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April 1, 2012: Poet Barbara Cully Reads this Thursday: Spring 2012 Gwen Frostic Reading Series

Department of English

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Sunday, April 1, 2012

[Poet Barbara Cully Reads this Thursday: Spring 2012 Gwen Frostic Reading Series](#)



We welcome you to join us for the fifth reading of the Spring 2012 Gwen Frostic Reading Series. We're honored to have poet Barbara Cully read her work this Thursday, April 5th. The reading will take place at the WMU Bernhard Center, in room 157-158, starting at 8:00 PM. We look forward to seeing you there.

Posted by [Dustin](#) at [8:37 PM](#) [No comments:](#) 

Labels: [Gwen Frostic Reading Series](#), [Poetry Reading](#)

[Schulman Notified of New and Better Beowulf Manuscript](#)

Professor Jana Schulman has been contacted by an Icelander who, while visiting a remote cabin on the Isle of Man last week, spotted a framed manuscript leaf—or so he thought—on the wall. With the owner's permission, he removed the frame from the wall, took off the back, and discovered an entire manuscript of the Anglo-Saxon poem *Beowulf*. "Grandpa used to wrap fish with that," the Icelander said (in Icelandic). Schulman, once presented with the scanned pages sent via email attachment, was startled to discover that, while for the most part the manuscript presented the same story as the one found in Cotton Vitellius A. xv, the character of Wiglaf no longer appeared in the poem. Instead, the young man who came to Beowulf's assistance had a different name, to wit:

Bilbo wæs gebædded, Baggines sunu,
helpan hildfruman....

Schulman and several other Icelandic scholars, from the universities of South Shire and Mordor Polytechnic, will be flying to Europe this week to examine the manuscript firsthand.

Posted by [Grace Tiffany](#) at [3:54 PM](#) [1 comment:](#) 

[Oxfordian Shakespeare Doubters Get a Historical Fact Right](#)

The Oxfordians, who hold that the Earl of Oxford wrote all 37 of Shakespeare's plays and his sonnets, have reported one historical fact correctly in a 2012 publication. The Oxfordians, who claim that William Shakespeare, an alumnus of the distinguished King Edward VI Grammar School in Stratford, was illiterate, that *A Midsummer Night's Dream* was composed by a nine-year old, and that the Earl of Oxford was both Queen Elizabeth's secret son and her lover, correctly spelled the name of Shakespeare's contemporary Ben Jonson as "Jonson" without the "h" in the latest issue of their quarterly journal, in the following sentence: "Ben Jonson, bastard son of King Henry VIII and author of *Huckleberry Finn*, piloted the primitive submarine over the abyssal plain, skirting the wreck of the Titanic, glimpsing but not recognizing the bones of Amelia Earhart, seeking, ever seeking, the Australian writers' colony he had so ably founded a decade before."

Posted by [Grace Tiffany](#) at [9:07 AM](#) [No comments:](#) 

[Erasure Poetry Project Accidentally Erases Entire English Canon](#)

Assigned to compose "erasure poetry" - a form created by erasing words from existing texts - students in a graduate poetry workshop at WMU appear to have erased in their entirety all extant copies of such classics as *Paradise Lost*, *Lyrical Ballads*, and *Middlemarch*. "We're still not sure how they got hold of all those First Folios," said Professor Grace Tiffany, "but scholars are currently searching for Shakespearean actors who remember their lines well enough to reconstruct the plays. *King John* may well be lost forever."

Inspired by the hauntingly beautiful minimalism of works such as Ronald Johnson's *Radi Os* (created by erasing portions of the text of *Paradise Lost*) and Jen Bervin's *Nets* (created by erasing parts of Shakespeare's sonnets), the poetry students apparently lost control of their technique and could not stop erasing.

All of English poetry and prose has been reduced to a single letter *o*. The *o*, originally part of the title of Robert Herrick's "Delight in Disorder" in a paperback copy of the eighth edition of *The Norton Anthology of English Literature* Vol. 1, is thought to evoke simultaneous surprise, ecstasy, and grief, while signifying the nothing that once was English literature and to which it is now the sole remaining witness.

Posted by [Beth Bradburn](#) at [7:00 AM](#)