

CURRICULUM VITAE

Martin Bidney

912 Taylor Drive
Vestal, New York 13850
mbidney@binghamton.edu
website: martinbidney.com
607-772-0830

1971 Ph.D., Indiana University (English), dissertation: "Ruskin's Uses of Dante"
1965 M.A., Harvard University (Russian)
1963-64 Woodrow Wilson Fellow, Harvard University
1963 B.A., Indiana University, Phi Beta Kappa (Russian)

EXPERIENCE

2004- Professor Emeritus of English and Comparative Literature, SUNY-Binghamton
1989-2004 Professor of English and Comparative Literature, SUNY-Binghamton
1977-1989 Associate Professor of English, SUNY-Binghamton
1971-1977 Assistant Professor of English, SUNY-Binghamton
1969-1971 Instructor, English, SUNY-Binghamton

BOOKS OF ORIGINAL AND TRANSLATED VERSE

J. W. von Goethe, *West-East Divan: The Poems, with "Notes and Essays": Goethe's Intercultural Dialogues*. Translated, with Introduction and Commentary Poems, by Martin Bidney; translation of "Notes and Essays" assisted by Peter Anton von Arnim. Albany: State University of New York Press, 2010. Pp. liii + 474.

East-West Poetry: A Western Poet Responds to Islamic Tradition in Sonnets, Hymns, and Songs. Binghamton: Global Academic Publishing, 2010. Pp. xxxiv + 204.

A Poetic Dialogue with Adam Mickiewicz: The "Crimean Sonnets" Translated, with Sonnet Preface, Sonnet Replies, and Notes. Bonn: Bernstein-Verlag, 2007. Pp. 102. Reviewed in *Slavic and East European Journal* 53.3 (Fall 2009): 501-03.

Saul Tchernikhovsky, *Lyrical Tales and Poems of Jewish Life*. Translated from the Russian versions by Vladislav Khodasevich of the Hebrew originals. With "Translator's Introduction in Twelve Sonnets." Binghamton NY: Keshet P, 2006. Pp. xvi + 42. Reviewed in *Slavic and East European Journal* 51.3 (Fall 2007): 627-28.

FREE E-BOOKS OF CO-EDITED, CO-TRANSLATED, CO-RECITED VERSE WITH AUDIO

Adam Mickiewicz, *Sonety Krymskie/Crimean Sonnets/Krim-Sonette*, "Voices of the World in Song" Vol. 1, Trilingual Edition with Introduction, Illustrations, and Audio Book. Poems co-edited with Katharina Mommsen, trans. from the Polish and recited in English by Bidney. Published by Mommsen Foundation 88 pp. Free for downloading @ martinbidney.com; also @ <http://egw.unc.edu/Flipbooks/mickiewicz/flipviewexpress.html> Click any poem title to hear the lyric in Polish, English, or German.

Alexander Pushkin, "*Kak Erivanskije Kovry*" / "Like a Fine Rug of Erivan": *West-East Poems* / "Wie Teppiche aus Erivan": *West-östliche Gedichte*, "Voices of the World in Song" Vol. 2, Trilingual Edition with Introduction, Illustrations, and Audio Book. Poems co-edited with Katharina Mommsen, trans. from the Russian and recited in English by Bidney (introd. by Bidney). Published by Mommsen Foundation. 329 pp. Free for downloading @ martinbidney.com; also @ <http://egw.unc.edu/Flipbooks/Pushkin/flipviewerexpress.html> Click any poem title to hear the lyric in Russian, English, or German.

André Bjerke, "*På Jorden et Sted*": *Dikt i utvalg* / "Somewhere on Earth": *Selected Poems* / "Irgendwo auf Erden": *Gedichte in Auswahl*, "Voices of the World in Song" Vol. 3, Trilingual Edition with Introduction, Illustrations, and Audio book. Norwegian poems co-edited with Katharina Mommsen, trans. from the German of Alexander Schlayer and recited in English by Bidney. Published by Mommsen Foundation 105 pp. Free for downloading @ martinbidney.com; also @ <http://egw.unc.edu/Flipbooks/bjerke/flipviewerexpress.html> Click any poem title to hear the lyric in Norwegian, English, or German.

BOOKS OF LITERARY SCHOLARSHIP AND CRITICISM

Patterns of Epiphany: From Wordsworth to Tolstoy, Pater, and Barrett Browning. Carbondale and Edwardsville: Southern Illinois UP, 1997. Pp. xii + 236.

Blake and Goethe: Psychology, Ontology, Imagination. Columbia, MO: U of Missouri P, 1988. Pp. xiv + 184.

ARTICLES PUBLISHED

"Flame-Engulfing Storms and Seas of Darkness: Byron's Love-Death Epiphanies in Kristevan Context," *Interdisciplinary Literary Studies* 12.2 (Spring 2011): 97-125.

"Dark Upstate Artifacts: The Playful Melancholy of Ronald Gonzalez," preface to *Black Figures*, catalogue of an exhibition Sept. 3-15, 2010, Anthony Brunelli Fine Arts gallery. Binghamton NY: 2010.

"Bright Blur, Blinding Light, Blank Page: The Epistemically Skeptical Epiphanies of Chekhov." *Slavic and East European Journal* 54.2 (Summer 2010): 272-96.

"Urizen and the Comedy of Automatism in Blake's *The Four Zoas*," *Nineteenth-Century Literature Criticism* (Gale: Detroit, 2008) 190: 44-52, rpt. From *Philological Quarterly* 56.2 (Spring 1977): 204-20.

"Fire, Flutter, Fall, and Scatter: A Structure in the Epiphanies of Hawthorne's Tales." *Texas Studies in Literature and Language* 50.1 (Spring 2008): 58-89.

"On the Feeling Invested in Objects: Gonzalez's Sculptures and Stewart's Narratives of Longing." *Mosaic: A Journal for the Interdisciplinary Study of Literature* 41.1 (March 2008): 111-34.

"From *Two Worlds* to *God and the Poets*: David Daiches' Role as Cultural Mediator," *David Daiches: A Celebration of His Life and Work*, ed. William Baker and Michael Lister (Brighton and Portland OR: Sussex Academic P, 2008) 11-18. Margaret Drabble comments on the essay in her review of the

book, *Times Literary Supplement* May 23, 2008 14-15.

“Beneficent Birds and Crossbow Crimes: The Nightmare-Confessions of Coleridge and Ludwig Tieck,” *Short Story Criticism* (Gale: Detroit, 2007) 100 (ed. Jelena Krstovic): 231-39, rpt. from *Papers on Language and Literature* 25.1 (Winter 1989): 44-58.

“Grim(m) Whimsy: The Object as Figure,” preface to “Ronald Gonzalez: Objects as Figures, Figures as Objects,” catalogue booklet, exhibition 11/8-12/20 2007 Sumter County Gallery of Art, Sumter SC, 1-3.

“The Legend of Jubal’ as Romanticism Refashioned: Struggles of a Spirit in George Eliot’s Musical Midrash,” *George Eliot—George Henry Lewes Studies* Nos. 52-53 (September 2007): 28-59.

“War of the Winds: Shelley, Hardy, and Harold Bloom,” *Contemporary Literary Criticism* 221, ed. Jeff Hunter (Detroit: Thomson/Gale, 2006), 225-33, rpt. from *Victorian Poetry* 40.2 (Summer 2003): 229-44.

“Peace and Pathos in the Sea Epiphanies of Rupert Brooke: Contours of Narcissistic Desire,” *English Literature in Transition 1880-1920* 48.3 (Fall 2005): 324-38.

“Double Darkness, Border of Bonelight: The Problem of Solipsism in Howard Nemerov’s Epiphanies,” *Interdisciplinary Literary Studies* 6.2 (Spring 2005): 24-46.

“Spirit-Bird, Bowshot, Water-Snake, Corpses, Cosmic Love: Reshaping the Coleridge Legacy in Dickey’s *Deliverance*,” *Twentieth-Century Literary Criticism* (Detroit:Gale, 2004) 151: 184-91, rpt. from *Papers on Language and Literature* 31 (1995): 1-17.

“Neo-Blakean Vision in the Verse of Historian E. P. Thompson: The ‘Abstraction’ of Labor and Cultural Capital,” *Science & Society* 68.4 (Winter 2004-2005): 396-420.

“Rage and Reparation in the Epiphanies of Edward Thomas: Dark-Bright Water, Grating Roar,” *English Literature in Transition* 47.3 (Fall 2004): 292-310.

“Epiphany in Autobiography: The Quantum Changes of Dostoevsky and Tolstoy,” *Journal of Clinical Psychology / In Session* 60.5 (May 2004): 471-80 [special issue: Quantum Changes].

“The Aestheticist Epiphanies of J. D. Salinger: Bright-Hued Circles, Spheres, and Patches; ‘Elemental’ Joy and Pain,” *Short Story Criticism* (Detroit: Gale, 2004) 65: 327-35, rpt. from *Style* 34.1 (2000): 117-31.

“The Secretive-Playful Epiphanies of Robert Frost: Solitude, Companionship, and the Ambivalent Imagination,” *The Wadsworth Casebook for Reading, Research, and Writing. Robert Frost: A Collection of Poems*, ed. Robert C. Petersen (Boston: Wadsworth, 2004) 54-62, rpt. from *Papers on Language and Literature* 53 (2002): 270-94.

“Water, Movement, Roundness: Epiphanies and History in Tolstoy’s *War and Peace*,” in *Leo Tolstoy*, ed. with introd. by Harold Bloom (Philadelphia: Chelsea P, 2003; Bloom’s Modern Critical Views) 147-64, rpt. from *Patterns of Epiphany* (Carbondale: Southern Illinois UP, 1997) 154-71.

“War of the Winds: Shelley, Hardy, and Harold Bloom,” *Victorian Poetry* 40.2 (Summer 2003): 229-44.

“‘A Dream’ as Key to a Reverie Pattern in Matthew Arnold: Interactions of Water and Fire,” *Twentieth-Century Literary Criticism* (Detroit: Gale, 2003) 128: 80-88, rpt. from *Victorian Poetry* 26.1-2 (1988): 45-60.

“Slowed-Down Time and the Fear of History: The Medievalist Visions of William Blake and William Morris,” *Journal for Early Modern Cultural Studies* 2.2 (Fall-Winter 2002): 100-120.

“The Secretive-Playful Epiphanies of Robert Frost: Solitude, Companionship, and the Ambivalent Imagination,” *Papers on Language and Literature* 53 (2002): 270-94.

“Philosophy and the Victorian Literary Aesthetic,” in William Baker and Kenneth Womack, eds., *A Companion to the Victorian Novel* (Westport CT and London: Greenwood P, 2002) 99-109.

“Dear J. D. Salinger,” *Letters to J. D. Salinger*, ed. Chris Kubica and Will Hochman (Madison and London: U of Wisconsin P, 2002) 157-59.

“‘Controlled Panic’: Mastering the Terrors of Dissolution and Isolation in Elizabeth Bishop's Epiphanies,” *Style* 34 (Fall 2000): 487-511.

“The Aestheticist Epiphanies of J. D. Salinger: Bright-Hued Circles, Spheres, and Patches; ‘Elemental’ Joy and Pain,” *Style* 34 (Spring 2000): 117-31.

“Creating a Feminist-Communitarian Romanticism in *Beloved*: Toni Morrison's New Uses for Blake, Keats, and Wordsworth,” *Papers on Language and Literature* 36 (Summer 2000): 271-301.

“Andreas-Salomé’s Devil and Lermontov’s Demon,” *Seminar: A Journal of Germanic Studies* 36 (Winter 2000): 141-15 [special issue: Lou Andreas-Salomé].

“*Shaped Notes*: An Introduction,” Patricia Wilcox, *Shaped Notes: Stories of Twentieth Century Georgia* (Binghamton NY: Pageant P, 2000) vii-xi [blurbs by John Vernon, Richard Wilbur, and others].

[with Kyoko Amano, Eva Tettenborn, and Liana Vrajitoru] “Teaching the Toolbox: Strategies for an Introductory Theory and Criticism Course,” *CEA Critic* 62 (Fall 1999): 34-44 [special issue: Teaching Theory to Undergraduates].

“*Scenes of Clerical Life* and *Trifles of High-Order Clerical Life*: Satirical and Empathetic Humor in George Eliot and Nikolai Leskov,” *George Eliot—George Henry Lewes Studies* 36-37 (September 1999): 1-28.

“Failed Verticals, Fatal Horizontals, Unreachable Circles of Light: Philip Larkin's Epiphanies,” in Wim Tigges, ed., *Moments of Moment: Aspects of the Literary Epiphany* (Amsterdam and Atlanta: DQR Studies in Literature 25, Rodopi P, 1999) 353-74.

“Virtuoso Translations as Visions of Water and Fire: The Elemental Sublime in Swinburne's Arthurian Tale and Bal'mont's Medieval Georgian Epic,” *Modern Language Quarterly* 59 (1998): 419-43.

“Spirit-Bird, Bowshot, Water-Snake, Corpses, Cosmic Love: Reshaping the Coleridge Legacy in Dickey’s *Deliverance*,” *Contemporary Literary Criticism Yearbook: 1995* (Detroit: Gale Research, 1998) 109: 275-81, rpt. from *Papers on Language and Literature* 31 (1995): 1-17.

“Anderson, Sherwood,” signed article in J. R. LeMaster and Donald D. Kummings, eds., *Walt Whitman: An Encyclopedia* (New York and London: Garland, 1998) 21.

“Blake, William,” signed article in J. R. LeMaster and Donald D. Kummings., eds., *Walt Whitman: An Encyclopedia* (New York and London: Garland, 1998) 65-6.

“Russia and Other Slavic Countries, Whitman in,” signed article in J. R. LeMaster and Donald D. Kummings, eds., *Walt Whitman: An Encyclopedia* (New York and London: Garland, 1998) 600-02.

“*Life is a Dream* and the Challenge of ‘Saint Buddha’: Bal’mont’s Calderonian Crisis and Its Nietzschean Resolution,” *Slavic and East European Journal* 42 (Spring 1998): 37-57.

“‘Motsas’ for Lord Byron: The Judeo-British Literary Persona of Isaac Nathan,” *The Byron Journal* (UK) 25 (1997): 60-70.

“Nostalgic Narcissism in Comic and Tragic Perspectives: Elizabeth Bowen’s Two Fictional Reworkings of a Tennyson Lyric,” *Studies in Short Fiction* 33 (Winter 1996): 59-68.

“Ethnographic Self-Fashioning in Bal’mont’s *Serpent Flowers*: A Russian Symbolist Presentation of the Aztecs and Mayas,” *Slavic and East European Journal* 40 (Fall 1996): 421-41.

“Anderson and the Androgyne: ‘Something More Than Man or Woman.’” Sherwood Anderson, *Winesburg, Ohio: Texts and Criticism*, ed. John H. Ferres (New York: Penguin [Viking Critical Library], 1996) 447-65, rpt. from *Studies in Short Fiction* 25 (Summer 1988): 261-73.

“Narcissistic Nostalgia and Disruptive Reality: Mother and Child in Bal’mont’s Presentation of Spanish Folk Lyrics,” *Slavic and East European Journal* 39 (Winter 1995): 498-516 (in Forum: Part I: Psychoanalysis and Russian Literature, 495-534).

“Introduction to the Transaction Edition,” David Bidney, *Theoretical Anthropology* (New Brunswick NJ and London: Transaction Publishers [Rutgers], 1996; rpt. of 2nd [1967] ed.) ix-xxv.

“Spirit-Bird, Bowshot, Water-Snake, Corpses, Cosmic Love: Reshaping the Coleridge Legacy in Dickey’s *Deliverance*,” *Papers on Language and Literature* 31 (Fall 1995): 1-17.

“‘Three Deaths’ and ‘How People Die’: Insight and Idealization in Tolstoy and Zola,” *Tolstoy Studies Journal* 7 (1994): 5-15.

“A Song of Innocence and of Experience: Rewriting Blake in Brodkey’s ‘Piping Down the Valleys Wild.’” *Studies in Short Fiction* 31 (Summer 1994): 237-45.

“An Unreliable Modern ‘Mariner’: Rewriting Coleridge in Harold Brodkey’s ‘The State of Grace,’” *Studies in Short Fiction* 31 (Winter 1994): 47-55.

“*Windy McPherson’s Son* and *Silent McEachern’s Son*: Sherwood Anderson and *Light in August*,” *The*

Mississippi Quarterly 46 (Summer 1993): 395-406.

"Land of the Solar Androgyne: The Russian Symbolist K. D. Bal'mont as Poet-Ethnographer of Ancient Egypt," *Studies in Comparative Literature* 29 (Winter 1992): 358-80.

"Thinking About Walt and Melville in a Sherwood Anderson Tale: An Independent Woman's Transcendental Quest," *Studies in Short Fiction* 29 (Fall 1992): 511-24.

"*The Ring and the Book* and *Light in August*: Faulkner's Response to Browning," *The Victorian Newsletter* No. 81 (Spring 1992): 51-59.

"Paradoxical Homage: Celan's Strategies for Translating Evtushenko and Other Russian Poets," in Haskell M. Block, ed., *The Poetry of Paul Celan* (New York: Peter Lang, 1991) 44-60.

"Fire and Water, Aspiration and Oblivion: Bal'mont's Re-envisioning of Edgar Allan Poe," *Slavic and East European Journal* 35 (Summer 1991): 193-213.

"Listening to Whitman: An Introduction to His Prosody," in Donald D. Kummings, ed., *Approaches to Teaching Whitman's "Leaves of Grass"* (New York: Modern Language Association of America, 1990) 90-98.

"Refashioning Coleridge's Supernatural Trilogy: Sherwood Anderson's 'A Man of Ideas' and 'Respectability,'" *Studies in Short Fiction* 27 (Spring 1990): 221-35.

"Character Creation as Intensive 'Reading': Ahab and the Sea in *Faust* and *Moby-Dick*," *ESQ: A Journal of the American Renaissance* 36 (Fall 1990): 294-313.

"Leviathan, Yggdrasil, Earth-Titan, Eagle: Bal'mont's Reimagining of Walt Whitman," *Slavic and East European Journal* 34 (Summer 1990): 176-91.

"Urizen and Orc, Cortés and Guatimozín: Mexican History and *The Four Zoas* VII," *Blake: An Illustrated Quarterly* 23: (Spring 1990): 195-98.

"From Spectre to Emanation: Comparative Contexts for Hugo's *La Fin de Satan*," in E. Ann Kaplan and Michael Sprinker, eds., *Cross Currents: Recent Trends in Humanities Research* (The Humanities Institute at Stony Brook, NY: Verso, 1990) 14-31.

"Beneficent Birds and Crossbow Crimes: The Nightmare-Confessions of Coleridge and Ludwig Tieck," *Papers on Language and Literature* 25 (Winter 1989): 44-58.

"Zhukovskij and Arnold: Two Mid-Nineteenth Century Versions of the Sohrab-Rustum Episode," *Forum for Modern Language Studies* (UK) 25 (Winter 1989): 16-33

"Visions of Wholeness and Voices from the Deep: Kindred Wanderers in Byron's 'The Dream' and Tennyson's 'Ulysses,'" *The Victorian Newsletter* No. 74 (Autumn 1988): 42-45.

"Anderson and the Androgyne: 'Something More Than Man or Woman,'" *Studies in Short Fiction* 25 (Summer 1988): 261-73.

"Lucy in a Cave on Snowdon: Wordsworth's Inclusive *Märchen*-Epiphany," *The Wordsworth Circle* 19 (Summer 1988): 111-15.

"'A Dream' as Key to a Reverie Pattern in Matthew Arnold: Interactions of Water and Fire," *Victorian Poetry* 16 (Spring-Summer 1988): 45-60.

"Shelley in the Mind of the Russian Symbolist Bal'mont: Six Kinds of Influence/Appropriation," *Comparative Literature Studies* 25 (Spring 1988): 51-71.

"A Russian Symbolist View of William Blake," *Comparative Literature* 39 (Fall 1987): 327-39.

"Faulkner's Kinship with Schopenhauer: The Sabbath of the Ixion Wheel," *Neophilologus* 71 (Summer 1987): 447-59.

"Of the Devil's Party: Undetected Words of Milton's Satan in Arnold's 'Dover Beach.'" in Joyce MacAllister, *Writing about Literature: Aims and Process* (New York: Macmillan, 1987) 132-36, rpt. from *Victorian Poetry* 20 (Spring 1982): 85-89.

"Solomon and Pharaoh's Daughter: Blake's Response to Wordsworth's Prospectus to *The Recluse*," *Journal of English and Germanic Philology* 85 (Fall 1986): 532-49.

"Thinking about God and Mozart: The Salieris of Pushkin and Peter Shaffer," *Slavic and East European Journal* 30 (Summer 1986): 183-95.

"Beethoven, the Devil, and the Eternal Feminine: Masters' Goethean Typology of Redemption," *Papers on Language and Literature* 22 (Spring 1986): 187-205.

"'The Common Day' and the Immortality Ode: Cheever's Wordsworthian Craft," *Studies in Short Fiction* (Spring 1986): 139-51.

"*Christabel* as Dark Double of *Comus*," *Studies in Philology* 83 (Spring 1986): 182-200.

"Faulkner's Variations on Romantic Themes: Blake, Wordsworth, Byron, and Shelley in *Light in August*," *The Mississippi Quarterly* 38 (Summer 1985): 277-86.

"Radiant Geometry in Wordsworthian Epiphanies," *The Wordsworth Circle* 16 (Summer 1985): 114-20.

"The Aeolian Harp Reconsidered: Music of Unfulfilled Longing in Tjutchev, Mörike, Thoreau, and Others," *Comparative Literature Studies* 22 (Autumn 1985): 329-43.

"Parrots, Pictures, Rays, Perfumes: Epiphanies in George Sand and Flaubert," *Studies in Short Fiction* 22 (Spring 1985): 209-17.

"Victorian Vision in Mississippi: Tennysonian Resonances in Faulkner's *Dark House / Light in August*," *Victorian Poetry* 23 (Spring 1985): 43-57.

"The Exploration of Keatsian Aesthetic Problems in Browning's 'Madhouse Cells'" *Studies in English Literature* 24 (Fall 1984): 671-81.

“Diminishing Epiphanies of Odin: Carlyle's Reveries of Primal Fire,” *Modern Language Quarterly* 44 (Spring 1983): 51-64.

“The Structure of Epiphanic Imagery in Ten Coleridge Lyrics,” *Studies in Romanticism* 22 (Spring 1983): 29-40.

“Of the Devil's Party: Undetected Words of Milton's Satan in Arnold's ‘Dover Beach,’” *Victorian Poetry* 20 (Spring 1982): 85-89.

"Structures of Perception in Blake and Whitman: Creative Contraries, Cosmic Body, Fourfold Vision," *ESQ: A Journal of the American Renaissance* 28 (Winter 1982): 36-47.

"Water, Movement, Roundness: The Epiphanic Pattern in Tolstoy's *War and Peace*," *Texas Studies in Literature and Language* 23 (Summer 1981): 232-47.

“*Cain* and *The Ghost of Abel*: Contexts for Understanding Blake's Response to Byron," *Blake Studies* 8 (Spring 1979): 145-65.

“Dante Retailored for the Nineteenth Century: His Place in Ruskin's Thought,” *Studies in Medievalism* 1 (Spring 1979): 33-44.

“Urizen and the Comedy of Automatism in Blake's *The Four Zoas*,” *Philological Quarterly* 56 (Spring 1977): 204-220.

“Ruskin, Dante, and the Enigma of Nature,” *Texas Studies in Literature and Language* 18 (Summer 1976): 290-305.

“The ‘Central Fiery Heart’: Ruskin's Remaking of Dante,” *The Victorian Newsletter* No. 48 (Fall 1975): 9-15.

“Fifteen Russian References in *Finnegans Wake*,” *James Joyce Quarterly* 12 (Spring 1975): 322.

BOOKS REVIEWED

George Eliot, *The Spanish Gypsy*. Ed. Antonie Gerard van den Broek. Contributing Editor, William Baker. London: Pickering & Chatto, 2008, pp. lxii + 451, *George Eliot--George Henry Lewes Studies* (September 2009) Nos. 56-67: 141-3.

Daniel Hipp, *The Poetry of Shell Shock: Wartime Trauma and Healing in Wilfred Owen, Ivor Gurney and Siegfried Sassoon*. Jefferson NC and London: McFarland, 2005, pp. vi + 281, *English Literature in Transition 1880-1920* 49.3 (Fall 2006): 350-3.

Michael C. Finke, *Seeing Chekhov: Life and Art*. Ithaca and London: Cornell UP, 2005, pp. xi + 237, *Slavic and East European Journal* 49.4 (Fall 2006): 665-6.

Salim Kemal and Ivan Gaskell, eds. *Politics and Aesthetics in the Arts*. Cambridge: Cambridge UP, 2000, pp. xii + 268, *International Studies in Philosophy* 37.4 (2005): 142-4.

Natalia Ottovordemgentschenfelde, *Jurodstvo: eine Studie zur Phänomenologie und Typologie des Narren in*

Christo; Jurodivyj in der postmodernen russischen Kunst; Venedikt Erofeev, Die Reise nach Petuški, Aktionismus Aleksandr Breners und Oleg Kuliks. Frankfurt am Main, 2004, pp. 336, *Slavic Review* 64.2 (Summer 2005): 472-3.

Nikolai Leskov, *The Priest Who Was Never Baptized: Stories Factual and Fictional of Russian Life in the Nineteenth Century.* Trans. and ed. James Muckle with Bibliography of Leskov Translations. Nottingham UK: Bramcote P, 2004, pp. 216, *Slavic and East European Journal* 48.4 (Winter 2004): 655-6.

Daniel Rancour-Laferriere, *Tolstoy on the Couch: Misogyny, Masochism and the Absent Mother.* New York: New York UP, 1998, pp. viii + 270, *Slavic and East European Journal* 48.2 (2004): 301-2.

Isaiah Berlin, *The Roots of Romanticism.* The A. W. Mellon Lectures in the Fine Arts, National Gallery of Art, Washington, D.C., 1965. Ed. Henry Hardy. Bollingen Series 35:45. Princeton: Princeton UP, 1999, pp. xiv + 171, *International Studies in Philosophy* 35.4 (2004): 158-9.

Roger F. Cook, *By the Waters of Babylon: Heinrich Heine's Late Songs and Reflections.* Detroit: Wayne State UP, 1998, pp. 300, *International Studies in Philosophy* 35.4 (2004): 351-52.

Douglas Hedley, *Coleridge, Philosophy and Religion: "Aids to Reflection" and the Mirror of the Spirit.* Cambridge: Cambridge UP, 2000, pp. xiv + 330, *International Studies in Philosophy* 35.4 (2004): 295-6.

Roger Scruton, *The Aesthetics of Music.* Oxford: Clarendon P, 1997, pp. 530, *International Studies in Philosophy* 35.4 (2004): 607-8.

Irina Sirotkina, *Diagnosing Literary Genius: A Cultural History of Psychiatry in Russia, 1880-1930.* Medicine and Culture Series. Baltimore: Johns Hopkins UP, 2002, pp. ix + 269, *Slavic Review* 62.3 (2003): 627-28.

Stéphane Michaud, *Lou Andreas-Salomé. L'alliée de la vie.* Paris: Éditions du seuil, 2000, pp. 394, *Seminar: A Journal of Germanic Studies* 39.4 (2003): 365-67.

Adrian del Caro, *The Early Poetry of Paul Celan: In the Beginning was the Word.* Baton Rouge and London: Louisiana State UP, 1997, pp. 228, *International Studies in Philosophy* 35 (2003.2): 138-39.

Gene H. Bell-Villada, *Art for Art's Sake and Literary Life: How Politics and Markets Helped Shape the Ideology and Culture of Aestheticism 1790-1990.* Lincoln: U of Nebraska P, 1996, pp. x + 399, *International Studies in Philosophy* 34 (2002.4): 195-97.

Werner Hamacher, *Premises: Essays on Philosophy and Literature from Kant to Celan.* Trans. Peter Fenves. Cambridge: Harvard UP, 1996, pp. 393, *International Studies in Philosophy* 34 (2002.4): 208-09.

Hans-Georg Gadamer, *Gadamer on Celan: "Who Am I and Who Are You?" and Other Essays.* Trans. and ed. Richard Heinemann and Bruce Krajewski. Introd. Gerald L. Bruns. Albany: State University of New York P, 1997, pp. 190, *International Studies in Philosophy* 33 (2001): 141-43.

Ralph Melnick, *The Life and Work of Ludwig Lewisohn. Vol. I, "A Touch of Wildness."* Detroit: Wayne State UP, 1998, pp. 754, *American Jewish History* 87 (June 1999 / September 1999): 233-35.

Sherwood Anderson, *Southern Odyssey: Selected Writings by Sherwood Anderson*, ed. Welford Dunaway Taylor and Charles E. Modlin. Athens GA and London: U of Georgia P, 1997, pp. xxv + 251, *Mississippi Quarterly* 50 (1998): 769-72.

Adrian Caro, *Hugo von Hofmannsthal: Poets and the Language of Life*. Baton Rouge and London: Louisiana State UP, 1993, pp. xii + 152, *International Studies in Philosophy* 30 (1998): 111-12.

John Felstiner, *Paul Celan: Poet, Survivor, Jew*, New Haven and London: Yale UP, 1995, pp. xiii + 244, *International Studies in Philosophy* 30 (1998): 118-20.

Douglas R. Hofstadter, *Le Ton beau de Marot: In Praise of the Music of Language*. NY: Basic Books, 1997, pp. xxiv + 632, *Slavic and East European Journal* 42 (Summer 1998): 311-12.

Johann Wolfgang von Goethe, *West-Östlicher Divan: Eigenhändige Niederschriften*, herausgegeben und erläutert von Katharina Mommsen. Frankfurt am Main und Leipzig: Insel Verlag, 1996. Vol I pp. 214; vol. II pp. xxiv + 288, *The Wordsworth Circle* 28 (Fall 1997): 253-4.

Katharina Mommsen, *Goethe und Diez: Quellenuntersuchungen zu Gedichten der Divan-Epoche*, orig. pub. Berlin: Akademie-Verlag, 1961; second, augmented ed. Bern: Peter Lang AG, 1995, with 28-page checklist of the author's publications, xviii + 401 pp., in *Studies in Romanticism* 35 (Fall 1996): 482-85.

Ernst Behler, *Irony and the Discourse of Modernity*, U of Washington P, 1990, 154 pp., in *International Studies in Philosophy* 26 (Spring 1994): 103.

Anatoly Liberman, trans., with introd., and commentary, *On the Heights of Creation: The Lyrics of Fedor Tyutchev*, Greenwich, Conn and London, JAI P, 1993, xvii + 369 pp., in *Slavic and East European Journal* 38 (Summer 1994): 363-65.

Katharina Mommsen, *Goethe und die arabische Welt*, Frankfurt am Main, Insel Verlag, 1988, 670 pp., in *Studies in Romanticism* 30 (Summer 1991): 294-98.

William Blake, *The Four Zoas: A Photographic Facsimile of the Manuscript with Commentary on the Illustrations*, ed. with introd., bibliography, and commentary by Cettina Tramontano Magno and David V. Erdman, Lewisburg, Bucknell UP, 1987, 258 pp., and of William Blake, *An Island in the Moon: A Facsimile of the Manuscript*, introd., transcribed, and annotated by Michael Phillips, Cambridge, Cambridge UP, 1986, 112 pp., in *Studies in Romanticism* 29 (Summer 1990): 317-23.

William Blake, *Oeuvres IV: Vala ou les Quatre Vivants, et Annotations à divers ouvrages*. Texte original présenté, traduit et annoté par Jacques Blondel, Paris, Aubier-Flammarion, 1983, 604 pp., in *Blake: An Illustrated Quarterly* 23 (Fall 1989): 79-80.

Ashton Nichols, *The Poetics of Epiphany: Nineteenth-Century Origins of the Modern Literary Moment*, Tuscaloosa, U of Alabama P, 1987, 256 pp., in *The Wordsworth Circle* 19 (Fall 1988): 205-07.

Janine D. Langan, *Hegel and Mallarmé*, UP of America, 1986, 251 pp., in *International Studies in Philosophy* 20 (Summer 1988): 127-28.

Richard E. Brantley, *Locke, Wesley, and the Method of English Romanticism*, Gainesville, University of Florida P, 1984, 311 pp., in *Religion and Literature* 18 (Fall 1986): 95-99.

Steve Ellis, *Dante and English Poetry: Shelley to T. S. Eliot*, Cambridge, Cambridge UP, 1983, 280 pp., in *Studies in Medievalism* 2 (Summer 1983): 103-07.

ORIGINAL POEMS PUBLISHED

“Friendship’s Tribute; or, The Briefer Divan: Forty Lyrics for Katharina Mommsen,” *Liber Amicorum Katharina Mommsen. Zum 85. Geburtstag*. Für den Bernstein-Verlag im Namen der Beiträger hrsg. von Andreas Remmel und Paul Remmel. Bonn: Bernstein-Verlag, 2010. Pp. 31-77.

“Latest from Iraq,” *Yellow Medicine Review: A Journal of Indigenous Literature, Art, and Thought* Fall 2009: 185.

“Sonnet for Tom Head (on his seventy-fifth birthday),” program book, “Biomathematical Computing: Past, Present and Prospects,” Binghamton University, October 31 – November 2, 2008.

“De Iuventute Inexpectata,” *Harpur Palate* 6.1 (Summer 2006): 115.

“A Grateful Sonnet to You: for Jan Becker,” *Confluence*, ed. Susan Deer Cloud (Kanona NY: FootHills, 2006), n.p.

TRANSLATED POEMS PUBLISHED

“Music,” “Requiem,” “Dedication,” “Song of Ophelia” (Anna Akhmatova); “Gamayun, Prophetic Bird,” “[We were together],” “[The city sleeps],” “[The storm],” “[Secret signs],” “At night]” (Aleksandr Blok), program book, “Russian Voices: Protest and Homage - Dmitri Shostakovich and Artistic Expression in the Soviet State,” Binghamton University, Poetry Readings March 24, 2006.

“Me and You,” “Autumn” (Nikolai Gumilev), *Confluence*, ed. Susan Deer Cloud (Kanona NY: FootHills, 2006), n.p.

“Love” (Viacheslav Ivanov); “Silentium” (Fiodor Tiutchev); “Mermaid,” “Desire,” “Sea Princess,” “Boat” (Mikhail Lermontov); [untitled (“Once there lived a simple knight”)], [untitled (“I hope to God I don't go mad”)], “Avalanche,” “Upas Tree,” “Prophet,” “Poet” (Aleksandr Pushkin), *The Paterson Literary Review* No. 32 (2003): 207-18.

“Three Spanish Folk Songs,” from Francisco Rodriguez Marín, ed., *Cantos populares españoles*, 5 vols, Atlas: Madrid, 1882, in L. M. Rosenberg, ed., *Earth-Shattering Poems* (New York: Henry Holt, 1998) 28.

“Translations of Five of Else Lasker-Schüler's *Hebrew Ballads* (1913): Introductory Note,” “Boaz,” “Ruth,” “Sabaoth,” “Shulamith,” “To God,” *New Myths/MSS* 2.2/3.1 (1995): 147-53.

“Jacob and Esau,” “Hagar and Ishmael,” from *Hebräische Balladen* by Else Lasker-Schüler, in *Midstream* 30 (December 1984): 11.

LECTURES

(asterisk indicates a published abstract)

“Poetry of the Qur’an,” four two-hour lectures, Lyceum, Binghamton University, March 30, April 6, 13, 20. 2011.

“Dante’s *Hell*,” three two-hour lectures based on 34 original sonnets, Lyceum, Binghamton University, October 30, November 6, 13, 2008.

“Con-verse-ing with Poland’s Greatest Poet: Research and Creativity,” Binghamton University Retirees’ Club, March 6, 2008.

“Sherwood Anderson: *Winesburg, Ohio*,” four two-hour lectures, Lyceum, Binghamton University, March 1, 8, 15, 22, 2007.

“Edith Wharton: Life and Works,” lecture based on 30 original sonnets, Lyceum, Binghamton University, October 12, 2006.

“How Musical Translations Are Made: Dramatic Readings and Comment (Blok and Akhmatova),” Binghamton University Art Museum, March 23, 2006.

“Translations of Nikolai Gumilev,” TRIP/CRIT Program Dean’s Workshop, SUNY-Binghamton, October 18, 2005.

“Chekhov’s Deconstructive Epiphanies,” Chekhov Centenary Conference, North American Chekhov Society, Colby College, October 7, 2004.

* “Plantation Owners with a Troubled Conscience: Another Look at Leo Tolstoy’s *Gospel in Brief* and Thomas Jefferson’s *Life and Morals of Jesus of Nazareth*,” AATSEEL, San Diego, December 30, 2003. Abstract in *AATSEEL 2003 Program Book* 205.

“Autobiography and Epiphany: The Quantum Change Experiences of Dostoevsky and Tolstoy,” The Frederick Garber Spring Lecture Series, Department of Comparative Literature, SUNY-Binghamton, February 26, 2003.

“Remembering/Reinventing Blake in E. P. Thompson’s Poetry: Rethinking the Alienation of Cultural Capital,” GEMCS, Tampa FL, November 15, 2002.

“Translating Gumiliov’s ‘Sly Devil’” Writing by Degrees, Graduate Creative Writing Conference, SUNY-Binghamton, October 4, 2002.

“E. P. Thompson as Poet and Critic,” Harpur College Workshop: The “Two Cultures” and the World System, Fernand Braudel Center for the Study of Economies, Historical Systems, and Civilizations, SUNY-Binghamton, March 7, 2002.

“Thoughts on Napoleon from Byron, Hugo, Tolstoy, and Clarence Darrow,” guest lecture for Don Boros’ interdisciplinary course Theatre 489A “Art and War,” SUNY-Binghamton, February 21, 2002.

“Slowed-Down Time and the Fear of History: Medievalist Visions of William Blake and William Morris,” GEMCS (Group for Early Modern Cultural Studies), New Orleans LA, November 17, 2000.

“Comedy about the Clergy in Victorian England and Russia: The Comic Talent of George Eliot and Nikolai Leskov,” Department of English, SUNY-Binghamton, November 10, 1999.

“Feminism and Egyptology: An 1899-1914 Debate,” Department of Comparative Literature, SUNY-Binghamton, "Modernism and Identities" Workshop, October 8, 1997.

“The Experimental Animal,” Keynote Presentation, Institute for the Academic Advancement of Youth Humanities Day, Johns Hopkins University Center for Talented Youth, SUNY-Binghamton, April 26, 1997.

“Toward a Theory of Virtuoso Translation: Bal'mont's Treatment of a Medieval Georgian Epic,” AATSEEL (Winter 1996).

“A Russian Symbolist Coleridge and a Russian Acmeist Coleridge,” lecture at Cornell University, Department of Russian Literature, October 18, 1996.

“Russian and Western Versions of Sanskrit Drama: Bal'mont's *Sakuntala* in Context,” AATSEEL (Winter 1995).

“Salvation through Pre-Oedipal Psychoanalysis in Lou Andreas-Salomé's *Der Teufel und seine Großmutter*,” MLA (Winter 1995).

“A Russian Symbolist Coleridge and a Russian Acmeist Coleridge,” AATSEEL (Winter 1993).

“Three Variations of a Gnostic Theme: Kabbalah, Goethe, Blake,” Institute of Global Cultural Studies Conference, SUNY-Binghamton (Fall 1993).

“The Role of Sherwood Anderson in Faulkner's *Light in August*,” Faculty Research Colloquium of SUNY-Binghamton English Department (Fall 1993).

“Virtual Essays: Every Class a Writing Lab,” Pedagogy Colloquium of SUNY-Binghamton English Department (Autumn 1993), given again at the SUNY-Binghamton Teaching Renewal Colloquium (Spring 1994).

“East-West Passage: Wordsworth and Forster,” Wordsworth Summer Conference, Grasmere, UK (Summer 1993).

“Thinking About Walt and Melville in a Sherwood Anderson Tale: An Independent Woman's Transcendental Quest,” Walt Whitman Centennial Lecture, SUNY-Binghamton English Department (Spring 1992).

“A Russian Symbolist Poet Looks at Spanish Renaissance Drama: Bal'mont on Calderón,” AATSEEL (Winter 1992).

“Spanish Folk Lyrics and Russian Symbolist Aesthetics: The Criticism and Translations of Bal'mont,” AATSEEL (Winter 1991).

“*Hebrew Melodies*: Lord Byron's Lyrics to Jewish Tunes,” Judaic Studies Program, SUNY-

Binghamton, January 30, 1991.

* "A Mayan Scriptural Text in a Russian Symbolist Context: Bal'mont's Presentation of the Aztecs and Mayas," AATSEEL (Winter 1990). Abstract in *The Andrej Belyj Society Newsletter* 9 (1990): 23-24.

"In Search of a Sun-God: Exploring Ancient Egypt with a Russian Symbolist Poet," ACLA (Spring 1990).

"Bal'mont's Metamorphoses of Poe's 'The Bells': The Translator as Visionary Critic," AATSEEL (Winter 1989).

"Character Creation as Intensive 'Reading': Ahab and the Sea in Goethe and Melville," ACLA (Spring 1989).

"From Walt Whitman to Uol't Uitman: Bal'mont's Response to *Leaves of Grass*," AATSEEL (Winter 1988).

"Paradoxical Homage: Celan's Strategies for Translating Evtushenko and Other Russian Poets," SUNY-Binghamton Paul Celan Colloquium (Fall 1988).

"Beneficent Birds and Crossbow Crimes: The Nightmare-Confessions of Coleridge and Ludwig Tieck," SUNY-Binghamton colloquium, "Nature and Culture in Romanticism" (Fall 1987).

"Zhukovskij and Arnold: Two Mid-Nineteenth Century Versions of the Sohrab-Rustum Episode," AATSEEL (Winter 1987).

"Lucy in a Cave on Snowdon: Wordsworth's Inclusive Märchen-Epiphany," MLA (Winter 1987).

"Shelley in the Mind of a Russian Symbolist: Six Kinds of Influence/Appropriation," ACLA (Spring 1987).

* "Essay-Poems on Wor(l)d Sounds: Bal'mont and Belyj," AATSEEL (Winter 1986). Abstract in *The Andrej Belyj Society Newsletter* 5 (1986): 44-45.

* "The Gogol-Turgenev Connection: From 'Shinel' to 'Klara Milich.'" AATSEEL (Winter 1985). Abstract in *The Gogol Bulletin* 1 (1985): 14-16.

"Hugo and *La Fin de Satan*," sponsored by SUNY-Binghamton Romance Languages Department, Hugo Centenary Lecture Series (Fall 1985).

"Psychological Gothic in Blake and Goethe," NEMLA (Spring 1984).

"Thinking about God and Mozart: The Salieris of Pushkin and Peter Shaffer," sponsored by SUNY-Binghamton English Department Colloquium on Modernism and the Avant-Garde (Spring 1983).

"Blake and Whitman," SUNY-Binghamton Comparative Literature Department (Spring 1982).

"Dante Retailored for the Nineteenth Century: His Place in Ruskin's Thought," MMLA (Fall 1977).

“Thirteen Ways of Listening to a Wind Harp: ‘Nature’s Music’ and the Poets, 1744-1888,” SUNY-Binghamton English Department (Winter 1974).

SELECTED READINGS AND PERFORMANCES

Narrative voice for filmscript (which Bidney helped revise), “Sekem Film” <http://www.sekem.com/english/Filmen.aspx> (fall 1020). Explains the purpose and history of an eco-sustainable desert settlement in Egypt founded by Dr. Ibrahim Abouleish.

Reading of sample poems from Bidney’s translation of Goethe’s *West-East Divan* with the translator’s commentary poems and an epilogue, at *Broome Review* release party, Broome County Council on the Arts, Binghamton, NY, March 24, 2010.

[with musician Charlene Thomson and Shakespeare actress Meg Hilton] “Music for Shakespeare,” violin, keyboard, and song performances in two-hour sessions, Lyceum, Binghamton University, February 22, March 1, 8, 5, 2010.

Reading of original poems about the sculptures of Ronald Gonzalez at the closing of his exhibition “Black Figures,” Brunelli Gallery, Binghamton NY, September 26, 2010. Selections from prefatory essay to the exhibition catalogue [see above].

Reading by Andrew Scholtz of Bidney’s “Medieval Middle Eastern Merchant: A Dramatic Monologue for Johann Wolfgang von Goethe,” composed for the Trade Institute and recited at “Negotiating Trade: Commercial Institutions & Cross-Cultural Exchange in the Medieval & Early Modern World: An interdisciplinary conference presented by the Center for Medieval and Renaissance Studies at Binghamton University (SUNY), September 24-25, 2010.

Reading of original sonnets about Magritte paintings and about Jewish ceremonies and meditation, with violin and singing, “Multipoetry,” organized by Andrei Guruianu and others, Brunelli Gallery, Binghamton, March 12, 2010.

Reading of selections from *East-West Poetry: A Western Poet Responds to Islamic Tradition in Sonnets, Hymns, and Songs*, Broome County Literary Arts Festival, Binghamton, November 13, 2009.

Reading of the complete 26-quatrain libretto to *Every Evening*, continuous song-cycle setting by Paul Goldstaub of Bidney’s translations, from the Russian, of selected texts in K. D. Balmont’s *Love and Hate: Spanish Folk Songs* (1911). Introductory to the world premiere performance of the Goldstaub work, Musica Nova concert, Binghamton University, February 15, 2009. See Rachel Croker, “Sound Strategy: Composer Dissects His Creative Process,” *Binghamton Research* (Binghamton University / State University of New York) 2009, 24-29.

Reading of Translations of Tchernikhovsky and Mickiewicz, with klezmer violin music (Charlene Thomson, accordion), Binghamton University Translation Festival, sponsored by TRIP, June 20, 2008.

[with Charlene Thomson] “Traditional Music of Scotland,” lectures with violin, keyboard, and vocal performance and recitation in two-hour sessions, Lyceum, Binghamton University, April 9, 16, 23, 30, 2008.

Chief contributing violinist to performances on the CD for Charlene Thomson, *South Side Waltz and other tunes*, and author of four poems in that volume: song lyrics “Shady Bower” (p. 25), “Snowdrops” (36), and poems “For Cheryl Spiese: Sharing a Vision” (23) and “Sonnet for Chanting” (23) all copyright 2006.

Reading of Four Translations of Lyrics by Karolina Pavlova, Translation Research and Instruction Program summer recital, SUNY-Binghamton, July 15, 2004.

Bilingual reading of translations of Gumiliov lyrics, American Literary Translators Association, Boston, November 14, 2003.

Reading of five translations of Pushkin and Lermontov, WHRW, “The Circle” Program, October 20, 2003.

Bilingual reading from Bidney’s translation of Nikolai Gumiliov, “The Discovery of America,” American Literary Translators Association, Chicago, October 19, 2002.

“Discovering This World: Translations of Chernikhovskii / Khodasevich and Gumiliov,” Creative Writing Program Readers’ Series, SUNY-Binghamton, October 1, 2002.

“Rhythm in Poetry: A Multi-Language Bookless Reading (Experiment in Performance Art),” Department of English, SUNY-Binghamton, March 25, 1998.

Violin recital [with Asher Raboy, piano], Casadesus Hall, SUNY-Binghamton. Suite Hebraïque (Bloch); Sonata No. 2 (Ives); Sonata No. 2 in D Minor (Schumann), October 6, 1985.

(Vita up to date as of 6/20/11)