Hip Sublime

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Stephen Dickey is Senior Lecturer in the UCLA English Department. He teaches various courses in Shakespeare, the English Renaissance, and the Beat generation as well as introductory courses in poetry and drama. From 2002–16, Dickey served on the faculty of the Teaching Shakespeare Institute, a program for high school teachers from across the country, held biennially at the Folger Shakespeare Library in Washington, DC. Recent publications include works on Romeo and Juliet, the Henry IV plays, and American interest in Shakespeare during the Civil War. In 2016–17, he curated America’s Shakespeare: The Bard Goes West at the Central Library in Los Angeles.

Jane Falk recently retired as Lecturer in English Composition at the University of Akron. She has written on Beat avant-garde writing practices, on Beats and independent film, and on several Beat writers, including Joanne Kyger, Lew Welch, and Philip Whalen. Publications on Whalen include an appreciation of Whalen’s The Diamond Noodle (Fish Drum Press, 2005) for Continuous Flame, a tribute volume to Whalen, and biographies of Whalen in the Encyclopedia of Beat Literature and the Greenwood Encyclopedia of American Poetry. In addition, she has published essays on Zen influences on Whalen’s poetry in The Emergence of Buddhist American Literature (SUNY P, 2009) and on Whalen’s writing from Japan in The Transnational Beat Generation (Palgrave Macmillan, 2012).

Richard Fletcher is an Associate Professor in the Department of Classics at The Ohio State University. His core research focus is on the intersection of literature and philosophy in ancient Rome, especially the works of the Platonist Apuleius of Madauros. He is the author of Apuleius’ Platonism: the Impersonation of Philosophy (Cambridge UP, 2014) and is coeditor (with Will Shearin) of The Oxford Handbook of Roman Philosophy, forthcoming. He also works on the dynamic between classics and contemporary art through collaborations with artists, curating exhibitions, and writing the blog Minus Plato (minusplato.com). He is currently engaged in a
multifaceted project about the way ancient sites are appropriated and reactivated by contemporary artists, exhibitions, and institutions.

Christopher Gair is Senior Lecturer in English Literature and Associate Director of the Andrew Hook Centre for American Studies at the University of Glasgow, Scotland. He is the author of *Complicity and Resistance in Jack London’s Novels* (Edwin Mellen, 1997), *The American Counterculture* (Edinburgh UP, 2007), and *The Beat Generation* (Oneworld Publications, 2008) and is the editor of *Beyond Boundaries: C. L. R. James and Postnational Studies* (Pluto Press, 2006). He has edited editions of Stephen Crane’s *Maggie: A Girl of the Streets* (Penguin Classics, 2000) and Jack London’s *South Sea Tales* (Modern Library, 2002). He has published essays in journals, including *Modern Fiction Studies, Journal of American Studies, Western American Literature, Studies in the Novel,* and *Studies in American Literature,* and is founding editor of *Symbiosis: A Journal of Anglo-American Literary and Cultural Relations.* He is coeditor of *Beyond a Boundary at Fifty: New Critical Essays* (Duke UP, 2018).


Marguerite Johnson is Associate Professor of Ancient History and Classical Languages at the University of Newcastle, New South Wales, Australia. She is an interdisciplinary cultural historian of the ancient Mediterranean and a comparative cultural analyst. She is the coauthor (with Terry Ryan) of *Sexuality in Greek and Roman Society and Literature: A Sourcebook* (Routledge, 2005); coeditor (with Harold Tarant) of *Alcibiades and the Socratic Lover-Educator* (Bristol Classical Press, 2012); and author of *Sappho* (Bristol Classical Press, 2006), *Boudicca* (Bristol Classical Press, 2012), and *Ovid on Cosmetics: Medicamina Faciei Femineae and Related Texts* (Bloomsbury, 2016).

Victoria Moul is Senior Lecturer in Latin Language and Literature at King’s College, London. She works mainly on the relationship between neo-Latin, classical, and English poetry in the early modern period. Additional interests include the theory and practice of poetic translation and the reception and translation of classical lyric in modernist poets. She is the author of *Jonson, Horace and the Classical Tradition* (Cambridge UP, 2010) and editor of *The Cambridge Guide to Neo-Latin Literature* (Cambridge UP, 2017). She has published a large number of chapters and articles on classical, neo-Latin, and English poetry; her next monograph, *The Other Muse: Latin and English Poetry in Britain, 1550–1700,* is forthcoming with Cambridge UP.
Sheila Murnaghan is the Alfred Reginald Allen Memorial Professor of Greek at the University of Pennsylvania. She is the author of *Disguise and Recognition in the Odyssey* (2nd edition, Lexington Press, 2011); the coeditor of *Women and Slaves in Greco-Roman Culture: Differential Equations* (Routledge, 1998) and *Odyssean Identities in Modern Cultures: The Journey Home* (Ohio State UP, 2014); and the coauthor (with Deborah H. Roberts) of *Childhood and the Classics: Britain and America, 1850–1965* (Oxford UP, 2018). She is currently writing a commentary on Sophocles’ Ajax.

Gideon Nisbet is Reader in Classics at the University of Birmingham. His recent research has combined two main strands: ancient epigram and classical reception. His recent book, *Greek Epigram in Reception: J. A. Symonds, Oscar Wilde, and the Invention of Desire, 1805–1929* (Oxford UP, 2013), studies how translators and popularizers in the later nineteenth century came up with ways of talking about Greek epigram that let them redefine ancient Greece as a social ideal for the present day.

Matthew Pfaff recently completed his PhD at the University of Michigan in Comparative Literature, where he has been a Lecturer in their Great Books Program. His dissertation concerned how American experimental poets after modernism turned to Greek and Latin texts as pretexts to explode the ideal of the classical tradition. He asks why and how “the classical” is a key site for poetic experiments by several generations of poets, including Louis Zukofsky, David Melnick, Allen Ginsberg, Jack Spicer, Charles Bernstein, and Susan Howe.

Loni Reynolds completed a PhD at Roehampton University in 2011 with a dissertation on the place of religion and spirituality in the works of the Beats, focusing particularly on William S. Burroughs, Allen Ginsberg, Jack Kerouac, and Gregory Corso. Recent publications include “A Humane Yet Dark Tribute to Life: The Eucharist in the Work of Gregory Corso” (*Religion and Literature*, Spring 2016) and “‘The Mad Ones’ and the ‘Geeks’: Cognitive and Physical Disability in the Writing of Jack Kerouac and Allen Ginsberg” (*Journal of Literary and Cultural Disability Studies*, 19.2, 2015). Her current research interests include kenosis, negative theology, and the literature of the American South; she is also working on various fictional and poetic projects.

Ralph M. Rosen is Vartan Gregorian Professor of the Humanities and Classical Studies at the University of Pennsylvania. He publishes broadly in various areas of Greek and Roman literature, with special interests in comic and satirical literary genres, comparative poetics, ancient aesthetics, and ancient medicine, especially Galen. He is cofounder of the Penn-Leiden Colloquia on Ancient Values and coeditor of five published volumes (Brill) of essays from these events. His most recent book is *Making Mockery: The Poetics of Ancient Satire* (Oxford UP, 2007), and he has recently coedited *Ancient Concepts of the Hippocratic* (Brill, 2016).

Nick Selby is Professor of American Literature in the School of Art, Media, and American Studies at the University of East Anglia. He joined UEA in 2007, having taught previously at Swansea University and Glasgow University. He has a wide range of
research interests, with poetry of the twentieth century at their core. As well as focusing on American experimental poetry, avant-gardism, and the issue of what constitutes an American poetics, his current interests also include transatlantic connections in British experimental poetry, ecocriticism, and theories of the ethics and politics of close reading. Nick's *Poetics of Loss in The Cantos of Ezra Pound* was published in 2005 (Mellen Press), and his *American Poetry since 1900* is due to be published by Edinburgh UP in 2018. He has published three other books, on Herman Melville, T. S. Eliot, and Walt Whitman, as well as numerous essays on topics concerned with American literature and culture.
