

## SUSAN STEWART

### *Professional History*

Princeton University, Avalon Foundation University Professor in the Humanities: Professor of English, 2010-present; Associate Member, Department of Art and Archaeology  
Director, Society of Fellows in the Liberal Arts, 2010-present  
Editor, Princeton Series of Contemporary Poets, 2013-present  
Annan Professor of English, 2004-2010

University of Pennsylvania, Regan Professor in English, 1997-2004

Johns Hopkins University, Visiting Professor of Poetics, Spring 1997

Temple University, Professor of English, 1986-1997

Associate Professor of English, 1981-1985

Assistant Professor of English, 1978-1981

### *Awards and Honors*

Alexander Lectures, University of Toronto, January 2016

Visiting Professor, Université Paris, Diderot, June 2016

“Magic Grant,” Princeton University Humanities Council: funding  
to bring six poets and poetry scholars from mainland China to Princeton University,  
Spring 2017, for symposium on Chinese and English poetics.

Behrman Award in the Humanities, Princeton University, Spring 2014

Short-list for ALTA [American Literary Translators’ Association] Award for  
best literary translation of 2015, *Milo De Angelis, Theme of Farewell and After-Poems*, co-  
translated with Patrizio Ceccagnoli, 2014-2015

Berlin Prize Fellow, American Academy in Berlin, Spring 2014

Biennial Finzi-Contini Lecture, Yale University, December 2013

Honorary Doctorate [and commencement address], Institute for Doctoral Studies in the  
Visual Arts, Morgan Library, New York, January 2013

Literary Archive, manuscripts and correspondence, 1965-2012, acquired by the Beinecke  
Library at Yale University, 2012

Academy Award in Literature, American Academy of Arts and Letters, 2009

Old Dominion Professorship, Humanities Council, Princeton, 2009-2010 term

Chancellor of the Academy of American Poets, 2005-2011

Member of the American Academy of Arts and Sciences, 2005-present

National Book Critics Circle Award in Poetry for *Columbarium*, 2004

Truman Capote Prize for Literary Criticism for *Poetry and the Fate of the Senses*, 2004

Christian Gauss Award of Phi Beta Kappa for *Poetry and the Fate of the Senses*, 2003

Honorable Mention, James Russell Lowell Award of the MLA for *Poetry and the Fate of the  
Senses*, 2003

Undergraduate Advisory Board Teaching Award, University of Pennsylvania Department of English, 2002-2003

Visiting Writer, American Academy in Rome, Summer 2001

Beckman Lecturer, University of California at Berkeley, Dept. of English, Autumn 2000

Honorary Doctor of Letters, Dickinson College, 1998

MacArthur Fellow, 1997-2002

Literary Award, The Atheneum of Philadelphia, for *The Forest*, 1997

Lila Wallace Foundation Individual Writer's Award (poetry), 1995

Pew Fellowship in the Arts (poetry), 1995

Getty Center for the History of Art and the Humanities (Santa Monica), Visiting Scholar, May-June, 1995

Temple University Faculty Creative Achievement Award, 1991

National Endowment for the Arts Grant in Poetry, 1989-1990

Pennsylvania Council on the Arts Grant in Poetry, 1988

John Simon Guggenheim Foundation Fellowship, 1986-1987

Pennsylvania Council on the Arts Grant in Poetry, 1984

National Endowment for the Arts Grant in Poetry, 1981-1982

National Endowment for the Humanities Summer Seminar, 1980

### *Education*

University of Pennsylvania, Philadelphia, Pennsylvania, 1975-1978 and 1973-1974, Ph.D. 1978 in Folklore & Folklife Studies, Highest Honors

Johns Hopkins University, Baltimore, Maryland, 1974-1975, M.A. 1975 in Poetry/ The Writing Seminars

Dickinson College, Carlisle, Pennsylvania, 1970-1973, B.A. 1973 in English, minor in Anthropology, graduated *summa cum laude*, elected to Phi Beta Kappa

### **POETRY**

*Cinder: New and Selected Poems*, Minneapolis: Graywolf Press, 2017.

*Red Rover*. Chicago: University of Chicago Press, Phoenix Poets series, 2008. Italian translation, with critical introduction, by Maria Cristina Biggio, Jaca Book, Milano, 2011.

*Columbarium*. Chicago: University of Chicago Press, Phoenix Poets series, 2003. Italian translation with selected poems: *Columbarium e altre poesie (1981-2003)*, translated and edited by Maria Cristina Biggio, preface by Giuseppe Mazzotta, Milano: Edizione Ares, 2006.

*The Elements*, book-length poem with lithographs by Enid Mark, ELM Press, 2002.

*The Forest*. Chicago: University of Chicago Press. Phoenix Poets, 1995.

*The Hive*. Athens, Ga. and London: University of Georgia Press, 1987. Reprinted, 2008.

*Yellow Stars and Ice*. Princeton: Princeton University Press, 1981. Contemporary Poetry Series.

***Poems forthcoming or published in the following periodicals:***

*Akzente; Alcheringa; The American Poetry Review; The Baffler; Beloit Poetry Journal; Blue Buildings; Boston Review; Caffeine Destiny; Chicago Review; Colorado Review; Crazy Horse; Crowd; Denver Quarterly; Electronic Poetry Review; Free Verse; The Georgia Review; Gettysburg Review; Harper's; Interim; International Literary Quarterly; Island [Tasmania]; Letture; Kayak; Kenyon Review; Lyric; Maggy; Memphis State Review; Michigan Quarterly Review; Missouri Review; The Nation; The New Yorker; The Paris Review; Passages North; Ploughshares; Poetry; Poetry Daily; Poetry Northwest; Poetry Now; Prairie Schooner; Public Space; Raritan; Salt; Seneca Review; Stand; TriQuarterly; Ulisse; Verse; Verse Daily; Virginia Quarterly Review; Warwick Review; X-Connect*

***Poems in Anthologies:***

“What Piranesi Knew,” in *The Best American Poetry*. ed. Edward Hirsch. New York: Scribner’s, 2016.

“Pine,” in *The Pushcart Prize: Best of the Small Presses*, ed. Bill Henderson. New York: Pushcart Press, 2014.

“When I’m Speaking, I’m Not Crying,” “Elegy Against the Massacre at the Amish School in West Nickel Mines, Pennsylvania, Autumn, 2006,” and “When I’m Crying, I’m Not Speaking” in *The New American Poetry of Engagement A 21st Century Anthology*. Edited by Ann Keniston and Jeffrey Gray. Jefferson City, North Carolina: McFarland, 2012.

“Yellow Stars and Ice,” “The Forest,” in *The Penguin Book of Twentieth-Century American Poetry*, ed. Rita Dove. London: Penguin, 2011.

“The Owl,” in *The Pushcart Prize Anthology: Best of the Small Presses*, ed. Bill Henderson. New York: Pushcart Press, 2009.

“Variations on the Dream of the Rood,” “The Forest,” and “Awaken,” in *American Hybrid*, ed. David St. John and Cole Swenson, New York: Norton, 2009.

“from ‘Slaughter,’” in *The Making of a Sonnet: A Norton Anthology*, ed. Edward Hirsch and Eavan Boland. New York: Norton, 2008.

“Medusa Anthology,” “Wrought from the Generation of Earth,” [and prefatory essay “How I wrote my poems”] in *Lyric Postmodernisms*, ed. Reginald Shepherd, Denver: Counterpath Press, 2007, pp. 212-227.

"The Forest" in *The Longman Anthology of Poetry*, ed. Lynne McMahon and Averill Curdy, pp. 1684-1685. New York and London: Longman, 2006.

"The Forest," "May 1988," "The Meadow," "Apple," "Dark the Star," "Forms of Forts," "Pear," "These Trees in Particular," "Lost Rules of Usage," "Wings," "Zero" in *American Alphabets: Twenty-five Contemporary Poets*, ed. David Walker. Oberlin: Oberlin College Press, 2006, pp. 319-334.

"The Bowerbird" in *Review of Contemporary Fiction: Celebration of William Gass*. Fall, 2004 issue, Vol. XXIV, no. 3.

"Two Brief Views of Hell" and "The Seasons" in *Hammer and Blaze: A Gathering of Contemporary Poets*, edited by Ellen Bryant Voigt and Heather McHugh. Athens, Georgia: University of Georgia Press, 2002.

"Apple," in *The Best American Poetry 2001*, edited by Robert Hass. New York: Scribner, 2001.

"Wings," *The Best American Poetry 2000*, edited by Rita Dove and David Lehmann, New York: Scribner, 2000. Reprinted in *Jahrbuch der Lyrik 2002*, edited Christoph Buchwald. Munich: Beck, 2001 and *Air Fare*, Sarabande Books, 2004.

"The Arbor" in *The Extraordinary Tide: New Poetry by American Women*, edited by Susan Aizenberg and Erin Belieu. New York: Columbia University Press, 2001.

"Apple" and "Bees" in *The Breadloaf Anthology of Contemporary Poetry*, ed. Michael Collier and Stanley Plumley, 1999. Wesleyan University Press, pp.301-305.

"Cinder," in *Poet's Choice*, ed. Robert Hass, 1998. New York: Ecco Press.

"Lamentations," in *World Poetry: An Anthology of Verse from Antiquity to Our Time*, ed. Katharine Washburn, John Major, Clifton Fadiman, 1998. New York: Norton and The Book of the Month Club, pp. 32-34.

"At the Font of Aretusa," in *A Year in Poetry*. ed. Thomas E. Foster and Elizabeth C. Guthrie, New York: Crown, 1995.

"Mouth of the Wolf," "The Gypsy," "The Memory Cabinet of Mrs. K. 1960." Three poems anthologized in *New American Poets of the 90's*, ed. Jack Myers and Roger Weingarten. Boston: David R. Godine, 1991.

"The Miners of Delta," anthologized in *Working Classics*, ed. Peter Oresick and Nicholas Coles. Urbana: U. of Illinois Press, 1990, pp. 218-219.

"Man Dancing With a Baby," "The Evening of Montale's Death," "Consecration," and "Secret Ceremony." Four poems anthologized in *New American Poets of the 80's*, ed. Jack Myers and Roger Weingarten. Boston: Wampeter Press, 1984.

**TRANSLATIONS [selected]**

(Co-translator with Sara Teardo) Laudomia Bonanni, *The Reprisal: A Novel*, University of Chicago Press, 2013

(Co-translator with Patrizio Ceccagnoli) Milo De Angelis, *Theme of Farewell and After Poems*, University of Chicago Press, 2013. [short-listed for the ALTA Prize for the Best Literary Translation, 2014]; translations appearing earlier in *Gradiva; Poetry/Chicago; Poetry International; and Italian Poetry Review*]

“Look” and “We were all forgiven,” co-translated with Brunella Antomarini, *My Poems Won't Change the World: Selected Poems of Patrizia Cavalli*. New York: Farrar Straus and Giroux, 2013.

“Sonnet en pensant à Daniel Halévy pendant qu'on marque les absents” ; “Sonnet” ; “Pour l'Album de Mélancolie”; “Hélas seul de tant d'illustres”; “À Marie Nordlinger”; “Que le repas soit bref, poulet froid et melon” Six poems translated for *Collected Poems of Marcel Proust*, ed. Harold Augenbraum. New York: Penguin Books, 2013.

*Love Lessons: Selected Poems of Alda Merini*, Princeton: Princeton University Press, 2009

Co-editor with Robert Pogue Harrison, *Contemporary Italian Poetry: TriQuarterly 127*, Spring 2007, 248 pp. Co-translator of selections from Edoardo Albinati, Antonella Anedda, Patrizia Cavalli, Milo DeAngelis, Rosaria Lo Russo, Alda Merini, Edoardo Sanguineti, Patrizia Valduga and Paolo Valesio

(with Wesley Smith) Euripides' *Andromache*, Oxford U. Press, New Series of Classics in Translation, 2001.

(with Brunella Antomarini) *Scipione: Prose and Poetry*, Charta, Milano, 2001. “Five Poems from Carte Segrete” *Yale Italian Poetry*, 2002. Book presentations of *Scipione* sponsored by the Commune di Roma, January 2002; Commune di Macerata, January 2003.

“Notes on Celan’s *Weggebeizt*,” *Field*, Autumn 2004, No. 71, pp. 32-38.

***Translations of my own poems in journals and anthologies:***

Italian translations from *Columbarium* and *Red Rover* by Maria Cristina Biggio: Five poems in *Nuovi Nuovissimi Mondi, Antologia di poesia Americana, canadese e australiana*, ed. Maria Cristina Biggio. Introduction by Susan Stewart. Rimini: Raffaelli, 2012.

“the flight/il volo,” “Let me tell you about my marvelous god/Lascia che ti parli del mio meraviglioso dio,” “Bees/Api,” “Hay Fort/ Fortezza di fieno,” “Flown from the generation of water/ Volato dalla generazione dell’acqua,” “Yellow Stars and Ice/ Stelle gialle e ghiaccio” with a critical essay by the translator, pp. 46-57, *Poesia: Mensile internazionale di cultura poetica*, September 2008, no. 230.

“The memory of happiness in a time of misery/ il ricordo della felicità in tempo d'infelicità”, “Let me tell you about my marvelous god/ Lascia che ti parli del mio meraviglioso dio”, “Forms of Forts/ forme di fortezze,”

"*Lightning/ lampo*" "*Flown from the generation of water/ volato dalla generazione dell'acqua*", "*The Erl King/ Il re degli Elfi*", "*The Vision of Er/ La visione di Er*," seven poems in *Ulisse*, No. 10, Roma: Dec. 2007-Jan. 2008.

"*The Lost Colony/ La colonia scomparsa*", "*Daylily/ Giglio di un giorno*," two poems in *NAE: Trimestrale di cultura*, Vol. VII, No. 23, Summer 2008, pp. 53-55.

"*Ombra/ Shadow*," "*Le Stagione/ The Seasons*," and "*Il Gufo/ The Owl*," three poems with an interview, in *Lecture*, Milano, 2007.

German translations from *Columbarium*. "Das ist es, was ich wissen muß": "Bäume, insbesondere diese"; "Bienen"; "Birne"; "An dich und für dich"; "Gewitter"; "Die Rose". six poems translated by Jürgen Brôcan. In *Akzente: Zeitschrift für Literatur*, 53.1, February 2006, München, pp. 28-38.

## SELECTED PROSE

### **Books:**

*The Poet's Freedom: A Notebook on Making*. University of Chicago Press, 2011. [Chinese translation, 2015, CM Publishing, Taiwan.]

*The Open Studio: Essays on Art and Aesthetics*, University of Chicago Press, 2005.

*Poetry and the Fate of the Senses*, University of Chicago Press, 2002. [Chinese translation by Shih Hui Feng, Shanghai Foreign Languages Press, 2013.]

*Crimes of Writing: Problems in the Containment of Representation*. New York and London: Oxford University Press, 1991. (paper edition, Duke University Press, 1994; Chinese translation now under contract with Tsinghua University Press, Beijing).

*On Longing, Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*. Baltimore: The Johns Hopkins University Press, 1984. (Japanese trans. 1985-1986; portions translated in *Doubletake: Kollektives Gedächtnis & Heutige Kunst*. Wien: Kunsthalle, 1993, pp. 120-127; paper edition 1993, Duke University Press; Spanish translation, Buenos Aires: Beatriz Viterbo Editora, 2012; Korean translation, Seoul: Sanbooks, 2015).

*Nonsense: Aspects of Intertextuality in Folklore and Literature*. Baltimore: The Johns Hopkins University Press, 1979. (Japanese trans. 1984-85).

### **Selected Recent Essays:**

"Translating Leopardi's 'L'Infinito': An Infinite Task," in *Into English*, ed. Kevin Prufer and Martha Collins. Minneapolis: Graywolf Press, 2017.

“In a City of Monuments,” *Berlin Journal*, Fall 2014, pp. 20-22.

“Abstraction Set” [poem sequence] and “An Exchange with Susan Stewart,” in *Textual Practice*, pp. 1245-1248 and pp. 1241-1244.

“On ED’s 754/764,” *New Literary History*, 45:2, Fall 2014, pp. 253-270.

“Salience and Correspondences: Ammons’s *Tape for the Turn of the Year*,” *The Chicago Review*, Winter 2012-2013.

“Emily Dickinson” *New Literary History of America*, ed. Greil Marcus and Werner Sollers. Cambridge: Harvard University Press, 2009.

“Lyric,” for *Oxford Handbook of Philosophy and Literature*, ed. Richard Eldridge, Oxford and New York: Oxford U Press, 2009.

“Romantic Meter and Form,” *Cambridge Companion to British Romantic Poetry*, Cambridge: Cambridge University Press, 2008, pp. 148-196.

“I was reading and re-reading John Ashbery’s *Self-Portrait in a Convex Mirror...*,” in *Conjunctions* 49, “John Ashbery Tribute” portfolio, ed. Bradford Morrow and Peter Gizzi, Fall 2007, pp. 311-326.

“Dante and the Poetry of Meeting” *American Poetry Review*, July-Aug 2006; 35 (4): 39-42.

“Introduction to 18<sup>th</sup> Century Poetry,” *The Longman Anthology of Poetry*, ed. Lynn McMahon and Averill Curdy, New York: Longman Publishers, 2006, pp.383-397; editor for the 18<sup>th</sup> century selections, pp. 398-610.

“Canon Fodder”—a selection of unanthologized poems compiled for the Poetry Foundation website:  
<http://www.poetryfoundation.org/features/feature.onpoetry.html?id=178266>

“Thoughts on the Role of the Humanities in Contemporary Life,” *New Literary History*, Winter 2005, pp. 97-103 (commissioned for a forum on the future of the humanities)

“What Praise Poems are For” *PMLA*, Winter 2004-2005, pp. Vol. 120, No. 1, pp. 235-245.

“The Ballad in *Wuthering Heights*,” *Representations*, Vol. 86, Fall 2004, pp. 175-197.

“Genres of Work: The Folktale and *Silas Marner*,” *New Literary History*, Summer 2003, pp. 513-534.

(co-editor, with John Kinsella) *New Pastoral*, an international collection of writings and art on pastoral, *TriQuarterly* 116, Fall 2003.

“Proust’s Turn from Nostalgia,” *Raritan*, Vol. 19, No.2, Fall 1999, pp.77-94. Reprinted in

*Proust*, ed. Harold Bloom, Chelsea House: Modern Critical Views, 2003.

"Letter on Sound," in *Close Listening: Poetry and the Performed Word*, ed. Charles Bernstein. New York: Oxford University Press, 1998, pp. 29-52.

"Lyric Possession," *Critical Inquiry*, Vol.22, No.1, Autumn/Winter 1995, pp.34-63.

"The State of Cultural Theory and the Future of Literary Form," in *Profession '93*, Modern Language Association, January 1994, pp.12-14.

"Scandals of the Ballad," *Representations*, Fall 1990, #32, pp.134-156.

"The Marquis de Meese." *Critical Inquiry*. Autumn 1988, Vol. 15, No.1, pp.162-19.

"Shouts on the Street: Bakhtin's Anti-linguistics." *Critical Inquiry*. Vol. 10, No. 2, December 1983, pp. 265-281. Reprinted in *Bakhtin: Essays and Dialogues on His Work*, ed. Gary Saul Morson. Chicago: University of Chicago Press, 1986, pp. 41-57.

### ***Memoir:***

"Memory and Imagination," On-line feature for *Poetry Northwest* commenting on early work:  
<http://www.poetrynw.org/2012/09/susan-stewart-memory-and-imagination>

"Gone to Ireland: Fragments of a Lost Notebook," *Raritan*, Summer 2009.

"Our Ruin," *The Kenyon Review*, a special issue on "American Memory," ed. Lewis Hyde, Winter 1997, Vol. XIX, No. 1, pp. 145-152.

### ***Recent Review Essays:***

"Transcend and Organize," review of Pier Paolo Pasolini's *Selected Poems*, *The Nation*, October 27, 2014.

"Sacred Dirt: on the ecological philosophy of Michel Serres," *Los Angeles Review of Books*, September 23, 2011. <http://lareviewofbooks.org/post/10513579882/sacred-dirt>

"Discandied: On Women and Elegy," in *The Nation*, September 2011: review essay of Susan Howe, *That This*; Anne Carson, *Nox*; Gjertrud Schnackenberg, *Heavenly Questions*; C.D. Wright, *One with Others*.

"Italian Poetry in an Age of Spectacle," *Parnassus*, Vol. 33, Autumn 2011.

"Mirrors, Masks and Labyrinths," review of *Jorge Luis Borges: The Sonnets* and *Jorge Luis Borges: Poems of the Night*, *The Nation*, June 2010.

"Making and Doing: on Harriette Mullen," *American Poet*, Spring 2010, pp. 23-24.



“Antica e Moderna,” review of Umberto Saba’s *Songbook*, *The Nation*, March 2009.

“Poems containing history...” (on Susan Howe, *Souls of the Labadie Tract*, and John Kinsella, *Divine Comedy: Journeys Through a Regional Geography*), *Oxford Poetry Review*, Spring 2009.

“A Human Pledge,” review of Robert Creeley, *Selected Poems 1945-2005*, *The Nation*, Jan. 21, 2008.

***Recent Writing on Art:***

“Antony Gormley’s *Chord*,” essay commissioned for permanent installation at MIT List Center for the Visual Arts, Cambridge, MA, Spring 2016.

“The Unfinished in Literature,” catalog essay commissioned by the Metropolitan Museum of Art, New York, for exhibition, “The Unfinished,” Spring 2016.

Co-author with Christine Starkman, *Cai Guo-Qiang, Odyssey*, catalog. Houston: Museum of Fine Arts, 2015.

“Annal and Existence: On Kawara’s Date Inscriptions,” catalog essay for On Kawara--Silence exhibition, Guggenheim Museum, New York, 2015.

“Lebbeus in Elsewhere” prose poem introduction for Lebbeus Wood, *Einstein’s Tomb*. San Francisco: William Stout Publishers, 2013.

“Still Thoughts on Moving Images,” catalog text for *Ann Hamilton: Videos*. Colgate University, 2013.

“Neysa Grassi: New Paintings,” catalog essay, Marion Locks Gallery, Philadelphia, July 2011

“Fabiola: An Investigation,” catalogue essay for Francis Alÿs, *Fabiola*. Madrid: Museo Nacional Centro de Arte Reina Sofia, Fall 2009.

“The Sculptor as First Finder,” catalogue essay in *Antony Gormley: Blind Light*, London: The Hayward Gallery, London, 2007, pp. 94-101.

“Reading a Drawer,” *Ethics in Place: Architecture, Memory, and Environmental Poetics*, ed. Gregory Caico. University Press of New England, 2007, pp. 104-115.

“William Kentridge: Prints,” catalogue essay for Grinnell College Falconer Gallery, Fall 2004, reprinted New York and Johannesburg: David Krut Publishers, 2006.

“The Messenger,” on the work of William Kentridge. *Parkett*, Spring 2002.

“The Coincidence Keeper,” catalogue essay for Tacita Dean retrospective, Melbourne Museum, Fall 2001.

“The Light of Banewl,” catalogue essay in *Tacita Dean*, The Tate Modern, London, Winter 2000/2001.

“In Medias Res,” catalogue essay in *Thomas Schütte*, ed. Lynne Cooke. New York: Dia Center for the Arts, 2001.

“What Thought Is Like,” catalogue essay for *The Sea and the Sky*, Richard Torchia and Patrick Murphy, curators. Beaver College, Philadelphia, and Royal Hibernian Academy, Dublin. Spring 2000.

"Garden Agon," [On Ian Hamilton Finlay's "Little Sparta"] *Representations*, 1998, #62, pp. 111-143. Reprinted in *Space, Site, Intervention: Situating Installation Art*, edited Erika Suderburg. Minneapolis: University of Minnesota Press, 2000, pp. 100-129.

“Signs of Life,” Catalogue essay for The Melbourne Biennial, curated and edited by Juliana Engberg, Summer, 1999.

"An After As Before," catalogue essay for *Deep Storage/Erscheinen und Verschwinden*, Ingrid Schaffner, curator. Munich: Siemens Kulturprogramm and the Haus der Kunst, May 1997.  
 "Ann Hamilton: Tropos," in *The Robert Lehman Lectures on Contemporary Art*, Vol I., ed. Lynne Cooke and Karen Kelly, DIA Center for the Arts, New York, 1996, pp. 157-174.

"The Music Box," catalogue essay. *The Music Box Project*. Curated by Claudia Gould. New York: Artists' Space and The Equitable Life Gallery, 1995.

"Explosion at San Giovanni in Laterano, Summer 1993: Notes for Francis Bacon's 'Figure With Meat,'" in *Transforming Vision* (Writers on Works at the Art Institute of Chicago), ed. Edward Hirsch, Chicago: Art Institute of Chicago & Bullfinch Press/Book-of-the-Month Club, 1994, pp. 88-90.

"Death and Life, in that order, in the Works of Charles Willson Peale," in *The Cultures of Collecting*, ed. John Elsner and Roger Cardinal. London: Reaktion Books, 1994, Cambridge: Harvard UP, 1995, pp.204-223. Reprinted in *Visual Display: Culture Beyond Appearances*, ed. Lynne Cook. Seattle: Bay Press/ DIA Foundation, 1995, pp. 30-53.

### *Collaborations in Art and Music*

“*Channel*,” 25 page poem published in *The Paris Review*, Fall issue and featured in *The Paris Review* blog:

<http://www.theparisreview.org/blog/tag/water-source/>

Poem printed on reels and videotaped, then incorporated into the installation art piece by Ann Hamilton, *habitus*, presented by the Fabric Workshop Museum in Philadelphia, October 2016-January 2017. Public readings of the piece in October, 2016:

<http://fabricworkshopandmuseum.org/Exhibitions/ExhibitionDetail.aspx?ExhibitionId=5f5dce87-1d41-4206-a7c8-d61f0c61de60> and at the Minneapolis Institute of Art, March 2017.

“Poem for Hölderlin,” commissioned by Network for New Music, Philadelphia, to be set to music by six composers. Performance and discussion, February 2017.

Ben Goldberg, Composer and clarinetist, song cycle from “Four Lack Songs,” composed for guitarist Shahzad Ismaily, 2012.

Sandro Chia, painter; exhibition of Chia’s paintings in response to poems from *Red Rover*, Galleria “Il Frantoio,” Capalbio and Galleria Valentina Bonomo, Rome, May-July 2009

James Primosch, composer; commission from Chicago Symphony for baritone song cycle, “Songs for Adam”—pre-premiere March 16, 2009 by Chicago Civic Orchestra, and premiere, October 29-31, 2009, Chicago Symphony, Sir Andrew Davis conducting. Published by Theodore Presser Music, 2010; soprano song cycle, “A Sibyl,” now in progress.

“Dark the Star,” baritone song cycle, composed by James Primosch with lyrics from *Columbarium*, world premiere and pre-concert talk, 20<sup>th</sup> Century Consort, Museum of American Art, Washington, D.C. April 2008; performed at the Tanglewood Contemporary Music Festival, July 2015. [http://www.nytimes.com/2015/07/27/arts/music/tanglewoods-contemporary-music-fest-milks-many-sources.html?\\_r=0](http://www.nytimes.com/2015/07/27/arts/music/tanglewoods-contemporary-music-fest-milks-many-sources.html?_r=0).

Two further performances in Fall 2016 by the New York New Music Ensemble at Rose Hall, University of Pennsylvania, Philadelphia, and Tenri Cultural Center, New York City.

Poems from *The Forest* (“Slaughter,” “Cinder,” “Lamentations,” “The Spell”) and “Little Night Songs” used in installations by Ann Hamilton, Venice Biennale, 1997, Lyons Museum 1998; Aldrich Museum, 1999; reading of the Constitution at Carpenter’s Hall, Philadelphia for Ann Hamilton pin-hole camera work, 2006.

“Cinder” used in song cycle by James Primosch, commissioned by Dawn Upshaw, 1999; performed in Provo, Toronto, San Francisco, Tanglewood, Princeton, Baltimore, 1999; orchestral version 2001-2002

“The Archive of Lines by Heart,” part of the Memory Cabinet project, directed by Ann and Patrick Poirier, Getty Center for the History of Art, 1995

*Selected Recent Visiting Writer/Readings*

2017 Associated Writing Program Meetings, Washington D.C., January  
 Network for New Music, Philadelphia, February  
 Labyrinth Books, Princeton, March  
 Minneapolis Institute of Art, March  
 St. John's/St. Benedict's Colleges, March

*2016*

Fabric Workshop, Philadelphia, October  
 Berkeley Books, Paris, June  
 Presentation of Milo De Angelis translations, University of Chicago Press and Italian Consulate, Chicago, May  
 New York Botanical Garden, Symposium on History, Science, and Poetry of Ecology, May  
 Guest Writer, seminar and poetry reading, University of Utah, April  
 Poetry Reading, University of Toronto, January

*2015*

Loyola University, "Modern Masters" Series, Baltimore, November  
 Bowery Poetry Club, New York City, May  
 Wallace Stevens Poet, University of Hartford and City of Hartford, April  
 University of Manchester, Center for Literature, March  
 Newcastle-on-Tyne International Poetry Festival, March

**2014** University of Richmond, September; Freie Universität, Berlin, April

**2013** Beinecke Library, Yale University [reading in celebration of acquisition of my archive], December; Krakow Poetry Symposium, Krakow, June; Jinan University, Guangzhou; Sunyat Sen University, Guangzhou; Cenral China Normal University, Wuhan (May-June); Michener Center for Writers, University of Texas at Austin, February

**2012** Unterberg Center for Poetry, 92<sup>nd</sup> Street Y, with Mark Strand, January; American Academy in Rome: "Translating Poetry," May 2012

**2011** Poet's House 25<sup>th</sup> Anniversary event, November; Kentucky Women Writers Conference, September; Yale Working Group in Poetry, April: Beall Poetry Festival, Baylor University, University of Houston, and Rice University, April; National Book Foundation Reading, Center for the Book, February

**2010** Yale Working Group in Poetry, April: Academy of American Poets, Chancellors' Reading and Poets' Forum, October; Philoctetes Center, New York City, September; University of Pennsylvania, April, Department of Italian; Williams College, February

**2009** Academy of American Poets, Chancellors' Reading and Poets' Forum, October; Smith College, October; Cambridge Forum/WGBH, Cambridge, Mass., April; Free Library, Philadelphia Literary Festival, April

**2008** Reading Between A and B series, New York, February; Annual Light Reading in Poetry, Carleton College, May; Poetry Reading, State Library of Victoria, Melbourne, Australia, July; University of Rochester, September; Labyrinth Books, October; Chancellors' Reading, Academy of American Poets, November

**2007** Poetry Reading and talk on philosophy and poetry for international conference, "Poets Reading Philosophy/Philosophers Reading Poets," University of Warwick, October; Poetry Reading, and participation in "A Poets' Forum," presentations by the Chancellors of the Academy of American Poets, New York, October; Public Reading of W.H. Auden's *The Shield of Achilles*, with Richard Howard and Edward Mendelson, Columbia University, Columbia Humanities Forum, October; Poetry Reading, with Mariangela Gualtieri, John Cabot University, Rome, October; Poetry Reading and lecture, "Ashbery's *Self-Portrait*," A Festival for John Ashbery's 80<sup>th</sup> Birthday, Bard College, September

*Lectures and Papers Delivered (selected):*

Keynote address for "The Miniature and the Gigantic," Conférence CultureIndustry Paris, 2016, Université Paris, Diderot, et Le Musée des Arts et Métiers, Paris, June 2016

"Understanding Ruins," Alexander Lecture, University of Toronto, January 2016

"Wordsworth's Ruins," Yale University, Departments of English and Comparative Literature, April 2015.

"On the Unfinished Work," Panel celebrating publication of *Oxford Encyclopedia of Aesthetics*, College Art Association Meetings, New York, Feb. 2015

"Over-interpretation as Under-Interpretation: On Emily Dickinson's 754/764, Annual Humanities Council Lecture, Princeton University, September. Earlier version delivered for "Interpretation and Its Rivals" conference, *New Literary History* and the University of Virginia, September 2013.

Roundtable on my work in poetry and poetics, Freie Universität, Berlin, April 2014

"The Ruins Lesson," Finzi-Contini Lecture, Yale University, December 2013; early versions presented as Presidential Lecture, March, 2012, Princeton University and The Getty Center for the History of Art and the Humanities, Los Angeles, May 2011.

"Value in Ruins," Berkeley Center for the Study of Value in the Humanities, University of California at Berkeley, October, 2013.

Fifteen lectures based on *The Poet's Freedom*: Beijing International Studies University, Beijing; Jinan University, Guangzhou; Epsians Poetry group, Sun-Yat Sen University, Guangzhou; Zhejiang University, Hangzhou; Hubei University, Xiangyang; Central China Normal University, Wuhan. May-June 2013.

“In View of Ruins,” Silberberg Lecture for the New York University Institute for Fine Arts, January 2011.

“On Forming,” University of Chicago, Poetics Program, January 2011.

“The Freedom of the Poet,” public lecture, School of Criticism and Theory, Cornell University, June, 2009; Pennsylvania Academy of Fine Arts, September 2009; Rice University, April, 2011.

“The Trace of Rhyme,” Conference on “Poetry and the Trace,” Monash University/State Library of Victoria, Melbourne, Australia, July 2008.

“Freedom from Imagination,” Conference on Philosophy and Literature, Temple University Department of Philosophy, Philadelphia, March 2008 and Center for Literary Study, University of Western Sydney, Sydney, Australia, July 2008, Dean’s Lecture, Radcliffe Institute, May 2009.

Public Dialogue with William Kentridge, for the opening of “William Kentridge: Tapestries” at the Philadelphia Museum of Art, December, 2007.

“Andromache’s Folly,” keynote address for international conference, “Folly,” British Comparative Literature Association, Goldsmith’s College, London, July 2007.

“On Tacita Dean,” public lecture for opening of Tacita Dean retrospective, Dublin City Gallery, Dublin, May 2007.

“Anna Akhmatova,” public lecture for Poets’ House and Poetry Society of America, New York, April, 2007. Also delivered for the public series “Branching Out” at the Kansas City Public Library and Fresno Public Library, May 2006; and Hartford Public Library, March 2008

“Poetry and the Feeling of A Thought,” keynote address, “Poetry, Music, and the Senses,” École des Hautes Études en Sciences Sociales, Paris, June 2005.

“Taking a Chance,” Workshop on the History of Collections, Getty Center for the History of Art and Humanities, April 2004

“The General Concept of Art,” “Conference on Aesthetics,” Center for Art, University of California, Berkeley, February 2003.

“Iconoclasm and the Art of the Future,” Yale “Conference in Aesthetics,” Whitney Humanities Center, March 2002; Vassar College, Clafin Lecture in Art History, April 2002; University of Virginia, March 2003.

“On Hans Peter Feldmann,” invited address, Antoni Tapies Foundation, Barcelona, December, 2001.

“Armando Reveròn and the Invisible,” invited address, conference on “Reveròn and Modernism,” co-sponsored by the Museum of Modern Art Caracas, Venezuela, and MOMA, New York, Autumn 2001, Caracas.

“The Eidos in the Hand,” Ritchie Lecture in Art History, Yale University Gallery of Art, Spring 2001.

“Three Essays in Archaism,” the Beckman Lectures, University of California at Berkeley, Autumn 2000.

“Love in the Ballad: *Wuthering Heights*,” Conference on Literary History and the Materiality of Texts, Casa Rui Barbosa, Rio de Janeiro, Brazil, September 2000.

Keynote address, “Signs of Life,” Melbourne Biennial, Melbourne, Australia, June 1999.

### *Recent Interviews*

“I Turn to the Word ‘Person,”” interview with Lucy Ives, *Triple Canopy*, December 2014: <http://www.canopycanopycanopy.com/contents/i-turn-to-the-word-person>

In the series: “Incontri con Poeti,” with Roberto Mussapi, *Avvenire*, Milano, 2013.

With Shihui Feng, *Foreign Literature Studies* no. 6 and *World Literature Studies* no. 3, Wuhan, 2013.

With David Bayot, book-length *Critics in Conversation* series, De La Salle University Press, Manila, 2013.

Interview accompanying my poem sequence, “Abstraction Set,” with Peter Nicholls and Rebecca Colesworthy, *Textual Practice*, 2014.

WHYY “Radio Times,” interview and reading: “Why Write Poems?” April, 2010

“Poetry and Perception,” Cambridge Forum, WGBH Boston, April, 2009

Interview with Yubraj Aryal, *Journal of the Philosophical Society of Nepal*, Spring 2009

Interview and reading from *Red Rover*, with Kate Percy, Australian Broadcasting Corporation, Sydney, July 2008—broadcast August 14, 2008

Interview with Maria Cristina Biggio and a poem “The Owl” for the literary journal *Letture*, December 2006

Interview with Julia Buchsbaum, *Center*, University of Missouri literary journal, Winter 2005/2006

Interview with Catherine Taylor, *Quarter After Eight*, Ohio University literary journal, May 2005

Interview with Gabriella Sica, Roman journalist, November 2006 for the literary journal *Stilos*

*Free Verse*, on-line journal, interview with Jon Thompson, editor, 2004.

“Favorite Poems” for “What’s the Word,” MLA radio show, September 2002  
Poetry Live, South Carolina Public Radio, September 1999.

“Sonnets” program for children, WXPB “Kid’s Corner,” October 1997.

Australian Broadcasting Corporation, Sydney, “Meridian,” April 1996.

*Professional and Editorial Service (selected)*

*Series editor, Princeton Series of Contemporary Poets*, Fall 2013—present

**Editorial and other Boards:** *Encyclopedia of Aesthetics*, 2011-2013; *PMLA*, 2004-2006 ; *Cultural Anthropology*, 1985-1991, *Public Culture*, 1989-2002; *Denver Quarterly*, 1993-2003; Philosophies of the Body series, U. of Michigan Press; Public Worlds Books, U. of Minnesota Press; *TriQuarterly*, 1999-present; Board of Slought Gallery, Philadelphia 2003-2006; Editorial Board of John Cabot University Press, Rome, 2007-2009; Planning Committee for Poets’ House, New York City, Spring 2007; Editorial Board of Princeton Essays in Art and Architecture Series. Board of Trustees, Princeton University Press; editorial board, Princeton University Press; editorial board, *International Literary Quarterly*, 2009-2011

**Prize Committees:** Judge for Joan Leiman Jacobson Poetry Prizes: the 92<sup>nd</sup> Y Unterberg Poetry Center and the *Boston Review*, 2014-2015; Judge for Lenore Marshal Prize, Academy of American Poets, 2014; Chair, Jury for the Pulitzer Prize in Poetry, 2010 for 2011 prize; Judge for Fagles Prize in Translation, PEN and the National Poetry Series, 2010; Judge for Bollingen Prize in Poetry, 2008-2009; Judge for Academy Award of American Academy of Poets, 2007; Judge for *Boston Review* poetry prize 2007; Judge for Sarah Teasdale Award for Distinguished Poetic Achievement, Wellesley College, 2007; Judge for Wallace Stevens Award of Academy of American Poets 2006; Judge for the James Laughlin Award, Academy of American Poets, 2004-2005; Judge for Hemley Memorial Award, Poetry Society of America, 2004; Judge for James Russell Lowell Prize, Modern Language Association, 2004; Tanning Prize Committee, Academy of American Poets, Autumn 1998; Reader for literary criticism, Guggenheim Foundation Fellowships, 2002-2003, 2003-2004; Elector, Poets’ Corner, Cathedral of St. John the Divine, New York, New York, 1999-2003

External Reviewer for University of California, Berkeley, English Department, 2005  
Supervisor, The English Institute, Harvard University, term 1990-1993; Chair of Session on Cultural Criticism for Fiftieth Anniversary Meetings, August 1991.

Panelist for the National Endowment for the Humanities: 1980-1983.

Executive Committees of the Modern Language Association: Folklore and Literature 1979-1983; Anthropological Approaches to Literature 1989-1991; Executive Committee on Poetry, 1996-2000.



***Tenure and Promotion Reviewer:*** Ohio State University; Duke University; Northwestern University; University of Oklahoma; The Johns Hopkins University; University of Pennsylvania; Emory University; University of Southern California; Brown University; University of California, Berkeley; New York University; University of California, Los Angeles; Smith College; Stanford University; Purdue University; Wesleyan University; Cornell University; Barnard College, Columbia University; University of Richmond

***Public Service (selected)***

“Branching Out” lecturer in public libraries for Poets’ House and Poetry Society of America, 2007-2008; Philadelphia PATHS lecturer for high school poetry teachers, 1988, 1989; YMHA Poetry Committee, Philadelphia 1980-1990; Poetry Project for Adult Literacy Students, Northwest Regional Library, 1996-1999 (Lila Wallace-Reader’s Digest Foundation grant project); Poetry Festival for High School Students, Friends’ Central School, 1997; Visiting Poet, Sacred Heart School, Bryn Mawr, 1998

***Museum Consultantships:*** Baltimore Museum of Art, 1994-1996 (Victoria and Albert Museum Show); DIA Foundation, 1993; Portland Institute of Art, 1990; Strong Museum, Rochester, New York, 1990

***University Service (selected):***

***Princeton University:***

Director, Princeton Society of Fellows in the Liberal Arts, 2010-present; Placement Officer for the English Department 2007-2009; Department Executive Committee, 2004-2005; Graduate Admissions Committee, 2004, 2005, 2006; Committee on Department Students, 2005-2006; Poetry Conference planning committee 2005, 2007; tenure review committee, Autumn 2006; Task Force on the Humanities Center, 2005; Executive Committee of the Humanities Council, 2006, 2007, 2010-present; Faculty Marshall for 2006 Commencement; Christian Gauss Lectures Steering Committee, 2006-2011; Faculty Fellow of the Humanities Center, 2008-2011; Planning Committee for Interdisciplinary Doctorate in the Humanities, 2008-2009; Prospectives in the Humanities Weekend--seminar on Wallace Stevens, November 2011.

***University of Pennsylvania [to 2004]:***

Graduate Admissions; Director of Department Lecture Series, 1998-1999; Committee for Philadelphia Writers’ Celebration; Creative Writing Series Committee; Steering Committee, Penn Humanities Forum; Policy and Planning Committee, School of Arts and Sciences; Personnel committee, School of Arts and Sciences, chair sub-panel for Humanities; Co-chair, Senior Search Committee; English Department executive committee; Graduate Placement Officer; Undergraduate Curriculum committee; Graduate Executive Committee; Undergraduate Executive Committee; Chair, Mellon Fellowships Committee for Humanities Forum; Placement Officer

*Temple University [to 1997]*

Director, MA Program in Creative Writing 1984-1985

Co-Director and Co-Founder. Temple Summer Seminars in Art and Culture, a graduate summer seminar in critical theory, held at Temple's Rome campus, Summers 1989, 1990, 1991, 1992, 1996, 1997

Co-Founder of Temple Poets and Writers Series (monthly reading series at Temple's downtown campus, sponsored by the Penna. Council on the Arts, Temple University's Creative Writing Program, and Temple Center City campus.)

**Courses Taught***Extramural:*

"Freedom of the Poet," mini-seminar, School of Criticism and Theory, Cornell University, June, 2009

"Five Major Odes," Mellon Seminar for College Teachers, National Humanities Center, North Carolina, July 2004

*Undergraduate:* The Lyric; Contemporary Fiction; Honors Seminar in Theory and Practice of Tragedy; Introduction to Folklore; American Folklore; Introduction to Poetry; Creative Writing; Children's Literature and Children's Folklore; Feminist Theory; Contemporary Poetry; Intellectual Heritage: Ancient to Renaissance Culture; Intellectual Heritage: Enlightenment to Modernism; Honors Introduction to Literature: The Forms of Faust; Themes and Genres in Women's Literature; British Poetry from 1680-1820; Problems in Contemporary Poetics; Essential Hardy; Wallace Stevens seminar; ballads and ballad poetry; Gardens of Work and Paradise (freshman seminar); Figures of Life: Poems, Novels, Sculptures, Paintings, and Prints; Poets' Poets; Yeats seminar; Humanities Sequence 216-219: Ancient to Medieval; What Makes a Poem a Masterpiece? (freshman seminar)

*Graduate:* Seminar in Literary Theory; Twentieth-Century Poetry; Philosophy of Literary Criticism: Eighteenth-Century Aesthetics and Poetic Practice; Seminar in Twentieth-Century Poetry: Moore, Bishop, Plath; Poetics Workshop; Readings in the History of the Lyric; Introduction to Cultural Studies: The History of the Human Sciences; Seminar in "Difference and Cultural Practice" (Rome); Seminar in "Representing Persons: Figuration and Identity in Art and Politics"(Rome); Seminar in "Perspective and Ornament: Ideology and Aesthetic Criticism (Rome); Seminar in "Vision and Rationality"(Rome); Seminar In Post-Modern Theory and Aesthetic Practice; graduate tutorials in poetry and poetics; Seminar in Comparative Studies in Seventeenth and Eighteenth-Century Poetry; Romantic Theory and Practice; Thinking in Poetry; Graduate Proseminar; Continuing Pastoral; The Ode; Seminar on Organic Form; Portrait and Figuration in Literature and Visual Art; Eighteenth-Century Poetry and Aesthetics; Drawing and the Line in Poetry and Visual Art

**Dissertation Supervision**  
*completed since 1994:*

*(Princeton)*

Anastasia Graf (Comparative Literature), Poetic Inspiration

Jason Baskin, Romanticism and Modernist aesthetics

J.K. Barrett, Anticipatory Nostalgia in Renaissance Literature

Rachel Galvin (Comparative Literature), Poetry and the Press in Times of War  
Winner of the Clauss Comparative Literature Dissertation Prize for 2011

Ethel Rackin, Ornamentation and Essence in Modernist Poetry

Gregory Londe, Enduring Modernism: Forms of Surviving Location in the 20<sup>th</sup> Century  
Long Poem

Jacqueline Shin, Picturing Repose: Between the Acts in British Modernism

Veronica Alfano, The Lyric in Victorian Memory

Sonya Posmentier, Cultivation and Catastrophe: Forms of Nature in Twentieth Century  
Poetry of the Black Diaspora

Julianne Werlin, The Impossible Probable: Modeling Utopia in Early Modern England

Evan Kindley, Critics and Connoisseurs: Poet-Critics and the Administration of Modernism

John Reuland, The Self Unenclosed: A New Literary History of Pragmatism, 1890-1940

Ivan Ortiz, Romantic Transport

Amelia Worsley, Loneliness in the Long 18<sup>th</sup> Century

Roy Scranton, The Trauma Hero and the Literature of World War II

*(University of Pennsylvania)*

Jeremy Braddock, "Modernist Collecting", winner of the Diane Hunter dissertation prize

Alice Brittan, "Settlement Literature"

Rajani Iyer, "Voice in Victorian Women's Poetry"

Bernard Rhie, "Modernist Representations of the Face in Literature and Visual Art", winner  
of the Diane Hunter dissertation prize

Joshua Schuster, "Philosophies of Life in Modernist Literature" (second reader)