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**  

**Church, William**  

**Ohle, David**  

**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**  

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

**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 8th 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**  

**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**  
Spotlight on Research


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 interminently, 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).