

Curriculum Vitae: John Paul Riquelme

**I. Contact**

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**II. Education, Faculty Positions, Fellowships & Administrative Experience**

Education Ph.D., English, Yale University, 1977; M. Phil., 1972 (Dissertation on Joyce directed by J. Hillis Miller)  
B. A. cum laude, Rice University, 1968 (Honors thesis on T.S. Eliot directed by Monroe K. Spears)

Faculty Positions

Professor of English, Boston University, 1991-present  
Hughes Distinguished Professor of English [Endowed Professorship], Southern Methodist University, 1989-1991;  
Professor, 1986-1991; Associate Professor, 1981-86; Assistant Professor, 1974-81

Honors, Grants, Visiting Appointments, and Awards

Visiting Scholar, William Andrews Clark Memorial Library, UCLA, Summers 2007-2009. In 2007: Clark  
Library Research Fellowship and NEH Seminar (The Oscar Wilde Archive; Joseph Bristow, Director).  
Senior Research Fellow, International School of Theory in the Humanities / Escola Internacional de Teoría das  
Humanidades, Universidade de Santiago de Compostela, July 1998  
Alexander von Humboldt-Stiftung Research Fellow, Universität Konstanz, Germany, 1987-88, 1983-84  
(Betreuer: Prof. Dr. Wolfgang Iser)  
Andrew W. Mellon Post-doctoral Fellow, Center for the Humanities, Wesleyan University, 1979-80  
ACLS Grant-in-Aid and ACLS Travel Grant, 1979  
Post-doctoral Fellow, School of Criticism and Theory, University of California, Irvine, Summer 1978  
Woodrow Wilson Fellow, Yale University, 1968-69  
National Merit Scholar, Rice University, 1964-68

Selected Administrative Experience & Home Institution Service

Associate Dean of the Faculty, Humanities (acting), College of Arts & Sciences, Boston U., July-Dec 2014.  
Chair, College of Arts and Sciences Appointment, Promotion, & Tenure Committee, 2013-2015; member,  
2010-2011 (13-person committee to review all cases of tenure, promotion, and appointment with  
tenure or "of the practice" in the two dozen departments of CAS)  
Chair, Department of English, Boston University, 1991-1997  
Chair, Department of English, Southern Methodist University, 1988-1991  
Coordinator, CORE 1324, "Modern Religious and Philosophical Thought (1800-present)," 1981-87  
Coordinator, Honors First-Year English, 1974-1978

Extramural leadership positions are listed in Consulting and Professional Service below (p. 14)  
Recent: Co-chair, Modernism Seminar (Harvard); Chair, MLA Division on the Teaching of Literature

### III. Scholarly Interests and Activities

#### Primary Areas of Interest

Post-Romantic literature, all the genres, primarily literature (American, British, and Irish) of the long twentieth century (1885-present), including the Gothic tradition (Horace Walpole to contemporary science fiction). Humanistic theory and literary criticism, especially concerning modernity, creativity, aesthetic response, narrative, post-colonialism, and anthropological issues. Film, animation, graphic narratives and modern art come up frequently in my courses and sometimes in my writing and lecturing.

#### Publications & Work in Progress

#### **MONOGRAPHS, EDITED VOLUMES, & GUEST EDITING FOR JOURNALS:**

*Modernist Life Narratives: Biography, Autobiography, Bildungsroman*. Special Issue, *Modern Fiction Studies* 59.3 (Fall 2013). Consists of eleven essays: my lead essay plus essays by Julia Brown (film), Gregory Castle (Djebar), Pamela Caughie (Woolf & Wegener), Ellen Crowell (Wilde), David Herman (Woolf), Jeannie Im (Woolf and Smedley), Sanjay Krishnan (Naipaul), Adam Parkes (review essay), Lisa Siraganian (Stein), & Joseph Valente (Capote). 90,000 words. Published September 2013. Ellen Crowell won the Margaret Church Award for the best essay to appear in *MFS* during 2013 for "Posthumous Playback: Oscar Wilde and the Phonographic Logic of Modern Biography."

*Critical Insights: T. S. Eliot*. Salem Press/EBSCO Publishing, October 2010. (vii + 346pp). Collection of 6 new essays and 7 reprinted essays, including my new pieces, "On T. S. Eliot" and "Critical Reception and Influence," and my headnotes for all the interpretive essays. Reprinted essays on the full range of Eliot's literary writings by: Ron Bush, Nancy Gish, Michael Goldman, John Mayer, Louis Menand, Lee Oser, and myself.

*Gothic & Modernism: Essaying Dark Literary Modernity*. Johns Hopkins University Press, 2008. (vii + 236pp). Collection of eleven essays; revised and expanded from *Modern Fiction Studies* 43.3. Includes my introduction, my essay on Wilde's *The Picture of Dorian Gray*, and an essay that I co-authored on science fiction and the Gothic tradition.

James Joyce, [\*A Portrait of the Artist as a Young Man\*](#), *A Norton Critical Edition*. W. W. Norton, 2007. (xxx + 490pp). Lineated text with explanatory annotations and notes concerning textual variants, guide for using the textual notes, portfolio of contextual materials (including 14 illustrations), critical essays, bibliography. Reprints the text with lineation established in the 1993 Garland edition by Hans-Walter Gabler. Textual notes selected and set up in revised form in collaboration with Gabler. Contains my preface, a new introduction to the text by Gabler, and our jointly authored "Why and How to Read the Textual Notes."

"Reading Modernism, After Hugh Kenner (1923-2003)," Special Section of *Modernism/Modernity* 12.3 (September 2005): 459-503. Consists of my introduction and seven brief essays on Kenner and modernism by Marjorie Perloff, Christine Froula, Gerald Bruns, Margot Norris, Barry Ahearn, Jennifer Wicke, and myself.

Bram Stoker, *Dracula*. Bedford/St. Martin's Press, 2002. (xiv + 622pp). Annotated text with a biographical and historical essay and a review of criticism by me, a portfolio of cultural documents and illustrations, and interpretive essays illustrating contemporary critical approaches written by: Gregory Castle (new historicism), Sos Eltis (gender), Dennis Foster (psychoanalysis), myself (deconstruction), and Jennifer Wicke (combination of perspectives). *Dracula*, 2nd Edition. Bedford/St. Martin's Press, 2015. (000 + 000pp). In press.

Contains revised biographical and historical essay and review of criticism by me, a redesigned portfolio of cultural materials emphasizing degeneration and gender (The New Woman novel, Oscar Wilde), and six interpretive essays, four of them new (Gregory Castle [postcolonial], Renée Fox [queer reading], Leland Monk [cultural criticism/film], Joseph Valente [combined perspectives]).

*GOTHIC & Modernism*, Special Issue, *Modern Fiction Studies* 43:3 (Fall 2000) containing my lead essay and nine other essays on authors from Bram Stoker to Samuel Beckett and Bret Easton Ellis.

*The Writings of Wolfgang Iser*, Special Issue, *New Literary History* 31:1 (Winter 2000) containing my introduction and essays by Paul Armstrong, Ralph Cohen, Winfried Fluck, Eric Gans, Murray Krieger, Gabriel Motzkin, Shlomith Rimmon-Kenan, Gabriele Schwab, Bianca Theisen, Brook Thomas, and myself.

Thomas Hardy, *Tess of the d'Urbervilles*. Bedford/St. Martin's Press, 1998. (xiv + 606pp). Annotated text of the novel with a biographical essay and a review of criticism by me, as well as essays illustrating five contemporary critical perspectives: New Historicism (Catherine Gallagher), Reader Response (Garrett Stewart), Feminist Criticism (Ellen Rooney), Cultural Criticism (Jennifer Wicke), and Deconstructive Criticism (myself).

*Harmony of Dissonances: T. S. Eliot, Romanticism, and Imagination*. The Johns Hopkins University Press, 1991. (xviii + 355 pp).

*Joyce's Dislocutions: Essays on Reading as Translation by Fritz Senn*. The Johns Hopkins University Press, 1984. (xxxii + 225 pp).

*Teller and Tale in Joyce's Fiction: Oscillating Perspectives*. The Johns Hopkins University Press, 1983. (xviii + 270 pp). Selected by *Choice* as an outstanding academic book of 1983-84.

#### **IN PRESS, IN PROGRESS & PROJECTED:**

Book & Essay Projects: For slightly longer descriptions of the book projects, see the addendum (p. 15).

"Myth, Modernism, & the Gothic," a study of myth, history, and style in Gothic narratives and in literary modernism, primarily fiction but also in poetry, drama, and film, from *Frankenstein* through the middle of the twentieth century, with attention to the major modern Gothic myths (Frankenstein's creature, the vampire, and later the zombie, the cyborg, and the clone) and to history, with an eye on the present. I argue for a convergence of Gothic and literary modernism beginning with Oscar Wilde and for implications and forms that are still with us. The essays listed below under Concerning the Gothic have emerged from my work toward this study.

"Oscar Wilde: Modernism's Masked Precursor," a study that argues for Wilde's occluded place in the history of modernism, explaining how historically and culturally the blockage persisted in ways that have distorted our sense of Wilde's position in modernist writing and art. The five essays listed below under Concerning Wilde are interim results of work toward this study.

*Dracula*, 2<sup>nd</sup> edition, for Bedford/St. Martin's Case Studies series; delivered to the publisher in July 2014; anticipated publication in mid-2015. In press.

Possibly a collection of my essays from among about thirty of them that have not already been reprinted.

#### Essays & Presentations:

In press: an essay, listed under Articles below, on 19<sup>th</sup>-century Gothic.

In progress, essays on: Alison Bechdel's *Fun Home: A Family Tragicomic* in relation to modernist life narratives, especially the work of James Joyce; "Thomas Hardy's Gothic / Gothic's Thomas Hardy"; on the *mask* in Yeats and Wilde, with attention to Yeats's *Autobiography*.

Upcoming scholarly presentations: On Beckett's monologues of the 1970s (North American Beckett Conference 2015); On the Mask, Yeats, & Wilde (Yeats Summer School, Sligo, 2015).

**ARTICLES, LONGER REVIEWS, AND REPRINTINGS, TOPICALLY ARRANGED:** 51 essays in print or in press plus 24 reprintings or translations of 16. A few items appear under more than one topic.

Concerning James Joyce:

- "Manliness Doubly Bound: From Parnell to Joyce," on Joseph Valente's *The Myth of Manliness in Irish National Culture, 1880-1922*. Urbana: University of Illinois Press, 2011. *James Joyce Quarterly* 49.1 (Fall 2011 [Appeared July 2013]): 159-167.
- "Biography and Textual Genesis, or Does Joyce Now Have Nine Lives?", on Gordon Bowker's *James Joyce: A Biography*, 2011. *JJQ* 48.4 (Summer 2011 [Appeared March 2013]): 759-767. Special Issue on Biography, *Joyce's Lives*.
- "Uncoiling the Snakes of Ireland in *A Portrait of the Artist as a Young Man*: From the Souls in Hell to Laocoön," *JJQ* 47.1 (2009) [published Dec. 2010]: 579-85. Three illustrations (two used for front and back covers of the issue).  
Reprint (without illustrations): *Twentieth-Century Literary Criticism*, Vol. 280, ed. Kathy D. Darrow (Detroit: Gale, 2012): 210-213.
- "Desire, Freedom, and Confessional Culture in *A Portrait of the Artist as a Young Man*," *A Companion to James Joyce*, ed. Richard Brown (Oxford: Blackwell, 2008): 34-53. 10,300-word illustrated essay.
- "The Parts and the Structural Rhythm of *A Portrait*" and "Dedalus and Joyce Writing the Book of Themselves," *A Portrait of the Artist as a Young Man* (New York: W. W. Norton, 2007): 307-309, 366-381. Reprinted in revised form from *Teller and Tale in Joyce's Fiction*.
- "'Preparatory to anything else': Joyce's Styles as Forms of Memory—The Case of 'Eumaeus'," *Ulysses in Critical Perspective: Nine Contemporary Essays*, ed. Michael Patrick Gillespie and A. Nicholas Fargnoli (Gainesville: UP of Florida, 2006): 9-34.
- "Joyce's Critique of Socially Pure Reason; or, Outwitting the Thought Police," *James Joyce Literary Supplement* 19.2 (Fall 2005): 2-4. Review essay on Katherine Mullin, *James Joyce, Sexuality and Social Purity* (Cambridge University Press, 2003). 4500 words.
- "Stephen Hero and *A Portrait of the Artist as a Young Man*: Transforming the Nightmare of History," *The Cambridge Companion to James Joyce*, 2nd Ed., ed. D. Attridge (Cambridge UP, 2004): 103-120.
- "Contradicting the Culture," responding to Andrew Gibson, *Joyce's Revenge: History, Politics, and Aesthetics in Ulysses* (Oxford UP, 2002). *James Joyce Broadsheet* 65 (June 2003): 1-2. 3000-word lead article.
- "For Whom the Snow Taps: Style and Repetition in 'The Dead,'" *James Joyce, The Dead: A Case Study in Contemporary Criticism*, ed. Daniel R. Schwarz, (Bedford Books/St. Martin's Press, 1993), 219-233.
- "Joyce's 'The Dead,' the Dissolution of the Self, and the Police," *Style* 25, no. 3 (Fall 1991): 488-505.  
Reprint: *Rejoycing: New Readings of 'Dubliners'* (U of Ky Pr, 1998), ed. H. Mosher and R. Bosinelli.
- "Stephen Hero, *Dubliners*, and *A Portrait of the Artist*: styles of realism and fantasy," *The Cambridge Companion to James Joyce*, ed. Derek Attridge (Cambridge University Press, 1990), 102-130.  
Portuguese translation: "Stephen Hero, *Dublinenses e Retrato do Artista Quando Jovem*: Estilos de Realismo e Fantasia," in *riverrun: Ensaios sobre James Joyce*, ed. Arthur Nestrovski (Rio de Janeiro, Brazil: Imago/Biblioteca Pierre Menard, 1992), 43-77.  
Chinese Reprinting (of the volume): Shanghai Foreign Language Education Press, 2001.  
Reprint: *Twentieth Century Literary Criticism*, Vol. 159, ed. Thomas J. Schoenberg (Detroit: Thomson/Gale, 2005): 266-78.
- "The Preposterous Shape of Portraiture: *A Portrait of the Artist as a Young Man*," in *Modern Critical Interpretations: James Joyce's A Portrait of the Artist as a Young Man*, ed. Harold Bloom (New York: Chelsea House, 1988): 87-107. Reprinted from *Teller and Tale*, 48-65.
- "Metaphors of the Narration / Metaphors in the Narration: 'Eveline,'" in *Modern Critical Interpretations: James Joyce's Dubliners*, ed. Harold Bloom (New York: Chelsea House, 1988), 73-87. Reprinted from *Teller and Tale*, 108-20.
- "The Use of Translation and the Use of Criticism," editor's intro for *Joyce's Dislocutions* (1984; listed above).  
Reprint (abridged) as: "Ireland and Switzerland--The Cases of James Joyce and Fritz Senn," in *Literary Interrelations: Ireland, England and the World, 1: Reception and Translation* (Tübingen: Gunther Narr Verlag, 1987), 109-16.
- "Twists of the Teller's Tale: *Finnegans Wake*," in *James Joyce: An International Perspective*, ed. Suheil Bushrui

and Bernard Benstock (Colin Smyth, 1982), 82-114.

"Pretexths for Reading and for Writing: Title, Epigraph, and Journal in *A Portrait of the Artist as a Young Man*," *James Joyce Quarterly* 18 (Spring 1981), 301-21.

#### Concerning T. S. Eliot:

"T. S. Eliot's Ambiviolences: Oscar Wilde as Masked Precursor," *The Hopkins Review* 5.3 (Summer 2012): 353-379.

"On T. S. Eliot" and "Critical Reception and Influence." Plus a reprinted essay on Eliot's early poetry, "'Prufrock,' 'Gerontion,' and Fragmented Monologues," from *Harmony of Dissonances* (listed above). In *Critical Insights: T. S. Eliot* (Salem/EBSCO, 2010): 3-7, 40-54, 166-183.

"Aesthetic Values and Processes in Eliot, Arnold, and the Romantics," *T. S. Eliot, Man and Poet*, ed. Laura J. Cowan (National Poetry Foundation, 1990), 277-301.

"The Transformation of Romantic Tropes in T. S. Eliot's 'Rhapsody on a Windy Night'," *Style* 23 (Spring 1989): 1-15.

"Poetic Creation and the Double in Eliot's Poetry," in *Approaches to Teaching Eliot's Poetry and Plays*, ed. J. S. Brooker (New York: Modern Language Association, 1988), 27-32.

"The Modernist Essay: The Case of T. S. Eliot--Poet as Critic," *The Southern Review* 21:4 (Autumn 1985): 1024-32. Reprints: *Essays on the Essay: Redefining the Genre*, ed. Alexander Butrym (Athens, Georgia: U of Georgia Pr, 1989): 159-167.

*Twentieth-century Literary Criticism*, ed. Jennifer Garipey (Detroit: Gale Research Inc., 1995), 235-238.

"'Withered stumps of time': Allusion, Reading and Writing in *The Waste Land*," *The Denver Quarterly* 15 (Winter 1981), 90-110.

#### Concerning Oscar Wilde:

"Between Two Worlds & Beyond Them: John Ruskin and Walter Pater," Chapter Eleven of *Wilde in Context*, ed. Kerry Powell and Peter Raby (Cambridge UP, 2013): 125-136. Illustrated with a previously unpublished letter from Ruskin to Constance Wilde.

"Oscar Wilde's Anadoodlegram: A Genetic, Performative Reading of *An Ideal Husband*," *Wilde Discoveries: Traditions, Histories, Archives*, ed. Joseph Bristow (U of Toronto Pr, 2013): 289-314. 10,000-word illustrated essay.

"T. S. Eliot's Ambiviolences: Oscar Wilde as Masked Precursor," *The Hopkins Review* 5.3 (Summer 2012): 353-379.

"Oscar Wilde's Aesthetic Gothic: Walter Pater, Dark Enlightenment, and *The Picture of Dorian Gray*," *Modern Fiction Studies* 46:3 (Fall 2000): 609-631. Reprintings:

Norton Critical Edition *The Picture of Dorian Gray*, ed. Michael Gillespie (NY: Norton, 2006): 490-509.

*Edwardian and Georgian Fiction*, Ed. Harold Bloom (Philadelphia: Chelsea House, 2005): 355-374.

*Gothic & Modernism: Essaying Dark Literary Modernity* (Johns Hopkins UP, 2008): 25-45.

*Oscar Wilde, New Edition* [Series: Bloom's Modern Critical Views], ed. Harold Bloom (Philadelphia: Chelsea House, 2011): 71-90.

"Shalom/Solomon/Salomé: Modernism and Wilde's Aesthetic Politics," *Centennial Review* 39:3 (Fall 1995): 575-610. Reprint (2008): <http://www.oscholars.com/TO/Appendix/library.htm>

See as well Concerning Yeats, "The Negativity of Modernist Authenticity."

#### Concerning Thomas Hardy:

"Dissonance, Simulacra, and the Grain of the Voice in Roman Polanski's *Tess*," *Thomas Hardy on Screen*, ed. T. R. Wright (Cambridge UP, 2005):153-169.

"The Modernity of Thomas Hardy's Poetry," *The Cambridge Companion to Thomas Hardy*, ed. Dale Kramer (Cambridge UP, 1999): 204-223. Reprints: *Twentieth-Century Literary Criticism*, Vol. 143. (Detroit: Gale Research Inc., 2004):184-194.

"The Influence of Shelley," *Thomas Hardy* (Bloom's Major Poets), ed. Harold Bloom (Philadelphia PA: Chelsea House, 2004): 63-66.

"Echoic Language, Uncertainty, and Freedom in *Tess of the d'Urbervilles*," in my edition of Hardy's *Tess of the*

*d'Urbervilles* (1998; listed above): 506-520; also in that volume: "Biographical and Historical Contexts" (3-18) and "A Critical History of *Tess of the d'Urbervilles*" (387-404).

Concerning Beckett:

"Staging the Modernist Monologue as Capable Negativity: Beckett's 'A Piece of Monologue' Between & Beyond Eliot & Joyce," *The Edinburgh Companion to Samuel Beckett and the Arts*, ed. S. E. Gontarski (Edinburgh UP, 2014): 307-408.

"Kenner, Beckett, 'Irrational' 'Man,' and the Obligation to Express," *Modernism/Modernity* 12.3 (Sept. 2005): 499-503.

"The Way of the Chameleon in Iser, Beckett, and Yeats: Figuring Death and the Imaginary in *The Fictive and the Imaginary*," *New Literary History* 31 (Winter 2000): 7-12, 57-71.

"Location and Home in Beckett, Bhabha, Fanon, and Heidegger," *Centennial Review* 42 (Fall 1998): 541-568. See as well **Reviews**, Hélène Cixous, *Zero's Neighbour: Samuel Beckett*.

See also **Other Short Pieces**, "After Modernism: Kenner's Beckett/Beckett's Kenner."

Concerning Yeats:

"The Negativity of Modernist Authenticity / The Authenticity of Modernist Negativity: 'No Direction Home' in Yeats, Dylan, and Wilde," *Modernism/Modernity* 14.3 (September 2007): 535-541. Illustrated essay.

Reprint: *Contemporary Literary Criticism*, v. 308, ed. Jeffrey W. Hunter (Detroit: Gale, 2011): 16-19.

"Yeats's Passionate, Composed Style," *Yeats Annual* 13 (1995), ed. R. J. Finneran (U Mich. Pr, 1997): 102-110.

Concerning the Gothic:

"Gothic," *A Companion to the English Novel*, ed. Stephen Arata, J. Paul Hunter, & Jennifer Wicke (Oxford: Blackwell, Forthcoming 2015). 117-131. 8,300-word commentary on Gothic narratives of the long nineteenth century. In press.

"Modernist Gothic," *Cambridge Companion to the Modern Gothic*, ed. Jerrold Hogle. Cambridge University Press, 2014. 20-36. 7,000-word illustrated essay.

"Dark Modernity from Mary Shelley to Samuel Beckett: Gothic History, the Gothic Tradition, and Modernism" in *Gothic & Modernism: Essaying Dark Literary Modernity* (Johns Hopkins UP, 2008): 1-23. Revised, expanded version of "Toward a History of *GOTHIC & Modernism*," listed below.

"From Superhuman to Posthuman: The Gothic Technological Imaginary in Mary Shelley's *Frankenstein* and Octavia Butler's *Xenogenesis*," co-authored with Theodora Goss. *Modern Fiction Studies* 53.3 (September 2007): 434-459. Reprint: *Gothic & Modernism* (Johns Hopkins UP, 2008): 181-206.

"Toward a History of *GOTHIC & Modernism*: Dark Modernity from Bram Stoker to Samuel Beckett," *Modern Fiction Studies* 46:3 (Fall 2000): 585-605. Reprint: *Gothic Literature: A Gale Critical Companion, Volume 1: Topics*. Ed. Jessica Bomarito. Detroit: Thomson Gale, 2006. 30-40.

"A Critical History of *Dracula*," *Bram Stoker's Dracula: A Documentary Volume, Dictionary of Literary Biography*, Vol. 304, ed. Elizabeth Miller (Detroit: Thomson Gale, 2005): 357-375. Expanded, updated, illustrated version of the critical history that appears in my edition of *Dracula* (Bedford, 2002).

"Doubling and Repetition/Realism and Closure in *Dracula*," in my edition of *Dracula* (2002, listed above): 559-572; also in that volume: "Biographical and Historical Contexts" (3-21), "A Critical History of *Dracula*" (409-433), Introduction to the portfolio of "Contextual Illustrations and Documents" (470-475), and my translations of passages from Marx and Nietzsche (400-401).

See Wilde list: "Oscar Wilde's Aesthetic Gothic" on *Dorian Gray*

Concerning Modernism, Theory, Theorists, & Critics:

"Modernist Transformations of Life Narrative: From Wilde and Woolf to Bechdel and Rushdie," *Modern Fiction Studies* 59.3 (Fall 2013): 461-479. 8,000-word lead essay for *Modernist Life Narratives: Biography, Autobiography, Bildungsroman*, a special issue that I guest edited.

"The Mechanic as Twentieth-Century Mona Lisa: Modernism's Utopian Designs at the Corcoran

- Gallery." *Modernism/Modernity* 14.4 (December 2007): 755-762. 5000-word review essay on Modernism exhibition and its two catalogues.
- "The Negativity of Modernist Authenticity / The Authenticity of Modernist Negativity: 'No Direction Home' in Yeats, Dylan, and Wilde," *Modernism/Modernity* 14.3 (September 2007): 535-541. Illustrated essay.  
Reprint: *Contemporary Literary Criticism*, v. 308, ed. Jeffrey W. Hunter (Detroit: Gale, 2011): 16-19.
- "Introduction" for "Reading Modernism, After Hugh Kenner (1923-2003)," and "Kenner, Beckett, 'Irrational' 'Man,' and the Obligation to Express," *Modernism/Modernity* 12.3 (Sept. 2005): 459-463, 499-503. On Kenner, see also **Other Short Pieces** below.
- "Wolfgang Iser's Aesthetic Politics: Reading as Fieldwork" and "The Way of the Chameleon in Iser, Beckett, and Yeats: Figuring Death and the Imaginary in *The Fictive and the Imaginary*," *New Literary History* 31 (Winter 2000): 7-12, 57-71. On Iser, see also **Other Short Pieces** below.
- "Navegando no Espaço Não-Euclidiano da Antropologia Literária" ["Navigating the Non-Euclidean Space of Literary Anthropology"], *Teoria da Ficção [Theory of Fiction]* (in Portuguese), ed. João Cezar de Castro Rocha (Rio de Janeiro: Press of the University of the State of Rio de Janeiro, 1999): 209-215; with further contributions to discussions on pp. 50, 97, 136, 142, 191-92, 197-198, 229.
- "Location and Home in Beckett, Bhabha, Fanon, and Heidegger," *Centennial Review* 42 (Fall 1998): 541-568.
- "The Use of Translation and the Use of Criticism," editor's intro for Joyce's *Dislocutions* (1984; listed above). Concerning the Swiss critic, Fritz Senn.
- "Dual Reflections on Transparency: Consciousness in Fiction," *Comparative Literature Studies* XVII (1980), 155-67.
- "The Ambivalence of Reading," *Diacritics* 10, no. 2 (Summer 1980), 75-86.
- "The Eighteenth Brumaire of Karl Marx as Symbolic Action," *History and Theory* XIX (February 1980), 58-72.  
Reprint: *Karl Marx's Social and Political Thought: Critical Assessments, Volume III, The State, Politics, and Revolution*, ed. B. Jessop (London and New York: Routledge, 1990), 549-64.

## **MEDIA**

- Portraits of Boston brief interview concerning Wilde & genetic reading, October 2013,  
<http://portraitsofboston.com/post/63462505216/i-teach-english-i-specialize-in-modernism>
- "The Gothic Novel," 30-minute interview available as a podcast on Literature Lab, July 2012,  
<http://www.brandeis.edu/departments/english/literaturelab/index.html>
- "Portraits of Oscar Wilde." *What's the Word?* Modern Language Association radio show segment on *The Picture of Dorian Gray* for Wilde's birthday (with Ed Cohen and Elizabeth Richmond-Garza), National Public Radio, October 2002. [www.mla.org/radio/radio\\_shows/radio\\_shows2002](http://www.mla.org/radio/radio_shows/radio_shows2002).

## **REVIEWS:** under 3000 words

- On scholarly studies, conferences, and performances.
- Petra Dierkes-Thrun. *Salome's Modernity: Oscar Wilde and the Aesthetics of Transgression*. Ann Arbor: U of Michigan Pr, 2011. *Modern Drama* 55.4 (Winter 2012):571-573.
- "Irish Gothic: Suggestive but Flawed." Jim Hansen. *Terror and Irish Modernism: The Gothic Tradition from Burke to Beckett*. Albany: SUNY Pr, 2009. *James Joyce Literary Supplement* 26.2 (Fall 2012):21-22.
- "Joyce & Religions: a gradual awakening of the Irish conscience," Conference at Boston College, 21 April 2012. *James Joyce Quarterly* 48.2 (2011 [published 2012]):222-224.
- Joseph Bristow, ed. *Oscar Wilde and Modern Culture: The Making of a Legend*. Athens, Ohio: U of Ohio Press, 2008. *Romanticism and Victorianism on the Net* 57-58.  
<http://www.erudit.org/revue/ravon/2010/v/n57-58/1006543ar.html>
- Hélène Cixous. *Zero's Neighbour: Samuel Beckett*. Translated by Laurent Milesi. Cambridge, England and Malden, MA: Polity Press, 2010. [From the French *Le Voisin de zéro* (Paris: Éditions Galilée, 2007)].  
*James Joyce Quarterly*, 47.4 (Summer 2010):668-670. [published in 2011]
- Powell, Kerry, *Acting Wilde: Victorian Sexuality, Theatre, and Oscar Wilde* (Cambridge: Cambridge UP, 2009).  
*Modern Drama* 54.1 (Spring 2011):110-112.
- Gregory Castle, *Reading the Modernist Bildungsroman* (Gainesville: U Pr of Florida, 2006). *JJQ* 45.2 (Winter

- 2008): 359-62. [issue published Spring 2009]
- Mark Wollaeger, ed., *James Joyce's A Portrait of the Artist as a Young Man: A Casebook*. Oxford: Oxford UP, 2003), *The James Joyce Broadsheet* 70 (February 2005):3.
- Laurent Milesi, ed. *James Joyce and the Difference of Language* (Cambridge UP, 2003). *JJQ* 41.1-2 (Fall 2003/Winter 2004):280-85.
- Melissa Knox, *Oscar Wilde in the 1990s: The Critic as Creator* (Camden House, 2001). *Victorian Studies* (Fall 2003):127-29.
- Pericles Lewis, *Modernism, Nationalism, and the Novel* (Cambridge UP, 2000). *Irish Studies Review* 11:3 (2003): 363-65.
- Andrew Smith and Jeff Wallace, eds. *Gothic Modernisms* (Palgrave, 2001). *Clio* 32:2 (Winter 2003):246-52.
- "The Haunting Aura of Auros's Beckett," Review of Beckett's *Embers* and *Quad*, 10<sup>th</sup> anniversary concert, Auros contemporary music group (Cambridge MA). *The Beckett Circle/Le Cercle de Beckett* 24:2 (Fall 2002).
- "Oscar Wilde: A Man of Renewed Importance," review of Julia Prewitt Brown, *Cosmopolitan Criticism: Oscar Wilde's Philosophy of Art* (UP of Virginia, 1997). *Bostonia* (Winter 1998-99, no.4):79-81.
- Jahan Ramazani, *Poetry of Mourning: The Modern Elegy from Hardy to Heaney* (U of Chicago, 1994). *JEGP* 95:1 (1996):153-56.
- Simon Gatrell, *Thomas Hardy and the Proper Study of Mankind*. (UP of Virginia, 1993). *MFS* 42:2 (1995):364-66.
- Robert Bell, *Jocosserious Joyce* (Cornell UP, 1991). *MLR* (1992)
- C. Georges Sandulescu, *The Language of the Devil: Texture and Archetype in Finnegans Wake* (Colin Smythe, 1987). *JJQ* 28:2 (1991):532-35.
- "Complicit Moderns?", a response to Vincent Pecora, *Self and Form in Modern Narrative* (Johns Hopkins UP, 1989). *Novel* 24 (1991):331-34.
- Terence Cave, *Recognitions: A Study in Poetics* (Clarendon, 1988). *Philosophy & Literature* 15:1 (1991):172-73.
- Bonnie Kime Scott, ed. *New Alliances in Joyce Studies—"When It's Aped to Foul a Delfian* (Associated UP, 1988). *JJQ* 27.2 (1990):414-19
- "Ninth Paris Joyce Colloque, 6-7 May 1988," *James Joyce Literary Supplement* 2, no. 2 (Fall 1988), 9-10.
- Patrick Parrinder, *James Joyce* (Cambridge UP, 1984). *JJQ* 24.1 (1986):91-96
- Brook Thomas, *James Joyce's Ulysses: A Book of Many Happy Returns* (LSU Pr, 1982). *JJQ*
- John Gordon, *James Joyce's Metamorphoses* (Gill and Macmillan, 1981). *JJQ* 22.2 (1985):238-42.
- Grant Webster, *The Republic of Letters: A History of Postwar American Literary Opinion* (Johns Hopkins UP, 1979). *Clio* 10 (1981):342-44.
- John Burbank and Peter Steiner, transl. and eds., *Structure, Sign, and Function: Selected Essays by Jan Mukarovsky* (Yale UP, 1978). *Clio* 8 (1979):443-46.

#### **OTHER SHORT PIECES, AND MISCELLANEOUS:**

- "Darkling Eliot: Revenge & Other Shades of Black," *Time Present: Newsletter of the T. S. Eliot Society* 74/75 (Summer/Fall 2011): 27-28. Abstract of a talk given at the American Literature Association 2011.
- "Wolfgang Iser," *The Encyclopedia of Literary and Cultural Theory*, Vol. II: 1966-present. Robert Eaglestone, volume editor. Michael Ryan, general editor. (Malden MA and Oxford, England: Wiley-Blackwell, 2011): 648-52. 2000-word entry.
- "Wilde & Eliot: The Artist as Critic, Revenger, and Thief," *Time Present: Newsletter of the T. S. Eliot Society* 68 (Summer 2009): 9. Abstract of a talk delivered at ALA 2009.
- "Wolfgang Iser (1926-2007)," *James Joyce Broadsheet* 77 (June 2007): 3.
- Concerning Hugh Kenner (see as well "Guest Editing for Journals," above):
- "After Modernism: Kenner's Beckett/Beckett's Kenner." *The Beckett Circle/Le Cercle de Beckett* 27.2 (Fall 2004): 4-6.
- "Hugh Kenner as Counter-fitter: A Salute from the Stuttering Hand," *James Joyce Literary Supplement* 18.2 (Fall 2004): 3-4.
- "Life of Pi: John Paul Riquelme on Hugh Kenner." *Bookforum* (Spring 2004): 6.
- "Enjoying Invisibility: The Myth of Joyce's Impersonal Narrator" (presented at the Seventh International James Joyce Symposium), in *The Seventh of Joyce*, ed. Bernard Benstock (Indiana U. P., 1982), 22-24.



In Memoriam: Louis O. Mink, Jr. *JJQ* 20.3 (1983):369.

Cited in *The James Joyce Archive*, vol. 12, p. xxvii (Garland, 1979) for work on the *Ulysses* Notesheets in the British Library (B.M. Add. MS. 49975) that resulted in a reordering of the Notesheets.

Conference Participation & Lectures: Over 150 extramural performances

**PAPERS, LECTURES, TALKS, AND INTERVIEWS:**

"Gothic *Bildung* in Truman Capote's *Other Voices, Other Rooms*," Modernist Studies Association, Boston, 2015.

"The Mask in Yeats and Other Wildean Thefts," invited lecture, Yeats Summer School, Sligo, 2015.

"Improving our *Vision*," Launch of 2015 Edition of Yeats's *A Vision*, Sligo, August 2015.

"Eliot and the Art of Darkness," invited lecture, T. S. Eliot Summer School, London, 2015.

"Beckett's Companionably Negative Late Modernism: *Company* & the Monologues of the 1970s," Beckett Society Conference, Arizona State University, February 2015.

"Eliot's Wild(e)ness: Artists as Critics in Dark Dialogue," T. S. Eliot Society Panel, Modern Language Association, Vancouver, 2015.

"Thomas Hardy's Capable Negativity: 'a negative beauty of tragic tone'," opening plenary address, Thomas Hardy Conference, Dorchester, UK, July 2014.

"Modernist Masking: Yeats & the Mask after Wilde," Wild(e) Days in Paris, Paris, June 2014.

Related lectures and talks on T. S. Eliot and the Gothic tradition:

"Zombies in *The Waste Land*: Revenge, Other Shades of Black, and 'Some blessed hope'," invited lecture, T. S. Eliot Summer School, University of London, July 2012.

"Darkling Eliot: Revenge & Other Shades of Black," American Literature Association, T. S. Eliot Society Panel, Boston MA, May 2011.

"Anthropolit(crit)ical Temporalities: Myths of the (Post)human," Session on Anthropology & Literary Criticism, Division of Anthropological Approaches to Literature, MLA 2012, Seattle.

Related lectures and talks on T. S. Eliot, the concept of the Mask, ambivalence, the queerness of Eliot's modernism, the dancer, and Oscar Wilde as precursor of modernism:

"The Mask: Wilde, Eliot, & A Queer Modernist Aesthetic," Lectures in Criticism, Boston University, October 2011.

"T. S. Eliot's Ambiviolences: Oscar Wilde as Masked Precursor," British Modernities Working Group, U. of Binghamton, October 2011.

"Eliot's Ambiviolent Martyrology: Ida Rubenstein, St. Sebastian, Salome, Philomel, Ser Brunetto, Oscar Wilde," International Conference on Eliot and Paris (T. S. Eliot Society 32<sup>nd</sup> Annual Meeting), Paris, July 2011.

"The Ambiviolences of Wilde & Eliot: Artist as Critic, Revenger, Thief, and Dancer," Department of English, Southern Methodist University, Dallas TX, February 2011.

"Wilde as Masked Precursor," for "Modernist Wilde," joint panel of the Divisions of Victorian Literature and Late 19<sup>th</sup>/Early 20<sup>th</sup>-century English Literature, MLA 2011, Los Angeles.

"Wilde & Eliot: The Artist as Critic, Revenger, and Thief," American Literature Association Conference, Boston, May 2009.

"(Joyce) in Parentheses / Parentheses in Joyce," one-hour session, Zuerich James Joyce Foundation Workshop on Punctuation in Joyce, Zuerich, Switzerland, August 2011.

"Delimiting the Language of Irish Gothic: Figure, Etymology, & Anagram in Sheridan Le Fanu's *Carmilla*," panel on "Limits of Irish Gothic?", Gothic Studies Association Conference, Heidelberg, August 2011. Also organized the panel.

"The (Post?) Modernity of Samuel Beckett and T. S. Eliot: Negativity & the To-and-Fro of Unheard Footfalls," Beckett Out of the Archive International Symposium, York, England, June 2011.

"Staging the Performative Directions of Wilde's *An Ideal Husband*: A Speculative Genetic Reading," Texas Christian University, Fort Worth, TX, 21 Feb 2011.

"Samuel Beckett's Dramatic Mamalogue: Staging Capable Negativity in *Footfalls/Pas*," illustrated by the movement of the French children's game *marelle* (hopscotch). *Back to the Beckett Text*, University of Gdansk, Poland (10-16 May 2010). 30-minute talk presented during the "Boston

- University Session on *Footfalls*," which included as well Carrie Preston's "Noh/No, *Footfalls/Pas*: The Art of Stepping Forward and Back," illustrated by Noh movements.
- "Reading Between the Lines (and Letters) of *An Ideal Husband*—'but my professor objects' (1.250)," for "The Wilde Archive," Clark Memorial Library Conference, UCLA, May 2009.
- "Modernist Authenticity: Sincerity & Lying from Oscar Wilde to Nella Larsen & Toni Morrison," UC Santa Barbara, Modernist Group Workshop, May 2009.
- "The Demotion of Theory," Modernist Studies Association, Vanderbilt University, November, 2008.
- "The Dark Modernity of Bram Stoker's *Dracula*," College of the Holy Cross, November 2007.
- "The Generative Negativity of Modernist Authenticity in Wilde, Magritte, Dali, and Beckett," UNC Chapel Hill, November 2007.
- "Wolfgang Iser & W. B. Yeats: 'he became his admirers'," UC Irvine, November 2007.
- "Authenticity, Negativity, and Irish Modernism," Irish Studies Colloquium, Boston College, April 2007. Also presented in the Humanities Foundation Senior Research Fellows Series, Boston Univ., May 2007.
- "Beckett's (what is the wrong word for?) Resistance: A view from the classroom," Pedagogically Resistant Texts, Division of Teaching Literature, MLA 2006, Philadelphia.
- "The Future of James Joyce Studies: Challenges and Opportunities," University College Dublin, September 2006.
- "Joyce and Eisenstein: Modernist Narrative and Conceptual Montage," Zürich James Joyce Foundation, August 2006.
- "Polanski Among the Victorians: *Oliver Twist* and *Tess*," Victorian Seminar, Harvard Humanities Center, March 2006.
- "'Genuine Forgeries' of a 'True Liar': Wilde's Authenticity and the Origins of Modernism," Late-19<sup>th</sup> & Early 20<sup>th</sup>-century Literature Division, Washington, D.C., MLA 2005.
- "'No Direction Home' in Wilde, Yeats, Zimmerman and Others; Or, The Negativity of Modernist Authenticity / The Authenticity of Modernist Negativity," Modernist Studies Association, Chicago, Nov. 2005.
- "Polanski/Beckett/Anti-Realism," In or Against the Grain of Hollywood?: Modernism and Film, Modernist Studies Association, Chicago, Nov. 2005.
- "Dark *Bildung* in *The Picture of Dorian Gray* and *A Portrait of the Artist*—On the Failures of Teaching," Irish Gothic Education: Maturin to Beckett, International Gothic Association, Montreal, August 2005.
- "Memory and Anticipation in *Ulysses*: Eumaeus to Yes," James Joyce Summer School, University College, Dublin, July 2005.
- "The Joy of Crutches, or Know No More," for "Know Happiness: Beckett and Joy," Beckett Society Panel, Philadelphia, MLA 2004.
- "Kenner and Beckett's 'Irrational' 'Man'," Modernist Studies Association, Vancouver, October 2004.
- 2 invited lectures on "Ireland, ImagiNation, Writing, and Bridging": "The Writer and the Continuing Birth of the Nation" and "Repatriating James Joyce, Ambassador at Large," Arizona State University and The Irish Cultural Center of Phoenix, October 2004.
- "James Joyce and the Doors and Bridges of Dublin," Talk at the opening of "International Joyce" Exhibit, Boston Public Library, September 2004.
- "'Terrible queer creatures': Gender, Nation, and Wilde in *A Portrait of the Artist*," Bloomsday 100, Dublin, June 2004.
- "'Preparatory to anything else': Not a Close Reading of *Ulysses* but the Close Reading of It," San Diego, MLA 2003.
- "Oil and Blood: Gothic History, Literature, Film (Stoker, Conrad, Thomas Harris, Coppola)," U of VT, Nov 2002.
- "'Put off that mask . . . with emerald eyes': The Celtic Twilight's Darkening and Modernism's Dawn in Yeats's Autobiography," for a session on The Celtic Twilight and Modernism, sponsored by the Anglo-Irish Literature Discussion Group, New Orleans, MLA 2001.
- "Teaching the Unspeakable & Speaking the Unteachable: *Finnegans Wake* in the Modern Literature Classroom," Session on *Finnegans Wake* and Pedagogy, MLA 2001.
- "Dark Partnership and Perverse Marriage in Wilde and Others as Paradigm of Modernist Collaboration," Modernist Studies Association, Houston, October 2001.

- "Not a Reading of *Dracula* But the Reading of It; or Bram Stoker's Aesthetics of Hesitation," International Conference of the Gothic Studies Association, Vancouver, June 2001.
- "The Exotic Gothic Imaginary in Wilde and Stoker," Session on Irish Gothic, American Conference for Irish Studies Convention, NYC, June 2001.
- "The Female Collaborator: Property and Authorship in Stoker's *Dracula* and the Yeatses' *A Vision*," session on Irish Gothic, American Conference for Irish Studies, MLA Convention, Washington, D.C., 2000.
- "Wilde, Joyce, and Aesthetic Dialogue: The Truth of Masks and the Mask of Lying," Joyce 2000, XVII International Joyce Symposium, London, June 2000.
- "Political and Literary Affiliations of Wolfgang Iser's Writings" and "The Entangling Rhetoric of the Web, the Death of Embodied Imagination, and *The Fictive and the Imaginary*," International Conference on Reading in the Age of Media, Computers and Internet, Sofia, Bulgaria, February 2000.
- "Oscar Wilde's Aesthetic Gothic: *The Picture of Dorian Gray*," MLA Convention, Chicago, December 1999.
- "Postcolonial Cultural Commitment in Irish Modernism: Wilde to Beckett," 32<sup>nd</sup> Modern Literature Conference, Michigan State University, October 1999.
- "Figuring Death, the Imaginary, and Interpretation in *The Fictive and the Imaginary* and *The Range of Interpretation*," Charting Literary Anthropology: A Conference on the Work of Wolfgang Iser, UC, Irvine, May 1999.
- Related lectures, talks, and colloquia on Authenticity, Location, and Modernity in Beckett, Post-colonial Theory, and Modern Philosophy:
- "Modernity and Location in Beckett," Beckett and Philosophy, meeting of the Samuel Beckett Society, MLA Convention, San Francisco, 1998.
- "Location and Home in Beckett, Homi Bhabha, Fanon, and Heidegger," International School of Theory in the Humanities, Santiago de Compostella, Spain, August 1998.
- "Beckett and Post-colonial Theory," University of Puerto Rico, March 1998.
- "Location, Authenticity, and Modernity in Beckett, Heidegger, and Homi Bhabha," Harvard University (Center for Literary and Cultural Studies), April 1998.
- "The Ill-locution of Homelessness in Beckett," Keynote Address, Locations of Culture (Comparative Literature Symposium), Michigan State University, October 1997.
- "Nature and Social Relations in Hardy's *Tess of the d'Urbervilles* and Toni Morrison's *Sula*," Univ. of Puerto Rico, March 1998.
- "The Modernity of Thomas Hardy's Poetry," Conference on The Victorians and Modernity, Leeds Centre for Victorian Studies, July 1997.
- "Navigating the Non-Euclidean Space of Literary Anthropology," Plenary Address, Symposium on the Work of Wolfgang Iser, Instituto de Letras, University of Rio de Janeiro, October 1996.
- "Transformations of Realism in Thomas Hardy's Late Fiction," Instituto de Letras, Post-graduate Program in Literature, University of Rio de Janeiro, October 1996.
- "*Hodos Chameleontis*: Iser and Beckett," at "Charting Literary Anthropology," conference on the work of Wolfgang Iser, Tel Aviv University, May 1996.
- "Style and Obscurity in Pater and Hardy," Thomas Hardy Conference: One Hundred Years After *Jude the Obscure*, University of Georgia, May 1995.
- "A Psychoanalytic Approach to Hardy's *Tess*," Panel on "Contemporary Approaches to Nineteenth-century Fiction," International Narrative Conference, U of Utah, April 1995. Organized and chaired this session.
- "The Groundless Chameleon as Fractured Holophrase: A Commentary on Wolfgang Iser's *The Fictive and the Imaginary*," Comparative Literature Assoc. Annual Convention, U of Georgia, March 1995.
- "Sensibility Revisited: Metaphysical Poetry and the Post-Romantic 'Ineffable'," Special Session on T.S. Eliot's Clark Lectures, MLA Convention, San Diego, December 1994.
- "Shalom/Solomon/Salomé: Wilde's Aesthetic Politics," Interdisciplinary Conference on Aesthetics and Ideologies, Michigan State University, October 1994.
- "Displacing Modernism: *Salomé* and the Truth of Masks," International Conference on Narrative, Vancouver, 1994.
- "Looks that kill: the Gaze in *Tess of the d'Urbervilles*," International Narrative Conference, Troy, NY, April 1993.
- "Joyce's 'The Dead,' the Dissolution of the Self, and the Police," Boston University, February 1991.

- "The Discourse of Silence," Twelfth International Joyce Symposium, Monte Carlo, June 1990.
- "Echoic Language and the Body in Eliot's Poetry," Staff Colloquium, Timberlawn Psychiatric Hospital, August 1989.
- "Echo and Echolalia in *The Waste Land*," Rice University, April 1989.
- "Language and Ignorance in Eliot's Poetry and the Teaching of it," Session on Approaches to Teaching Eliot sponsored by the Committee on Teaching, 1988 MLA Convention.
- "Play in *A Portrait of the Artist as a Young Man*: A Reading of the First Page," International James Joyce Symposium, Venice, June 1988.
- "The Young Artist at Work and at Play," Zürich James Joyce Foundation Research Center, November 1987.
- "Embers to Ashes: Eliot Against the Romantics," UC Irvine, March 1986.
- "The Joyce Criticism from an Oscillating Perspective," South Central MLA Convention, 1985.
- "Vico's Homer: Joyce's Shakespeare," International Conference on Joyce and Vico, Venice, 1985.
- "Toward a Definition of Modern Tragicomedy" and "De Man, Nietzsche, and Modernity," U of Alberta, 1985.
- "The Modernist Essay--The Case of T. S. Eliot," Non-fiction Prose Division Meeting, 1984 MLA Convention (also presented in 1984 at a faculty research group colloquium, Universität Konstanz, West Germany).
- "Reading and Democratization," Special Session on "Ideology and Reception Theory," 1984 MLA Convention.
- "Ireland and Switzerland--The Cases of James Joyce and Fritz Senn," 1983 Conference of the International Association for the Study of Anglo-Irish Literature, Universität Graz, Austria.
- "The Unspeakable 'I' of Modernism: From Yeats to Beckett," Special Session on "Modernist Autobiography," 1983 MLA Convention.
- "Narrative as Reading and Remembering in *Finnegans Wake*" and "Method in Reading *Finnegans Wake*," Eighth International James Joyce Symposium, Dublin, 1982.
- "Wolfgang Iser and Literary Historicism: The Literary Text as Cultural Artifact," Session organized by the Society for Critical Exchange, Midwest MLA, 1980.
- "Stephen's Villanelle: Lyrical as Epical and Dramatic" and "The Epical Simile Within and Behind *Ulysses*," Provincetown Joyce Symposium, 1980.
- "Making the beast with two backs': Joyce's Sexual Aesthetics," American Conference for Irish Studies, 1979 MLA Convention.
- "Pretexts for Reading and for Writing," Special Session on "Paratexts in Fiction," 1978 MLA Convention.
- "Mimesis Reconsidered," Prose Fiction Division Meeting, 1977 MLA Convention.
- "Teller and Tale in Joyce's Fiction," Twentieth-century English Lit Division Meeting, 1977 MLA Convention.
- "Terror and Error: Eliot's *The Family Reunion* and *The Cocktail Party*," Twentieth-century English Literature Division Meeting, 1976 MLA Convention.
- "The Grotesque in Comedy," English 14 (Drama), 1975 MLA Convention.

**PANELS, SEMINARS, WORKSHOPS, RESPONSES & THE LIKE:**

- "Yeats in Dialogue," week-long seminar, Yeats Summer School, Sligo, 2015
- "Joyce & the Cyborg: The Monstrous Discourse of Modernity," concluding roundtable commentary, Joyce & the Digital Humanities Conference. Boston College, April 2014.
- Chair, "Victorian Hauntings: Past and Present," Eleventh Biennial Conference of the International Gothic Association Gothic Technologies / Gothic Techniques, University of Surrey, August 2013.
- Chair, "Rethinking Modernist Life Narratives: Postcolonial, Gendered, & Cinematic Perspectives." Special Session. MLA 2013 (Boston). Organized and proposed the panel.
- Chair, "Why Teach Literature Anyway?," MLA 2013 (Boston), 2011 (Los Angeles), 2009 (Philadelphia), 2008 (San Francisco). Organized for the Division on The Teaching of Literature.
- Seminar Leader, "T. S. Eliot & Transformations of the Dramatic Monologue," T. S. Eliot Summer School, Institute for Advanced Studies, University of London, 8-12 July 2012. Five sessions.
- "Joyce & Coincidentalism: From Roman Catholicism & The Religion of Art to the Agnosis of *Coincidentia Oppositorum*," response to the proceedings, Joyce & Religions Conference, Boston College, April 2012.
- Chair, "Anthologizing British Literature: Negotiating the Canon for the Classroom," MLA 2008. Organized on behalf of the Division on The Teaching of Literature.

- Chair, "Heterogeneous Modernisms: Black, Irish, and Southern Writing at/as the Margins," Modernist Studies Association, Vanderbilt University, November 2008; co-organized with John T. Matthews.
- Chair, "Wolfgang Iser, Cosmopolitan Aesthetics, and Modernity: A Writing Life," Special Session, MLA 2007. Organized and proposed the session in collaboration with Prof. Brook Thomas, UC-Irvine.
- "Charting Recent Approaches to *A Portrait of the Artist*," Graduate Roundtable, English & Comparative Literature, University of North Carolina, Chapel Hill, November 2007.
- Organizer & Chair, "Wolfgang Iser, Traveling Viewpoints, and Modernity," Two-hour roundtable involving five colleagues and myself, Modernist Studies Association, Long Beach, November 2007.
- Chair, "Beckett's Chunnel: Crossings Between English and French," Twentieth-century English Literature Division, MLA 2006, Philadelphia. Proposed and organized the session for the Division.
- Chair, "Gender and Irish Writing," Anglo-Irish Literature Discussion Group, Washington, MLA 2005.
- Organizer, "In or Against the Grain of Hollywood?: Film and Modernism," Modernist Studies Association, Chicago, November 2005. Also delivered a paper, listed above.
- Organizer, "Irish Gothic *Bildung*: Maturin to Beckett," International Gothic Studies Association Conference, Montreal, August 2005. Also delivered a paper, listed above.
- Organizer, "Joyce and Sexuality: After Queer Theory," Return to Ithaca (North American Joyce Conference), Cornell University, June 2005. Papers by D. Foster, C. Lamos, R. Brown. Unable to attend.
- Chair, "Hugh Kenner's Portrait of Modernism in Perspective." Special Session. MLA, Philadelphia, 2004.
- "Hugh Kenner as Counter-Fitter: The Stuttering Hand," Kenner Roundtable, Bloomsday 100 (19<sup>th</sup> International) James Joyce Symposium, Dublin, June 2004.
- Panelist, "Sean Walsh's *Bloom*," Bloomsday 100, Dublin, June 2004.
- "Tragic Modernisms: Class, *Bildung*, and Gothic," response to papers on "Nineteenth-century Origins of Literary Modernism," Modernist Studies Association Conference, U of Wisconsin-Madison, October 2002. Organized and chaired panel.
- Seminar Leader and organizer, "Postcolonialities of Literary Modernisms," Modernist Studies Association, Houston, 12-15 October 2001.
- Chair, "Late Victorian and Early Modernist Orientalism," Session sponsored by the Division of Late-Nineteenth and Early-Twentieth-century English Literature, MLA Convention, Washington, D.C., 2000.
- Seminar Leader and organizer, "Modernist Orientalism: Theories and Interpretations," Modernist Studies Association Conference, Philadelphia, 12-15 October 2000.
- Respondent, "Retrospectives, Introspectives, Perspectives" (to six papers; panel chaired by Stanley Corngold, Princeton University), International Conference on Reading in the Age of Media, Computers and Internet, Sofia, Bulgaria, February 2000.
- Chair, "Gothic Modernisms," Session sponsored by the Division of Late-Nineteenth and Early-Twentieth-century English Literature, MLA Convention, Chicago, 1999.
- Seminar Leader and Organizer, "Modernism and Post-Colonialism" (a seminar oriented toward theory), The New Modernisms, Inaugural Conference, Modernist Studies Association, Penn State U, October 1999.
- Chair, "Vampiric Writing Since Stoker," Gothic Spirits/Gothic Flesh: International Gothic Association Conference, Halifax, August 1999
- Chair, "Women on the British Stage, 1880-1920," Session sponsored by the Division of Late-Nineteenth and Early-Twentieth-century English Literature, MLA Convention, San Francisco, 1998.
- "The Liminality and Rhetoric of Exile," response to "*Inferno*: The Language of Treachery in Lower Hell" by Giuseppe Mazzotta, Boston College (Institute of Medieval Philosophy and Theology), Sep. 1998.
- Chair, Two Panels on "Joyce's Fanonism," 16<sup>th</sup> International James Joyce Symposium, Rome, June 1998.
- Chair, "Poets Now on Poets Then: She Will Summon Who She Chooses," Session sponsored by the Division of Late-Nineteenth and Early-Twentieth-century English Literature, MLA Convention, Toronto, 1997.
- Chair, various sessions at "O Futuro das Humanidades (Coloquio internacional), Escola Internacional de Teoría das Humanidades, Universidade de Santiago de Compostela" ["The Future of the Humanities in Europe and the Americas: Inaugural Conference of the International School of Theory in the Humanities," Santiago de Compostella, Spain, 30 July – 1 August 1997: Combined Curriculum Planning Workshops on the topics "Literature, Aesthetics and the Theoretical Sciences" and "Institutional Models

of Interaction between the Humanities and the Sciences," and Chair, Penultimate Session (Reports from Five Workshops).

- "Stoker, Wilde, George Moore: Irish Reactions to Empire," response to papers, session sponsored by the Division of Late-Nineteenth- and Early-Twentieth-century English Lit, MLA Convention, Chicago, 1995.
- Chair, "Ulysses, Voyeurism, and Cultural Resistance," Joyce'95, Brown University, June 1995.
- Chair, Special Session on James Joyce, Twentieth-Century Literature Conference, Louisville, February 1994.
- Chair, "Joyce, Post-Colonialism, and Post-Modernism," California Joyce Conference, UC Irvine, June 1993.
- Chair, "On Lorentz, Einstein, and Pauli," Interdisciplinary Conference "On Critical Editing in Philosophy and Science," Boston University Center for Philosophy and History of Science, March 1993.
- "Living Book Review of Robert Bell's *Jocoserious Joyce*," 13th International Joyce Symposium, Dublin, 1992.
- Chair, "Joyce and Politics," Conference on Joyce and History, Yale University, October, 1990.
- Chair, Living Book Review of Derek Attridge's *Peculiar Language*, Twelfth International James Joyce Symposium, Monte Carlo, 1990.
- Chair, "Joyce in Postmodernism/Postmodernism in Joyce," Twelfth International Joyce Symposium.
- Chair, "Joyce's *Ulysses*," Conferenced on Narrative Literature, University of Michigan, April, 1987.
- Co-Chair, "The Question of Mimesis," Tenth International Joyce Symposium, Copenhagen, 1986.
- Chair, "Narrative, Narration, and Consciousness," Ninth International James Joyce Symposium, Frankfurt, 1984.
- "Living Book Review of *Teller and Tale in Joyce's Fiction* by J. P. Riquelme," Ninth International Joyce Symposium, Frankfurt, 1984.
- Chair, Opening Session of the Interdisciplinary Conference on Theories of Reference and Representation, Indiana University, 1982.
- Discussion Leader, "Approaches to Reading," Conference on Theories of Reading, Indiana University, 1981.
- Chair, "Joyce and Recent Theory of Narrative," Seventh International James Joyce Symposium, Zürich, 1979.
- "Narrative in *Ulysses* (A Colloquy with Wolfgang Iser)" and "Circe II," Seventh International Joyce Symposium, Zürich, 1979.
- "Joycean Narrative Modes," Erie Joyce Colloquium, 1978.

#### Consulting and Professional Service

- Co-Chair, Modernism Seminar, Mahindra Humanities Center (Harvard), 2006-present. Seminar renewed through Spring 2015.
- Member, Board of Inner Assessors, Irish Research Council (for award of post-doctoral fellowships in Humanities and Social Sciences), 2014 (for 2014-15 fellowships), 2015 (for 2015-16 fellowships).
- Executive Committee, Modern Language Association Division on The Teaching of Literature, 2008-January 2013; secretary, 2010; chair, 2011.
- Norton Scholars Prize Selection Committee, 2008.
- Executive Committee, Modern Language Association Discussion Group on Anglo-Irish Literature, 2002-2006; secretary, 2004; chair, 2005.
- Executive Committee, Modern Language Association Division of Late Nineteenth- and Early Twentieth-century English Literature, 1996-2000; secretary, 1998; chair, 1999.
- Independent Scholars Prize Selection Committee, Modern Language Association, 1999-2001 (for books of 1998, 1999, & 2000); chair, 2000.
- Delegate Assembly, Modern Language Association, 1997-1999.
- Advisory Board, Teachers as Scholars (professional development seminars for school teachers), 1997-1998.
- Seminar Leader, Professional Development Seminars for School Teachers, 1997-2005. For Mass. Dept. of Education Institute: "Mary Shelley's *Frankenstein* and the Modern Gothic," June & Oct 2005. For Teachers as Scholars & the Harvard Graduate School of Education: "Modern Irish Poetry (Yeats, Heaney, Boland)," November 2002; "Gothic Narratives," April-May 2001; "W. B. Yeats and the Truth of Masks," June 1999 & April-May 2000; "Connections: Romantic, Modern, Postmodern," May 1997.
- Chair, External Review Committee for the Dept. of English, Michigan State University, 1995-1996.
- Reviewer for research fellowship proposals: CUNY Committee on Research Awards, 2007. Irish Research Council for the Humanities and Social Sciences, 2006. Alexander von Humboldt-Stiftung, 2003. National Endowment for the Humanities Division of Fellowships and Seminars, 1994, 1995.

Editorial Advisory Boards & Committees:

Currently: *James Joyce Quarterly*, *Joyce Studies Annual*, *Modern Fiction Studies*.

Previously: *PMLA* (2008-2011), *Style* (1985-1992)

Occasional reader for various journals, including *College English*, *English (UK)*, *Journal of Narrative Theory*, *Literature Compass*, *Modern Drama*, *Mosaic*, *Papers on Language and Literature*, *PMLA*, and *Victorian Literature & Culture*.

Evaluator of manuscripts and projects for various presses: Bedford/St. Martin's, Blackwell, Broadview, Cambridge, Columbia, Cornell, University of Florida, Harvard, Johns Hopkins, Illinois, Louisiana State, University of Massachusetts, University of Minnesota, Ohio State UP, Oxford, Pearson Custom Publishing, Routledge, Stanford, SUNY, XanEdu (Bell & Howell/Univ. Microfilm), Yale.

Consultant concerning tenure, promotion, senior appointment, and over-scale merit increases at: Arizona State University, Brandeis University, Brown University, University of Buffalo, UC Irvine, UCLA, Case Western Reserve University, University of Central Florida, University of Cincinnati, Florida International University, University of Georgia, University of Houston, Hunter College, University of Illinois (Urbana-Champaign), Johns Hopkins University, American University of Kuwait, Lancaster University (UK), Louisiana State, University of Miami, Marquette U, MIT, University of Michigan, New York University, Northern Illinois, Rochester, Rutgers, Vanderbilt, University of Virginia, Wake Forest, West Virginia University, and Yale.

**IV. Some Personal Interests**

Health and fitness; music appreciation, primarily pre-Romantic classical music and world music; the visual arts, especially American contemporary art; book collecting, particularly late nineteenth- and early twentieth-century fiction, poetry, and anthropology in English; art and antique collecting, specifically nineteenth- and early twentieth-century American and Oriental furniture and decorative arts, and Afro-Brazilian art; house restoration and historic preservation.

**V. References** Names of senior scholars and younger colleagues at various institutions available on request.

A handwritten signature in black ink, reading "J. Riquelme". The signature is written in a cursive, flowing style with a large initial "J" and a long, sweeping underline.

### Addendum: Overviews of book projects

"Myth, Modernism, & the Gothic," a study of myth, history, and style in Gothic narratives and in literary modernism, primarily fiction but also in poetry, drama, film, and avant-garde dance from *Frankenstein* through the middle of the twentieth century, with attention to the major modern Gothic myths (Frankenstein's creature, the vampire, and later the zombie, the cyborg, and the clone) and to history, with an eye on the present. I argue for a convergence of Gothic and literary modernism beginning with Thomas Hardy and Oscar Wilde and for implications and forms that are still with us. In tracing the convergence, which involves a shared rejection of realism, I consider the effects of the French Revolution, the rise of anthropology (and evolutionary thinking about society), and events such as the Indian Mutiny of 1857 and WWI. Relying on the work of Lévi-Strauss and other theorists of myth, I explore the relevance of the concept for understanding the history of the Gothic, its overlap with literary modernism, and the implications of specific Gothic myths. In the twentieth century I consider the work of the War Poets, T. S. Eliot, Virginia Woolf, William Faulkner, Truman Capote, Ralph Ellison, and Beckett to establish a line of development of the Gothic through and beyond modernism. Building on my previous work on Gothic writing (edition of *Dracula*, essays on science fiction in relation to *Frankenstein* and on *Dorian Gray*, edited collection of essays [*Gothic & Modernism*], forthcoming essays on nineteenth-century Gothic and modernist Gothic), the project is fully under way, with completion of a draft of the whole during 2015, depending on the needs of other projects also in progress.

"Oscar Wilde: Modernism's Masked Precursor," a study that argues for Wilde's occluded place in the history of modernism, explaining how historically and culturally the blockage persisted in ways that have distorted our sense of Wilde's position in modernist writing and art. The title is conceptually ambivalent, because Wilde himself formulated the notion of the mask, which the next generation inherited while they also largely masked the influence. There will be attention at the beginning of the study to Wilde's older Victorian contemporaries (Arnold, Ruskin, Pater) to establish Wilde's distinctive responses to them, but also brief comparisons to Hardy, Stoker, and Shaw. The main chapters deal more intensively with Wilde's specific works and attitudes, and his fate, as they affect key figures of first-stage modernism (Yeats, Joyce, Eliot, and Woolf) and also Faulkner and Beckett; and with Wilde's legacy of the dancer in the twentieth century. The book will concern ways in which modernism reacts against aestheticism but also transforms and carries it forward. Central to the argument is modernism's queer aesthetic, especially in Eliot's response to Wilde, an aesthetic that dared not name its origin in Wilde. Several essays from the project have appeared or are in press (on Wilde between and beyond Ruskin & Pater; *Dorian Gray* as aesthetic Gothic; *Salome* and modernism; the pedagogical and the performative in *An Ideal Husband*; modernism's queer aesthetic, with Wilde as Eliot's masked precursor). My work on this MS is on-going, with completion likely in several years.