OPENING/PREFATORY WORDS/COMMENTS
(Macklin Smith)

As appreciated by readers of Shakespeare and Milton, Dickinson and Hughes, Melville and DeLillo, English is a multilingual language. In The Merry Wives of Windsor, Shakespeare revels in the comedy of multilingual miscommunication when he throws together an English schoolboy, a Welsh Latin teacher incompetent in English, and an English servant restricted only to English:

Evans: What is your genitive plural, William?
William: Genitive case?
Evans: Ay.
William: Genitive: horum, harum, horum.
Mistress Quickley: Vengeance of Jenny's case; fie on her! Never name her, child, if she be a whore.
Evans: For shame, oman.
The humor is characteristically bawdy. Mistress Quickley's lack of Latin turns masculine grammatical possession into prostitution. This offends the Latin teacher, but his Welsh accent unwittingly compounds the error, turning her personal gender into genitalia (“o”). In his histories and tragedies, by contrast, Shakespeare uses Latinate and French-derived words to mark the social status of his kings and princes, contrasting their diction with that of the commoners. Typifying contemporary poetic usage, Seamus Heaney maintains and manipulates the dictional hierarchy of English. Heaney employs a multilingual poetic when, with autobiographical reference to the Troubles in Ireland, he lards his Anglo-Saxon diction with more “cultured” terms:

I who have stood dumb when your betraying sisters, cuauled in tar, wept by the railings,
who would connive in civilized outrage yet understand the exact and tribal, intimate revenge.

English as we know it begins, so to speak, when English herders of cows and sheep could share a meal with French owners and consumers of beef, lamb, and mutton; or when people variously mad (English), annoyed (French), or irritated (Latin) could negotiate (Latin) diplomatically (Greek). Even the pre-Conquest Beowulf-poet is self-consciously multilingual when he writes, “Grendel gongon / God's wrath bore” (Grendel going / God's wrath bore); he inserts the Latin ira, a capital sin particularly virulent in this troll-monster and perhaps alluding as well to the dies irae of the Last Judgment. But the cross-colonization of French and English is most suddenly evident in the 14th century. Chaucer plays intelligently with multiculturalism when he rhymes auctoritee and me, pisse and kisse. Langland's Piers Plowman mingles Latin, French, and English words to exquisite affect, as in this line: “Cónsummatum est, quod Crist • and cómese for to swoúne” (“It is finished,” said Christ, and began to swoon). Here the stresses fall on (1) the Latin quotation from the Gospel, referring both to death and to completion, (2) the translinguistic “Christ,” (3) the rather elegant, French “commenced,” and (4) the conspicuously English “swoon.” The line's linguistic array suggests something of the spiritual authority yet familiar pain of this divine/human moment.

Here in the English Department, many of us are interested in multilingual English as a linguistic and literary phenomenon. Our range of interest extends from the classical to the post-colonial. I myself have recently published Transplant, a cancer story in verse, where I relate illness and technology, feelings and protocols; so I rhyme chemotherapy and health care, institutionally and my. In investigating Langland's poetic line, I am interested in his juxtaposition of Latin, French, and English diction. Others are more centrally concerned with multilingual English. Anne Curzan focuses on usage, standardization, and gender. Richard Bailey works in Early Modern, American, and World English. And Joshua Miller studies the Hispanic-English nexus in contemporary American fiction. In the following paragraphs Professors Curzan, Bailey, and Miller summarize their particular fascinations with multilingual English.

LANGUAGE CONTACT AND THE HISTORY OF ENGLISH
(Anne Curzan)

The English lexicon—a Latin word borrowed in the seventeenth century, which cannot hold a poetic candle to the synonymous Old English compound wordhoard—
overflows with borrowed words from other languages, from the mundane (e.g., they, sky, and egg from Old Norse) to the very familiar (e.g., zero from Arabic, skunk from the Abenaki Native Americans, cork from Spanish, and tea from Chinese) to the eloquent or highfalutin (e.g., sophistication from French, erudition from Latin), and everything in between (in fact, mundane, very familiar, and eloquent are all borrowed—but highfalutin is good old American slang). That both history and language are borrowed words says much about the history of the English language: it is a history of language contact, multilingualism, and massive borrowing.

If English still looked more like the language of Beowulf (with its Germanic vocabulary, grammatical gender system, and freer word order because of a system of complex word endings), no one would mistake it as a Romance language. And while English at its core retains many Germanic features, contact with languages from around the world has made English look very different from its Germanic “cousins.”

In the early history of the language, English speakers came into contact with Celtic and Old Norse speakers through raids, first by the Germanic tribes on the British Isles and then by the Vikings. Contact with Latin and French, of course, spans the history of English, from trade interactions under the Roman Empire to the Christianization of England in the Anglo-Saxon period to the influence of the Anglo-Norman aristocracy after 1066 to the classical revival of the Renaissance. Exploration, colonialism, immigration, and transnationalism in the centuries since have expanded even further the English lexicon and continue to change the face and sound of English. From experiencing glasnost (Russian) to importing taekwondo (Korean), from avoiding taboos (and perhaps tattoos—both Polynesian) to welcoming tortillas and barbecue (Spanish), English speakers utter a world's worth of words in any given sentence of English.

These borrowings have not been undisputed. In the Renaissance, for example, some language scholars (purists, they were called) wanted none of the Latinate “inkhorn terms,” these unnecessary borrowings that spilled too much ink on the page. Centuries later, however, English language loyalists tout our rich trove of (previously borrowed) synonyms.

English will continue to enrich itself through borrowing. Given its simplified morphology (influenced at least in part by heavy language contact in the Old and Middle English period), English easily welcomes loanwords, be those from Spanish, Chinese, Hindi, or any of the other hundreds of languages now being spoken in countries where English is also spoken. Language contact (both borrowed words) is at the heart (a native English word) of the history of English, and it will remain an impulse in the heartbeat of English rhythms.

Writers mine the drifts of language, and the trend line of the creative ore plunges slantwise into multilingualism. Multilingual writers address multilingual audiences, and the Nuyorican poets of the 1970s New York barrio were only part of a wave of global creativity in which English is only one language of the mix.

Within the raucous family of English, new authority resides in the language of literary resistance. The Guyanese poet John Agard declares: “Mugging de queen’s English/is the story of my life.” Hurts and resentments from childhood well up in grown-up poetry. Eavan Boland recalls her girlhood in exile from Ireland: “the teacher in the London convent who/when I produced ‘I amn’t’ in the classroom/turned and said—you’re not in Ireland now.” In the north of England, Tony Harrison has made good his poetic promise: “So right, yer buggers, then We’ll occupy/your lousy leasehold Poetry.”

The old revolutionary cry, “seize the organs of production,” now resonates through global poetry. Poetry can be made out of any of the vernaculars and any combinations of them. Writers rule!

### Multilingual U.S. Literatures

(Joshua Miller)

Upon returning to his native land after thirty years in Europe, Henry James wrote with disgust of the transformations wrought by immigrants in *The American Scene* (1907). As he toured the poorest neighborhoods of New York City, James was dismayed that the “alien presence” was destroying the “linguistic tradi- tion as one had known it” and replacing this tradition with urban “torture-rooms of the living idiom.”

Must United States literature be written in English? What sort of political commentary might be encoded within U.S. literary works written in Spanish, Nahuatl, Japanese, Creole, or Arabic? In what languages will 21st-century U.S. literature be written? What will be the “Accent of the Future,” as Henry James put it at the dawn of the 20th century?

Despite the fact that the U.S. never legislated an official national language, the privileged status of English was neither as simple nor as easy to maintain as one might think.
Holleman: I was a recipient of the Moscow Prize a few years ago, and I was so encouraged by the award. I’m thrilled to be able to ask you some questions about the teaching award you’ve instituted. Could you tell us when you graduated from the University of Michigan and explain what you are currently doing?

Moscow: I graduated in 1959. I’m invested in a few companies that are in the magazine business. I am currently vice-chairman of the Hudson Group, which operates newsstands and handles distribution of magazines and books to retailers.

Holleman: Tell us about the history of the Moscow Prize and your interest in teaching composition.

Moscow: When I left Michigan I became a teacher for a couple of years near Detroit, at Southfield High School. While I was teaching I wrote a paper for my Masters in Education, which I completed at Wayne State University. The topic of this paper was “Using the Paperback to improve the teaching of English.”

Holleman: That’s an interesting idea.

Moscow: At that time it was an unheard of idea. My experience as a teacher was that the materials that they gave us to teach (that we were required to teach) were materials that the kids didn’t enjoy. The big challenge as far as I was concerned was not to impart knowledge about Victorian novels, but to get kids to enjoy the process of reading and writing. I realized that if I could somehow come up with a method for the students to be involved in selecting some of their own reading materials, we would have a more lively discussion. The main objective, which was to instill an appreciation for reading and writing, might work better. It did.

Holleman: Would you tell us more about that concept?

Moscow: It was a theme concept. We would deal with courage or war or love, and we would pick out a group of novels or short stories that everybody could read. Then we’d come into class and share our experiences of reading and try to get each other to want to read other stories. And it worked. The paper was published in 1960, and soon a fellow from NY who sold paperbacks contacted me. He said: this is an interesting idea, we could use somebody like you with an education background to visit school boards around the country, to encourage them to leave the standard anthologies in favor of some of the books in our inventory. In 1965, the distributor in Chicago invited me to join his company, and I worked for that company from 1965-1991. I became its president and CEO in 1977.

Holleman: What was the name of that company?

Moscow: The Charles Levy Circulating Company. It did over a billion dollars in sales yearly; it was a huge private company. But all during my time there, I continued to remember my experience as a teacher. I joined the Visiting Committee at U of M when Peter Steiner was the Dean. One of this committee’s functions is to interact with administration and teachers and talk about what’s going on at the University. It occurred to me then that there was very little emphasis placed on the quality of teaching. We talked about scholarship and money, but we didn’t talk about who were the great teachers and what they were doing in terms of stimulating students to appreciate more what can be gained by learning to read and write. So at some point—they are always talking to you about what you would like to do to contribute—it occurred to me to set up a fund that recognizes and encourages teachers who are learning to teach: student teachers.

Holleman: Having teaching awards definitely raises the bar, and it makes people excited about ways to develop one’s teaching. That’s what is so great about the prize. It gives graduate students, who are future scholars, the freedom to develop their teaching and feel like they are being rewarded for it.

Moscow: That was the idea of the prize. What encourages me has been the comments and the letters I have received from students like yourself. I can see that people are responding in a positive way. It’s a small amount of money—

Holleman: Not to a graduate student!
Outreach Programs

The Department of English and the Sweetland Writing Center have become innovators and leaders in the fields of community service learning and community action. Our work has been carried out in special sections of First Year Composition courses and in designated upperclass outreach courses; through Richard Tillinghast’s Bear River Writers’ Conference; through Nick Delbanco’s work with Writers in the Schools and the Teach-Out Programs in Detroit; and through four larger projects: Imagining America: Artists and Scholars in Public Life (Julie Ellison); the Mackenzie High School Project (George Cooper, Barbra Morris, and David Sheridan); the Prison Creative Arts Project (Buzz Alexander); and Making American Literatures (Anne Gere). These four projects have led to curricular innovations, productive community alliances, and deep learning experiences for our students. They have received national attention, manifested in individual and conference speaking engagements and in scholarly production.

Our outreach work is characterized by responsible and responsive alliances with community partners to provide services for organizations and for community members lacking educational resources or denied equal access. Our students enter spaces from which their lives have excluded them: their stereotypes disappear and they develop new capacities, ideas, and goals. Many are so profoundly affected that their career trajectories change radically. Our classrooms offer them varied opportunities to debate, reflect, and write about their experience.

Projects include the mentoring and tutoring of children and youth; community oral history; creation of art, writing, and theater with youth and with incarcerated youth and adults; homelessness; prison reform; HIV/AIDS; ecology and land development; and community writing. We have community partnerships with over 60 institutions. Here follow detailed descriptions of two such projects.

Bear River Writers’ Conference

The Bear River Writers’ Conference, which meets the last weekend in May on Wallow Lake in northern Michigan, has recently come under the sponsorship of LS&A and the Department of English. Our conference brings aspiring writers together with nationally known authors such as Charles Baxter, Donald Hall, Robert Hass, Laura Kasischke, Thomas Lynch, and others for workshops, readings, and talks on the practical aspects of the writing life. Bear River has the added allure of being located in a place of great natural beauty, in a part of Michigan with literary associations of its own. Ernest Hemingway summered here as a boy at Windemere, his family’s cottage on Wallow Lake. Some of his first published works, the Nick Adams stories, take Petoskey and the surrounding area as their setting.

If you remember the Nick Adams stories, you may recall that several contain glimpses of the lives of the Native Americans of the region. Their descendants are still there today. Many people are unaware of Michigan’s large, and largely underserved, Native population. In the northern part of the state the main groups are the Odawa (Ottawa) and Ojibway (Chippewa) tribes. In addition to the purely literary mission of Bear River, we have energetically pursued opportunities to be of service to this community, which remains virtually invisible to most people who go up north for recreation. For example, we have linked up with the Lighthouse School on Beaver Island, which serves at-risk high school students, 25% of whom are Native Americans. In addition we have established connections with the Odawa Institute in Petoskey, which runs a wide range of cultural programs and activities. I will be in residence at the Lighthouse School for two days this spring, working with creative-writing students and seeking to identify likely candidates for scholarships to Bear River.

Working together with Veronica Pasfield, an Ojibway student in the MFA Program here, Bear River will organize a writing workshop and a poetry reading that these young people will participate in during the Ojibway-Odawa Spring Celebration, two weeks before our conference. The idea here is to provide opportunities and continuity between tribal programs and those offered by Bear River. In addition to using creative writing as a means for fostering self-expression, confidence, and pride, these collaborations will teach young people from the community about the Ojibway language, its songs and stories. Fred Harrington, who teaches Ojibway at North Central Michigan College, and Kenny Pheasant, a traditional storyteller from Traverse City, will be involved in these cross-cultural efforts. Bear River will also host a banquet as a gesture of appreciation to the Native community.

The main thrust of these activities is to expand Bear River’s mission beyond simply putting on a first-rate writers’ conference. This spring’s efforts are designed as a start-up effort for collaboration with Lighthouse and the Odawa Institute, and to establish and maintain a relationship between the Department of English’s Creative Writing Program and Native American cultural and educational organizations, carrying over what we initiate in 2003 into 2004 and beyond.

Richard Tillinghast, Director, Bear River Writers’ Conference

more info more information regarding the conference, including pricing and registration, is available by visiting the conference website at: www.lsa.umich.edu/bearriver
The Prison Creative Arts Project (PCAP) originated in 1990. Members join primarily through taking English 310, where English concentrators facilitate workshops in the arts in state juvenile facilities and Detroit high schools; English 319, offering theater workshops in state prisons, juvenile facilities, and high schools; or Janie Paul's Art 454, offering art workshops in juvenile facilities and prisons.

PCAP has facilitated the creation of 159 original plays in 18 Michigan prisons, 95 in four juvenile facilities, and 62 plays in Detroit high schools. Since early 1998, PCAP has facilitated numerous art workshops, two dance workshops, and over 31 creative writing workshops in Michigan prisons, with 30 public readings and 17 anthologies. Since early 1994, PCAP has facilitated juvenile facility and high school workshops in art, creative writing, dance, mural, music, photography, quilt-making, theater, and video.

PCAP has also curated 8 Annual Exhibitions of Art by Michigan Prisoners. This spring, 181 artists from 38 state prisons exhibited 275 works, attracted 2,797 visitors, and 55 percent of the artists with work for sale sold at least one piece. Since 1998, we have added workshops, panels, and prominent speakers, including Sister Helen Prejean, author of *Dead Man Walking*, and former prisoner, poet, and essayist Jimmy Santiago Baca. For the past five years, PCAP has also curated a small exhibition of art by incarcerated youth.

PCAP’s Portfolio Project works one-on-one with incarcerated youth and adults to help them prepare portfolios of their art and creative writing for presentation to parole boards and judges and to schools, workshop, community centers, and employers when they return home. Our Linkage Project links talented and committed incarcerated youth and adults with community arts mentors across the state when they return to their communities. Under Director in Residence Gillian Eaton, in 2002 five PCAP members and four former prisoners from our workshops and the art exhibition created "When Can We Talk?,” a collection of pieces about entering, being inside, and leaving prisons. “When Can We Talk?” has been performed in theater spaces in Ann Arbor, Birmingham, Detroit, Flint, and Plymouth.

PCAP (www.prisonarts.org) has a national advisory board (including an ex-warden, ex-prisoners, members of organizations working with prisoners, a high school teacher, juvenile facility counselors, a member of the English Department Advisory Committee, and others) that meets annually and a very active speakers bureau. A National Endowment for the Arts Access Grant has funded a full-time administrator for the past two years (we are seeking funding to continue this position), and a Rockefeller Foundation PACT Grant has funded the portfolio and linkage projects.

Visit the PCAP website for more information or to peruse the on-line gallery - www.prisonarts.org

William (Buzz) Alexander, Director, Prison Creative Arts Project


Cover Art - left to right: Danny Valentine “Mother’s Love”; Anthony James “Self-Portrait.”
This year May, with its bountiful magnolias and branching pear trees, has swaggered into Ann Arbor—reminding me of all the May poems I love. “Obey! The proclamation made for May,” the adventurer in Robert Herrick’s “Corinna’s Going A-Maying” says to her sweetheart. The poet tugs at her gown: “Rise and put on your foliage, and be seen / To come forth, like the spring-time, fresh and green.... Wash, dress, be brief in praying: / Few beads are best when once we go a-Maying.” If Herrick’s May is blithe and ironic, Shakespeare’s May is inclement and sensuous: “Shall I compare thee to a summer’s day? / Thou art more lovely and more temperate: / Rough winds do shake the darling buds of May,/ And summer’s lease hath all too short a date.”

Rough winds have been shaking the English department this year—but the department remains a high-spirited and exciting place for teaching and research: a spot where professors who are generous with their time and ideas work with undergraduates who are increasingly involved in outreach and the arts of citizenship as well as the deeply reflective process of writing and reading. Despite cuts to the state budget and a general slackening of the resources available to higher education, professors in our department have won copious honors and awards this year. Buzz Alexander has been awarded for his excellent teaching with a Thurnau Professorship. I’m delighted to announce that Enoch Brater will be the next President of the Beckett Society. He will preside from January 2005 to January 2007 to coincide with Beckett’s 100th anniversary in 2006. Peter Ho Davies has just been named to Granta’s list of the best young British authors. Granta takes inventory once a decade, and previous lists have included Martin Amis, Kazuo Ishiguro, Ian McEwan, Salman Rushdie, and Graham Swift. Linda Gregerson received the Kingsley Tufts Award in Poetry for her recent book, Waterborne. The Kingsley Tufts Award is the largest monetary prize for a single book of poetry. In addition, Suzanne Spring will be at the UM’s Institute for the Humanities next year: a legion of felicitous understandings for English. Brenda K. Marshall was awarded a CRLT Teaching with Technology Institute grant to support her work on “Bringing Digital Technology to the Technical Writing Classroom,” while Susan Najita received a CRLT Faculty Associate Grant to teach a course “Pacific Island Worlds.” The list of honorees is remarkable in its reach and variety. Yopie Prins has been awarded a Guggenheim fellowship for “Ladies’ Greek,” a book-in-progress about the entry of women into Greek studies in Victorian England and America. Eric Rabkin’s website on Fantasy and Science Fiction received a Top Site Award given to “quality web sites that present interesting content in a user friendly manner.” Alisse Theodore’s NEH Summer Stipend recognizes the excellence of her book-in-progress, “A Right to Speak: Constitutive Rhetorics, National Politics, and U.S. Women in the 1830s,” while Martha Vicinus received an IRWG grant for her project, “Cosmopolitan Women: American and English Expatiate Writers, 1880-1920.”

This is also a year in which our English Advisory Board came to the English Department with a powerful set of suggestions. After hearing talks from our faculty on exhilarating topics ranging from the new academic uses of digital technology to the classical sources of Coriolanus, the English Advisory Board suggested that we should create a Strategic Fund that will allow us to deepen our focus on faculty recruitment and retention and also help implement the important goal of increasing financial aid for our students. We’ve had wonderful leadership from the alumni on our Advisory Board. Given changes in the world market, the state economy, and in the University itself, we are suddenly needing to do more with less. The English Advisory Board suggested that we launch our own Strategic Fund to absorb individual contributions and estate gifts; they also reminded us about the wonderful world of English alumni we should try to reach. We are particularly eager for contributions that will allow us to continue the work of PCAP, the Prison Creative Arts Program, threatened with substantial cuts to its budget in the very moment that student interest is at an all time high. We are also seeking new resources that will permit increased support for our MFA and Graduate Programs, and to work to maintain Michigan’s superlative teaching environment by seeking a major scholar to be our next endowed professor. These are difficult times, but the English Department continues to thrive. We’re hard at work amplifying our students’ knowledge and pleasure in the study of English and American Language and Literature. This year we would be especially appreciative of any support you can bestow for these endeavors.

Just as Herrick asks Corinna to get up to greet the first day of May, we’ve been asking our students to wake up and “see how Aurora throws her fair / Fresh-quilted colours through the air: / Get up, sweet slug-a-bed, and see / The dew bespangling herb and tree.” It’s a wonderful season in Ann Arbor. We’d love to hear from you.

Multilingual English CONTINUED

dreds of thousands of non-English speakers who lived on the conquered land. Concurrently, the nation took in massive numbers of non-English speaking immigrants, particularly around the turn of the 20th century.

In point of fact, however, non-standard English and non-English languages were not new to U.S. culture in James’s time, just as they are not new today. Literatures of the U.S. have been written in multiple languages at every stage of the nation’s history. Scholars today are recovering these lost and neglected works in an effort to better understand the fascinatingly multi-ethnic lives of Americans.

One feature common to nearly all authors of vernacular and multilingual literatures is a desire to encourage readers to question the idea of a “standard” language (or a “standard” form of a language). From Mark Twain to William Faulkner, Zora Neale Hurston, Julia Alvarez, and Jessica Hagedorn (to pick just a few ex-
MFA Update

The MFA Program began the year by celebrating our 20th anniversary with a reunion of former students and faculty, but while the Program’s past is well worth celebrating, its present, too, is strikingly successful. I was reminded of this when in the space of one month this spring I heard that, two recent former students (Jess Row and Sharon Pomerantz) had been selected for Best American Short Stories 2003, another (Patrick O’Keefe) had signed a two-book contract with an excellent house, and our own colleague Linda Gregerson had been awarded the Kingsley Tuft Poetry Award—the largest prize for a single literary work in the country—for her luminous volume, Waterborne. Other Program publications this year include Eileen Pollack’s fascinating Woman Walking Ahead: In Search of Catherine Weldon and Sitting Bull and Richard Tillinghast’s very aptly titled Greatest Hits. Amid such publishing success it’s also worth noting that an important part of any MFA Program’s mission is training future teachers, and the Program takes great pride in the fact that 4 out of 5 of the winners of the David and Linda Moscow Prize for Excellence in Teaching Composition (Valerie Cumming, Aric Knuth, Sharon Pomerantz, and Sarah Wolfson) are recently graduated MFA’s.

The celebrated past and the distinguished present, however, should not make us take the future for granted. In the midst of much good news the Program has also suffered losses. The departures of prominent faculty, like Charles Baxter and Alice Fulton, must be reckoned alongside the significant funding cuts to the Program, which this year will see a reduction in the entering MFA cohort. Some of these challenges represent opportunities—we look forward, for instance, to new and exciting additions to the faculty in the next few years—but the Program’s current strength will also require an on-going commitment from everyone, including individual donors (all of whom have been generously supportive in the past and, we trust, will continue to be).

Peter Ho Davies, Director, MFA Program in Creative Writing

Carnegie Initiative

Professor Steven Mullaney, Director of Graduate Studies for the Department, is pleased to announce that the Ph.D. Program in English Language and Literature has been selected to participate in the Carnegie Initiative on the Doctorate. Sponsored by the Carnegie Foundation for the Advancement of Teaching, this Initiative will be a multi-year research and action project designed to support departments’ efforts to structure their doctoral programs more purposefully and to define new approaches to graduate education for the nation in the twenty-first century. UM English is one of seven partner departments of English; the other partners are Duke, Columbia, Indiana, Ohio State, Pittsburgh, and Texas A & M. The Initiative is also multi-disciplinary, and will eventually include six fields of study (chemistry, education, English, history, mathematics, and neuroscience). This summer, Professor Mullaney and one or two current graduate students will travel to the Carnegie Foundation in Menlo Park, CA, where they will meet with teams from our partner departments of English.

RECENT PUBLICATIONS

It has been a prolific period of writing for our faculty. Recently published works include: David M. Halperin, How to Do the History of Homosexuality; John R. Knott, Imagining Wild America; John Kucich, Fictions of Empire; Thylas Moss, Poems Out Loud (CD); Eileen Pollack, Women Walking Ahead: In Search of Catherine Weldon and Sitting Bull; Macklin Smith, Transplant; Sidonie Smith and Julia Watson (Co-editors), Inter/Faces: Women’s Visual Performance Autobiography in the 20th Century; Richard Tillinghast, Greatest Hits 1980 - 2001; Valerie Traub, The Renaissance of Lesbianism in Early Modern England.

Kingsley Tuft Poetry Award winner Linda Gregerson’s volume of poems, Waterborne
The Regents of the University of Michigan:
David A. Brandon, Laurence B. Deitch, Olivia P.
Maynard, Rebecca McGowan, Andrea Fischer
Newman, Andrew C. Richner, S. Martin Taylor,
Katherine E. White, Mary Sue Coleman (ex officio)

The Michigan English Newsletter is published once a year by the
Department of English Language and Literature
University of Michigan
3187 Angell Hall
Ann Arbor, MI 48109-1003

Editor: Macklin Smith
Publication and Design: Anthony Cece

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