

Schedule and Papers

“Cather as Cultural Icon” International Cather Seminar Bread Loaf, Vermont

May 28 – June 2, 2003

WEDNESDAY – May 28, 2003

12:00 – 5:00 Registration, *Bread Loaf Inn*

2:00 – 3:00 “Willa Cather’s Northeast: A literary fieldguide” Sherrill Harbison, editor.,
The Five Colleges, Amherst, MA, *Theatre*

3:30 – 4:30 History of Bread Loaf. Jim Maddox, *Theatre*

5:00 – 6:30 *Opening plenary session*
Introduction: Robert Thacker
Susan Rosowski. “Portrait of an Icon.”
Mark Madigan. “Willa Cather and the Book-of-the-Month Club”

6:30 – 8:00 Dinner. Welcome, introductions, announcements, *Dining Room*

8:00 – 10:00 Reception. Music.

THURSDAY – May 29, 2003

7:15 – 8:15 Breakfast and announcements, *Dining Room*

8:30 – 10:00 *Plenary Speakers, Theatre*
Introduction: Tom Quirk
Janis Stout. “1922: Catcher breaks Bread (Loaf) with her Public”
Robert Thacker. “E. K. Brown and Writing Cather’s First Biography”

10:00 – 10:30 Break, *Theatre Terrace*

10:30 – 12:00 *Concurrent paper sessions, Classrooms*

A. Cather’s Literary Communities

Chair: Sharon Hoover

Nancy Chinn. “Louise Guiney and Willa Cather.”

Andrew Jewell. “Willa Cather’s Greenwich Village”

Sharon Hoover. “Echoes of Willa Cather Ring Strong and True”

Melissa J. Homestead and Anne L. Kaufman. “A Work in Progress: An Initial Look at
Recovering Edith Lewis as an Intellectual Presence in Cather’s Life”

B. Region and Reputation

Chair: Guy Reynolds

Kristen Klement Ware. “Rose-Colored Glasses: Jim Burden and Nebraska Prairie Politics”

Kari Ronning. "Small Town Goddesses"
Kristianne Kalata. Reading the Prairie, Writing the Past: Layers of Landscape and Memory
in Cather's *My Ántonia*"
Leona Sevick. "Arts and Crafts on Cather's Frontier"

C. Collecting Cather

Chair: Katherine Walter

Betty Kort. Executive Director, The Willa Cather Pioneer Memorial. Red Cloud, NE
Katherine Walter. "The Archival Cather: Willa Cather Collections at the University of
Nebraska"

David Porter. "Cather Materials at Drew University"

Mary Lynne McDermott. "Finding a Cultural Icon by Collecting her Memorabilia"

Mary Weddle. "Inheriting a Legacy"

12:15 – 1:15 Lunch, *Dining Room*

1:30 – 2:15 *Plenary Speaker, Theatre*
Introduction: Ann Romines
Tom Quirk. "Willa Cather's Eyes and the Obligations of Textual Editing"

2:15 – 3:30 Break, *Theatre terrace* and on your own

3:30 – 4:30 *Keynote address: Robert Pinsky, Barn*
Introduction: Susan Rosowski

4:30 – 5:30 *Book signing, Barn*

6:00 – 7:00 Dinner, *Dining Room*

7:30 – 8:30 *Student Welcome, Barn*—hosted by UNL graduate students & sponsored by *Teaching Cather* editors Steve Shively and Virgil Albertini, Northwest Missouri State University

7:30 – 8:30 *Staff Meeting, Theatre*

8:30 – *Frothingham Open House(BYOB)*

FRIDAY – May 30, 2003

7:15 – 8:15 Breakfast and announcements, *Dining Room*

8:30 – 10:00 *Plenary speakers, Theatre*
Introduction: John Swift
Ann Romines. "Willa Cather and the Iconic American Quilt"
Guy Reynolds. "Willa Cather as Equivocal Icon"

10:00 – 10:30 Break, *Theatre Terrace*

10:30 – 12:00 *Concurrent paper sessions, Classrooms*

A. "I'll be glad to take Thea to Chicago and see that she gets started right."

Chair: Joseph Murphy
Jane K. Dressler. "Cather as Cultural Observer: Chicago and Its Music"
Susan Meyer. "Popular Culture in Cather: The 'Fresh Air Cranks'"
Anthony M. Millspaugh. "The Earth Mother and the Merchant Prince"
Mark A. Robison. "City and Prairie Entwining: Alexandra's Divide as Nature's Metropolis"

B. Iconic Intersections

Chair: Elsa Nettels
Josie Davis. "The Absent Icon: The Influence of Jenny Lind on *The Song of the Lark*"
Lance Weldy. "Crossing the Gendered, Spatial Divide: Contrasting Female Immigrant Experiences in Cather's *My Ántonia* & Rolvaag's *Giants in the Earth*"
Marv Friedman. "Whose Life is it Anyway?: Any Truth to Cather's Denial that Thea Kronborg was based on Olive Fremstad?"
Mary E. Swain. "Jeanne Le Ber: The Icon's Icon: A Study of Cather's Own Interest in her Character"

C. An American Classic (*My Ántonia*--text as forum)

Chair: Kari Ronning
Catherine Holmes. "Deserts of the Mind: *My Ántonia* and Modernism"
Shamim Ansari. "The 'Poetry of Motion' in *My Ántonia*"
Margaret Doane. "Action without Reaction: Cather's use of Violence as a Device for Revealing Character"
Diana Polley. "*My Ántonia*: Willa Cather's Cultural Retrospective"

12:15 – 1:15 Lunch, *Dining Room*

1:30 – 2:30 *Concurrent paper sessions, Classrooms*

A. National Conversations

Chair: Charles Peek
John Jacobs. "Willa Cather, Hester Prynne, and Huck Finn's Mother"
Leona Sevick. "Arts and Crafts on Cather's Frontier"
Christian Sisack. "'You had only to look at the lake, and you knew you would soon be free:' *The Professor's House* as Utopian Text"

B. Iconic Real Estate

Chair: Steven Trout
Emily Malino Scheuer. "Iconic Real Estate: Willa Cather's Respect for Property"
Kathryn Taylor. "The Professor's House/Museum: Cather's Public Domesticity In Fiction and Myth"
Martin Zehr. "A Tale of Two Villagers: The Western Icons of Red Cloud and Hannibal"

C. Gay Iconography

Chair: Marilee Lindemann
Catherine Kunce. "Decoding Homosexuality in 'Paul's Case': A study in critical temperament"
Phyllis L. Pustilnik. "Culture of the Religious Insider and Gay and Lesbian Outsider in the

Titles of Cather's Novels & Stories"

- 3:15 – 4:45** *Plenary Speakers, Theatre*
Introduction: Joe Urgo
Marilee Lindemann. "Just Plain Billy': Cather as Queer Icon"
John Swift. "Cather, Freudianism, and Freud"
- aft/eve** Rehearsal – Ford/Bybee, *Barn*
- 6:00 – 7:00** Dinner, *Dining Room*
- 7:30 – 9:00** *Re/Presenting Cather: Film, TV, & Theater, Barn*
Chair: Merrill Skaggs
Eleanor Hersey. "Competing Wills: Television Film makers and Cather"
Bette-B Bauer. "Landscape as Set Design in the Opera, *Eric Hermanson's Soul*"
Joel Geyer and Christine Lesiak. Creating the NET Film Biography for American Masters
- 9:00 –** Entertainment and mystery speaker

SATURDAY – May 31, 2003

- 7:15 – 8:15** Breakfast and announcements, *Dining Room*
- 8:30 – 10:00** *Plenary Speakers, Theatre*
Introduction: John J. Murphy
Merrill Skaggs. "ICON-oclastic Cather"
Steven Trout. "Antithetical Icons?: Another Look at Cather and Hemingway"
- 10:00 – 10:30** Break, *Theatre Terrace*
- 10:30 – 12:00** *Concurrent paper sessions, Classroom*
A. Negotiating Celebrity
Chair: Janis Stout
Amy Ahearn. "Cather as War Reporter: Journalism, Reputation, and *One of Ours*"
Nora Dooley (University at Buffalo). "The Maturing of Thea Kronborg."
Michael Schueth. "Cather, Steichen, and *VanityFair*: Portrait of Celebrity Culture"
Stephen M. Monroe. "Influence and Development: The Artistic Intersection where Fitzgerald Meets Cather"
- B. Literary Nation Building**
Chair: Sherrill Harbison
Amanda Johnson. "Narrating the New Woman in Cather & Hemingway"
Cheryl C. Swift. "Taking Care of the West: Stewardship, Willa Cather, and Edward Abbey"
Joyce Kessler. "Notes on Cather's National Narrative: Race and Representation in *Sapphira and the Slave Girl*"
Heather Alumbaugh. "As everyone knows, Nebraska is distinctly déclassé as a literary background': The Uses of Region in *O Pioneers!*"

C. Crossing Cultures

Chair: Michael Peterman

Carmen Trammell Skaggs. “‘An Overtone Divined by the Ear’: Opera in Cather’s Fiction”

Ann Tschetter. “From Virginia to Nebraska: The Culture of the Cather Family”

Richard Harris. “The French Connection: Willa Cather and Henri Barbusse”

Joshua Dolezal. “‘The Guardian of the Stomach’: Euclid Auclair’s Healing Art”

12:15 – 1:15 Lunch, *Dining Room*

1:30 – 3:00 *Concurrent paper sessions, Classrooms*

A. Creating Images that Last

Chair: Richard Harris

Nichole Bennett. “The Lasting Image of Alexander: Imagism and Vorticism in *Alexander’s Bridge*”

Jonathan Gross. “Recollecting Emotion in Tranquility: Wordsworth, Byron, and Cather’s Romantic Imagination in *My Ántonia* and *Lucy Gayheart*.”

Patrick K. Dooley. “William James’s Concept of the ‘Specious Present’ and Cather’s Phenomenology of Memory”

Charles Peek. “Breeding Grounds: Cather and Icons for the New Generation”

B. Advertising Cather

Chair: Margaret O’Connor

Erika K. Hamilton. “Advertising Cather During the Transition Years”

David Humphries. “Advertising the Artist in Cather’s Fiction of the Late 1910s”

C. Cather in the Classroom

Chair: Robert Miller

Grace Crawford. “An Approach to Teaching Cather: English 112 & History 270”

Reginald Dyck. “Bringing Students into the Critical Conversation: *My Ántonia* and the Feminist Critique.”

Elaine E. Limbaugh. “The Hidden Narrator: Cather Speaks”

3:15 – 5:30 Break, *Theatre* and Discussions

6:00 – 7:00 Dinner, *Dining Room*

7:30 *The Bohemian Girl*, Ariel Bybee & James Ford, *Barn*

SUNDAY – June 1, 2003

7:15 – 8:15 Breakfast and announcements, *Dining Room*

8:30 – 10:30 *At the Pinnacle of Cather’s Career. Plenary Speakers, Theatre*

Introduction: Charles Mignon

Richard Millington. “Auto-iconization” in *Shadows on the Rock*

John J. Murphy. “Cather’s *Shadows*: Solid Rock and Sacred Canopy”

Joe Urgo. “The text was mainly anacoluthon,” she said. “Why tear a man loose from his little rock and shoot him out into the eternities?”

10:30 – 11:00 Break, *Theatre Terrace*

11:00 – 12:00 *Concurrent paper sessions, Classrooms*

A. *A Few Human Stories*

Chair: Charles Peek

Jessica G. Rabin. "Two or Three Human Stories: *O Pioneers!* and the Old Testament"

Seymour W. Pustilnik. "Culture of the Twelve Tribes of Israel in the Titles of Cather's Twelve Novels"

Wendy K. Perriman. "Willa Cather: Prejudice . . . Utterly Slain"

B. *Questions of Class*

Chair: Amy Ahearn

Mary Chinery. "Carnival, Sexuality, and Class in *My Ántonia* and *Shadows on the Rock*"

Joseph Murphy. "'Double Birthday': The Dialectics of Seeing in Cather's Pittsburgh"

Jennifer Bradley. "Willa Cather and the Servant Problem"

12:15 – 1:15 Lunch, *Dining Room*

1:30 – 3:00 *Concurrent paper sessions, Classrooms*

A. *Whatever are the critics doing?*

Chair: Steve Shively

Margaret O'Connor. "The Litmus Test of Culture: Cather and her Contemporary Reviewers"

Michael Peterman. "'The subtle failure of her admirable talent': Lionel Trilling at odds with Miss Cather"

Steven B. Shively. "Cather in *English Journal*: A Case Study"

Elsa Nettels. "What Happens to Criticism When the Artist Becomes an Icon?"

B. *Defending the Text*

Chair: Richard Millington

Kristin G. Bensen-Hause. "Cather's Marie: A Misunderstood Innocent."

Robert Miller. "Icons of Hospitality in *My Ántonia*"

Charles Mignon. "Cather's Legible Complexity: composer demeuble"

Timothy C. Blackburn. "'Have I Changed So Much?': Jim Burden and the Endings of *My Ántonia* and *Sapphira and the Slave Girl*"

C. *Perilous Success*

Chair: Mark Madigan

Bob Cowser. "The Siren Success in 'Coming, Aphrodite!'"

Isabella Caruso. "When the Bloom is Off: Cather's Artist in Maturity"

Kelly Garneau. "Rethinking Tom Outland's *Engine*: When the Artist Becomes a Name"

Laura M. Barlament. "Honey to the Throat / But poison in the blood": Tristan in *The Troll Garden*"

3:15 – 3:45 Break, *Theatre*

3:45 – 4:45 Prospects for *Cather Studies*. Plenary panel, *Theatre*

6:00 – Farewell Cookout, *Bread Loaf Green*

MONDAY – June 2, 2003

7:00 – 10:30 Send-off breakfast, *Dining Room*