FROM THE DEPARTMENT HEAD
Welcome!
It’s been a busy, productive, and creative time in the Department!

By Marta Straznicky
Department Head

Welcome to the 2012 edition of the Queen’s English Department Alumni Newsletter, which I once again have the honour of introducing.

It has been a busy, productive, and creative three years. Since our last issue in 2009, the Department has completed a major reform of the undergraduate curriculum, which I am pleased to say will be fully rolled out next academic year. Our Writer-in-Residence program continues to promote and support creative writing at Queen’s. In 2009/2010, we hosted Helen Humphreys; in 2010/2011, poet Stuart Ross; and the residency of Diane Schoemperlen is just coming to an end. All three have been exceptionally generous with their time, working as mentors with writers in the Queen’s and Kingston communities, giving public readings, and organizing workshops on a wide range of topics related to the writing profession.

Department Head Marta Straznicky encourages alumni and friends to attend Queen’s Spring Reunion this year. Faculty members and students from the Department will be on hand to welcome you at the Dean’s Breakfast on Saturday 26 May from 7.30 a.m. to 9.30 a.m. at Ban Righ Hall.
This year’s “Fourth Year Students’ Choice” teaching award was presented to Edward Lobb at the Undergraduate Banquet. Congratulations to Professor Lobb, and also to the two past winners of the award, Professor Chris Bongie and Professor Michael Snediker.

Thanks to the generosity of Jim and Kelly Osler, the Department hosted the 2009 and 2010 Giller Prize winners, Linden MacIntyre (The Bishop’s Man) and Johanna Skibsrud (The Sentimentalists). The 2011 winner, Esi Edugyan, came to Queen’s in April. A gift copy of her widely acclaimed winning novel, Half Blood Blues, will be given to each graduating student at a reception following Spring Convocation.

There have been a number of very successful conferences on a wide range of topics organized by members of the Department. This past September, Nobel Laureate J.M. Coetzee headlined Kingston’s WritersFest and participated in a workshop on The Art of Critique involving writers from South Africa and Canadian and U.S. Aboriginal Communities. In June 2010, the Strathy Language Unit hosted an international conference on Dictionaries in Global and Historical Context, which was attended by delegates from across North America, Europe, and Asia. The new Director of the Strathy, Dr Anastasia Riehl, and Professor Gwynn Dujardin are co-editing a volume of selected essays from the conference, including the keynote address by Mark Abley on “Dictionaries and the Democratization of English.”

Also in 2010, the graduate students organized conferences on Ut Pictura Poesis: Thinking About Representation in Late Medieval and Renaissance England, with Steven Mullaney as keynote speaker, and on Animals and Animality Across the Humanities and Social Sciences. The keynote speaker at this conference was Professor David Clark of McMaster University, whom we are fortunate to have as Whalley Visiting Professor this semester.

It’s worth mentioning in this context that both the Whalley Professorship and the Strathy Language Unit are funded by alumni donors, as of course is the Giller Prize Event and a portion of the Writer-in-Residence program. We are most grateful for your support.

Further in the Newsletter you will find more information about the Undergraduate and Graduate Programs, as well as a feature on Creative Writing at Queen’s and a selection of some of the major publications by faculty over the past three years.

Do consider coming to Queen’s for Spring Reunion this year. The English Department will have a display of recently published books at Ban Righ Hall, and several faculty members will be on hand to welcome you back to campus and bring you up to date on Departmental affairs. I am also always very happy to receive your news by email, as well as any suggestions for how the Department might better engage you as members of our community.

Marta Straznicky can be reached at englhead@queensu.ca.

YOU ARE INVITED
Queen’s Spring Reunion
Department of English Alumni and friends are invited to

The Dean’s Breakfast
Saturday 26 May 2012
7.30 a.m. – 9.30 a.m.
Ban Righ Hall

Faculty members and students from the Department will be on hand to welcome you.
FROM THE GRADUATE CHAIR

Professionalizing and Networking

Our award-winning graduate students enjoy numerous opportunities to advance their research

By Leslie Ritchie
Graduate Chair

Hello. I’m Leslie Ritchie, and I began as the Graduate Chair in January 2011. Here are a few highlights from the past year:

Retirement

Our beloved graduate administrative assistant, Kathy Goodfriend, is retiring this May after 37 years in the Department, and 42 years’ service at Queen’s University. She leaves with our immense gratitude for her hard work and devotion to the Department, and with acclaim—faculty, staff, alumni, and students successfully nominated Kathy for the Queen’s University Staff Appreciation Award. Faculty celebrated her win at the Staff Appreciation reception in December. We wish Kathy all the best in retirement.

Professionalizing and Networking

This year’s entering graduate students (22 MA students and 9 PhD candidates) have just completed a series of professionalization workshops given by faculty and guest speakers and covering topics ranging from applying for grants to writing abstracts and conference papers. In our professionalization seminar series this fall, our speakers from Career Services, the Faculty of Education (Dr Rebecca Luce-Kapler), and from Canada’s House of Commons (Susanne Griffiths and Kevin Whitehouse) urged students to use LinkedIn professional profile service to post their résumés and search for job opportunities. Growing the Queen’s English social network in this professional forum could prove immensely helpful to our graduate students. I would also like to encourage alumni to consider becoming “Linked In.” I’ve created a profile, and by linking to it, you will become part of our online community.

Awards

The entering MA class of 2011-12 has already achieved a distinguished record of scholarship, earning 6 Joseph Armand Bombardier CGS awards of $17,500 each. Our PhD students in years 1 to 4 continue to exemplify the spirit of scholarly inquiry; fully 49% of these students are the recipients of major awards, including the Ontario Graduate Scholarship and the SSHRC Doctoral Scholarships, while three others hold prestigious named awards from Queen’s.

SSHRC Postdoctoral Fellows

This year, the department of English has been pleased to host Sarah Johnson (PhD McMaster; researcher in early modern theatre) and Brooke Pratt (PhD Western; researcher in Canadian literature), as SSHRC postdoctoral fellows. Both have contributed to the intellectual life of the Department by giving talks in our Research Forum series. Details on Research Forum talks, which are open to all, may be found in the Events section of the Departmental Web site.

New Literary Internship Course

One novel initiative that we will be offering to a select group of next year’s MA students is a new Literary Internship course. Literary Internship
Students in Leslie Ritchie’s graduate-level class in the eighteenth-century London theatre, “The Whole Show.” Please see page 9 for more pictures!

will offer MA students placements in research, literacy, language, and arts-related community organizations, with the aim of providing those students with job experience that is directly related to literary studies, in such organizations as Kingston WritersFest, or the Strathy Language Unit at Queen’s University. Students will apply for internship opportunities when they select their courses.

Web site Updated

Last spring, the department relaunched its Web site with a fresh new design. Thanks to the School of Graduate Studies, who funded this redesign, and to Catherine He, the designer (and a Queen’s student) behind the new look. Continued thanks to faculty member Scott Straker, who has put in so much work to the site over the past few years, and who continues to update the site and keep it running smoothly. Revisions to the Graduate Studies portion of the Web site include a section devoted to graduate news.

Here you will find out about our current students’ conference papers, thesis projects, publications, and other professionalization activities, such as the superb conferences run by many of our graduate students over the past year. Our “Where Are They Now?” section showcases the brilliant careers of Queen’s alumni, both inside and outside academe. If you are a former Queen’s graduate student, we would love to hear from you!

Run for the Cure

This year’s faculty/graduate student team in the Canadian Breast Cancer Society’s Run for the Cure (“The Queen’s English”) had a chilly run in the sleet, but more importantly, raised over $2,000 for cancer research and awareness. Thanks to all of those who generously contributed to our success!

Leslie Ritchie can be reached at gradengl@queensu.ca.

PROJECTS

The Slow Professor

By Maggie Berg and Barbara Seeber

The Slow Professor: Challenging the Culture of Speed in the Academy examines the relevance of the principles of the Slow Movement for an academic context as a way to counter the increasing corporatization of higher education. The project began as a search for strategies to counter work stress among university and college teachers, but it has evolved into a recognition that the Slow approach to academic practice may be the most effective way to counter the erosion of humanistic education by corporate culture.

It is now well documented that changes in academic culture have created significant work stress among teachers, but what has not been noticed is the conspicuous link between the corporate reliance on efficiency and the problem of lack of time in learning, teaching, and research.

To put it succinctly, corporatization has sped up the clock. The Slow Movement originating in the Slow Food Movement has gained recognition as a way to resist both globalization and the frantic pace of contemporary life. If there is one sector of society that should be cultivating deep thought in themselves and others, it is academic teachers. The principles of Slow not only counter the consumer model of education but also produce better teachers and learners.
FROM THE UNDERGRADUATE CHAIR

Challenges and Changes

The new English curriculum adds flexibility and choice for undergraduate students

By Scott AMorgan Straker
Undergraduate Chair

The past year has been marked by challenges and change. The first change came in February 2011 with the launch of the SOLUS Student Centre, the student-facing component of the new software that runs all administrative functions across campus. SOLUS gives students unprecedented scope to monitor and manage their academic progress, but its launch was accompanied by the bugs and confusion that attend any new software installation. The second change was the switch, beginning in the Summer Term 2011, from a system of numerical marks that was unique to Queen’s to a more standard system of letter grades and grade point averages. The new grading system will make the Queen’s transcript more legible to other institutions both within Canada and internationally, but has created some anxieties about the relationship between marks awarded under the old and new systems. Finally, in September 2011, the English Department launched its new undergraduate curriculum, the result of a review that began in 2007 and that enabled the department to re-evaluate every detail of what we teach and how we teach it. This is a lot of change to pile into a single year, and the need to adapt to it has placed great demands on staff, faculty, and students. All three groups have risen to the challenge.

The English Department’s new curriculum is the result of three commitments: to preserve the breadth of historical coverage that has long been the Department’s strength, to be flexible enough to incorporate new topics and approaches, and to guarantee students at least one small-class experience in each year. To realize these goals, the Department has created a host of new courses and rethought the structure of our offerings so that each level has a distinct function. The gateway to the new English courses is English 100, which aims to expose students to an array of writings in various forms—poetry, prose, drama—and to train them to recognize genre, to use literary terminology, and to read analytically. The course meets twice a week in large lectures (220 students or more), but the course also includes weekly tutorials in groups of 25 to 30 that enable students to develop their skills, explore key concepts in greater depth, and receive training in academic writing. These tutorials are led by senior PhD candidates, and show the interdependence of the Department’s undergraduate and graduate programs: English 100 could not accomplish its many goals without the hard work of the Department’s committed and capable graduate students.

The 200 level creates space for innovation. It is founded on two core courses: the first is a full-year chronological survey of literature in English from the Middle Ages to the present. This course to some extent resembles the venerable English 110, but with a greater emphasis on the global spread of English as a literary language during the twentieth century. Alongside this survey is a new course called “Seminar in Literary Interpretation”; whereas most 200C level courses are large and cover an array of texts, this seminar is capped at 30 and allows students to spend an
entire term studying a single, monumental text. The remaining offerings at the 200 level allow instructors to share their particular interests and expertise with students. Together with such perennial favourites as Shakespeare and Children’s Literature, this year’s offerings included courses in Life Writing, the Graphic Novel, South African Women’s Writing, Literature and Gender, Legends of King Arthur, as well as courses in Canadian and American Literature.

The 300 level consists of yearlong surveys of broad historical periods, allowing students to specialize in areas they encountered in the 200 level survey. The new curriculum requires majors to take one course from each of three categories (pre-1800, the nineteenth century, and the twentieth century and after), ensuring a degree of historical coverage without the complicated system of categories that characterized the old curriculum. Last, the 400 level consists of specialized seminars that afford students a wide scope to show what they can do with the skills they have been cultivating for four years. Since 2007, the English Department has offered graduating English Majors and Medials a capstone experience in the form of our annual Giller Prize Event: the Department gives each student a free copy of the most recent Giller Prize winning novel and hosts a reading by the author. This year, the Department was delighted to welcome Esi Edugyan, who won the Giller Prize in 2011 for her novel *Half-Blood Blues*, in early April. The Giller event would not be possible without the support of alumni, and furnishes a superb example of the ways in which alumni can enrich the experience of current students.

The Department’s new curriculum is streamlined without sacrificing rigour; above all, it aims to be logical, with each level making a clear and distinct contribution to students’ intellectual development. The combination of tradition with innovation is easy to proclaim but difficult to practise; with our new curriculum, the English Department feels that we have made a good attempt at that combination. We are proud of what we have accomplished, and look forward with enthusiasm to next year’s offerings.

Scott% Morgan Straker can be reached at ugrad.english@queensu.ca.
FROM THE DSC CO-CHAIRS

Getting Involved and Joining In

The English Departmental Student Council brings students and faculty together

By Alexander Hopewell and Rebecca Hines
DSC CoHChairs

As the Co)Chairs of the English Department Student Council (DSC) at Queen’s, our primary focus is to act as an accessible and approachable liaison between the faculty and the student body, and to ensure that the student voice contributes to academic decision making and discussion. Our formal responsibilities involve attending Department meetings and representing the English Department at Faculty Board. In doing so, we are able to communicate the undergraduate student opinion in important discussions such as new grading practices and classroom etiquette.

We also offer services like the English Buddy Program, which helps incoming English students develop effective essay writing and research skills, and organize the yearly departmental clothing sale. Social events within the Department are also a very important part of student involvement. This year, we hosted a “Tea with Profs” event in October, giving English students the opportunity to speak with their professors in a more informal environment. This was our first event of the year, and it was extremely successful.

On 25 January, we hosted a Robbie Burns Day celebration at the Grad Club and invited everyone to join us in honouring the legendary poet’s memory with food, drinks, and poetry readings. The night was very enjoyable, and we had an excellent turnout, magnificent enthusiasm, and some special performances by an English student who happens to be a competitive highland dancer. In attendance was an exchange student from the University of Glasgow in Scotland, so of course we asked him for his thoughts on the evening considering the many such events he’s attended in Scotland. To our surprise and pleasure, he said that our event was very refreshing and enjoyable as a result of our enthusiasm, whereas in Scotland they often take the day for granted. However, he said that the lack of haggis was definitely a downside. Maybe next year! Winter term events included “Beer with Profs,” the annual Undergraduate Colloquium, and the Fourth Year Banquet held in honour of the graduating class.

We both decided to get involved with the English DSC this year because we hoped to enrich our experience at Queen’s and take full advantage of our affiliation with the Queen’s English Department, which, as you all undoubtedly know, is an excellent department to be affiliated with. So far, we’ve had a truly wonderful experience. Not only have we made countless new friends and contacts within the department—students and faculty alike—but more importantly, we’ve been able to facilitate these kinds of friendships for others within the department as well. As graduating students, we know the most cherished memories from our time at Queen’s will be the people we’ve met and the many things learned and accomplished within the Department. The value of the English DSC is that it encompasses both of these aspects to create a truly rewarding university experience. We’ve had such a gratifying experience working with the DSC this year. We truly hope that, one day, when reading the Alumni Newsletter ourselves, the DSC will be as alive and active within the Department as it is today.
CREATIVE WRITING

Sharing Creativity

Thanks to Canada Council Grants, the Department hosts numerous award-winning writers

By Carolyn Smart Professor

For more than 20 years, I have arranged for a selection of popular Canadian writers to come to Queen’s and read from their work. There is usually a question-and-answer period following the reading that engages students and the general public in discussion of craft and the realities of life as a writer in Canada.

This year, through funding obtained by a grant from the Canada Council for the Arts, I was able to introduce the writer and performance artist Amber Dawn, the novelist Kathleen Winter, poets Matt Rader and David McGimpsey, as well as the novelist and poet Sue Goyette.

The readings attract both undergraduate and graduate students, as well as faculty and members of the Kingston community. It’s been a huge success, and plans are well under way for next year’s readings.

Images, clockwise from top left: David McGimpsey reading from L’il Bastard; Amber Dawn reading from Sub Rosa; Kathleen Winter reading from Annabel; students listening to the readers; Sue Goyette reading from Outskirts; Matt Rader reading from A Doctor Pedalled Her Bicycle over the River Arno.
GRADUATE STUDIES

The Whole Show

Leslie Ritchie’s graduate course looked at the London theatre during the eighteenth century

By Leslie Ritchie

Graduate Chair

ENGL 841, “The Whole Show,” was a winter term graduate course that examined London’s most (in)famous theatrical offerings in the Restoration and the eighteenth century, from prologue to main piece, and from crowd-pleasing pantomime to critics’ witty last words. The students read works by Dryden, Tate, Wycherley, Rowe, Sheridan, Goldsmith, and others, as well as contemporary and modern criticism concerning these dramatists.

The class pursued an embodied approach to study. For our look at Rowe’s she:tragedy, The Fair Penitent, which is rife with swordplay that is key to understanding the play’s depictions of masculinity, PhD student and actor Matthew Gibson introduced the class to the fundamentals of stage-fighting with foils.

And for our investigation of the late eighteenth-century practice of “spouting,” or the imitation of London’s theatrical celebrities by amateur actors, the students memorized lines from their favourite plays, and “spouted” while dressed in costumes supplied by the Queen’s Drama Department. Engraved plates from Bell’s British Theatre furnished us with appropriate attitudes.

I would like to thank Matthew Gibson, and costume mistress Anne Redish and her assistant Martine Plourde, for their kind assistance, and the members of her class for a memorable and enjoyable term!

Images, clockwise from top left: Kristen Lemay, adopting an attitude from Bell’s British Theatre; Michael Pasowisty and Brianne Colon; Genevieve Warren; Anna Burn; Carl Watts and Allie Goff enact a scene from She Stoops to Conquer
NEW FACULTY

Fresh Faces

We extend a warm welcome to the following new faculty to the English Department

David Clark
George Whalley Visiting Professor in Romanticism

David Clark is Professor in the Department of English and Cultural Studies and Associate Member of the Health Studies Program in the Department of Health, Aging, and Society at McMaster University, where he teaches a wide range of courses, from British Romantic culture and literature to the history of HIV/AIDS activism, and from contemporary critical theory to Critical Animal Studies. As George Whalley Visiting Professor in Romanticism at Queen’s University, he is teaching a graduate seminar on “Romanticism, War and Peace.” This autumn, he will be Lansdowne Visiting Scholar in the Department of English at the University of Victoria. Recent publications include “Genius of the Shore: Essays Honouring the Life and Work of Balachandra Rajan,” an edited collection of essays with The New Centennial Review, and “‘Not ours, this death’: The Postanimal after the Posthuman,” to be published in World Picture.

Petra Fachinger
Professor, Reappointed from Department of German

Petra Fachinger holds a PhD in Comparative Literature from UBC. Her teaching and research interests include Asian North American literature, Indigenous cultures and literatures, Canadian literature, urban theory, theories of space and race, postcolonial literature and theory, transnational film, Jewish literature of the diaspora, war and terrorism in literature, and Turkish German literature. She is currently teaching “Reading Charlotte Brontë’s Jane Eyre,” “Urban Images: Race, Gender, Sexuality and the Imagined City,” and “Writing and Reading the Global City.”

François Rouget
Cross Appointment, Department of French

After four years at the University of Toronto, François Rouget, Professor of French Studies, joined Queen’s in 1996 as a Queen’s National Scholar. He teaches a wide range of courses, from Medieval literature to the History of the Book. His main fields of interest are poetry and Renaissance literature. His last book—Ronsard et le Livre I: Étude de critique génétique et d’histoire littéraire—was published in 2010. The second part is in press. He is currently working on a critical edition of the Premières Œuvres (1573) by Philippe Desportes.

Jane Tolmie
Cross Appointment, Department of Gender Studies

Jane Tolmie is Associate Professor of Gender Studies and Cultural Studies. She works in theatre and performance studies, women’s literature, sequential art criticism, and gender studies. She most recently edited and contributed to an essay collection on self-narration in sequential art, Drawing from Life: Memory and Subjectivity in Comic Art. She is working on a monograph on women’s comic art, especially memoir and semi-autobiography, focusing on eight writers and artists and tentatively titled Portraits of the Artivist.

ON THE WEB

Faculty Profiles

For a complete list of faculty profiles, please see the Department’s Web site:

http://www.queensu.ca/english
WRITERS IN RESIDENCE

Mentoring the Muse
The Department is proud to welcome established writers to mentor and support our creative writing students in the Writer-in-Residence program.

For one term each academic year, the Department of English welcomes a Writer in Residence to participate in a range of literary events and to offer advice and mentorship to students involved in creative writing.

This program is supported by a Canada Council grant and by Queen’s University. The Department is grateful to Carolyn Smart for organizing the writer in residence program, and to Pat Rae and Marta Straznicky, successive heads of department, for their help in establishing it.

Stuart Ross
Writer in Residence 2010-2011

Stuart Ross is a Cobourg-based writer, editor, and creative writing instructor. He is the Fiction and Poetry Editor for This Magazine and Poetry Editor for Toronto’s Mansfield Press. For the past three decades, he has also run his own micropress and a series of small literary journals. He is the co-founder of the Toronto Small Press Book Fair and a founding member of the Meet the Presses Collective, dedicated to promoting small press books and magazines. Stuart also co-runs the Patchy Squirrel LitServ, a free weekly listings service for the Toronto literary community.

Recent publications include the poetry collections I Cut My Finger (2007) and Dead Cars in Managua (2008), the short-story collection Buying Cigarettes for the Dog (2009), and the novel Snowball, Dragonfly, Jew (2011).

Diane Schoemperlen
Writer in Residence 2011-2012

Born and raised in Thunder Bay, Ontario, Diane Schoemperlen has published several collections of short fiction and three novels, In the Language of Love (1994), Our Lady of the Lost and Found (2001), and At A Loss For Words (2008). Her 1990 collection, The Man of My Dreams, was shortlisted for both the Governor General’s Award and the Trillium. Her collection, Forms of Devotion: Stories and Pictures won the 1998 Governor General’s Award for English Fiction.

Her first non-fiction book, Names of the Dead: An Elegy for the Victims of September 11 was published in August 2004 and was included in the Globe and Mail’s 100 Best Books of the Year. Her books have been published in the U.S., the U.K., Germany, Sweden, Spain, France, Korea, and China. In 2008, she received the Marian Engel Award from the Writers’ Trust of Canada.

ALUMNI

The Traitor in the Tunnel
A novel by alumna Y.S. Lee

Queen Victoria has a little problem: there’s a petty thief at work in Buckingham Palace. Mary Quinn takes the simple case, going undercover as a domestic servant. But before long, a scandal threatens to tear apart the Royal Family.

Y.S. Lee was born in Singapore and raised in Vancouver and Toronto. In 2004, she completed her PhD in Victorian literature and culture at Queen’s. This research, combined with her time living in London, triggered an idea for a story about a women’s detective agency. The result was the Agency novels, featuring the intrepid Mary Quinn.
RECENT FACULTY PUBLICATIONS

Bookshelf

A selection of books recently published by members of the English Department


An incisive and wide-ranging look at a powerful force and myth in American culture and history, American Exceptionalisms reveals the centuries-old persistence of the notion that the United States is an exceptional nation, in being both an example to the world and exempt from the rules of international law.

Scholars from North America and Europe trace versions of the rhetoric of exceptionalism through a multitude of historical, cultural, and political phenomena, from John Winthrop’s vision of the “city upon a hill” and the Salem witch trials in the seventeenth century to The Blair Witch Project and Oprah Winfrey’s “Child Predator Watch List” in the twenty-first century.

The first set of essays focus on constitutive historical moments in the development of the myth, from early exploration narratives through political debates in the early republic to twentieth-century immigration debates. The latter essays address the role of exceptionalism in the “war on terror” and such cornerstones of modern popular culture as the horror stories of H. P. Lovecraft, the songs of Steve Earle, and The Oprah Winfrey Show.


In 1886, Susan Frances Harrison published a collection of eleven stories with the Ottawa Evening Journal. Some of the stories are as topical as the North, West Rebellion of the year before, while others take an ironic perspective on the vogue for local colour, especially in French Canada.

The book begins with a Canadian artist’s disappointment and breakdown in London, where he has been unable to market his work. It ends by anticipating Stephen Leacock’s Arcadian Adventures with the Idle Rich with a mordant look at the lives of the wealthy in New York City. As the reviewer in the New York Critic observes, “One hardly knows which element predominates—the picturesque, the humorous, the imaginative, or the realistic.”

This edition features explanatory notes based on Harrison’s marginalia. It includes a bibliography, contemporary reviews from The Week and Critic, a selection of Harrison’s nonfiction, a biographical essay by Carrie MacMillan, and critical essays by Margaret Steffler, Jennifer Chambers, Wanda Campbell, and Shelley Hulan.


This Companion offers a comprehensive introduction to the life and work of a major figure of the modern world. Combining breadth of coverage with depth, the book opens with essays on More’s family, early life and education, his literary humanism, virtuoso rhetoric, illustrious public career and ferocious opposition to emergent Protestantism, and his fall from power, incarceration, trial and execution.

These chapters are followed by in-depth studies of five of More’s major works—Utopia, The History of King Richard the Third, A Dialogue Concerning Heresies, A Dialogue of Comfort against Tribulation and De Tristitia Christi—and a final essay on the varied responses to the man and his writings in his own and subsequent centuries. The volume provides an accessible overview of this fascinating figure to students and other interested readers, while also presenting, and in many areas extending, the most important modern scholarship on him.


Inspiring, provocative, prophetic, and enigmatic, Utopia is the literary masterpiece of a visionary statesman and one of the most influential books of the modern world. Based on Thomas More’s penetrating analysis of the folly and tragedy of the politics of his time and all times, Utopia (1516) is a seedbed of alternative political institutions and a perennially challenging exploration of the possibilities and limitations of political action.
This Norton Critical Edition is built on the translation that Robert M. Adams created for it in 1975. For the Third Edition, George M. Logan has carefully revised the translation, improving its accuracy while preserving the grace and verve that have made it the most highly regarded modern rendering of More’s Renaissance Latin work.


Moving is a life journey about the search for home: imaginative, spiritual, emotional and actual. Underlying the poems are two lost homes—the poet’s childhood home which she moved from when she was seven—and her mother’s—a home shattered by her own mother’s illness and her little brother’s death at seven.

In the book’s first section, “Ghost Tree,” the poet searches for the stories she was never told about her ancestry and tries to locate herself in her life with the few shreds of knowledge she has. In the second section, “Thresholds: On and Around,” the search takes her to Greece and Egypt, where she finds spiritual renewal in ancient temples, landscapes and goddesses. She finds archetypes of home, good and bad, in her reading, and, traveling to Chile, delights in the blend of art and life, imagination and humour, in the homes of Pablo Neruda. In the third section, “Arrivals,” she finds resolution in dailyness, in freedoms both small and soaring, and in herself, as she finally leaves “grey” behind.


*Cultured Violence* explores contemporary South African culture as a test case for the achievement of democracy by constitutional means in the wake of prolonged and violent cultural conflict.

Jolly draws on and juxtaposes narratives of profoundly different kinds—the fiction of J. M. Coetzee, public testimony form the Truth and Reconciliation Commission, documents from former Deputy President Jacob Zuma’s rape trial, and personal interviews among them—in order to illuminate different cultural senses of the “state of the nation” and retrieve otherwise elusive descriptions of South African subjects taken from accounts of their individual lives.


Originally published in 1896, *In the Village of Viger* was Duncan Campbell Scott’s inaugural collection of short stories. Focusing on the daily lives and vicissitudes of the people in a small Québec town at the turn of the century, *In the Village of Viger* has been hailed as a sensitive and realistic evocation of Canadian rural life. By deftly creating a system of themes, motifs, characters, and symbols that recur throughout the closely interlinked short stories, *In the Village of Viger* anticipates other Canadian short story cycles such as Stephen Leacock’s *Sunshine Sketches of a Little Town.*

Accompanying Scott’s *In the Village of Viger* is a wealth of documentary and critical material that will contextualize the work for students and readers of early Canadian literature. Early reviews of both the first edition (1896) and the Canadian edition (1945) provide readers with a glimpse into the book’s critical reception at the time of its publication. Correspondence both to and from Scott, most of which is published here for the first time, enables readers to see how both editions evolved and developed from conception to finished product. Essays by J. D. Logan and Donald G. French, Glenn Clever, Stan Dragland, Carole Gerson, W. H. New, Gerald Lynch, and Tracy Ware demonstrate to readers how the work has been treated critically throughout the twentieth century.


Gary Geddes has been called Canada’s best political poet. For almost forty years and in more than a dozen poetry collections, Geddes has written with power and insight about myriad political issues both domestic and foreign, from the Paul Chartier Affair and FLQ terrorism in *War and Other Measures* to the Canadian Airborne Regiment and the infamous Somalia Affair in *Airborne Particles.* However, Geddes is no mere armchair political scientist clad in the sheep’s clothing
of poet, and his work is much more than an extended exercise in political punditry. Whether Geddes is writing about isolated political events such as the Kent State Massacre or about ongoing political crises such as the Palestinian-Israeli conflict, he does so with sensitivity and compassion towards the individual human lives that are ineluctably bound up in political events, lives that can so easily be occluded by those events.

This volume of the Guernica Writers Series brings together a number of unique and important perspectives on Geddes’s extensive writing career. Six newly commissioned articles by Robert G. May, Shirley McDonald, W. H. New, Bruno Sibona, Lake Sagaris, and M. Wynn Thomas are accompanied by an excerpt from Winnifred Bogaards’s extensive 1997 study of Geddes’s work in Revista Canaria de Estudios Ingleses, a far, ranging interview with the poet conducted by Robert G. May, as well as a detailed compilation of biographical and bibliographical materials.


It is a story of how a diverse and competitive assortment of apothecary apprentices, surgeons who learned their trade by doing, and physicians schooled in ancient Greek medicine but lacking in any actual experience with patients, was gradually formed into a medical profession with uniform standards of education and qualification.

It is a story of how medical men struggled with “new” diseases such as cholera and “old” ones known for centuries, such as tuberculosis, syphilis, and smallpox, largely in the absence of effective drugs or treatments, and so were often reduced to standing helplessly by as their patients died. It is a story of how surgeons, empowered first by anesthesia and later by antiseptic technique, vastly expanded the field of surgery—sometimes with major benefits for patients, but sometimes with disastrous results.


The Collected Poems of Amelia Alderson Opie offers the first collected, scholarly edition of poetical writings of one of the most celebrated women writers of the early nineteenth century. It brings together poems from a variety of sources, including three volumes of poetry assembled by the author, annual anthologies, periodicals, songs, manuscripts, fictional tales, broad sheets, separately published pamphlets, and unpublished private correspondence.

The poems included cover the entire range of Opie’s long career, starting with her earliest surviving works from the 1790s and extending through her last poems in 1850. The arrangement proposed for this edition gives an overall sense of Opie’s development from her early experiments with short lyrics appearing in *The Annual Anthology, The Cabinet*, and *The European Magazine* to her first large, scale success with *Poems* and the publication of a number of song lyrics, to the longer narrative poems in *The Warrior’s Return* to the final phase of her publishing life after officially joining the Quakers in 1825—the appearance of *Lays for the Dead*, a sequence of elegies for both private and public figures. Until now, Opie has been known primarily through a few frequently anthologized poems focusing on her response to the war with France and her support of the abolition movement. *The Collected Poems* offers the opportunity to explore more fully the contribution made to literary culture in the period by a woman who throughout her life used poetry as the basis of affective connection with her world.”


*Hooked* is a collection of seven poems about seven famous or infamous women: Myra Hindley, Unity Mitford, Zelda Fitzgerald, Dora Carrington, Carson McCullers, Jane Bowles, and Elizabeth Smart. Each of these women was hooked on, and her life contorted by, an addiction or obsession. Here we have seven variations on the insoluble conundrum of sexuality—each in a remarkably distinct, authentic voice.

“Hooked expresses the heart of darkness with an astonishing concision and acuity… [Smart] understands loneliness in all its forms, and writes with a clarity and compassion that is powerfully affecting. In [her], these women have found a deeply feeling and deeply attentive witness.” —Anne Michaels