

CONTRIBUTORS

CHRIS ANDREWS is a poet living in Melbourne, Australia. He is the translator of Luis Sepúlveda's *Full Circle* (1996), and he teaches in the Department of French and Italian Studies at the University of Melbourne.

E. BEAUMONT BISSELL researches at Exeter College, Oxford. Her doctoral thesis is on Anglo-American modernism, and she has published on this and various theoretical topics.

KIM BRIDGFORD directs the writing program at Fairfield University in Connecticut. Her fiction has been published in *Redbook*, *The Georgia Review*, *The Massachusetts Review*, and *Witness*. She is the recipient of a 1999 NEA Fellowship.

JANET FRASER lives in St. John's, Newfoundland. Her poems have appeared in various journals, including *The Antigoniish Review*, *Atlantis*, *The Cormorant*, and *Whetstone*. Her collection of poetry, *Long Girl Leaning into the Wind*, will be published by Killick Press later this year.

MATS FURBERG is a retired professor of philosophy at Göteborg University in Sweden. His books include *Nedom vara och böra?* [*Underneath Is and Ought?*] (1993), *du [you]* (1998), and *Den första stenen* [*The First Stone*] (2000).

MELISSA HARDY has worked as a journalist, scriptwriter, and film and video producer. A recipient of the Journey Prize, she is the author of two novels, *A Cry of Bees* (1970) and *Constant Fire* (1995). Her short stories have appeared in various anthologies and journals, including *Prairie Fire*, *Room of One's Own*, and *Descant*.

GEOFFREY HARESNAPE teaches English literature at the University of Cape Town, South Africa. He has published three collections of poetry, *Drive of the Tide* (1976), *New-Born Images* (1991) and *Mulberries in Autumn* (1996), and two works of fiction, *Testimony* (1992) and *African Tales from Shakespeare* (1999).

CORNELIA C. HORNSTY has been published widely in literary magazines such as *Canadian Forum*, *Event*, *Fiddlehead*, and *Pottersfield Portfolio*. She has new work forthcoming in *New Quarterly* and *Windsor Review*.

SIMON JARVIS is Gorley Putt Lecturer in English Literary History at the University of Cambridge. His publications include *Scholars and Gentlemen* (1995) and *Adorno* (1998). He is currently working on a study of Wordsworth.

JACQUELINE KARP-GENDRE is a British writer, currently living in France. Her work has been published in various journals, including *Swansea Review*, *Orbis*, *Interim*, *Poetry Wales*, and *The Dalhousie Review*.

MICHAEL KULYCKY teaches English and creative writing at South Suburban College in Illinois. He enjoys going to work only somewhat less than coming home, and he strives to write as insightfully and generously as possible for the sake of good health and joy.

KATHERINE LAWRENCE has her first book of poems, *Crooked Hemlines*, coming out in autumn 2001. Her poetry has appeared in *grain*, *Zygote*, and *Windsor Review*, and has been broadcast on CBC Radio.

JOYCE K. LUZZI lives in Narragansett, Rhode Island. Her poetry has been published in *The Dalhousie Review*, *Queen's Quarterly*, *Ariel*, *The Literary Review* and *Kansas Quarterly*, among other journals.

TONY TREMBLAY teaches Maritime and Canadian literature at St. Thomas University in Fredericton, New Brunswick. He is currently writing a critical biography of David Adams Richards.

BARRY WEBSTER's fiction has appeared in *Event*, *The NeWest Review*, *Dandelion*, *Quickies*, *Winner's Circle*, and *Pottersfield Portfolio*. He has work forthcoming in *Prairie Fire*.

GRAEME WILLIAMSON was born in Montreal and currently lives in Glasgow, where he is studying creative writing. He formerly wrote and recorded with a Toronto band called the Pukka Orchestra, and he has recently finished writing his first novel, "Strange Faith."

Call for Papers: Medieval Culture

WRITERS WHO ARE INTERESTED in any aspect of medieval culture are invited to submit contributions to a special issue of *The Dalhousie Review* scheduled for publication in 2002. Interpretations of literary, philosophical, historical, musical, and visual texts from the Middle Ages are welcome. So also are theoretical discussions of the principles upon which such interpretations ought to rely.

No argument will be considered too subtle, no issue too recondite, no text too obscure, provided that discussion is carried out in lucid, reader-friendly prose. Manuscripts should be double-spaced, on plain white paper, and should not exceed 7,500 words. Documentation, including footnotes, should follow the conventions adopted in recent issues of *The Dalhousie Review*; these are consistent with the guidelines in Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, 4th ed. (New York: Modern Language Association of America, 1995) 241–56. Hard copy only should be sent with the first submission.

The deadline for receipt of contributions is 1 September 2001.

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The Dalhousie Review
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