

SFF/RRG COVER SHEET

(This should be the top page)
(Please type)

Application Receipt Deadline: 4:00 p.m. Thursday, September 29, 2016

Type of application: SFF RRG Both

Review Panel: natural, physical and applied sciences humanities social sciences

Collaborative Application: No Yes

Descriptive Project Title (Limited to 120 character, including spaces)

James Joyce and Classical Modernism

Name: Leah Flack

Department: English

Phone: 4142883316

Email: leah.flack@marquette.edu

Academic Rank: Assistant Professor
 Associate Professor
 Full Professor

MU Hire Date: 08/2010

This project involves (check all that apply):

Human Subjects Vertebrate animals Recombinant DNA Radioactive Materials

Does this SFF/RRG application request graduate student support? Yes No

What other internal and external research support are you currently receiving (e.g., external grants, start-up funding, etc.)? Please provide a list of any **pending** applications and **current** awards.

None

If awarded, describe your plans for submitting an external grant application.

I plan to apply in fall 2017 for an NEH grant for an "enduring questions" course fellowship. I will also be applying for a research fellowship at the Beinecke Library (Yale).

Applicant signature and date



Chair/Unit Administrator signature and date



SFF/RRG PROJECT BUDGET

Name(s): Leah Flack

Department(s): English

Project Title: James Joyce and Classical Modernism

SFF/RRG BUDGET TABLE

Double click on the table, and then add your budget figures:

Type of Application (Y/N)	Item	Funds Requested from the Committee on Research	Funds Requested from Other Sources	Source of Other Funds
	SFF (\$0, \$5500, \$11000 (joint app))	\$5,500.00		
	RRG			
	<i>Please itemize RRG amount below</i>			
	Personnel			
	Graduate Research Assistant(s)			
	Undergraduate Research Assistant(s)			
	Other Personnel, please list.			
	Equipment			
	Supplies			
	Travel	\$2,240.00		
	Consultants/Professional Services, please list.			
	Other, please list.			
	TOTAL RRG REQUEST, if applicable	\$2,240.00	\$0.00	
	TOTAL COR REQUEST (SFF + RRG):	\$7,740.00		

RRG PROJECT BUDGET JUSTIFICATION

On a separate sheet under the heading "RRG Project Budget Justification," describe **each item you listed in the RRG portion of the budget table**. The description should enable reviewers to understand a) how the cost of each item was computed, and b) how the budget items relate to your project objectives.

NOTE: Awardees will be notified before winter break. RRG funds may be spent in an 11-month period.

Awardees must provide spending plans for two fiscal periods:

1)-Start Date of February 1 – 6/30 (current fiscal year), and 2) 7/1 – 12/31 (next fiscal year). RRG funds are bound by fiscal year budgeting restraints. Awardees will be required to provide carefully crafted and accurate spending plans for these two periods. Funds budgeted in any fiscal period must be spent in that fiscal year or they will no longer be available. Awardees will work with ORSP staff to administer their awards.

ABSTRACT:

Irish novelist James Joyce played a major role in how we understand the classical tradition's place in the modern world. His well-known engagement with classical literature is usually understood as distinct from or even in opposition to the most experimental qualities of his fiction. From the first publication of *Ulysses* in 1922, readers have tended to view classical literature as an interpretive key by which to decode and manage its allusive and stylistic complexity.

James Joyce and Classical Modernism rewinds to the beginning of Joyce's career to revise this well-worn critical paradigm. By tracking his readings of classical literature from his earliest work through the appearance of *Ulysses*, we can newly appreciate how and why Joyce read ancient and modern literature alongside one another to develop what I call his classical modernist aesthetic, which treats the classical tradition as an ally to literary innovation. This aesthetic comes to full fruition in *Ulysses*, which deploys the classical tradition to defend stylistic experimentation as a way to resist static, paralyzing notions of the past.

This project is currently under contract with a much-anticipated new series in classical receptions for Bloomsbury Academic Press, with a due date for the completed manuscript of August 1, 2018. During the fellowship period, I will complete Chapter 2, "The Classical Past and Joyce's Nightmares of History." This chapter argues that Joyce's engagement with ancient history and ancient historians enabled him to develop an productive model of historical imagination to respond to the vicissitudes of Irish history.

PROJECT DESCRIPTION

Significance and Broader Impact

Modernism is an international literary, artistic, and cultural movement that flourished during and after World War I. Modernist literature is known for its brash experimentation, in part because modernist writers such as James Joyce, Virginia Woolf, and T.S. Eliot sought new forms capable of responding to the chaos and complexity of twentieth-century life at a moment of revolution and war. As such, a major question driving modernist literature (and studies of it in the past century) is: what place might the literary tradition continue to hold in a century of rapidly accelerating political, technological, and social change?

My research over the opening decade of my career has addressed this crucial question by bringing together previously disparate disciplines—modernist studies and classical reception studies—in order to better understand the critical role ancient literature played in the emergence of a movement nominally dedicated to the modern and the new. My first book, *Modernism and Homer* (Cambridge University Press, 2015), built on a critical conversation in classical receptions that includes such works as Barbara Graziosi's and Emily Greenwood's *Homer in the Twentieth Century*. It became the first major study in the emerging field of classical reception studies to address transnational modernist literature. My new book, *James Joyce and Classical Modernism*, extends this study and more recent works by critics such as Randall Pogorzelski. Whereas my first study took a broadly transnational approach, this study will zero in on the most influential example of classical receptions in the twentieth century to account for how Joyce used classical literature and culture to develop his unique modernist aesthetic. This focused study will offer critics in both classics and literary studies a way to understand the crucial role the classics played in the development of the most experimental dimensions of modernist writing.

In 1922, the banner year of modernist writing, a public relations campaign was underway for *Ulysses*. Although Joyce's newly-published novel eventually went on to become one of the most significant works of twentieth-century literature, its immediate future was in peril for two primary reasons: first, it was widely banned because it had been deemed obscene; second, many new readers could not navigate the novel's stylistic and allusive complexity. In 1922, Joyce's friend Valery Larbaud participated in a movement to construct a readership for *Ulysses*. He described the confusion of Joyce's first readers by noting, "The reader who approaches this book without the *Odyssey* clearly in mind will be thrown into dismay [...] for he is plunged into the middle of a conversation which will seem to him incoherent." He continues, "But where is the key? I venture to say, in the door, or rather on the cover. It is the title: *Ulysses*." Larbaud (along with T.S. Eliot, Stuart Gilbert, Hugh Kenner, and more recently, R.J. Schork and Keri Ames) thus constructed a critical paradigm that prevails today in our understanding of the role ancient literature plays in modern literature—according to this paradigm, the classical text serves as an interpretive guide, as a source of classical, mythic order and stability for an experimental modernist text that threatens to collapse into incoherence. This paradigm is perhaps most highly visible in college literature classrooms, where Joyce continues to be taught with the help of readers' guides which take it as a given that the *Odyssey* serves as a kind of road map for *Ulysses*.

To challenge this paradigm, my first book argued for a more expansive way of reading classical and modernist literature in relation to one another. That study offered a reading of the politics of modernist readings of Homer to show the surprising versatility of the *Iliad* and *Odyssey* for a range of early twentieth-century projects. As a follow-up, I have been asked to write a new book exclusively dedicated to James Joyce's reception of classical literature in order to make Joyce's difficult oeuvre more immediately accessible across disciplines. *James Joyce and Classical Modernism* is under contract with an ambitious new classical receptions series at Bloomsbury

Academic Press (one that has recruited well-known scholars in classical reception studies to cover a wide range of twentieth-century writers, from Joyce to Borges and Walcott). The due date for the submission of the final manuscript is August 1, 2018.

James Joyce and Classical Modernism will offer an intensive new reading of Joyce's early work up to and including *Ulysses* in order to show that the classical and modernist impulses of Joyce's work are not, in fact, at odds with one another. I will show how classical literature served as a highly productive laboratory in which Joyce worked out the features of his unique modernist aesthetic. Following in a scholarly tradition of genetic criticism practiced by such critics as Michael Groden and Finn Fordham, I will use Joyce's reading notebooks, drafts, letters, and early writings to show the role the classics played in his development of literary style marked by fragmentation, experimentation, psychological complexity, allusiveness, self-consciousness, and attention to various modes of engaging with political and cultural history.

During the fellowship period, I will draft a chapter entitled "The Classical Past and Joyce's Nightmares of History." This chapter will show how and why ancient history and ancient theories of history enabled Joyce to articulate—and to some extent resolve—the paralyzing conflicts about Irish history and the Irish historical imagination that preoccupied his art in the opening decades of his career. This chapter aims to add an important contribution to our understanding of Joyce's classical project. The ancient world, I argue, did not just signify a distant past for Joyce's project. Rather, it offered him a crucial archive that he used to construct an enabling approach to history that made his art possible.

Specific Research Objectives

"History," Joyce's protagonist, Stephen Dedalus, famously proclaims in the second episode of *Ulysses*, "is a nightmare from which I am trying to awake." He has just finished teaching an ineffective Roman history lesson that provokes his inner musings about one of the central concerns of his early life, which takes shape via his readings of Aristotle's *Metaphysics* and *Poetics*: envisioning history not as a monolithic, disempowering inheritance but rather as a source of open-ended, dynamic potential.

During the fellowship period I plan to draft and revise my book's second chapter, a study of Joyce's classically-influenced historiography. This subject has so far received scant attention in both Joyce studies and classical reception studies. Joyce's critics have grown accustomed to viewing the ancient world as a distant image of an alternative past to the more immediate and threatening Irish history that haunted his work. In the past two decades, Joyce scholars such as Andrew Gibson, Vincent Cheng, and Emer Nolan have shaped a critical conversation about Joyce's complex interaction with history, helping us to recognize the deep impact Irish nationalism and British imperialism had on the shape and substance of Joyce's writing. This conversation has yet to take into account his equally complex interaction with the classical world. Considering the intersection between these conversations, I will argue that Joyce's on-going, extensive engagement with Greek and Roman history and with ancient historians helped him to overcome what he identified as the paralysis of Irish history at the turn of the century.

This chapter, "The Classical Past and Joyce's Nightmares of History," shows how and why Joyce turned to ancient history and ancient approaches to history as an alternative to the fraught modes of historical imagination he identified with turn of the century Ireland. Foregrounding Joyce's readings of both Roman history and of the historiography of Aristotle, Titus Livy, Julius Caesar, and others, this chapter explores Joyce's development of a notion of history grounded in possibility and potential in *A Portrait of the Artist as a Young Man* and in three episodes of *Ulysses*: "Nestor," "Aeolus," and "Sirens." To make clear the emergence of Joyce's

unique approach to history, I will read these works against a backdrop of the classical works Joyce read and against his other early essays, stories, sketches, and letters.

This project will extend the trajectory of my academic career so far. My research constructs an interdisciplinary bridge between two disparate critical conversations in modernist studies and classical reception studies, a relatively new field of inquiry in classics that aims to understand the roles the classics continue to play in modern culture and society. Because *Ulysses* has occupied such a uniquely important role in twentieth-century literature, Joyce's use of the *Odyssey* has loomed large in our understanding of modern receptions of classical literature more generally. However, the complexity of Joyce's work to scholars crossing disciplines from classics has meant that Joyce's work has yet to be fully accounted for in this newly emerging field. My work will make Joyce's classical modernism newly accessible to classics scholars. This project will also help modernist studies scholars to rethink the extent to which the classical and experimental dimensions of Joyce's work nurtured one another.

Work Plan:

Summer 2017 will be a crucial moment of transition for my book. Prior to the fellowship period, I will have completed the following:

- I will have written the book's introduction and first chapter (both are already underway).
- I will have re-read and annotated all of Joyce's early works in light of his early interest in history and historical narrative.
- I will have read the works of ancient historians whose works were important to Joyce (the best records of his reading are in Richard Ellmann's biography and in R. J. Schork's two volumes on Joyce's use of Greek and Roman culture)
- Using Michael Patrick Gillespie's guide, I will prepare for my week in Joyce's archive at the Harry Ransom Center in Austin, TX.
- Using Robert Spoo's excellent bibliography of Joycean historiography as a starting point, I will read criticism exploring Joyce's study of history as a student and his approach to history early in his career.
- I will have presented my preliminary work on this topic at the International James Joyce Summer School in Dublin, where I have been invited to lecture next summer.

During the fellowship period, I plan to do the following:

- Week 1. Travel to the University of Texas at Austin to spend time at the Harry Ransom Humanities Research Center looking at Joyce's copies of classical historians and classical literature. I do this with two primary objectives:
 - To confirm my own work on his classical reading for the reference guide at the back of my book, which will offer a categorized bibliography of Joyce and the classics for classical receptions scholars new to working on Joyce.
 - To read his marginal annotations of these works in order to gain insight into how he read these works before he engaged them in his fiction.
- Weeks 2-5. I will draft the chapter, using my notes, my presentation materials from my lecture at the International James Joyce Summer School, and materials from a chapter I will have submitted to a new classical receptions book on modernism (some of that chapter's analysis of Joyce's "Sirens" will be relevant to this chapter for my book). The chapter will have four subsections, and I plan to spend a week on each of them, according to the following schedule:

- Week 2, Section 1. This section will analyze how and why Roman history offered Stephen an alternative to Irish models of masculinity in *Portrait of the Artist as a Young Man*.
- Week 3, Section 2. This section will analyze the “Nestor” episode of *Ulysses* to consider the significance of Joyce’s reading of Aristotle, which helped him to conceptualize a dynamic, open model of historical imagination liberated from many of the historical contingencies (that he associated, in various ways, with the British empire, Roman Catholicism, and Irish nationalism) that threatened to silence him.
- Week 4, Section 3. This section will analyze the first obvious stylistic experiments in *Ulysses* via a genetic reading of the “Aeolus” episode. These drafts show that Joyce revised this episode to make it more openly experimental and that he did so by mapping Greek, Roman, Jewish, and Irish history onto one another.
- Week 5, Introduction and Section 4. This section will analyze Joyce’s engagement with the figure of the Sirens in order to dismantle the kinds of totalizing visions of history that he identified with both the British empire and the Irish nationalists. Given that I will already have some of this drafted before the fellowship period, I will also use this week to draft the introduction of this chapter.
- Week 6. I will begin to revise and polish this chapter draft so that I have a good, finished draft prior to the start of the Fall 2017 semester. I will also begin to compile the categorized bibliography for the book.

Relationship to Research Goals

My main professional objective at this point in my career is to make sure I maintain momentum in my research as I play a more active role in teaching and service at the university. I am at a critical state of transition in my career—this is my first year as an associate professor. This support will help me to maintain an intensive focus on my own research as I step up my work with both teaching and service. I normally teach in the summer, but I have realized that I cannot finish this book by the deadline if I continue to do so. Stepping away from teaching next summer will allow me to immerse myself in this work.

My first book helped to start a critical conversation on the modernist period in classical reception studies. For example, I was a featured speaker at a recent conference in Montreal entitled “Classical Modernisms.” My work will be featured in an edited collection that is meant to sketch out the critical landscape of this emerging subfield. My new book will be perfectly timed to advance this conversation. This project will help to position me as an expert in this field, and it will help refine how scholars crossing disciplines understand the role the classics played in twentieth-century literature.

Finally, this fellowship will help me in my goal to develop an Irish studies program at Marquette. Tim McMahon (History) and I have been collaborating to build a series of interdisciplinary programs in anticipation of eventually creating an Irish studies minor. Our paired courses on the 1916 Rising this spring (supported by an internal Mellon grant) were very well-received by students and by the Marquette and Milwaukee communities. Though I expect to continue my transnational, interdisciplinary work, having a monograph dedicated exclusively to an Irish author will help me continue to build credentials in Irish studies. These credentials will be valuable to my undergraduate and graduate students who wish to develop their own expertise in Irish literature and culture.

REFERENCES CITED IN THE PROJECT DESCRIPTION

- Ames, Keri. "The Rebirth of Heroism from Homer's *Odyssey* to Joyce's *Ulysses*" in *Twenty-First Joyce*, eds. Ellen Carol Jones and Morris Beja. Gainesville: University Press of Florida, 2004.
- Cheng, Vincent. *Joyce, Race, and Empire*. Cambridge: Cambridge University Press, 1995.
- Eliot, T. S. "Ulysses, Order, and Myth." *The Dial*. 1923.
- Ellmann, Richard. *James Joyce*. Oxford: Oxford University Press, 1982.
- Flack, Leah. *Modernism and Homer*. Cambridge: Cambridge University Press, 2015.
- Gibson, Andrew. *Joyce's Revenge: History, Politics and Aesthetics in Ulysses*. Oxford: Oxford University Press, 2002.
- Gilbert, Stuart. *James Joyce's Ulysses: A Study*. New York: Vintage, 1952.
- Fordham, Finn. *I do, I undo, I redo: the Textual Genesis of Modernist Selves*. Oxford: Oxford University Press, 2010.
- Gillespie, Michael Patrick. *James Joyce's Trieste Library: A Catalogue of Materials at the Harry Ransom Research Center*. Austin: The Harry Ransom Humanities Research Center, 1986.
- Graziosi, Barbara and Greenwood, Emily. *Homer in the Twentieth Century*. Cambridge: Cambridge University Press, 2007.
- Groden, Michael, *Ulysses in Progress*. Princeton: Princeton University Press, 1977.
- Ulysses in Focus: Genetic, Textual, and Personal Views*. Gainesville: University Press of Florida, 2010.
- Joyce, James. *A Portrait of the Artist as a Young Man*. New York: Norton, 2007.
- Ulysses*. New York: Vintage, 1986.
- Kenner, Hugh. "Homer's Sticks and Stones." *James Joyce Quarterly* 6.4 (1969): 285-298.
- Larbaud, Valery. "James Joyce," in *James Joyce: The Critical Heritage, Volume I*, Ed. Robert H. Deming. London: Routledge, 1997.
- Nolan, Emer. *James Joyce and Nationalism*. London: Routledge, 2002.
- Pogorzelski, Randall. *Virgil and Joyce: Nationalism and Imperialism in the Aeneid and Ulysses*. Madison: University of Wisconsin Press, 2016.

Schork, R.J. *Latin and Roman Culture in Joyce*. Gainesville: University Press of Florida, 1997.

---*Greek and Hellenic Culture in Joyce*. Gainesville: University Press of Florida, 1998.

Spoo, Robert E. *Joyce and the Subject of History*. Ann Arbor: University of Michigan Press, 1996.

BUDGET JUSTIFICATION:

Flight from Milwaukee to Austin: \$400

Hotel for 6 nights (\$200 per night): \$1,200

Car rental for 6 days: \$400

Per diem (\$40 per day): \$240

Total: \$2,240

RESULTS OF PRIOR SFF AWARDS

I received a Summer Faculty Fellowship in 2011 for my project “Reconstructing Ezra Pound and W.H.D. Rouse’s Collaborative *Odyssey* Translation (1937).” This fellowship enabled me to travel to England to do research at Cambridge University. This research proved to be incredibly valuable to my professional development. The work that I did during the fellowship period enabled me to:

- Complete an article on my archival work for the flagship journal in modernist studies, *Modernism/Modernity*. This article was published in 2015.
- Finish the fourth chapter of my book, *Modernism’s Homer: The Odysseys of H.D., James Joyce, Osip Mandelstam and Ezra Pound*. The research I performed during the fellowship period is the centerpiece of this chapter. This chapter received particular positive attention from the external reviewers.
- My work in this archive enabled me to establish a reputation in both modernist and Pound studies. As a result of this work, I have been invited to write a chapter for a Cambridge collection, *The New Pound*, a collection that aims to anticipate new directions in modernist studies.

I also received a Summer Faculty Fellowship in 2013 in order to complete the final chapter of my book, *Modernism and Homer: The Odysseys of H.D., James Joyce, Osip Mandelstam, and Ezra Pound*. The work I did during the fellowship period enabled me to:

- Complete the fifth chapter of my book, a study of the modernist poet H.D.’s reception of Homer.
- Send the full manuscript of my book out for review in 2013, at the beginning of my fourth year on the tenure clock.
- Publish my book with Cambridge University Press, one of the most prestigious presses in my discipline, in 2015.
- Earn tenure at Marquette two years before my time-bound year. Having tenure will help me to contribute more to the department, college, and university.
- Establish myself as a scholar in both classics and modernist studies. As a result of this work, I was invited to write my new book on James Joyce’s classical modernism for Bloomsbury Press. The series that will publish my book will also publish the work of several top classicists around the world.

Both Summer Faculty Fellowships gave me much-needed support at critical stages of my career that allowed me to establish a professional profile at Marquette and in my disciplines. This is the first application I have made for a Summer Faculty Fellowship in four years. I apply because I am again at a critical stage in my work where summer support can make a significant impact on my professional success.

LEAH FLACK

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Fields of Expertise: Modernism, Classical Receptions, Twentieth-Century Literature, Irish Literature

Education:

1997-9; 2006-2009, Northwestern University, Evanston, IL
1996-7, University of Chicago, Chicago, IL
1992-6, University at Buffalo Honors College, Buffalo, NY

Degrees:

Ph.D., Northwestern University
M.A., University of Chicago
B.A., University at Buffalo Honors College

Academic Experience:

2016-present, Associate Professor, Marquette University
2010-present, Assistant Professor, Marquette University
2009-10, Visiting Assistant Professor, Northwestern University
1998-9, Teaching Assistant, Northwestern University

PUBLICATIONS

A. Book

- X *Modernism and Homer: The Odysseys of H.D., James Joyce, Osip Mandelstam, and Ezra Pound.* Cambridge: Cambridge University Press, 2015.

B. Articles (in refereed journals)

MU

- X “‘The news in the *Odyssey* is still news’: Ezra Pound, W. H. D. Rouse, and a Modern *Odyssey*,” *Modernism/Modernity* 48, no. 3 (January 2015): 425-44.
- X “‘Cyclops,’ Censorship, and Joyce’s Monster Audiences.” *James Joyce Quarterly* 48, no.3 (Spring 2011): 115-134.

Pre-MU

“Coming Home to Joyce.” *James Joyce Quarterly* 46, no. 2 (Winter 2009): 201-204.

C. Book Chapters

“‘whatever is given / can always be reimagined’: Seamus Heaney’s Indefinite Modernism.” in *Modernist Afterlives in Irish Literature and Culture*, Ed. Paige Reynolds, London: Anthem Press, 2016.

- X “1922’s ‘UnUlyssean’ Ulysses: Modernist Visions and Revisions of Homer.” *Odyssean Identities in Modern Cultures: The Journey Home*, Eds. Sheila Murnaghan and Hunter Gardner. The Ohio State University Press, 2014, 133-53.

D. Other Publications

MU

Review, Sean Latham and Gayle Rogers, *Modernism: The Evolution of an Idea*. James Joyce Quarterly. (forthcoming)

Review, Meredith Miller, *Feminine Subjects in Masculine Fiction: Modernity, Will and Desire, 1870-1910*. *James Joyce Quarterly* 51.1. (2015)

Review, Justine McConnell, *Black Odysseys: The Homeric Odyssey in the African Diaspora Since 1939*. *Classical Review*, 64.2. October 2014. 603-5.

Review, *Creator and Character: Artists Interpret James Joyce*. *James Joyce Literary Supplement*. Spring 2013.

Review, Vike Martina Plock, *Joyce, Medicine, and Modernity*. *The Review of English Studies*, 61 (2010): 657-659.

RESEARCH ACCEPTED

MU

- X “The Great War and Modernism’s Siren Songs” (for edited classical receptions volume, edited by Lynn Kozak and Miranda Hickman, under contract with Bloomsbury Press)

RESEARCH IN PROGRESS

- X *James Joyce and Classical Modernism* (under contract at the Classical Receptions in Twentieth-Century Writing series, Bloomsbury Academic Press, London).

“The Flights of Colum McCann and Oona Frawley”
(7,000 words, Submitted to an edited volume, *Irish Migrant Adaptations*, edited by Matthew Spangler, Charlotte McIvor, Jason King, proposal under review at Cork University Press)

- X “Classical Literature.” In *The New Pound*, Edited by Mark Byron. Cambridge: Cambridge University Press, forthcoming (under contract)

- X “for all the readers who never made it through *Ulysses*’: The Perils and Pleasures of Reading Modernism”

“No Room of One’s Own: Colum McCann’s Contemporary Modernism”

“Reading Modernism’s Lost Archives: The Virtual Reality of Mandelstam’s *Egyptian Stamp*”

PAPERS PRESENTED & PARTICIPATION IN PROFESSIONAL MEETINGS

A. International Conferences

MU

- X 2016 “Lost and Found in Translation: James Joyce’s Classical Modernism.” Classics in Modernist Translation Conference. McGill University, Montreal, Canada. (invited, featured speaker)
- 2015 “Mandelstam Redivivus: Seamus Heaney’s Exultant Modernism.” American Conference for Irish Studies Panel at the Modern Language Association Annual Conference, Vancouver, Canada.
- 2014 “The Virtual Reality of Mandelstam’s Posthumous Poetics.” British Association of Modernist Studies “Modernism Now!” Conference. London, England.
- X 2014 “The Great War and Modernism’s Siren Songs.” (panel reprise of American Philological Association panel; paper revised and read by proxy) Classical Association Conference, Nottingham, England.
- 2013 “‘What the DEFFIL can that mean!’: Pound’s Modernist Difficulty.” Ezra Pound International Conference. Dublin, Ireland.
- 2011 “Slinging in Licherary Langwidg’: Ezra Pound, W.H.D. Rouse, and a Modern *Odyssey*.” Ezra Pound International Conference. London, England.

B. National Conferences

MU

- 2015 “Modernism and the End of the Novel,” Modernist Studies Association Conference, Boston, MA.
- 2015 “Mandelstam’s Past, Present, and Future,” Modernist Studies Association Conference, Boston, MA.
- 2014 “Reading Modernism’s Lost Archives,” Modernist Studies Association Conference, Pittsburgh, PA.
- 2014 “Modernism’s Unfinished Business,” seminar co-organizer and co-leader, Modernist Studies Association Annual Conference, Pittsburgh, PA.
- X 2014 “The Great War and Modernism’s Siren Songs.” American Philological Association, Chicago, IL.
- X 2013 “*Ulysses*, Disorder, and Myth.” American Conference for Irish Studies, Chicago, IL.
- 2013 “Joyce. Marginality, and Power.” Panel chair. American Conference for Irish Studies, Chicago, IL.
- 2012 “‘Odysseus / the name of my family’: Pound, Joyce, Homer.” Modern Language Association Annual Conference, Seattle, WA.

2011 “Mandelstam’s Digital Archive: the Limits of Genetic Criticism or a New Frontier?”
Modernist Studies Association Conference, Buffalo, NY.

2011 “‘What These Ithacas Mean’: Modernist Visions and Revisions of the Homeric *Nostos*.”
“War, the Odyssey, and Narratives of Return” Comparative Literature Conference. Columbia,
SC.

C. Local Conferences/Lectures/Panel Discussions

MU

2016. “The Legacies of History’s Nightmare.” Closing Lecture, Reconsidering
the Rising Irish Studies Lecture Series, Marquette University.

2015 “The Flights of Oona Frawley and Colum McCann.” Midwest Region, American
Conference for Irish Studies, LaCrosse, WI.

2014 Moderator, Discussion of Woolf’s *Mrs. Dalloway*, Women’s and Gender Studies Film
Series.

2014 “‘Non Dulce Non Et Decor’: Modernist Classicism and the Great War.” Lecture Series on
The Great War Organized by the Marquette University History Department.

2013 “Cultural Politics of Critical Reception.” Panel chair, Reception Studies Society Annual
Meeting, Marquette University, Milwaukee, WI.

2012 “‘Cyclops’ and James Joyce’s Monster Audiences.” Presented paper at the Midwest
Region, American Conference for Irish Studies, Marquette University, Milwaukee, WI.

2012 “Thematic Emancipation through Place and Time.” Panel chair, Midwest
Region, American Conference for Irish Studies, Marquette University, Milwaukee, WI.

TEACHING

A. Marquette University

Undergraduate Courses

English 1301: First Year English Honors: Heroism, Violence, and Power from Homer
to Milton

English 1302: First Year English Honors: Wandering and Homecoming in Modern
Literature

English 1302: First Year English Honors: “The Government of the Tongue”: Authority
and Morality in the Russian Literary Tradition

English 1302: First Year English Honors: Perception and Misperception in Modern
British Literature

English 1302: First Year English Honors: Reading and Writing the Modern Self

English 2000: The Art of War

English 2000: Great Books of the Western Tradition

English 2410: Heroism and History in British Literature from *Beowulf* to Defoe

English 2420: Perception and Misperception in Modern British Literature

- English 2710: Introduction to Fiction
 English 2931: Introduction to Modern Irish Literature (summer course)
 English 3000: Critical Practices and Processes in Literary Studies
 English 4503: Contemporary Historical Fiction
 X English 4513: Text in Context: Joyce's *Ulysses*
 X English 4610: James Joyce
 X English 4800: Modern Irish Literature
 English 4840: British Modernism: War, Empire, Modernity
 English 4840: Representations of War in British and Irish Modernism
 English 4840: Remaking Modernism
 HOPR 1953: The Art of Failure
 X HOPR 1953: Myth and Modernity

Graduate Course

- X English 6500: James Joyce
 X English 6500: Modernism: Woolf, Joyce, Eliot

HONORS, AWARDS, GRANTS

A. National

Pre-MU

1996 Recipient: Andrew Mellon Fellowship in Humanistic Studies, Woodrow Wilson Foundation. \$13,500

A. University

MU

- X 2015-6 Mellon-funded grant for year-long interdisciplinary Irish studies series, "Reconsidering the Rising" (with Tim McMahon, History) \$6200
 2015 Faculty Development Award \$250
 2015 Faculty Development Award, \$1,000
 2014 College of Arts and Sciences Travel Grant, \$600
 2014 Faculty Development Award, \$1,400
 2013 Faculty Development Award, \$1,400
 2013 Summer Faculty Fellowship. Marquette University. \$5,500
 2011 Summer Faculty Fellowship. Marquette University. \$5,500
 2011 Faculty Development Award. Marquette University. \$700

Pre-MU

2009 Summer Fellowship, Northwestern University Graduate School \$4,800
 2008 Conference Travel Grant, Northwestern University Graduate School \$1,000
 2008-9 Alumnae Dissertation Fellowship, Northwestern University \$17,000
 1997-9 University Fellowship, Northwestern University (1997-1999) \$16,000
 1996-7 Century Fellowship, University of Chicago (declined) \$12,000
 1992-6 Honors Scholar, SUNY at Buffalo