



### A New Copier!



Lydia Ash and Misti Boland show off the new English Department copier, while Mary Catherine Davidson, representing the faculty, asserts proprietary rights.

KU English received its new copier on Tuesday, 18 April. Fresh from the box, this eighth generation Savin 4060 is faster than its precursor and offers a few new wrinkles (have Misti Boland show you some of the improvements). The places where paper can jam have been thoughtfully consolidated. Boland also reports that the likelihood of sustaining burns when clearing the machine has been substantially diminished (though not eliminated). At press time, the machine was still operative.

### Publications

**Bergeron, David**

Review of Tracey Hill, *Anthony Munday and Civic Culture: Theatre, History, and Power in Early Modern London 1580-1633*, *Renaissance Quarterly* 59 (2006): 304-05.

**Church, William**

“The Refuge” (story). *Coal City Review* 21 (2006).

**Ohle, David**

“Reconstruction,” (novel excerpt). *MonkeyBicycle* (<http://www.monkeybicycle.net/>), March, 2006.

### Presentations

**Church, William**

Reading, Johnson County Library, Overland Park, KS, 18 April.

**Ohle, David**

Invited Reading and Class Visit, Literary Arts Program, Providence, RI, 17 April.

### Accepted for Publication

**Church, William**

“His Abortion” (story). *Steam Ticket*, June 2006.

**Tidwell, John Edgar** (with Cheryl Ragar)

Editor. *Montage of a Dream: Essays on the Art and Life of Langston Hughes*. University of Missouri Press (in production); includes his essay “The Sounds of Silence: Langston Hughes as a ‘Down Low’ Brother?”

### Calendar

**N 23 Writers’ Reading**, **Becca Evanhoe**, fiction, **Michael L. Johnson**, poetry, **Jenny Noyce**, fiction, **Angela Glover**, essay, 5:00 pm, Henry’s Upstairs (on 8<sup>th</sup> b/w Mass & New Hampshire).

**M 24 Geneva Diamond, DPR**, 1:00-2:30 pm, 3108 Wescoe (*Boyd*, Davidson, Gordon).

**British Seminar**, “Another Jane: Porter, Austen’s Contemporary,” **Devoney Looser**, English, Big XII Scholar, University of Columbia, Missouri, 3:30-5:00 pm, Hall Center Seminar Room. Paper may be accessed in advance from the Hall Center site: <<http://www.hallcenter.ku.edu/Seminar/British>>, The password is “british.”

**T 25 Ann Volin, Ph.D. Dissertation Defense**, Dissertation: *The Graduate Student*, 12:30-2:30 pm, 3132 Wescoe (Harrington, Hartman, *Johnson*, Atchley, Lombardo)

**Academics Anonymous**, “Not unmindful of her reputation, I drew out my bursting member”: Victorian Pornography, Female Fallenness, and Birth Control,” **Emily Wicktor**, English, 12:00 pm-1:00 pm, 3132 Wescoe.

**Voting Department Meeting**, 4:00 pm, 4019 Wescoe. Agenda: 1) Ph.D. comprehensive written component; 2) Stiefel Professorship; 3) standing committee reorganization.

**SAGE Professionalization Workshop**, “Understanding Academic Publishing,” **Amy Devitt**, **Frank Farmer**, **William J. Harris**, **Susan K. Harris**, panelists, 6:30 pm, Olympian Room, Burge Union.

**Spring Poetry Panel**, Stanley Banks, John Mark Eberhart, 7:00-8:30 pm, Alderson Auditorium, Kansas Union.

**W 26 Heather Bastian, M.A. Exam**, 10:30 am-12:00 pm, 3108 Wescoe (Anatol, *Devitt*, Monberg).

**Masami Sugimori, DPR**, 1:00-2:30 pm, 3108 Wescoe (M. Caminero-Santangelo, *Fowler*, Lester).

**Will Ferleman, M.A. Exam**, 3:00-4:30 pm, 3108 Wescoe (B. Caminero-Santangelo, Hardin, *Sousa*).

**F 28 Doug Crawford-Parker, Ph.D. Dissertation Defense**, Dissertation: *Coming Awake*, 3:30 pm, 3132 Wescoe (*Atkins*, Johnson, *Sousa*, Sullivan, *Woelfel*).

## *KU and Regional Events*

• **Peace, War, & Global Change Seminar**, “Spectre of Starvation: American Humanitarian Aid to Occupied Europe, 1939-1941,” Hal E. Wert, Liberal Arts, Kansas City Art Institute, 21 April, 4:00-5:30 pm, Hall Center Seminar Room.

• **Philosophy & Literature Seminar**, “Origins: Abortion and Evolution in the Bible,” panel discussion, Dan Breslauer, Religious Studies, Edith Clowes (moderator), Slavic Languages and Literatures, Thomas Heilke, Political Science, Nancy R. Howell, St Paul School of Theology, 24 April, 3:30-5:00 pm, Hall Center Conference Hall.

• **Grant Goodman Distinguished Lecture in Japanese Studies**, “Artificial Humans (jinzo ningen) in Japan, Jennifer Robertson, Anthropology, University of Michigan, 24 April, 7:30 pm, Dole Institute of Politics.

• **Special Lecture**, “The Tibetan Ways of Medicine and Politics,” Dr. Dawa Dolma, personal physician to H.H. The Dalai Lama, Mr. Ngawangdhondup Narkyid, official biographer of H.H. The Dalai Lama, 25 April, 7:30 pm, Hall Center Conference Hall.

• **Discourses: Theory in the Humanities**, “Homi Bhabha’s *The Location of Culture*, a roundtable discussion led by Garth Myers, Geography/African Studies, 26 April, 3:30-5:00 pm, Hall Center Conference Hall.

• **University Theatre** presents Mozart’s *The Marriage of Figaro*, 28, April, 4, 6 May, 7:30 pm, 30 April, 2:30 pm, Crafton-Preyer Theatre, Murphy Hall.

• **Special Lecture**, “Developing Democratic Values: Implications for the Ukrainian Orange Revolution,” Arthur Miller, Political Science, University of Iowa, 3:00-4:00 pm, Hall Center Conference Hall.

• **Andean & Amazonian Worlds Seminar**, “The Search for a Third Way for Peru: Transnational Influence and the ‘Unique Revolution,’ 1968-1975,” Chris White, Latin American Studies, 28 April, 3:30-5:00 pm, Hall Center Seminar Room.

## *Calls for Papers, Conferences, Symposia, Etc. (Posted)*

• **Seminar One: Pleasures of the Imagination in Science Fiction**, for the 2006 ALSC Conference, 13-15 October, San Francisco, CA. Contact Paul K. Alkon, <alkon@usc.edu>. Deadline extended to 30 April.

## *Fellowships, Contests, Awards, Scholarships, Etc. (Posted)*

• **CIES Fulbright Scholar Program**, 900 grants for research, teaching, and a mixture of the two, 150 countries, most teaching assignments in English. Deadline: 1 August.

• **KU International Travel Fund for Humanities Research**, one-time funding to support KU faculty pursuing international humanities research abroad. Two awards of \$2500 for a summer 2006 research project. Deadline: 28 April.

• **21<sup>st</sup> Annual New Letters Literary Awards** (UMKC), fiction, poetry, essay. Deadline: 18 May.

• **American Identity Literary Contest**, fiction (short story) and non-fiction (essay), to encourage student writers to explore American Identity, for college students. Deadline: 30 June.

## **Spotlight on Research**

Sharistianian, Janet, Editor. Willa Cather, *My Antonia* (1918). Oxford and New York: Oxford UP (World’s Classics Series), 2006.



Q. Why another edition of *My Antonia*?

A. For several reasons. First, although there have been many editions of *My Antonia*, very few provide extensive editorial material, including a full introduction, both Cather’s original and revised introductions to her text, a chronology of the author’s life, a selected bibliography, and extensive notes. Second, it was time for Oxford to publish an edition of the book in its World’s Classics Series. When Oxford began publishing the series a hundred years ago, Thoreau’s *Walden* was one of the first titles, but the representation of texts by women writers, British as well as American, has historically been very limited. Given that *My Antonia* has been widely recognized since its publication in 1918 as a major American novel, and that it has a world-wide audience, its appearance in the Oxford line-up is hardly precipitous.

Q. How long has the project been underway?

A. A lot longer than I’m willing to admit. Researching and writing up explanatory notes, while it can be done intermittently, is extremely time-consuming if done with attention both to accuracy and to relevance (i.e., how to write up information so that its pertinence to the text is clear, while still leaving room for the reader’s interpretation). Moreover, *My Antonia* generated a very large number of explanatory notes, despite its relative brevity. Second, conceptualizing, researching, and writing an introduction for a novel as popular and seemingly simple, yet as contradictory, as *My Antonia* took up a great deal of time and energy. These two aspects of the edition involved the most work.

Q. What have you aimed to accomplish in this edition?

A. When I edited Cather’s *The Song of the Lark* for the World’s Classics Series (2000), I wanted to place it in, yet distinguish it from, women writers’ responses to the *Künstlerroman* (novel of the artist’s development), and also present my own reading of the book as a novel that is both linear and circular because it presents the protagonist, Thea Kronborg, moving deliberately away from and also circling back to her immigrant rural origins in the process of becoming “Kronborg,” famed Wagnerian soprano at the Metropolitan Opera. I also wanted to show how *Song* builds on and deviates from Cather’s developmental biography as an artist. In the *Antonia* edition, on the other hand, I found myself faced with a plethora of often contradictory interpretations of a novel that I myself had highly variable reactions to. After working my way back through virtually all the criticism on *My Antonia*, I came to the conclusion that it does not support any unified reading, no matter how good; that it is not a unified novel and, if read in the context of American history and culture, would cease to be useful if it were. Thus, constructing an introduction for *My Antonia* was much harder than constructing one for *The Song of the Lark* (which has, in any case, generated less criticism).