WEDNESDAY, June 24th afternoon
CHECK IN TO UNIVERSITY CENTER, University Center Lobby, 525 South State Street
Informal gatherings

THURSDAY, June 25th, Beginning of the Conference
630 - 830  Breakfast available, University Center cafeteria, pay as you go, or on your own

900 - 945  PLENARY, University Center, Lake Room
THE PROFESSOR'S MOUSE 3.0: NEW DEVELOPMENTS ON THE WILLA CATHER ARCHIVE, ANDREW JEWELL, University of Nebraska-Lincoln
Welcome and Introduction: Guy Reynolds, Seminar Director

10 - 1130  CONCURRENT PAPER SESSIONS, University Center
A. THE SONG OF THE LARK, Lake Room
Chair: Michael Schueth, University of Nebraska-Lincoln
1. Julie Olin-Ammentorp, Le Moyne College, “Thea at the Art Institute”
3. Michelle Moore, College of DuPage, “‘Like the Buildings in a City Block’: Chicago’s Cliff Dwellers and The Song of the Lark”

B. CATHER’S SPACES, Park/Fountain Room
Chair: Ann Tschetter, University of Nebraska-Lincoln
1. Rachel Bash, University of Nebraska-Omaha, “A Monumental Artist: Reading the Space in My Ántonia”
2. Phyllis Herron de Obregón, Querétaro, Mexico, “City Spaces in Cather's Works”
3. Rickie-Ann Legleitner, DePaul University, “A Room of Thea’s Own: Rural vs. Urban Private Spaces in Willa Cather’s The Song of the Lark”

C. CLASSICISM AND MODERNISM, Arts Room
Chair: Joseph C. Murphy, Fu Jen Catholic University
1. Sean Lake, Fordham University & Theresa Levy, Somerville, MA, “Cather as Classicist and Modernist: Tom’s Apology, Claude’s Catabasis, the Judgment of Alexander, and the Great War (at Troy)”
2. Evelyn Haller, Doane College, “Willa Cather as an Inter-Ocean Modernist Grounded in the Classical Past Juxtaposed with the Chicago Sculptor Lorado Taft and His Art”

1145 - 1245  BUFFET RECEPTION, University Center, Grand Room, Rooftop Terrace
co-sponsored by DePaul University
(Included in the registration fee, otherwise $25/person payable at the door)
CONCURRENT PAPER SESSIONS, University Center

A. CONTEMPORARIES & OTHERS, Lake Room
Chair: Steve Shively, Utah State University
1. Mary Chinery, Georgian Court University, "Willa Cather, Robert Frost, and the Problem of Modern Poetry"
2. Jennifer Eimers, Missouri Valley College, "Willa Cather, William Faulkner, and the Modern Epic"
3. Christine Kephart, Ocean County College, "Parroting Flaubert: Cather's Parrots and Flaubert's 'A Simple Heart'"

B. THE MODERN CITY, Park/Fountain Room
Chair: Margaret Doane, California State University, San Bernardino
1. Elaine Smith, University of Southern Florida, "Houses and Cathedrals: Cather's Fiction and Early Twentieth Century Architecture"
2. Ann Tschetter, University of Nebraska-Lincoln, "Cather and Chicago as Modern City"
3. Shellie Sclan, Professional Children's School, "Counting Costs': Cather's Modern Journey"

C. TEACHING, EDITING, AND MODERNISM, Arts Room
Chair: Susan Schiller, Central Michigan University
1. Mary Miritello, DePaul University, "Enhancing Student Learning: Willa Cather and the 'One Book, One Chicago' Program"
2. Charles Mignon, University of Nebraska-Lincoln, "Editing the Scholarly Edition of Sapphira and the Slave Girl"
3. Aniamma Joseph, Kerala, South India, "Willa Cather and Modernism"

230 - 3
BREAK

3 - 430
CONCURRENT PAPER SESSIONS, University Center

A. CATHER'S CHICAGO & BEYOND, Lake Room
Chair: Jane Dressler, Kent State University
1. Mary Ruth Ryder, Illinois State University, "Regenerative Waters: Lake Michigan in the Künstlerroman of Cather and Garland"
2. Mark Robison, Union College, "At Play in Chicago: Cather and Social Reform"
3. Barbara Johnson, Aberdeen, SD, "Willa's Windows to the World"

B. READING THE PROFESSOR'S HOUSE, Park/Fountain Room
Chair: Mark Madigan, Nazareth College
1. John Jacobs, Shenandoah University, "Henry Adams' Education and Willa Cather's The Professor's House: Caught Between Two Worlds"
2. Diane Prenatt, Marian College, "Ekphrasis and Commerce in The Song of the Lark and The Professor's House"
3. Richard Harris, Webb Institute, "Willa Cather and Henry Blake Fuller: More Building Blocks in The Professor's House"

C. ART AND THE BOOK, Arts Room
Chair: Ann Romines, George Washington University
1. Emily Kane, University of Georgia, "Hawthorne, Cather and the Writing of Unfinished Art"
2. Jeanne C. Collins, Denver, "The One-Sentence Wonder: Cather's Shortest Book"

430 - 6
ON YOUR OWN
KEYNOTE - BRADFORD MORROW
“My Willa Cather”, Chicago Public Library, Harold Washington Branch, Cindy Pritzker Auditorium, 400 South State St., the library’s main entrance (north entrance) is 2 blocks north of the University Center.
FREE, OPEN TO ALL – a selection of Mr. Morrow’s books will be available for purchase after the lecture.

ON YOUR OWN

FRIDAY, June 26th
630 - 830 Breakfast available, University Center cafeteria, pay as you go, or on your own.
830 - 10 PLENARY, University Center, Lake Room, THE CATHER SCHOLARLY EDITION
MARK MADIGAN, Nazareth College, Historical Editor of Youth and the Bright Medusa, “Editing Youth and the Bright Medusa: Two Sources and a Tombstone”
ANN ROMINES, George Washington University, Historical Editor of Sapphira and the Slave Girl, “‘Old Enough to Tell’: The Sapphira Journey”
Introduction: Kari Ronning, University of Nebraska-Lincoln

10 - 1030 BREAK

1030 - noon CONCURRENT PAPER SESSIONS, University Center
A. JOURNALISM & MAGAZINES, Lake Room
Chair: Timothy Bintrim, St. Francis University
1. Laurie Miller, Point Park University, “The Novel Déméuble: Reconciling Journalism and Art”
2. Matthew Lavin, University of Iowa, “‘It’s Mr. Reynolds Who Wishes It’: Cather and Her Literary Agent in the Modern Magazine Marketplace”

B. CATHER’S CHICAGO: CONTACTS, Park/Fountain Room
Chair: Leona Sevick, Mount St. Mary’s University
2. Kari Ronning, University of Nebraska-Lincoln, “Cather’s first visit to Chicago”
3. Michael Schueth, University of Nebraska-Lincoln, “Fanny Butcher and Willa Cather”

C. THE MODERNIST MOMENT, Arts Room
Chair: Steven Trout, Ft. Hays State University
1. Charmion Gustke, Belmont University, “‘Good night, ladies; good night, sweet ladies’: Negotiating The Waste Land in Cather’s A Lost Lady.”
2. Claudia Teinert, Concordia University, “The Early Modern Sensibility and Cather’s First Fiction”

1215 - 115 LUNCH, University Center cafeteria, pay as you go, or on your own

130 - 3 CONCURRENT PAPER SESSIONS, University Center
A. **HISTORICAL FICTION**, Lake Room
Chair: Rebecca Faber, University of Nebraska-Lincoln
1. Derek Driedger, Dakota Wesleyan University, “When the ‘Shadows’ Refuse to Fade: Cather’s Contributions to Historical Fiction”
2. Janet Sharistanian, University of Kansas, “European Culture, Peace-Loving Musicians, and the War Books of Fritz Kreisler, Vera Brittain, and Willa Cather”
3. Dennis Coyle, Drew University, “Cather’s Modes of Historical Fiction (There Were Two): Death Comes for the Archbishop in Light of 'Joseph and His Brothers’”

B. **CONTEXTS FOR THE PROFESSOR’S HOUSE**, Park/Fountain Room
Chair: Melissa Homestead, University of Nebraska-Lincoln
1. Steven Trout, Ft. Hays State University, “Hamilton and Higher Education: Revisiting The Professor's House as an Academic Novel”
2. Anthony Millspaugh, Gordon Tech High School, Chicago, “‘One Must Go on Living’: Modernism and the Houses of Cather and Rockefeller”
3. Eric Aronoff, Michigan State University, “Composing Culture: Cather's Modernist Aesthetic of Culture in The Professor's House”

C. **VISUAL ART**, Arts Room
Chair: Isabella Caruso, CUNY, Kingsborough
1. Sarah Cheney Watson, East Texas Baptist University, “Building the Pressure: Cather’s Troll Garden, Romanticism, Aestheticism, Art Nouveau, and Modernism”
2. Joseph Murphy, Fu Jen Catholic University, “Cather at Chicago’s Art Institute: American Tonalism and Modern Sentiment”

3 - 330

**BREAK**

330 - 5

**CONCURRENT PAPER SESSIONS**, University Center

A. **LUCY GAYHEART**, Lake Room
Chair: John Swift, Occidental College
1. Jay Yost, WCPM, The Citi Private Bank & Suzi Yost Schulz, Red Cloud, NE, “Cather’s Letters to Lucy Gayheart”
2. Susan Maher, University of Nebraska-Omaha, “‘Three Light Footsteps, Running Away’: Propulsion, Energy, and Arrest in Cather's Lucy Gayheart”
3. John J. Murphy, Brigham Young University, “‘Exterior-to Time’: Echoes of Lucy in McEwan’s On Chesil Beach”

B. **ONE OF OURS**, Park/Fountain Room
Chair: Anne Kaufman, Bridgewater State College
1. Rebecca Faber, University of Nebraska-Lincoln, “Cather’s Contemporaries: A Literary Context for One of Ours”
3. Megan Von Bergen, Kansas State University, ”These Fragments I Have Shored Against My Ruins”: Postwar Society in Cather’s One of Ours”

C. **STORYTELLING AND NARRATIVE FORM**, Arts Room
Chair: Eric Aronoff, Michigan State University
3. Geneva Gano, University of California Los Angeles, “Sacramental Narrative and Modern Form in Death Comes for the Archbishop”

5 - 6

ON YOUR OWN

6 - 8

RECEPTION at THE CLIFF DWELLERS, hors d’oeuvres & cash bar
THE CLIFF DWELLERS SOCIETY, 200 South Michigan Avenue, 22nd floor of the office building at the southwest corner of Michigan Avenue at Adams Street.
Co-sponsored by Teaching Cather, Steve Shively, Virgil Albertini, editors
(Included in the registration fee, otherwise $25/person payable at the door)

EVENING

ON YOUR OWN

SATURDAY, June 27th
Breakfast on your own (University Center cafeteria open for Brunch only 11:30-1:00)

8:30 - 10

PLENARY, University Center, Lake Room, MODERNISM
MARILEE LINDEMANN, University of Maryland, “Cather, Modernism, -- and Blogging”
RICHARD MILLINGTON, Smith College
Introduction: Melissa Homestead, University of Nebraska-Lincoln

10 - 130

ON YOUR OWN

OR

10 - 115

BUS TOUR of CATHER’S NORTH CHICAGO, tour guide and Cather scholar Tony Millspaugh will guide us to The North Side to explore places Cather would have known: Irene Minner’s homes on Lake Shore Drive and in Uptown, authentic Chicago ethnic neighborhood, Andersonville, Chicago’s Swedish enclave and the area where Thea probably lodged when she lived in the city, The Swedish-American Museum, shopping at several Scandinavian-themed shops, and famous book store Women & Children First, Rosehill Cemetery, where Fannie Weiner (Mrs. Rosen) and Irene Minner (Nina Harling) are both buried as well as other notable Chicagoans, including Charles Hull, the original owner of Hull House (Jane Addams), followed by a luncheon in Ann Sather, the Swedish Diner. Meal costs $15.95 for the Swedish Sampler or $10.95 for the vegetarian; excludes gratuity.
COST FOR BUS TOUR: $20 per person – lunch is separate ** SIGN UP with Beth (eburke3@unl.edu) and pay with exact change at the bus (cash or check) ** taking the first 55 people only **

130 - 230

PLENARY PANEL, University Center, Lake Room
Introduction and Chair: Mary Miritello, DePaul University
“Appreciating Cather’s Fiction in Light of Chicago’s Civic Literacy Program--‘One Book, One Chicago’”, Isha Barrow, Mary Deletioglu, Fiona McMahon, and Julie Stasishin, DePaul University

230 - 3

BREAK

3 – 430

CONCURRENT PAPER SESSIONS, University Center

A. LOVE AND LOSS, Lake Room
Chair: Robert Thacker, St. Lawrence University
1. Theresa DeFrancis, Salem State College, “Sanctioned Love: Eroticized Female-Female Love in Cather’s O Pioneers!”
2. Timothy Bintrim, St. Francis University, “Horatius in the Closet: The Paterian Subtext of ‘The Professor’s Commencement’”
3. Margaret Doane, California State University, San Bernardino, “‘Alone in a Hard World’: The Long-Term Effects of Parental Loss in Cather’s Novels

B. INTERNATIONAL MODERNISM, Park/Fountain Room
Chair: Evelyn Haller, Doane College
1. Steve Shively, Utah State University, “Willa Cather and Scandinavian Modernism: Munch, Ibsen, and Strindberg”
2. Hannah German, University of Nebraska-Lincoln, “Willa Cather Translated: Working to define Cather’s international presence”
3. Andrew Jewell, University of Nebraska-Lincoln, “Kolache as Modernism: Transnational Eating in My Ántonia”

C. MY ÁNTONIA, Arts Room
Chair: Derek Driedger, Dakota Wesleyan University
1. Jungmin Kim, SUNY-Buffalo, “Mushrooms, Myth & Memory in Cather’s My Ántonia”
2. Carmen Trammell Skaggs, Columbus State University, “Beyond Modernity: My Ántonia and the Quest for Wholeness”

430 - 5
BREAK

5 - 630
CONCURRENT PAPER SESSIONS, University Center
C. CATHER’S CHICAGO AND MUSIC, Arts Room
Chair: Kari Ronning, University of Nebraska-Lincoln
1. John Flannigan, Prairie State College, “‘Before Its Romanzas Have Become Street Music’: Cather and Verdi’s Falstaff, Chicago 1895”
2. Jane Dressler, Kent State University, “Classical Singing in Chicago, 1900-1915: Lucy Gayheart”
3. David Porter, Skidmore College, "Follow the Lieder: Cather and Schubert in Lucy Gayheart,”

C. THE SONG OF THE LARK, Park/Fountain Room
Chair: Joshua Doležal, Central College
1. Amy Doherty Mohr, University of Illinois at Urbana Champaign, “‘The Only Commensurate Answer’: Modernism and Lack of Closure in Cather’s The Song of the Lark”
2. Isabella Caruso, City University New York, “Thea Kronborg in Two Cities”

C. SOUTHWESTERN MODERNISM, Arts Room
Chair: Susan Maher, University of Nebraska-Omaha
2. Stefanie Herron, Touro College, “The Taos of Willa Cather”

EVENING
ON YOUR OWN

SUNDAY, June 28th
Breakfast, on your own (University Center cafeteria open for Brunch only 11:30-1:00)

830 - 10
CONCURRENT PAPER SESSIONS, University Center
A. MODERN WOMAN, Lake Room
Chair:  Elsa Nettels, The College of William & Mary
1. Amber Harris Leichner, University of Nebraska-Lincoln, “Modernization and Women’s Work in Cather’s ‘Office Wives’”
2. Susan Schiller, Central Michigan University, “The Initiation of Nellie Birdseye”
3. Leona Sevick, Mount St. Mary’s University, “‘[A] woman of her time and people’: Cather’s early short fiction and the problem of modernity”

B. MODERN AESTHETICS, Park/Fountain Room
Chair:  Mark Robison, Union College
1. Jacqueline Harris, University of Nebraska-Lincoln, “Fernand Leger and Cather’s ‘Coming, Aphrodite!'”
2. Robert Thacker, St. Lawrence University, “Liking Some of the Real Modern Fellows: Becoming Willa Cather, 1902-12”

10 - 1030  BREAK

1030 - 12  PLENARY ROUNDTABLE, University Center, Lake Room
Chair:  Guy Reynolds, University of Nebraska-Lincoln
CATHER, CHICAGO AND MODERNISM & FUTURE CATHER CONFERENCES

1215  LUNCH, University Center cafeteria, pay as you go, or on your own

---- END OF CONFERENCE -----