W. Norton & Company, 1991) and 

**Contemporary Poetry of New England** (University Press of New England, 2002). His individual poems have appeared in the 

**Atlantic Monthly**, the **New Statesman**, **American Scholar**, the **Times Literary Supplement**, and elsewhere. Delanty has received numerous accolades for his poetry. He won the Austin Clarke Centenary Poetry Award in 1996 and the National Poetry Competition in 1999, and was awarded a Guggenheim Fellowship in 2007.

In addition, Delanty has published many translations, such as Aristophanes’ 

**The Suits** (University of Pennsylvania Press, 1999) and 

**The Collected Poems of Seán Ó Riordáin in Translation** (New Island Books, 2007). He also co-edited 

How Long Does It Take?

“How long, on average, does it take to write a poem?” a friend of my parents asked when I was in college, just beginning to write. On average? No point in trying to answer a question like that. Looking back after more than fifty years of immersion in poetry—as a writer, translator, scholar, and teacher—I realize it’s even more complicated than I thought at the time.

A poem may start from something arresting one has seen, felt, heard, read. In my case, the initial impetus is often buried in a notebook, where it germinates for a while. Once I commit it to paper, the revisions begin, the slow (Marvell’s adjective is “vegetable”) process of growing the poem by paring it down to essentials. Then I turn to family and friends for their sobering criticism. My idea of a good time is an afternoon spent with a poet-friend reading each other’s new work, blue pencil in hand. “Finishing” a poem can take years. I keep dated drafts in a file folder to teach myself patience.

The four poems of those I submitted for the Meringoff Literary Awards that were selected by Literary Imagination for publication in Volume 15, Issue 1 entered the world in much this way, though “Siege” had an unusually quick finish. More than once, I had contemplated the colors of the lab specimens that reveal the state of our health—the deep crimson of blood in a test tube, the bright gold of a urine sample. Waiting anxiously for test results, I found it oddly consoling to think of these as royal colors, a conceit that got the poem going. I wasn’t at all sure I had the right ending, however, till I found myself in the hospital on the eve of major surgery. Most poems are not subject to so stringent a test.

“Death March, 1945” recounts a conversation I had with the survivor of a concentration camp. His unforgettable response to a question of mine has shaped my understanding of courage, endurance, and the lasting effects of childhood experience. I’ve been moved to retell his story to many friends, one of whom challenged me to make a poem of it. The subject—the ultimate disruption of order that we know as the Shoah—demanded a tight-fitting container, and I chose the sonnet form because of its firm boundaries.

The two poems about human origins began in the quiet of museums, where the shock of the unexpected can register with particular force. “The Hall of Human Origins” is named for a wing of the American Museum of Natural History, where I happened upon a diorama of two hominids leaving the site of a disaster, walking side-by-side, the male with his arm around the female’s shoulder. That tableau was based on an archaeological find, evidence of the bipedalism of early humans: two parallel trails of fossilized footprints in Laetoli, Africa, preserved in volcanic ash for 3.6 million years and excavated in 1978. The sex of the figures, their posture, the tender gesture, were all conjectures of the artist, a creator with a revised version of Adam and Eve, a commentary on the loss of paradise.
The fourth poem, “The Origin of the World,” is a radically different take on origins. I had seen a postcard reproduction of Courbet’s provocative *L’Origine du monde*, but it was quite another thing to encounter his close-up of a female nude—in the flesh, as it were—at the Musée d’Orsay in Paris, and to discover how much can be conveyed by a single brushstroke.

These poems are from “Cleopatra’s Nose,” the manuscript of my fifth collection of poetry. The title poem starts with an epigraph from Pascal: “Le nez de Cléopatre, s’il eut été plus court, toute la face de ta terre aurait changé.” (If Cleopatra’s nose had been shorter, the whole history of the world would have been different.) In this collection, drawing upon personal history, biblical history, European history, and human history, I write about the death of Socrates, the Little Ice Age, Rembrandt, Beethoven, the immigrant era that brought my parents to this country, and tourism at Auschwitz. And reflecting on the binary oppositions set forth with such majesty in the first chapter of Genesis, I think back to a time “before the dividing began.”

Of the various forms my immersion in poetry takes, translation has been the most steadily important to me. Years ago Robert Lowell told me in a poetry workshop, “You can teach yourself to write from your own translations.” It was some of the soundest advice about writing I have ever heard. The practice of translation sharpens one’s ability to choose between possible phrasings, an essential skill for a writer.

During the many years I spent translating Yehuda Amichai’s work, I studied his use of irony and allusion, and a seeming simplicity that reaches deep. Another singing master was George Herbert. Writing a critical study of his work, *Spelling the Word: Herbert and the Bible* (University of California Press, 1985), I learned from Herbert’s unsparing scrutiny of his inner life, and from the way he makes the biblical sources speak with his own voice. Finally, I had the good fortune to have been a teacher for half my life, which in the first instance always means teaching oneself. The deepest immersion comes when I am alone with a poem. As in any serious relationship, the poem and I get to know each other well and try to meet each other’s needs. How long does it take? As long as it has to. Some poems take a lifetime.

To read Ms. Bloch’s poetry, click the titles of the poems that appear in this article. They are embedded with hyperlinks to take you to the *Literary Imagination* site. For additional information about Ms. Bloch, visit http://www.chanabloch.com/

She has published translations of Aeschylus, and of a number of modern Greek poets and prose writers. Her poems and translations of Greek poetry have appeared in journals in the US (Literary Matters, Bookpress, Seneca Review, Antipodes, Per Contra), the UK (agenda, Stand), Australia (Southerly), and Greece (Poetry Greece).

Holst-Warhaft was Poetry Editor of the Ithaca-based journal Bookpress, and has read her poetry in Ithaca, San Francisco, New York City, Oxford, and Athens. With John McDermott, she gave the annual “Poets in the Garden” reading in 2010 at Mculloch Hall in Morristown, New Jersey. She won the Original Poetry Competition of Poetry Greece in 2001, and the Van der Bovenkamp award from Columbia University’s Translation Center for her translations of the poems of Nikos Kavadias. Penelope’s Confession, her first collection of poems, was published in New Jersey and Athens. Holst-Warhaft has been Poet Laureate of Tompkins County since 2011. She is a member of PEN USA, and has served on the Council of the Association of Literary Scholars, Critics, and Writers. Holst-Warhaft directs a program in Mediterranean Studies at Cornell University and is an Adjunct Professor in the Comparative Literature, Music, and Biological and Environmental Engineering departments. She has recently completed a second collection of poetry and a biography of the Greek singer Mariza Koch.

John Burt is Professor of English at Brandeis University, and Immediate Past President of the ALSCW. He has just published Lincoln’s Tragic Pragmatism: Lincoln, Douglas, and Moral Conflict (Belknap Press, 2012). He is also the editor of The Collected Poems of Robert Penn Warren (Louisiana State University Press, 1998), and the author of three volume of poetry, the most recent of which is Victory (Turning Point, 2007).
The essay I submitted for the Meringoff Nonfiction Award is the first chapter of my dissertation. Hence the clunky academic title, which I wasn’t entirely pleased with before, and which embarrasses me now that I see it takes up more words than the titles of all the other winning entries combined. But I am very thankful that the judges looked past that, and I hope readers will too.

My larger project focuses on religion and screen media (that is, film, television, and computers) in postwar American fiction. It grew out of my sense—vague at first, but confirmed daily by what I read in newspapers and online and what I see on TV—that we’re perhaps two generations into a subtle but significant conflation of the two, theology and technology, in the popular consciousness. If you’ve read Don DeLillo’s Underworld, the scene where a Roman Catholic nun dies and goes to the Internet is a good example of what I mean. If you haven’t read Underworld, the real-life marketing of cloud computing as a sort of “data heaven” (an immaterial, celestial space in which everything is always and forever safe) and Sprint’s recent “I am Unlimited” commercial, which equates iPhone ownership with the kind of omnipotence and omnipresence once reserved for the divine, are others.

But that’s the end of the story I’m hoping to tell in my dissertation. The seeds of what I see happening in Underworld were planted decades ago, and earlier writers including Flannery O’Connor and Walker Percy watched them fall.

O’Connor’s letters and her brilliant, bizarre first novel, Wise Blood, reveal a canny awareness of film and television, and their potential for reshaping viewers’ modes of speech, thought, and behavior. They also show that O’Connor took a real delight in the absurdities of both film and TV, and wasn’t above borrowing from them in her fiction. Percy too recognized the screen’s
potential to redefine American desires and our understanding of reality. Almost forty years after he introduced the concept of “certification” in The Moviegoer, social media rechristened it and made it a household name. Nothing is real about your life or mine, or so the saying goes, until it’s Facebook official.

While working on “Manichaeism and the Movies” (let’s just leave it at that), I found myself following the narrator’s injunction in Wise Blood to look at the sky. I can’t recommend it highly enough. Over the course of a month or two, I saw more clouds and sunsets than I could count, some rather breathtaking; several interesting phenomena involving contrails, those lines of vapor following airplanes, which can cast odd shadows that give the impression the plane is unzipping the sky; and, my new favorite atmospheric wonder, sundogs. Also called parhelions or “phantom suns,” sundogs are formed by ice crystals high above us and they look like two miniatures suns flanking the real one, sometimes refracting its light into rainbows. A photograph of the sundog I saw is on Wikipedia, posted by someone in Salem who saw it too. I hope ALSCW members will take a look, just as I hope they will take a look at my essay in Literary Imagination, and then go straight to the source—the sky, Wise Blood, The Moviegoer, as the case may be—with renewed curiosity.

* * * * * * *

Cassandra Nelson is a PhD candidate in English at Harvard University. She holds an MA from Boston University’s Editorial Institute, where she prepared an edition of short stories by twentieth-century American writer Betty Wahl for her thesis. Her edition of Samuel Beckett’s More Pricks than Kicks was published by Faber & Faber in 2010.
“House Hunting in Shanghai” was submitted on a lark. I’d written it last fall for my first-year MFA memoir-writing workshop. Though new to the workshop experience, I was prepared to hear the worst, and I wasn’t disappointed. I am therefore most grateful to the ALSCW Meringoff Nonfiction Award judges for their second opinion.

My quest to learn more about my mother’s past began with a comment my father made as she was dying in the hospital. She’d had a stroke, brought on by a massive cerebral hemorrhage. My father, coming in from the backyard of their house to the kitchen, had found her crumpled beside the stove, struggling to pick up a pair of chopsticks. Meat stuffing for that night’s pot stickers lay splattered around her feet, shards of porcelain bowls everywhere. Because the hospital in the small college town in eastern Washington where my parents lived couldn’t handle that kind of emergency, my mother was ambulanced eighty miles north to Sacred Heart Medical Center in Spokane.

By the time I arrived the next morning—I’d taken the red-eye from New York—my mother was still in surgery. I found my father alone, sitting in a windowless room across the hall from the hospital chapel. More frail and gaunt looking than I remembered from my last visit the year before, he stood to greet me, putting his arms around me awkwardly. I couldn’t recall my father ever hugging me.

My father gestured toward the couch where he had been sitting; we sat. He’d been staring at the TV on mute. I sensed a need in him to talk and kept my mouth quiet, letting the silence work for me. He chose his words and tone carefully. I tried to shut down my feelings as I listened. Chinese sons don’t cry in front of their fathers; they don’t cry in public.

Midway through telling me how he’d held my mother’s hand in the back of the ambulance as he watched her lose consciousness, he stopped. He crossed his arms and hugged his chest, as if pressing in his emotions, then said, “How well do you know your mother?” letting the words hang in the air between us.
I’d always learned to be prepared when answering my father, but these words came out at me from nowhere. Was this some kind of trick question? I stifled a response I might have made to this and said, “As well as any son can, I suppose.”

“In your case, not enough.” My father stopped there, then sighed.

I reflected on what he’d said, at a loss to make sense of what had just occurred. Of course, I could have answered, “More than you’ll ever know,” but a practicing obedient Chinese son—even one born in America—never talks back to his father. So I said nothing.

My father continued. “Maybe you think your mother is just a nobody, the way she is here in America. No family. No connections. Not a name people know. But in China”—his voice rose as he spoke—“she...her family...they were something, really something.”

So began my desire to know more about my mother and where she came from. She died on December 17, 2000, and I spent the next few years researching and then connecting with members of her family in China. I finally made the trip to China—my first—in April 2006, and this story is about my search for the places my mother knew while she was growing up in Shanghai. I consider this to be just the start of a longer journey.

* * * * *

George Wen was born in Seattle, Washington. A graduate of Dartmouth, Cambridge University, Harvard, the University of Paris, and the Columbia University Graduate School of Journalism, he was a university lecturer in Paris for thirteen years before coming to New York City. After a brief career as a magazine editor, he finally found his way to children’s book publishing, where he has been ever since. He is the recipient of the Bronx Writers’ Center Chapter One Award and a Yaddo fellowship. “House Hunting in Shanghai” is his first published work.
John Leonard was educated at the University of Cambridge and has taught at the University of Western Ontario since 1987. He has published widely on Milton and has twice won the Milton Society of America’s James Holly Hanford Award (for most distinguished book in 1990 and most distinguished article in 2000). In addition, he received the University of Western Ontario’s Edward G. Pleva Award for excellence in teaching. He has edited the Penguin editions of Milton’s Complete Poems (1999), Paradise Lost (2000), and Selected Poems (2007). His most recent book, Faithful Labourers: A Reception History of “Paradise Lost” (2013), has just been published in two volumes by Oxford University Press.

Elise Partridge’s Fielder’s Choice (Signal, 2002) was short-listed for the Lampert Memorial Award for best first book of poems in Canada. Her second book, Chameleon Hours (Anansi; University of Chicago Press, 2008) was nominated for the British Columbia Book Prize in poetry and won the 2009 Canadian Authors Association Poetry Award. Partridge’s poems have been published or are forthcoming in journals including the New Yorker, Poetry, the Yale Review, PN Review, the Southern Review, and Southwest Review, as well as in anthologies published by Carcanet and Norton. Currently she edits and teaches in Vancouver.
I was born in New York City to an artist father and an art-historian mother. My brother was three when I arrived. A year later, we moved into the apartment I still live in today. Its living room has always been full of books, and I still haven’t read most of them. Their topics tend towards the esoteric, from math and botany to the history of the kite. But for me, their presence, the crinkly touch of their pages, and the dusty smell of their spines have always represented home and family.

After my father died, when I was three, they remained as documentation of the things he cared and thought about. Now, with my brother in Oxford studying fine art, and my applications to college sent out for judgment, my mother is preparing to leave the home she raised us in. She is expunging the tchotchkes and the boxes of camp clothes, selling the excess furniture and vases on eBay. But the books remain, waiting patiently on the shelves. They will stay with us until the end of our tenure here, and then they will go wherever we go, a part of three new beginnings and a reminder of a common past.

My early education also emphasized the importance of “the book” as an entity in its own right, as well as a conduit for its contents. I attended a Waldorf school, Rudolf Steiner, through middle school. A central construct of Waldorf education is making books called “main lesson books.” They serve as a curricular backbone, in which students detail each topic of study. And so the physical object of the book, for me, also represents education: it is active, engaging, an entity to
which my own identity as a student is intimately tied.

I enrolled in Brearley at the beginning of tenth grade, two and a half years ago. Because I entered the school with reverence for the book itself, it was easy for me to assimilate into a culture in which analysis and critical dissection effectually demonstrated another kind of respect for writing, one that saw it as the object of such intense focus and energy output.

As co-editor of the school’s literary magazine, the Beaver, last year I examined the different ways in which I had been acquainted with the book. To hold in my hands a copy of the Beaver was to join my physical, creative, academic, and editorial relationships with the book and the craft of writing.

To analyze a piece of writing is to become personally invested in it, to respect it and the culture of books and writing it represents, both for me individually and in the broader sense of history and society. Because I empathize with the subject of Wordsworth’s “Surprised by Joy”—grief over death and the aftereffects associated with such grief—to truly care about the work was inescapable.
The Nineteenth Annual Conference
The University of Georgia
Athens, GA
April 5–7, 2013

The Program Committee

Margaret Amstutz, University of Georgia
John Burt, Brandeis University
Christopher Ricks, Boston University
Hugh Ruppersburg, University of Georgia

Sarah Spence, University of Georgia
Jeff Stachura, Athens Academy
Elizabeth Wright, University of Georgia

All the plenary sessions will be held in the UGA Chapel. All the seminars will be held in the Special Collections Library, UGA. Both are within easy walking distance of the conference hotel, Holiday Inn on Broad St.

Please note: everyone who attends the conference must register; everyone who participates must also be a current member of the ALSCW.
Thursday, April 4

7:30–10:00 PM  An Evening of Readings
Organized by the ALSCW in conjunction with the Georgia Review (UGA Chapel and Founders’ Garden & House). Open to the public.

Friday, April 5

8:00–9:00 AM  Registration (UGA Chapel)

9:15–11:15 AM  Southern Literature on the World Stage (UGA Chapel)
Organizer: Joel Black, University of Georgia

Joseph Boyne, Catholic University:
“Making History: The Nietzschean Achievement of Ralph Ellison’s Invisible Man”

Karen Svendsen Werner, Baylor University:
“Katherine Anne Porter and World Change: Miranda’s Festive Passage through a Bosch Triptych”

Clare Cavanagh, Northwestern University:
“Milosz, Faulkner, and the Provincial Imagination”

Response: Vincent Kling, La Salle University

11:15 AM–12:45 PM  First Concurrent Seminars (Special Collections Library)

Can You Read Poetry on a Kindle?
Leader: Elizabeth Wright, University of Georgia

If the invention of the printing press fundamentally changed literature, is the present age a second Gutenberg Revolution? Are we living through another transformation of the modes of creation and reception of literature? On the other hand, have we misunderstood the nature and effects of these eras? What happens to literature when it is created and read online, through instantly conjured archives, amidst perhaps billions of digitized voices?

Occupying the Margins
Leader: Margaret Amstutz, University of Georgia

Marginalia attract more positive attention at present than they have since the advent of the book. The nature and practice of marginalia will be queried in terms of current and past practices. As we become more aware of the value—for them and for us—of the investment that writers and readers of the past made in marginalia, should we be working actively to reintroduce their practices in ways adapted to modern technology?
Lunch break; Embassy to Athens Academy  
12:45–2:30 PM

Two Takes on Verse Composition (UGA Chapel) 
2:30–5:30 PM

Organizer: Ernest Suarez, Catholic University 

Cleanth Brooks, John Crowe Ransom, Robert Penn Warren and their Circle: The New Criticism and Creative Practice 
2:30–4:00 PM

Elise Partridge, University of British Columbia:  
“‘Take the Bathtub Out’: New Criticism in Robert Lowell’s Classroom”

Ben Mazer, Boston University:  
“Revision in Others, in the Writings of Ransom and Tate”

Ryan Wilson, Catholic University:  
“‘Rich Refusals’: Donald Justice and the New Critics”

Singing the South: Blues and Verse Composition 
4:00–5:30 PM

Wesley Rothman, Emerson College:  
“The Blues Spirit Grown Deep Like the Rivers”

Michael Kimmage, Catholic University:  
“The Mystery of Lightnin’ Hopkins”

Mike Mattison, Scrapomatic:  
“Tell Your Story: Elements of Blues Composition and Verse”

President’s Reception (The Melting Point) 
6:00–7:00 PM

With blues band Scrapomatic. Concert to follow. Tickets are available online at http://www.meltingpointathens.com/calendar/.
Saturday, April 6

8:30–9:30 AM  Members’ meeting (UGA Chapel)

9:30 AM–12:00 PM  Narratives of Ovid and Ovid’s Narratives (UGA Chapel)

Organizer: Peter Knox, University of Colorado

Barbara Weiden Boyd, Bowdoin College:
“Narrative Interlacement and Synchronicity in Ovid’s Metamorphoses”

Joshua Cohen, Massachusetts College of Art and Design:
“Transformations into Truth: Shakespearean Reworkings of Ovid”

James H. S. McGregor, University of Georgia:
“Mutant Crooks and Babbling Brooks: Dante and Boccaccio Look at Ovid”

John F. Miller, University of Virginia:
“Robert Pinsky’s Ovidian Creation”

Carole Newlands, University of Colorado:
“Scottish Ovidianism: The Poetry of Robin Robertson”

12:00–1:00 PM  Lunch break

1:00–3:00 PM  Translating Asia (UGA Chapel)

Organizer: Jee Leong Koh, The Brearley School

Matthew Chozick, University of Birmingham, UK:
“Presto Change-o! Translating Japan’s Cultural Cache into International Cachet: A Study of Post-Meiji ‘Reverse-Importation’ from The Tale of Genji to Puffy AmiYumi”

Ravi Shankar, Central Connecticut State University:
“Translation Sourced from Sorcerers’ Stones and Market Conditions: Celebrating the Five-Year Anniversary of W.W. Norton’s Language for a New Century”

Carolyn Fitzgerald, Auburn University:
“Mu Dan’s Translation Style Poetry: From Exiled Wanderer to Traveling Bard of the People”

Masaki Mori, University of Georgia:
“Murakami Haruki the Translator”
Second Concurrent Seminars (Special Collections Library)

1863

Leader: John C. Briggs, University of California, Riverside

In the year in which Sam Clemens began writing as Mark Twain, Jules Verne published his first novel, C. P. Cavafy was born, and Thackeray died, there was also the Emancipation Proclamation, the embattled address at Gettysburg, and the opening of the American prairie to the US Homestead Act. In Britain and on the European continent, a new era of arts and letters was encountering the consequences of industrial and political revolution in an expanding world. What about the dawn of the age of expositions and world fairs might be brought forth at an ALSCW seminar 150 years later?

Editing Diaries

Leader: Christopher Ricks, Boston University

Diaries are highly valuable to researchers seeking to understand the history, religion, economics, politics, and literature of a period. The editing of diaries is a complicated task; what decisions are made and by whom are some of the key questions to be broached in this seminar.

Literary Impersonation (UGA Chapel)

Organizer: Greg Delanty, St. Michael's College, VT

John Wallen, Nizwa University:
“What Did Burton Really Think?”

Rosanna Warren, University of Chicago:
“Max Jacob as Druid”

Mary Erica Zimmer, Boston University:
“A workable fancy’: Translation, Personae, and Possibility in Geoffrey Hill”

George Economou, University of Oklahoma:
“How I Did Ananios of Kleitor & How He Made Me Do Ananios of Kleitor”

Banquet (Special Collections Library) 7:00 PM
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