

# VERNON SHETLEY

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## PUBLICATIONS

**Book**

*After the Death of Poetry: Poet and Audience in Contemporary America*  
(Durham, NC: Duke University Press, 1993)

*Dark Film, Blood Money: The Economic Unconscious of American Neo-Noir Cinema* (Bristol, UK: Intellect Books, 2026)

**Essays**

“*Charley Varrick* and the Incorporation of America in the 1970s,” *Film Criticism* 49.1 (forthcoming)

[“Sidney Furie’s \*The Entity\*: Horror and Rape Culture,” \*Horror Studies\* 13.2 \(October 2022\) 251-266](#)

[“Performing the Inhuman: Scarlett Johansson and Science Fiction Film,” \*Science Fiction Film and Television\* 11.1 \(Spring 2018\) 13-19](#)

“The Olsen Twins and Internship: The Career Girl as ‘Eager Serf’”  
(coauthored with Lena McCauley), in *Childhood and Celebrity*, ed. Jane O’Connor and John Mercer (New York: Routledge, 2017) 99-109

[“The Poetry of Engagement and the Politics of Reading,” in \*The News from Poems: Essays on the 21st-Century Poetry of Engagement\*, ed. Jeffrey Gray and Ann Keniston \(Ann Arbor: University of Michigan Press, 2016\) 26-46](#)

“A Failure to Communicate: Shelley’s ‘Julian and Maddalo,’ Melville’s ‘Pausilippo’” in *Melville as Poet: The Art of “Pulsed Life,”* ed. Sanford Marovitz (Kent, OH: Kent State University Press, 2013) 149-164

[“Negative Influence,” \*Genre\* 45.1 \(Spring 2012\) 195-213](#)

“Violence and Masculinity in *Saving Private Ryan*,” in *Reel Histories: Studies in American Film*, ed. Melissa Croteau (Hollywood, CA: Press Americana, 2008) 141-152

“*Mulholland Drive* Against *Vertigo*” *Raritan* 25:3 (Winter 2006) 112-128

[“Reflections in a Silver Eye: Lens and Mirror in \*Blade Runner\*” \(coauthored with Alissa Ferguson\), \*Science Fiction Studies\* 28.1 \(March 2001\), 66-76](#)  
(Russian translation: *Fantastic Cinema: The First Episode*, ed. A. Reitblat, N. Samutnii. Moscow: Novoe Literaturnoe Obozrenie, 2006)

[“Incest and Capital in \*Chinatown\*,” \*MLN\* 114:5 \(December 1999\), 1092-1109](#)

“Merce Cunningham,” *Raritan* 8:3 (Winter 1989), 72-90

“Melville’s ‘After the Pleasure Party’: Venus and Virgin,” *Papers on Language and Literature* 25:4 (Fall 1989), 425-442

“Melville’s ‘Timoleon,’” *ESQ: A Journal of the American Renaissance* 34:2 (2nd Quarter 1987), 83–93

*Reviews*

[Review of John Ashbery, \*Parallel Movement of the Hands, Common Knowledge\* 30.3 \(September 2024\) 388-389](#)

“Marianne Moore Remade,” (Marianne Moore, *New Collected Poems*), *Raritan* 38.4 (Spring 2019) 40-52

[Review of William Marx, \*The Hatred of Literature, Society\* 55.6 \(December 2018\) 560-562](#)

[Review of Nikki Skillman, \*The Lyric in the Age of the Brain, The Review of English Studies\* 68 \(June 2017\) 625-627](#)

“Little Review,” (Denis Donoghue, *Metaphor*), *Common Knowledge* 22.1 (January 2016) 137

“Little Review,” (Daniel Tiffany, *My Silver Planet*), *Common Knowledge* 21.2 (April 2015) 348

“Little Review,” (Ben Lerner, *Leaving the Atocha Station*) *Common Knowledge* 20.1 (Winter 2014) 148

“The Unfamiliar Parables of a ‘Poet’s Poet,’” (Irving Feldman, *Collected Poems*) *Boston Globe*, October 24, 2004, E9

“Beyond Box–Office,” (Jonathan Rosenbaum, *Essential Cinema*) *Boston Globe*, 16 May 2004, E6, E8

“Academe’s Embattled Groves,” (books by Gerald Graff, Richard Ohmann, and Derek Bok) *Boston Globe*, 28 December 2003, D9

“From Altman to Zanuck, Riveting Opinion,” (David Thomson, *The New Biographical Dictionary of Film*) *Boston Globe*, 19 January 2003, D9

[Review of David Bordwell, \*Planet Hong Kong: Popular Cinema and the Art of Entertainment, Film Criticism\* 25:2 \(Winter 2000-1\), 71-75](#)

“America’s Big Heart” (Irving Feldman, *Beautiful False Things*) *Metre* 10 (Autumn 2001), 78-82

“In James Merrill’s Works, a Poet’s Path to Greatness,” (James Merrill, *Collected Poems*) *Boston Globe*, 9 April 2001, F1–F2

“Ice Field” (*Titanic: Anatomy of a Blockbuster*) *Artforum* 38:2 (October 1999), 32

“The New York School of Poetry” (four books by and about New York School poets) *Raritan* 18:4 (Spring 1999), 130–144

[“Film Theory: Shifting Paradigms and Material Ghosts” \(four books on film theory\) \*College English\* 61:4 \(March 1999\), 475–484](#)

“The State of Poetry” (Seamus Heaney, *The Redress of Poetry*, Louise Glück, *Proofs and Theories*, and Mary Kinzie, *The Cure of Poetry in an Age of Prose*), *Partisan Review* 64:4 (Fall 1997), 674–676

“Little Reviews” (Helen Vendler, *The Breaking of Style* and *The Given and the Made*), *Common Knowledge* 6:2 (Fall 1997), 110–112

“The Changing Light” (James Merrill, *A Scattering of Salts*), *The New Republic* 212:23 (5 June 1995), 38–43

“On Elizabeth Bishop,” *Raritan* 14:3 (Winter 1995), 151–163

“Typeface and Redskin” (E.E. Cummings, *Complete Poems, 1904–1962* and *The Enormous Room*), *The New Republic* 211:7 (15 August 1994), 39–42

“Poetry in Review” (four books of verse, *The Princeton Encyclopedia of Poetry and Poetics*), *Yale Review* 81:4 (October 1993), 138–156

“The Night Mirror” (John Hollander, *Tesserae and Selected Poetry*), *The New Republic* 209:10 (6 September 1993), 36–40

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“Short Reviews” (seven books of verse), *Poetry* 147:5 (February 1986), 291–303

Review of William C. Dowling, *Jameson, Althusser, Marx*, *Critical Texts* 3:1 (Winter 1985), 47–49

“Brief Reviews” (six books of verse), *Poetry* 146:1 (April 1985), 38–48

Review of Michael Paul Rogin, *Subversive Genealogy: The Politics and Art of Herman Melville*, *Critical Texts* 2:1 (July 1984) 31–34

[“This World and the Other” \(review article on James Merrill\)](#), *Poetry* 143:2 (November 1983), 101–107

[“Language on a Very Plain Level” \(John Ashbery, \*Shadow Train\*\)](#), *Poetry* 140:4 (July 1982) 236–241, reprinted in *Twentieth Century American Literature*, ed. Harold Bloom (NY: Chelsea House, 1985), 249–250

“Ask the Fact” (Norman Dubie, *The Everlastings* and Douglas Crase, *The Revisionist*), *New York Review of Books* 29:7 (April 29, 1982), 43

[“Versions of America” \(Larzer Ziff, \*Literary Democracy\*\)](#), *Hudson Review* 34:4 (Winter 1981–82), 621–624

“Nature and Self” (two books of verse), *New York Times Book Review*, 10 May 1981, pp. 12,27

[“Take But Degree Away” \(four books of verse\)](#), *Poetry* 137:5 (February 1981), 297–302

[“A Babel of Tongues” \(six books of verse\), \*Poetry\* 134:4 \(July 1979\), 226–233](#), reprinted in part in *The Day I Was Older*, ed. Liam Rector (Santa Cruz: Story Line Press, 1989), 246–247

*Online*

In Media Res *Orange Is the New Black* Week: “*Orange Is the New Black* and the Women’s Prison Genre,” 13 March 2014  
(<http://mediacommmons.org/imr/2014/03/04/orange-new-black-and-women-s-prison-genre>)

In Media Res “Save Our Show” Week: “*Lip Service*: The Greatest Glaswegian Sapphic Soap Opera Ever Made,” 17 May 2012  
(<http://mediacommmons.org/imr/2012/05/11/lip-service-greatest-glaswegian-sapphic-soap-opera-ever-made>)

Participant, *Mediascape* roundtable, "Scholars on the Subject of Genre in Contemporary Cinema and Media Studies;" *Mediascape* Fall 2009  
([http://www.tft.ucla.edu/mediascape/Fall09\\_RoundTable.html](http://www.tft.ucla.edu/mediascape/Fall09_RoundTable.html))