

Aaron Fogel  
 Associate Professor  
 Department of English  
 Boston University  
 October 6, 2015

*Education:*

Columbia University, Ph.D. 1978. Dissertation: *Ideas of Speech: Studies in Dialogue Form*.  
 Clare College, Cambridge University, B.A. 1969 (M.A. 1971)  
 Columbia College, B.A. summa cum laude, 1967.

*Employment:*

Boston University, Associate Professor, 1986-present; Assistant Professor, 1978-1986.  
 Columbia University, Assistant Professor, 1977-1978.  
 Teachers and Writers collaborative (poets-in-schools program, New York, 1972-1976)  
 Lehman College, CUNY, eight semesters composition 1974-1976.  
 Hunter College, CUNY, two semesters composition, early 1970s.

*Fellowships and Honors:*

The Gitner Award for Distinguished Teaching, College of Arts and Sciences, Boston University, 2005  
 Kahn Prize for *The Printer's Error*, Boston University, 2001  
 John Simon Guggenheim Memorial Fellowship, September 1987-August 1988.  
 Boston University Humanities Foundation Fellowship: Fall, 1985.  
 Eureka J. Kellett Fellowship, for study at Cambridge University, 1967-1969.

*Editorships:*

Acting Editor, Studies in Romanticism, Spring 1987.  
 Editor, Columbia Review, 1966-1967.

*Service at Boston University (selected):*

Anglophone Search Committee, 2008-9  
 Tenure Committee Krishnan, 2009  
 Graduate Committee (most years 2001-2013)  
 Acting Director, Creative Writing, Spring 2002  
 Humanities Curriculum Committee (Chair, 1997)  
 Faculty Council (1996-1999)  
 Americanist search committee (Fall-Spring 2004-5)  
 Modern British and Women's Studies search committee (Fall-Spring 2005-6)

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***Publications (selected):***

**I. Books:**

1. *Coercion to Speak: Conrad's Poetics of Dialogue*, Cambridge, Mass: Harvard University Press, 1985.
2. *The Printer's Error* (poems), Miami University Press, April, 2001.
3. *Chain Hearings* (poems), New York: Inwood/Horizon Press, 1976.

In Progress:

1. Book: Working title *Prosescapescapes and Parallelegories: Conrad and Prose Format*.
2. New book of poems. Working title: *Boss Tumbleweed*.
3. *Census and Anti-Census: Demography, and Literature*. long ms. under revision.
4. *The Hoax and the Hex*, collected essays, including two newer unpublished pieces, on Smart's *Jubilate Agno* and on Kenneth Koch's *When the Sun Tries to Go On*.
5. Three drafted novels, titles: *The Centipede; On Russian Screens; Friula and Herbert*

**II. Selected articles, papers, reviews and readings:**

"Population and Prose in Austen, Thackeray, Eliot, and Hardy," chapter 22, *The Cambridge History of the English Novel*, eds. Robert Caserio and Clement Hawes, January, 2012.

"Wordsworth's 'We Are Seven' and Crabbe's 'The Parish Register': Poetry and Anti-Census," *Studies in Romanticism*, volume 48, Number 1, Spring 2009, 23-65.

"Some Elementary Chords," *Western Humanities Review*, Spring 2010, p. 88-102.

"Fantasias in g," *Western Humanities Review*, vol. LXI, number 1, Winter 2007, 24-54.

"trans.: O'Hara's Russians," *Mississippi Review*, Fall, 2003, 88-102.

"The Nth Muse: The Figure of Prose in Prose," *Western Humanities Review*, Fall 2002, 81-125.

"The Hoax and the Hex," *Western Humanities Review*, LIV, Number 1, Spring 2000, 11-34.

"Bruegel's *The Census at Bethlehem* and the Visual Anti-Census," *Representations*, no. 54, summer 1996, 1-27.

"The Blind Sailor and Mr. Buckley: Forced Speech and Dialogue Theory," *Mosaic*, 1996, 29:4, 1-23.

"The Prose of Populations," *Western Humanities Review*, Winter 1993, 312-337.

"Demographic Thinking in Postwar Literature," *Critical Quarterly* (Manchester UK), Fall 1988, 80-94.

"The Novel of Activities," *Western Humanities Review*, XLI : 4, Winter, 1987, 305-321.

"Pictures of Speech: On Blake's Poetics," *Studies in Romanticism*, 21:2, 1982, 217-242.

"Population and Poetry," *Raritan*, I:4, Spring, 1982, 93-115.

“The Mood of Overhearing in Conrad’s Fiction,” *Conradiana*, XV:2, 1983, 127-141.

“Talk Shows: On Reading Television,” in *Emerson and His Legacy*, eds. S. Donadio and O. Seavey, Southern Illinois University Press, 1985, 147-169.

“Joseph Conrad,” *Twentieth-Century Britain: An Encyclopedia*, ed. F.M. Leventhal, Garland Books, 1995, 183-85.

“Notes on a Health Class,” *Teachers and Writers Collaborative Newsletter*, v. 6, no. 2, 36-40, later anthologized in *The Whole Word Catalogue 2*, eds. Ron Padgett et al., New York, McGraw-Hill, 1978.

Review essay: Nelson Hilton, *Literal Imagination: Blake’s Vision of Words*, in *Studies in Romanticism*, 26, Winter 1987, 591-598.

Review of Susan E. Lorsch, *Where Nature Ends*, in *Conradiana*, v. 19, no. 2, 157-162.

“Conrad’s ‘The Black Mate’: Dating a Ghost Story,” paper, April 20, 1985, New England Victorian Studies Association.

Poetry reading, Brookline Booksmith, October 12, 1995.

Phone-a-poem reading, “The Printer’s Error,” Mar. 15-31, 1996.

“Translation versus Dialogue?,” lecture, Boston University Translation Seminar, April, 1997.

Poetry reading, Marsh Chapel, May 17, 2002. Solo, about 1 hr.

Poetry reading, Harvard Bookstore, October 12, 2004, for *Best American Poetry*, About 15 minutes

Poetry reading, Boston University Series, March 18, 2005. Solo, about 1 hr.

Poetry reading, Popular Culture Association, Boston Marriott, with Jason Camlot, Allesandro Porco, and David McGimpsey, April 5, 2007.

### III. **Poems (selected: until 2001):**

“Edit the Tide,” 32-section poem, *Pataphysics Program* (California and Melbourne, Australia), January, 2012. 18 pages, n.d., no page numbers.

“The Printer’s Error,” *The Best American Poetry*, 1995, ed. Richard Howard, New York: Scribners, 63-67. Reprinted from *The Stud Duck*, issue 4. Reprinted in *The Best of the Best American Poetry*, ed., Harold Bloom, Scribners, 1998. Reprinted in *Bostonia*, Winter, 1997-98, p. 12. Set into broadside form by Gayle Toone, 1999, 7”x30,” 30 copies, Arizona State Univ. Sunday October 7, at the Daily Poetry site, [www.poems.com](http://www.poems.com). Chosen for Project 180 (daily poems read in high schools), by Billy Collins, for 2001-2002. Reprinted most recently in *Poetry 180*, ed. Billy Collins, Random House, 2003, 97-100. This poem is also pirated and reprinted repeatedly on the web. Reprinted in *The Oxford Anthology of Modern American Poetry*, ed. David Lehman, 2006, 1029-1031.

“The Chessboard is on Fire,” Jorie Graham, ed., *The Best American Poetry 1990*, New York: Scribners/Macmillan, 48-52. Reprinted from a) *Nimbus Books offprints* (earliest printing); b) *Boulevard*, 4:2, 165-169. Reprinted in *Great American Prose Poems*, Scribners, 2003, 193-196.

“BW,” Donald Hall, ed., *The Best American Poetry, 1989*, New York: Scribners/Macmillan, 48-58. Originally published in *Western Humanities Review*.

“The Man Who Never Heard of Frank Sinatra,” “The Riddle of Flat Circles,” “The Shore Counter,” “People,” “The Goat” [five poems, introduced by Jaqueline Osherow], *American Poet*, Fall, 1999, 17-19.

“Broken Leg,” and “Janus,” *Boulevard*, no. 45., Spring, 2000, 188-191.

“R’s-r-Us,” *Litrag*, Seattle, October, 2000, 8-9.

“Pupils Slip Up,” *Slate* [online], Nov. 16-23, 1999.

“Dictionary Jazz,” under pseudonym “Jim Dolot,” ed. David Lehman, *Ecstatic Occasions, Expedient Forms*, Michigan, 1996, 45-48; accompanied by long prose note on “Double Alliteration.” Originally printed in *The Stud Duck*, no. 5, summer 1994. Also reprinted in *Poetry Calendar*, NYC, November 1996, 5-6.

“Carsick Children,” *Agni Review*, 31/32, 1990, 149-152.

“Joseph Dreaming” and “A Stone Corral,” *All Area 2*, Spring, 1983.

“Vietnam,” *A Cinch*, eds. L. Gottesman et al., Columbia University Press, 1969, 83-88. Published first in *Columbia Review*, 1966; reprinted in Richard Kostelanetz, ed., *The Young American Writers*, Funk and Wagnalls, 1967.

“Around the Block” (long prose poem), pseudonym “Jim Dolot,” *The Stud Duck* vol. 1 no. 1, Summer 1993, 23-38.

“Gardens gardens Gardens Toads,” (fiction), *Art and Literature*, Autumn 1964, 142-147. [Also printed in *Columbia Review* and *The Young American Writers*.]

“The Name of the Satellite,” and “Activities,” *Pataphysics*, Melbourne, Australia [no vol. or page nos.], 1991.

“Reading Our History,” and “Today’s Paper,” *Monster* (broadside), November, 1999. 16, Eight poems and audio reading on website: <http://people.bu.edu/bobl/>

**Other New Poems published since *The Printer's Error*, 2001:**

“The Mathematician,” and “Calculiforme Woman in Turtle Shell,” *Matrix*, [McGill Univ], No. 61, 2002, 38-39.

“A Philosophy of Emphasis” and “In Defense of Misers,” *Journal of Literature and Aesthetics* [Kollam, India], vol. 1, no. 1, July-December 2001, 88-89.

“337,000, December, 2000” *Pataphysics*, [Australia], Spring 2002, no page numbers. Reprinted in *The Best American Poetry*, ed. Lyn Hejinian, series ed. David Lehman. New York: Scribner, p. 86-89.

“Midweek Litotes,” “In Defense of Misers,” in *Short Fuse* Rattapallax Press, September 2002, 127-129 (also online at *Rattapallax* with another poem).

“Bells,” and “A Harvest in Reverse,” *Mississippi Review*, Fall 2003, 84-87.

“Kiev’s Cranes,” and “Proteus,” *Pequod*, [NYU] Fall, 2004.

”The Husbands of English,” and “1994,” *No\_*, vol. 1 number 1, 28-29.

“Cobblestones,” and “P.S.” *Octopus Magazine* online, Summer 2003.

“The Laws of Rubble,” *Commonweal*, August 15, 2003, p. 20 and p. 26.

“Shower Curtains,” in *Pataphysics* (Australia) [typographical poem single page], Summer, 2005 (no page numbers).

“The Tribes,” “The Inventors,” “The Libraries,” *The Best American Poetry Blog*, August-September 2008, under pen name “Jim Dolot.”

“1’d”, *The Best American Poetry Blog*, September 19, 2009

“Edit the Tide” (31 sections), in *Pataphysics* (Australia), n.d. early 2011.

**IV. Anthologized excerpts from *Coercion to Speak*:**

1. “The Fragmentation of Sympathy in *The Secret Agent*,” Elaine Jordan, ed., *Joseph Conrad: Casebook*, London: Macmillan, 1996, 168-192.
2. “The Mood of Overhearing in Conrad’s Fiction,” *Joseph Conrad: Critical Assessments*, v. IV, ed. Keith Carabine, Robertsbridge, East Sussex: Helm Information (Writers in English Series), 1992.
3. “Coerced Speech and Oedipal Dialogue,” in *Rethinking Bakhtin*, eds. Gary Saul Morson and Caryl Emerson, Evanston: Northwestern University Press, 1989, 173-196.
4. “Silver and Silence: Dependent Currencies in *Nostramo*,” in *Modern Critical Interpretations*, ed. Harold Bloom, New York: Chelsea House, 1987, 103-126. [This same excerpt appears in two other volumes in this series.]
5. “Forceful Overhearing,” in Joseph Conrad’s *Heart of Darkness*, *Modern Critical Interpretations*, ed. Harold Bloom, New York: Chelsea House, 1987, 129-138.

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