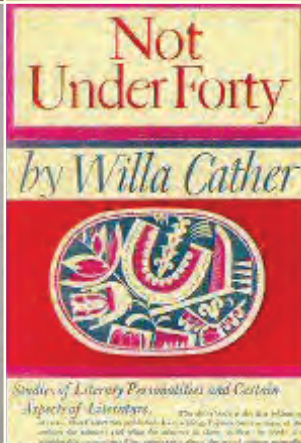
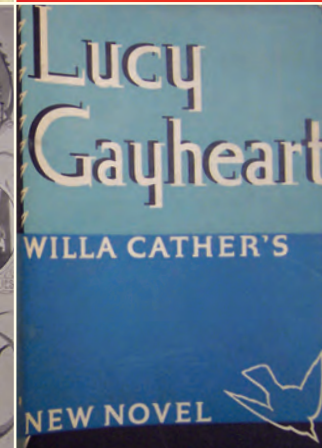
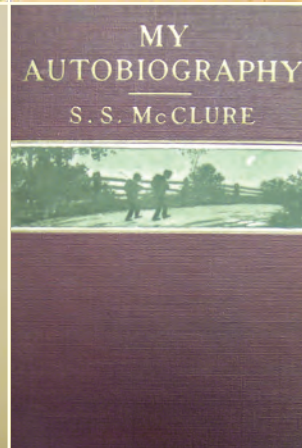


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For the American Poet Robert Frost.  
[Note: This is really a story of letting go with the heart, but most reviewers seem to consider it an attempt to propose a system of Philosophy.]  
Willa Cather



# CATHER COLLOQUIUM

DREW UNIVERSITY • SEPTEMBER 30-OCTOBER 1, 2005

# CATHER COLLOQUIUM

DREW UNIVERSITY • SEPTEMBER 30-OCTOBER 1, 2005



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*The Colloquium is part of the year-long celebration  
of the 50th anniversary of The Caspersen School*



Nellie Collier

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PROGRAM

CATHER COLLOQUIUM  
DREW UNIVERSITY

Friday, September 30 (S.W. Bowne)

8:15-9:00 a.m.

**Continental Breakfast (Great Hall)**

9:00-9:15 a.m.

**Welcome and Introductions**

James Pain, Dean, Caspersen School of Graduate Studies  
Andrew D. Scrimgeour, Director, University Library  
Merrill Skaggs, Baldwin Professor of Humanities  
Robert Weisbuch, President, Drew University

9:15-10:45 a.m.

**Plenary Session (Great Hall)**

John Murphy: “‘Cécile,’ A Rejected Fragment of *Shadows*:  
Where Would It Go and What Would It Add?,”  
Professor Emeritus, Brigham Young University.  
Laura Winters: “The Monstrous and the Beautiful:  
*Sapphira* and the Caspersen Collection,”  
The College of St. Elizabeth.

11:00 a.m.-12:15 p.m.

**Breakout Sessions (Mead Hall)**

**Founders Room:** Joe Urgo, Chair  
Ann Romines: “‘Cécile’ and the Problem of a Girl’s  
Vocation,” The George Washington University.  
Tim Bintrim: “Cather as Illustrator,” Saint Vincent College.

**Wendel Room:** Bruce Baker, Chair

Nichole Bennett: “Tears in the Stacks: A Note  
About Cather,” Drew University.  
Marilyn Callander: “The Mortal Enemy in  
Cather’s Existential Novel,” The Fulbright Association.

12:15-1:15 p.m.

**Buffet Lunch (Great Hall)**

1:15-2:30 p.m.

**Plenary Session (Great Hall)**

Jessica Rabin: “‘Honey, Do We Really Need Five  
Copies of This?’: *April Twilights Revisited*,”  
Anne Arundel Community College.  
Steve Shively: “Cather and the Menuhins: Who  
Mentored Whom?,” Northwest Missouri State  
University.

2:45-4:00 p.m.

**Breakout Sessions (Mead Hall)**

**Founders Room:** Bob Thacker, Chair  
Mary Chinery: “Witter Bynner in the Cather  
Collection,” Georgian Court University.  
Mark Madigan: “Edith Lewis, Dorothy Canfield  
Fisher, and the Scars of ‘The Profile,’” Nazareth  
College of Rochester.

**Wendel Room:** Peter Sullivan, Chair

Richard Harris: “The Schubert Letters: A Birthday  
Present for Yehudi Menuhin,” The Webb Institute.  
Shellie Sclan: “Surviving One’s Talent: George Eliot,  
*Lucy Gayheart*, and the Menuhins,” Professional  
Children’s School, New York City.

8:00 p.m.

**Concert** featuring David Porter, pianist  
**Dorothy Young Arts Center, Performance Hall**  
“The Well-Tempered Clavier: Play—Musical and Otherwise”

## Saturday, October 1 (Mead Hall)

**8:30-9:15 a.m.**

### Continental Breakfast (Wendel Room)

**9:15-10:45 a.m.**

### Plenary Session (Founders Room)

Joe Urgo: “Gorham Munson Falls Out with Cather: A Letter,” University of Mississippi-Oxford.

Jay Yost and Suzi Yost Schulz: “Writing the Neighbors: Who Got Cather’s Letters in Nebraska?”, Red Cloud, Nebraska Community Schools (Schulz); The Citigroup Private Bank, New York (Yost).

**11:00 a.m.-12:15 p.m.**

### Breakout Sessions

**Founders Room:** Laura Winters, Chair

Judith Johnston: “‘Who Knows Upon What Soil They Fed’: Digging Among Publishers in the Caspersen Cather Collection,” Rider University.

Melissa Goggin: “The Mobile Sections of *Death Comes for the Archbishop*,” University of Medicine and Dentistry of New Jersey.

Jane Rainis: “The Soul in Shadow: Doublings and the Search for Integration in *Hard Punishments* and *December Night*,” Independent Scholar.

**Mead 11:** John Murphy, Chair

Janis Stout: “Writing on the Margins of Biography,” Professor Emerita, Texas A&M University.

Peter Sullivan: “Willa Cather and German Civilization: Articles, Stories, and Notices in the Caspersen Collection,” Indiana University of Pennsylvania.

**12:15-1:15 p.m.**

### Buffet Lunch (Foyer & Wendel Room)

**1:15-2:30 p.m.**

### Breakout Sessions

**Founders Room:** Mary Chinery, Chair

Anne Kaufman: “Contexts for Viewing Brewster Letters,” The Milton Academy.

Bob Thacker: “Gossip, Facts, and Foundation in the Adams-Crane Correspondence,” St. Lawrence University.

**Mead 11:** Steve Shively, Chair

Bruce Baker: “Parsing Cather’s Nebraska Letters,” Professor Emeritus, University of Nebraska-Omaha.

Lisa Garvelink: “Cather as Her Own Best Character: Letters,” Reformed Bible College.

**2:45-4:00 p.m.**

### Plenary Session (Founders Room)

Wendy Perriman: “Straight to the Pointe: Willa Cather’s Training for the Ballet,” Independent Scholar.

David Porter: “‘Life is very simple—all we have to do is our best’: Willa Cather and the Brewsters,” Williams College.

**4:15-5:30 p.m.**

### Cake and Champagne (University Library Lobby)



## CONCERT PROGRAM

### THE WELL-TAMPHERED CLAVIER: PLAY-MUSICAL AND OTHERWISE

David Porter, pianist

*The surest, and the quickest, way for us to arouse the sense of wonder is to stare, unafraid, at a single object. Suddenly—miraculously—it will look like something we have never seen before.*

—Cesare Pavese, *Dialogues With Leucò*

*That is what it means to write poetry: to be able to say the oldest thing in the world as though it had never been said before.*

—Willa Cather, *Lincoln Courier*, March 10, 1900



*When you spun out onto the floor with Tony, you didn't return to anything. You set out every time upon a new adventure.*

—Willa Cather, *My Ántonia*

### EXCERPTS FROM FIRST AND SECOND PIANO SONATAS

Charles Ives (1874-1954)

*It will probably be centuries, at least generations, before man will discover all or even most of the value in a quarter-tone extension. And when he does, nature has plenty of other things up her sleeve. And it may be longer than we think before the ear will freely translate what it hears and instinctively arouse and amplify the spiritual consciousness. But that needn't keep anyone from trying to find out how to use a few more of the myriads of sound waves nature has put around in the air (immune from the radio) for man to catch if he can and "perchance make himself a part of nature," as Thoreau used to say.*

—Charles Ives, *Three Quarter-Tone Impressions*

### THE TIDES OF MANAUNAUN (1912) AEOLIAN HARP (1923) THE BANSHEE (1925)

Henry Cowell (1897-1965)

*Of course no one life will ever be long enough for all that there is to be done. But who among us would care to believe that music must decline after us, or come to such perfection in our lifetimes that no composer would need ever to write anything again? I like to think that Charles Ives was right when he declared: "There is always something more to be said." For myself, I have more ideas for music than I can ever use. This is a happy state, and I wish the same to all of you.*

—Henry Cowell

*If only there were more new things—If only you were really new! I might learn something.*

—Willa Cather, "A Gold Slipper"

SELECTIONS FROM  
SONATAS AND INTERLUDES (1946-48)

John Cage (1912-1992)

*And what is the purpose of writing music? One is, of course, not dealing with purposes but dealing with sounds. Or the answer must take the form of paradox: a purposeful purposelessness or a purposeless play. This play, however, is an affirmation of life-not an attempt to bring order out of chaos nor to suggest improvements in creation, but simply a way of waking up to the very life we're living, which is so excellent once one gets one's mind and one's desires out of its way and lets it act of its own accord.*

—John Cage, Silence

## SPORTS &amp; DIVERTISSEMENTS (1914)

Erik Satie (1866-1925)

La Pêche  
Le Yachting  
Bain de Mer  
Water-Chute  
Les Courses

*Sometimes too much symmetry kills things.*

—Willa Cather, 1925 interview with Flora Merrill

**David H. Porter** is Harry C. Payne Visiting Professor of Liberal Arts at Williams College, a position which he has held since 2000 and which carries the expectation that he offer each year at least one course that reaches beyond classics and that is in some way experimental in nature and approach. Previously, Porter taught classics and music at Carleton College from 1962-1987; was Carleton's William H. Laird Professor of Liberal Arts from 1974-1987; and was visiting professor of classics at Princeton University in 1986. In 1986-87, he served as president of Carleton College prior to becoming president of Skidmore College for twelve years, 1987-1999.

David Porter is the author of books on Greek tragedy and Horace and of two monographs on Virginia Woolf, and is co-editor (with Gunther Schuller and Clara Steuermann) of a book on pianist Edward Steuermann, with whom he studied for seven years. He has written over eighty articles and reviews on topics in classics (Homer, Greek tragedy, Horace, classical myth), music (Beethoven, Satie, Ives), modern literature (Cather, Wharton, Woolf, Eliot), and education, including opinion pieces in the *New York Times*, the *Boston Globe*, the *Chronicle of Higher Education*, the *Atlanta Constitution*, etc. He is currently writing a book on Willa Cather.

As a pianist and harpsichordist he has given recitals and lecture-recitals throughout the United States, in Great Britain, and on radio and television. As a Phi Beta Kappa Visiting Scholar in 1994-95, he visited colleges and universities across the country, giving public lectures and recitals at each as well as engaging in classroom visits and other more informal activities.

David Porter received his B.A. from Swarthmore College (1958) and his Ph. D. (in classics) from Princeton University (1962). In addition to his piano study with Edward Steuermann (1955-62), he studied harpsichord with Gustav Leonhardt in Amsterdam in 1970 and 1977. In 1998 Skidmore College awarded him an honorary Doctorate of Humane Letters.



## THE WILLA CATHER COLLECTIONS AT DREW UNIVERSITY



Drew University's collection of Willa Cather materials encompasses five distinct collections: Adams, Caspersen, Brewster, Menuhin, and the recently acquired Burroughs. The first two were formed systematically by scholars of the author's works, Frederick Adams and Finn and Barbara Caspersen. The Brewster, Menuhin, and Burroughs collections grew naturally out of Willa Cather's friendships with Earl and Achsah Brewster, Yehudi Menuhin and his family, and Louise Burroughs. These five collections, comprising hundreds of books and thousands of letters, together form a resource for research and teaching that is remarkable for its range and depth.

There are many first and early editions (some with original dust jacket), advance and dummy copies, and presentation and association copies; numerous issues of the periodicals that Willa Cather both edited and contributed to, including her college yearbook and literary magazine; several manuscript fragments and the complete typescript of *Sapphira and the Slave Girl*; letters to, from and about Cather, including the correspondence of Earl and Achsah Brewster, with its many references to both Cather and Edith Lewis, and the extraordinary group of Cather's letters to Louise Burroughs, rich in literary and biographical detail; the journal kept by Burroughs to record her first meetings and early friendship with Cather; and several photographs. In addition, there are both complementary items and curios, including volumes from Cather's personal library; contemporary critical articles and reviews of her works; detailed notes on his collection kept by Frederick Adams, as well as letters he exchanged with Cather scholars and acquaintances; biographical materials by and about members of Cather's circle; a 2003 survey of historic buildings in Webster County, Nebraska; and even several postage stamps depicting the Indian chief, Red Cloud.

The following selections are intended to give a brief overview of the richness of the collections.

## Magazine Contributions

- **The Hesperian.**

Literary magazine of the University of Nebraska, published semi-monthly. Some of Willa Cather's earliest published stories and poems appeared in *The Hesperian*. She is listed on the masthead as an associate editor during her sophomore year, and became managing editor her junior year.

ADAMS 138 1

- **The Sombrero. 1894.**

Yearbook of the University of Nebraska. Cather was the literary editor of the 1894 *Sombrero*, which was published by her (then junior) class of 1895.

ADAMS 138 8

- **Home Monthly.**

In June 1896 Willa Cather left Nebraska for Pittsburgh to become assistant editor of the family magazine, *Home Monthly*. During her year at the magazine, she contributed poems, short stories, nonfiction and editorials. Her work often appeared anonymously or pseudonymously, including a regular column, "Old Books and New," for which she used the name "Helen Delay."

ADAMS 152 4a

- **McClure's.**

Cather moved from Pittsburgh to New York in 1906 to join the editorial staff at *McClure's*, and was managing editor from 1908 to 1912. During and after her six years at *McClure's*, she published many short stories in the magazine.

ADAMS 152 3b

- **The Golden Book. Vol. XVIII, no. 106, Pct. 1933**  
(p. 289-302)

*Alexander's Bridge*. First chapter only. At end of text:  
"To be continued."

MENUHIN 22



## Books, Related Letters and Presentation Copies



- **April Twilights.** Boston: Richard G. Badger, The Gorham Press, 1903.  
 [First ed.] Presentation copy to George Seibel, “the first and kindest critic of these verses.” George Seibel, book critic at the *Pittsburgh Gazette*, was a close friend of Cather’s.  
 ADAMS 142
- **April Twilights.** New York: A.A. Knopf, 1923.  
 [Second ed., first printing, trade issue] Presentation copy to Earl and Achsah Brewster, inscribed shortly before the expatriate painters sailed from Europe to America: “To accompany the Brewsters on their long voyage home—they do not know how long it is! The verse on page 65 is theirs already for they were both very much in my mind on the afternoon last summer when I wrote it.” Cather is referring to the poem “Recognition.” A letter from Achsah Brewster to her daughter, Harwood, dated Feb. 14, 1942, quotes both poem and inscription. Achsah Brewster and Edith Lewis became close friends at Smith College in the late 1890s, and the Brewsters stayed in frequent contact with Cather and Lewis (“Aunt Willa” and “Aunt Edith” to Harwood).  
 BREWSTER 1 and 24
- **The Troll Garden.** New York: McClure, Phillips & Co., 1905.  
 [First ed., first issue] Presentation copy “to Mrs. McClung from Willa.” Mrs. McClung was the mother of Cather’s dear friend Isabelle McClung (later Hambourg).  
 CASPERSEN 43
- **O Pioneers!** Boston; New York: Houghton Mifflin, 1913.  
 [First ed., first printing, first binding variant] Presentation copy “to Mme. Olive Fremsted, the Voice of those voiceless pioneers.” The Swedish Olive Fremsted, leading Wagnerian soprano at the Metropolitan Opera, was Cather’s inspiration for Thea Kronborg in *The Song of the Lark*.  
 CASPERSEN 30
- **My Ántonia.** Boston; New York: Houghton Mifflin, 1918.  
 [First ed., first printing, first state] In a letter from Cather to Gorham Munson, dated May 22, 1934, she answers his questions about the writing of *My Ántonia*. Cather calls the novel “by far the best of all my contributions to an extremely poor literary era,” and insists that “there was no real reason for writing it beyond the fact that I wanted to pile up as much coin of the realm as possible while I was young enough to enjoy it.”  
 ADAMS 153 1
- **My Ántonia.** Boston; New York: Houghton Mifflin, 1918.  
 [First ed., first printing, second state] Presentation copy from Edith Lewis to Achsah Brewster, dated Nov. 11, 1918, “fin de la guerre.”  
 BREWSTER 9

- **The Professor's House.** New York: A.A. Knopf, 1925.

[First ed., second printing] Presentation copy “For the American poet Robert Frost,” with a further note, “This is really a story of ‘letting go with the heart,’ but most reviewers seem to consider it an attempt to popularize a system of Philosophy.”

ADAMS 157

- **Death Comes for the Archbishop.** New York: Council of Books in Wartime, [1943], c1929.

[Fourth ed.] Armed Services editions, D-97. Between 1943 and 1947, more than 123 million copies of 1,300 works of fiction and nonfiction were printed in the Armed Services Editions (ASE), and distributed to U.S. troops overseas during World War II. They included biographies, mysteries, adventure tales, and classic works of English and American literature.

ADAMS 155 7c

- **December Night: a scene from Willa Cather's novel, Death Comes for the Archbishop.** New York: A.A. Knopf, 1933.



Illustrated by Harold von Schmidt. [First ed. in this format.]

Separate edition of chapter 7, “The Great Diocese,” from *Death Comes for the Archbishop*. Reprinted by Knopf for the Christmas trade in 1934 and 1935.

ADAMS 167 29a

- **The Fear That Walks by Noonday.** New York: Phoenix Book Shop, 1931.

[First separate printing.] By Willa Cather and Dorothy Canfield Fisher. First printed in *The Sombrero*, June 1894, where it was named “first prize story.”

ADAMS 138 8 and 164

- **Obscure Destinies.** New York: A.A. Knopf, 1932.

[First ed., first printing, trade issue] Signature of Achsah Barlow Brewster. Taped to the front fly-leaf is a small paper to which is affixed several dried sprigs of wild flowers, with penciled note: “From the cemetery, at Jaffrey, N.H. where Willa Cather and Edith Lewis are buried. 5/22/1983.”

BREWSTER 18



- **Sapphira and the Slave Girl.** New York: A.A. Knopf, 1940.

[First ed., first printing, trade issue, advance copy]

ADAMS 155 10a

- **Mérimée, Prosper. Carmen—Arsene Guillot—L'abbé Aubain—Le dame de pique—Les bohémians—Le hussard—Nicolas Gogol.** Paris: Calmann-Laevy, 1925.

Presentation copy to Yehudi Menuhin “on his seventeenth birthday, from his devoted friend Willa Cather.”

With Menuhin's bookplate.

MENUHIN 17



- **Schubert, Franz.** Franz Schubert's Letters and Other Writings. Edited by Otto Erich Deutsch and translated by Venetia Savile, with a foreword by Ernest Newman. New York: A.A. Knopf, 1928.

Presentation copy from Cather to Yehudi Menuhin, dated Jan. 22, 1938. "For Yehudi Menuhin on his twenty-first birthday—anniversary of a day that was to bring such noble pleasure to countless thousands of us who are in bitter need of such release." With accompanying letter, signed "Aunt Willa," also dated Jan. 22. "They are rather heart-breaking, these letters, when one thinks of all that lay behind them .... But put all the hardships and disappointments together in one heap, and match against it all the lovely things he made in fifteen years,—can one then say that he had an unhappy life? Being hungry wouldn't matter much if one's mind were blooming every day like that, would it?"

MENUHIN 19

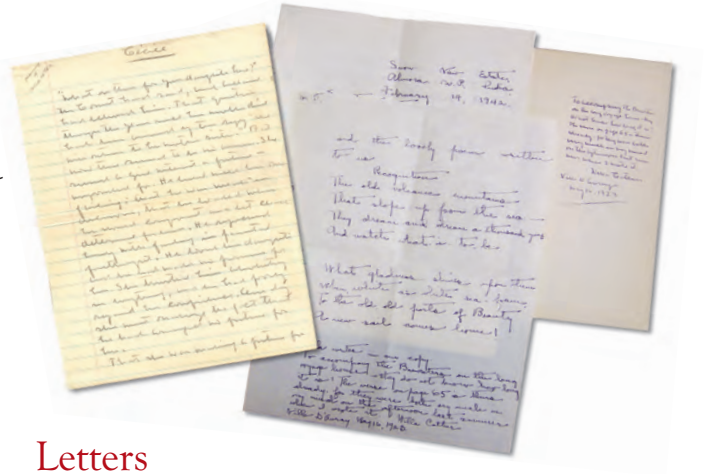
## Dust Jackets

- **Youth and the Bright Medusa.** New York: A.A. Knopf, 1920.  
[First ed., first printing, trade issue] Front flap with error fifth line from bottom: "Alexandra's Bridge."  
CASPERSEN 44
- **My Ántonia.** New York: Houghton Mifflin, 1926.  
[Second ed., second printing] "New edition." Illustrations and dust jacket, signed, by W.T. Benda.  
ADAMS 153 2
- **Lucy Gayheart.** New York: A.A. Knopf, 1935.  
[First ed., first printing, trade issue] With a review by Henry Seidel Canby.  
CASPERSEN 10
- **Not Under Forty.** New York: A.A. Knopf, 1936.  
[First ed., first printing, trade issue]  
CASPERSEN 16



## Manuscripts

- **Interview, ca. 1925.**  
[3] leaves. Untitled, unsigned, undated typescript with autograph revisions in black ink, with a seven-line penciled addendum in an unidentified hand. Writing in the third person, Cather is being interviewed at Grand Central Station as she awaits her train to New England. She has just spent three months in New Mexico, and reveals that her new novel-in-progress is to be called *Death Comes for the Archbishop*. Asked about “the greatest obstacle American writers have to overcome,” she states that it is “the lecture-bug,” as lecturing consumes all of ones time and leads to smug self-satisfaction. “It’s especially destructive to writers, ever so much worse than alcohol, takes their edge off.”  
ADAMS 158
- **“Cécile.”** [between 1928 and 1931]  
[4] p. Penciled autograph draft, headed “Cécile,” of a projected final chapter of *Shadows on the Rock*. Frederick Adams noted at the end of his transcription of the draft, “It seems to me that after the death of Frontenac, WSC intended a final chapter about Cécile, and that she changed her mind in favor of an epilogue some years later in time, not exclusively concerned with Cécile.”  
ADAMS 159
- **“Sapphira and the Slave Girl.”** [1938 or 1939?]  
[204] leaves. Typescript with Cather’s copious penciled autograph revisions.  
CATHER 10



## Letters

- **Typed letter, signed, to Florence Pearl England. Pittsburgh, Sept. 10, 1896, with manuscript postscript.**  
[3] leaves on stationery headed *The Home Monthly*. Cather expresses dissatisfaction with one of England’s drawings for the magazine and details numerous changes to be made, including the removal of Mlle. DeKoch’s hat: “I have been among singers a good deal, and never knew one to wear a hat to a concert.”  
ADAMS 139
- **Autograph letter, signed, to Rev. J.R. Henry. Autograph envelope postmarked Pittsburgh, June 22, 1897.**  
[3] leaves. Cather writes that she is about to leave Pittsburgh for a month in Red Cloud, asks that Henry write to her there, and thanks him for his kindness to her. “You were the first real friend I had in Pittsburgh ... You have the kind of Christianity which makes a pretty gloomy world brighter and I honor you for it.”  
ADAMS 140

- **Autograph letter, signed, to Earl and Achsah Brewster.** Feb. 21, [1923]  
 [4] p. on stationery headed “Number Five Bank Street.” Cather discusses the mixed reception accorded *One of Ours*: “The people who don’t like it detest it, most of the critics find it maudlin sentimentality and rage about it in print. But the ex-service men like it and actually buy it.” She praises several of Earl Brewster’s paintings: “The photograph you so kindly sent me [of *The Blue Nigger*] has just come and is a great pleasure, but it made me long for the splendid color of that painting .... I have come to like the Three Scallops best of all of them!” And she confides the “secret” that Edith Lewis dislikes Cather’s friends Isabelle and Jan Hambourg: “They irritate her, rub her the wrong way; Isabelle even more than Jan .... I think the way that likes and dislikes interweave is the most disheartening thing about life anyway.”  
 BREWSTER 22
- **Two typed letters, signed, to Henry Goddard Leach.** Sept. 1, [1931] [2] p. and May 25, 1932 [1] leaf.  
 In the first letter Cather protests to Leach, editor of *The Forum*, the tone of Granville Hicks’s unfavorable review of *Shadows on the Rock*, and questions the magazine’s editorial policies. “Granted that you felt the time had come to utter a few unpleasant truths, it is possible to say uncomplimentary things in a courteous and even a respectful way. But the tone of this article is sarcastic and contemptuous throughout, and no desk editor representing you in your absence would have printed such an article about any writer for whom you had much regard.” In her second letter, she accepts Leach’s apology and explanations, noting that “I was hurt as a person, not as a writer,” assuring him that she bears no grudge, and expressing the hope that upon her return to New York from Canada they can “have tea together and drink to Mr. Hicks—if that was his name.”  
 ADAMS 162
- **Typed letter, signed, to Trixie Florence.**  
 June 12, 1946.  
 [1] leaf. Sidney Florence, Cather’s banker, and his wife, Trixie, were close friends of Cather from Red Cloud. In this letter Cather reminisces about another old Nebraska friend, Carrie [Miner] Sherwood, to whom *My Ántonia* was dedicated. “On the first trip I made to Red Cloud in the farm wagon, I was taken by some member of my family to the frame building which was then Miner Brothers General Store. I remember a young girl who came up to me, held my hand for a few minutes and talked to me. She had very bright eyes and looked interested. That was Carrie.”  
 CASPERSEN 54
- **Autograph letter, signed, from Earl Brewster to Harwood Brewster Picard.** May 30, 1947.  
 6 p. Earl Brewster writes from Almora, India, to his daughter about the news of Willa Cather’s death. “Edith Lewis cabled me of the death of Willa Cather, of which you have also probably heard. It shocked me considerably for I had vividly pictured her and Edith continuing their lives together for years to come. I am very anxious to hear from Edith how she will adjust her life to this great change for her.”  
 BREWSTER 24

## SPECIAL EXHIBIT

A rich range of items from the Cather Collections is on display in the gallery of the library, just inside the main entrance. The exhibit will continue through October 16. It is available during the following hours:

Monday – Thursday	8:30 a.m. – Midnight
Friday	8:30 a.m. – 7 p.m.
Saturday	9:30 a.m. – 5 p.m.
Sunday	1:00 p.m. – Midnight



## ACCESS TO THE CATHER COLLECTIONS

The library encourages the use of all special collections and archives, but is not staffed to assist scholars without prior arrangement. Please call or write Dr. Linda Connors (973/408-3474; lconnors@drew.edu) to make arrangements to consult Cather material in advance of a visit. For further details and the Cather Collections Finding Aid, consult: <http://depts.drew.edu/lib/findingaids/CatherFindingAid.pdf>

The Burroughs Collection is in the final stages of processing and will be available for use after October 4, 2005.



## TRIBUTE TO THE CASPERSENS



Through the vision and generosity of Finn and Barbara Caspersen, five spectacular Cather collections have come to Drew University in as many years. The Caspersens recognized an unusual opportunity to deepen and strengthen the resources of an active research area at Drew, and to place the university among the major centers for Cather study.

Their only stipulation was that the collections not languish in protective custody, neglected trophies of the bragging rights of the university. This colloquium is part of the university's commitment to promoting the use of its special collections.

## SPECIAL THANKS

Dr. Cynthia Cavanaugh  
Lucy Marks and Masato Okinaka  
Margaret Kiernan, Melanie Shandroff, Lynne DeLade

for contributing their gifts and talents  
to the publication of this booklet.

Deborah Strong  
for choreographing the endless  
details of the Colloquium.