



The 12th International Cather Seminar 2009
“*Cather, Chicago and Modernism*”
June 25-28, 2009
CHICAGO



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”
2. Robert Lynch, Longwood University & Sonja Lynch, Wartburg College, “The role of Chicago in *The Song of the Lark*”
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)

1 - 230

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

- 6 - 7 **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
- 7 **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 D meubl *: 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"
 3. Melissa Homestead, University of Nebraska-Lincoln & Anne Kaufman, Bridgewater State College, "Rejecting and Embracing Modernity: Willa Cather, Edith Lewis, and the Advertising Culture of the 1920s"
- B. *CATHER'S CHICAGO: CONTACTS*, Park/Fountain Room
 Chair: Leona Sevick, Mount St. Mary's University
1. Mark A. R. Facknitz, James Madison University, "Changing Trains: Willa Cather's Chicago"
 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"
 3. Keiko Arai, Musashi University in Tokyo, "Cather and the New Woman"
- 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 Millsbaugh, 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*"
2. Joshua Doležal, Central College, "Waste in a Great Enterprise": Naturalism, Modernism, and Cather's *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

1. Elsa Nettels, The College of William & Mary, "Defining Something: 'The inexplicable presence of the thing not named'"

2. Sarah Huppert, University of Nebraska-Lincoln, "A Series of Pictures Remembered': 'The Storyteller' and *Shadows on the Rock*"
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)

830 - 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 Miner'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 Miner (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 Deletiolu, 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"
3. Joy Bracewell, University of Georgia, "Romantic Modernism: Technology and Artistic Formation in *The Song of the Lark*"

C. *SOUTHWESTERN MODERNISM*, Arts Room

Chair: Susan Maher, University of Nebraska-Omaha

1. John Swift, Occidental College, "Willa Cather, Zane Grey, and the Modernist West"
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"

3. Joyce Kessler, Cleveland Institute of Art, "The Woman and the City: Cather's Paris and Manet's *Olympia* in 'The Profile'"

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** ----