

SOCIETY
FOR THE
STUDY
OF

MIDWESTERN
LITERATURE

Newsletter
Volume Three
Number One
Spring, 1973

Society for the Study
of Midwestern Literature

Volume III, Number One

Newsletter

Spring, 1973

The Third Annual Conference

The Third Annual Conference will be held in October at Michigan State University. The committee welcomes suggestions for topics of discussions and volunteers for participation.

A new type of membership is available: the member emeritus (no dues) for members who retire. If you qualify, notify the editorial office.

Again contributions to the Newsletter are solicited: short reviews; review essays; articles on libraries, holdings, collections; announcements; research in progress, and whatever else may be of interest to the membership.

The first annual list of members will be published in the Spring. To appear in it, pay your dues. Attached is a form that will provide space for special interests. Please return it.

On September 28 the city of Terre Haute, Indiana, celebrated the centennial birthday of Max Ehrmann, born there and author of "Desiderata", The Poems of Max Ehrmann. Featured as part of the celebration was publication of Max Ehrmann: A Centennial Tribute, by Richard W. Dowell.

Two members of the Society, Walter Havighurst and David D. Anderson, were recently honored by Governor John J. Gilligan of Ohio, who selected a book by each, Havighurst's Three Centuries of the Ohio and Anderson's The Literary Works of Abraham Lincoln, as part of a collection of thirty books by Ohio authors for presentation to the National Library of Greece. The presentation was made by a

third member, Bernice Williams Foley of the Ohioana Library to the Honorable Anastasia D. Samsarelou, Director of the National Library of Greece, in Athens.

Paul Ferlazzo has recently published "Anne Gilchrist, Critic of Walt Whitman" in The South Dakota Review (Winter, 1972-73.)

Douglas Hoverr has recently published "The Divining of Walden" in the Thoreau Journal Quarterly (October, 1972)

David D. Anderson has just published Robert Ingersoll (New York: Twayne Publisher's 1972).

Maurice Crane has recently published a short essay "Good and American -- Vice Versa" in American Examiner (Fall, 1972).

Studies in American Fiction

Studies in American Fiction is a journal of articles, notes and reviews on the prose fiction of the United States.

Manuscripts are welcome and they should follow the latest edition of the MLA Style Sheet in all matters of style and documentation. Manuscripts may deal with individual works, authors, movements, influences, and other topics directly related to American fiction.

Published twice each year, Spring and Autumn, by the Department of English, Northeastern University.

Subscriptions: \$3.00 per year.

Address all correspondence regarding subscriptions and manuscript submissions to:
continued

James Nagel, Editor
Studies in American Fiction
Department of English
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Boston, Massachusetts 02115

The Mississippi Valley Review

The Mississippi Valley Review keeps no backlog of material. Every issue is wide open to good writing from anyone, anywhere right up until the deadline.

The Mississippi Valley Review has no set guidelines governing the subject or style of the manuscripts we accept. We try to represent the field of creative writing as widely as possible.

The Mississippi Valley Review does have a growing distribution, a professional appearance and a definite need for manuscripts.

WE NEED

Poetry -- Any subject or style, up to two pages in length. Short fiction -- We print two or three per issue, up to twenty typed pages.

Criticism -- We need critical articles in several areas: Post Civil War American Literature Articles/Book reviews dealing with current poetry, fiction, literary movements etc. We will also print some film criticism when the relationship to literature is prominent.

Submissions

Should be typed, double-spaced and accompanied by a self-addressed stamped envelope. Deadline for accepting manuscripts for the fall issue is October 10. For the Spring issue the deadline is April 7.

Subscriptions

Are available at \$1.50 per year from:

Mississippi Valley Review
Department of English
Western Illinois University
Macomb, Illinois 61455

University College Quarterly

Quarterly plans for the remainder of the academic year include a general issue in March and a special issue in May developing the theme "The Idea of a University." The former is ready for publication, but there is still some room in the May issue, and contributions of essays and verse are welcome.

Ideally, essays should be about 2000 words (eight-ten typed pages) in length, and they should focus on some aspect of the theory and/or practice of general education or other matters of concern or interest to those interested in general education. There is no "house line," and controversial matter is judged on the same basis as any other material: sound scholarship, well-reasoned opinions, and good writing. Poetry is always welcome, although our publication of verse is slow and unpredictable. Ideally, it should be short, and thematic or other dimensions should emphasize education, language, or other relevant material.

Plans for 1973-74 include two special issues, "The International Dimensions of General Education" in November and "The University College Anniversary Issue" in March. The January and May issues will be general in nature.

Contributions to all of these are solicited.

David D. Anderson, Editor

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48823

The projected Midwest Annual is still seeking essays of 2000 words by members on Mid-western literature. Please send them to David D. Anderson.

Ezra Pound, 1885-1972

"I have tried to write Paradise," Pound said in his reflective Canto 120. But Pound knew his achievement was not angelic. A few lines later, Canto 120 pleads: "Let the gods forgive what I have made. Let those I love try to forgive what I have made." It was not immodesty that led Pound to suggest divine attention for himself, for he was a brilliant artist. And it was not false modesty that caused him to ask the forgiveness of mortal admirers, for he was also a crotchety would-be activist, a half-baked economist and -- to mince no words -- a stupid racist. He would have been quick to deride those who commit the "intentional fallacy" of judging works of art according to their makers' intentions rather than according to what has actually been made; we therefore do not need to accept an explanation that in speaking for what he took to be Mussolini's principles he intended no wrong.

But Pound the man will become an amplitudinous morsel for the biographers. What he failed to achieve in society he did brilliantly in art, the creation of order in a situation he conceived to be chaotic. Pound's career falls into two parts. In early decades he made translations, lyrics, meditations -- a variety that shows masterly range and great individual quality as well as intelligence, esthetic sensitivity, and devotion to art. The famous couplet "In a Station of the Metro" shows how form and feeling can be one, the spare economy of statement expressing the observer's concern for us, for what modern life has done to us:

The apparition of these faces in the crowd;

Petals on a wet, black bough.

During these years Pound was the enthusiastic friend and patron of artists not only in poetry but in many other fields: if there was a chief doyen of modernism in the arts, it was surely Pound.

He began early to work on Cantos, and in his last decades concentrated most of his energies on them. They make up a vast, and grand, collection that is baffling in detail even to the generously inclined reader (no one is as well, if curiously, read as Pound).

In spite of their flaws, they are a major accomplishment. Seeking a basis for the vital culture that he thought our world to lack, Pound ranged over the classic and medieval cultures of the West and, as an analogue, the culture of ancient China. In the Cantos he continued his technique of forcing together disparities, often by abrupt juxtaposition; though this technique may frustrate the casual reader (and the scholar who wishes to explicate every line), it works, often brilliantly, to suggest similarities and contrasts among cultures. It forces the reader to see what in the past has made for spirited living, what has failed, what he may learn from. The order is only that achieved by the voyager who experiences other voices than those of his own times, other rooms than those of his own culture. But the voyager travels among the particularities of experience. The Cantos do not give only an aerial photograph that would show a high level, abstract outline of a cultural scene. Believing that we must have tangibles if we are to understand, Pound gives the one by one discoveries and realizations of the traveller who comes upon each bit of the terrain individually, who feels and tastes and comes to know all its singularities. The voyager, naturally, is a Proteus, a figure of many consciousnesses. Valuing creativity, he hungrily ransacks all areas of experience available to the poet: far from an appreciator, Pound's artist is a looter who wrests a fragment here, burgles a character or incident or idea there, disrupts a harmony, violates all innocencies: as Picasso manhandles (personhandles?) color and shape, so Pound manhandles his materials.

Though individual cantos are formally well wrought, the series is essentially open. Greedy for experience, it gulps in change, spews out bluster, erupts in new topics and allusions. The social views, as ever, are obtrusive. The reader must put up with much strident decrying of the financial system that he may not find worth the bother of analyzing, and he must hold down his gorge when he discovers, for example, that the poet sees Mussolini's program as an attempt to carry out the principles of Adams and Jefferson.

For Pound the ideal is the heroic; much of the post-Renaissance Western world is darkly evil; therefore we must return to the virtues and many of the practices --

the esthetic he would hold -- of the ancients. His work is a major presentation of a compelling world view. Though itself flawed, its range and profundity expose the shallowness of chatter about the Utopia that will come after "the revolution." Critics point to the paradox that Pound's hope for a creatively fulfilling culture is itself a product of the Enlightenment that he wishes to upend. We may let the critics explicate allusions, unravel inwoven ironies, apologize for follies and applaud fineries. For most of us, Pound's grand achievement may be as lasting as that of any twentieth century writer in English. It does not reach Paradise, to be sure. But it ebulliently gallops far past Limbo.

Bernard F. Engel
Michigan State
University

THROUGH NEWBERRY LIBRARY WITH GUN AND CAMERA

An investigation into Midwestern art, culture or history will likely lead the scholar to the Newberry Library, located near Chicago's "Gold Coast," about three blocks from Michigan Avenue at Sixty West Walton Street. The library was originally funded by a bequest from Chicago banker Walter Loomis Newberry (1804-1868), who was also president of the Galena and Chicago Union Railroad. The library contains a million books and five million manuscripts. Seventy per cent of the overall holdings are in the General Collection, which covers the American Colonial and Revolutionary periods, the Civil War and its military history, and local and family history.

The Everett D. Graff Collection focuses on Western America and features a core collection of ten thousand books, most of which deal with the exploration and settlement of the trans-Mississippi West in the nineteenth century. /See Storm, Colton. A Catalogue of the Everett D. Graff Collection of Western Americana (Chicago, 1968)/

Also of possible use is The Edward E. Ayer Collection, which deals in part with the exploration of North and South America. In addition to extensive accounts of Jesuit relations and numerous narratives of Indian captivity, the Ayer Collection includes the U.S. War Department records, 1790-1865. /See Butler, Ruth Lapham. A Checklist of

Manuscripts in the Edward E. Ayer Collection (Chicago, 1937)./

Of primary interest to the members of this society, however, would be the Modern Manuscripts Collection. Some of the authors and organizations represented include: Sherwood Anderson (16751 items); Nelson Algren; Willa Cather; The Chicago, Burlington and Quincy Railroad Company (330 uncatalogued shelf feet); Floyd Dell; James Farrell; Edgar Lee Masters (150); The Pullman Company (66 boxes, plus ledgers); The Chicago Literary Club (1,276); Eunice Tietjens (4,263) and Lambert Tree (1,612). For years in the care of Amy Niholm, who has assisted many scholars, these papers are now under the expert supervision of Diana Haskell.

The Newberry Library emphasizes reader service, maintaining reserve carrels and studies for scholars whose work keeps them long in residence. In addition to awarding fellowships and grants-in-aid, The Newberry Library Associates also publish The Newberry Library Bulletin.

One planning to do specific research at the Newberry might well write ahead, either to "The Secretary, Newberry Library Associates," or to:

Ms. Diana Haskell, Modern Manuscripts
Librarian
The Newberry Library
Sixty West Walton St.
Chicago, Ill.
60611

For further background see Lawrence Towner's An Uncommon Collection of Uncommon Collections: The Newberry Library (Chicago, 1970).

Paul P. Somers, Jr.
Michigan State University

Brewing: 20 Milwaukee Poets, edited by Martin Rosenblum. Giligia press. Lyme Center, New Hampshire. \$3.95

Amid the current plethora of poetry anthologies, it is refreshing to find one based on place, particularly a place in the midwest. In his introduction Martin Rosenblum speaks of a unique sense of the land inherent in midwestern poetry, "a sensuousness which comes directly from the earth." Yet while

a number of the poets look back on rural childhoods, they are also very involved in the life of the city, a life in which buildings are as at least as important as the land on which they rise.

The book includes poets who make their homes in Milwaukee, though since its publication three have moved away. Some have appeared in national publications, some have only local fame, and some are completely unknown. Each is represented by approximately half a dozen pages of work, and the selection is preceded by a picture of the poet and a short autobiographical statement.

As in every anthology there are a number of bad poems, but many are outstanding, and one, James Hazard's "Outlaw Museum Guide", is alone worth the price of the book. The poet, standing in an empty museum, reflects on the values of the past. Section two, a reminiscence of a snowy night on a midwestern farm, and section seven, on the Buffalo Bill museum in LeClaire, Iowa, should be of special interest to members of the Society. The past, threatening and beautiful, is peculiarly midwestern.

Alice wonders

will the buffaloes outside the
teepee come alive

above us at midnight, like our toys

when we are asleep?

We will be trampled then, she tells me.

In the dark under the buffalo hide

the gentle cinema

of all our faces. The flowery crowd

of all her faces whispering

in one voice to all my lips, We

will be trampled, then

like the prairie,

we will be trampled like the
wild flowers...

Strangely enough, Roger Mitchell's fine "Letter to Milwaukee" does not appear in

this volume. (It may be found in his collection, Letters from Siberia and Other Poems, New Rivers, 1971.)

Brewing deserves the attention of anyone interested in midwestern poetry. Giligia press, unfortunately, has no system of distribution and is dependent for sales on word of mouth and reviews.

Victor Contoski
The University of Kansas

Checklist of anthologies of Midwestern literature

The following selective checklist includes anthologies which have reprinted a significant amount of Midwestern writing. The more narrowly localized anthologies, such as those covering only writers from a specific state or city, are not included unless they are of unusual interest. Also excluded are general anthologies of American literature.

*Indicates a title currently in print

*Angle, Paul and Mary L. McCree, eds.
Prairie State: Impressions of Illinois, 1673-1967, By Travelers and Other Observers. Chicago, 1968.

*Babcock, C. Merton, ed. The American Frontier: a Social and Literary Record. New York, 1965.

Banta, Richard, ed. Hoosier Caravan: a Treasury of Indiana Life and Lore. Bloomington, 1951.

Becker, May, ed. Golden Tales of the Prairie States. New York, 1932.

Bingley, William, ed. Travels in North America. London, 1821.

*Blair, Walter, ed. Native American Humor. 2nd ed., San Francisco, 1960.

Blanden, Charles, ed. The Chicago Anthology: a Collection of Verse from the Work of Chicago Poets. Chicago, 1916.

Botkin, Benjamin, ed. A Treasury of Mississippi River Folklore New York, 1955.

Checklist -- continued

Brockway, Wallace and Winer, B.K., eds.
Homespun America. New York, 1958.

Coggeshall, William, ed. The Poets and Poetry of the West. Columbus, 1860.

Conroy, Jack, ed. Midland Humor: a Harvest of Fun and Folklore. New York, 1947.

*Cox, Isaac, ed. The Journeys of...La Salle
.... 2 vols. New York, 1905.

*Day, A. Grove, ed. The Sky Clears: Poetry of the American Indians. , 1951.
Reprinted: Lincoln, 1964.

*Derleth, August, ed. A Wisconsin Harvest.
Sauk City, Wisc., 1966.

*Dunn, James and Poatgieter, Hermina, eds.
Gopher Reader. St. Paul, 1958.

*Durham, Philip and Jones, Everett, eds.
The Frontier in American Literature.
New York, 1969.

*Faulkner, Virginia, ed. Roundup: a Nebraska Reader. Lincoln, 1957.

*Flanagan, John, ed. America is West: An Anthology of Middlewestern Life and Literature. Minneapolis, 1945.

----- and Hudson, Arthur, eds.
Folklore in American Literature.
Evanston, 1958.

Frederick, John, ed. Out of the Midwest: a Collection of Present-Day Writing.
New York, 1944.

French, Joseph, ed. The Pioneer West: Narratives of the Westward March of Empire. Boston, 1923.

----- . Stories from The Midland. New York, 1924.

*Callagher, William, ed. Selections from the Poetical Literature of the West.
Cincinnati, 1841.

*Gates, Charles, ed. Five Fur Traders of the Northwest. St. Paul, 1965.

Greenberg, David, ed. Furrow's End: An Anthology of Great Farm Stories.
New York, 1946.

*----- . Land That Our Fathers Plowed: the Settlement of Our Country as Told by the Pioneers Themselves and Their Contemporaries. Norman, 1969.

Halper, Albert, ed. This is Chicago.
New York, 1952.

*Havighurst, Walter, ed. The Great Lakes Reader. New York, 1966.

----- . Land of the Long Horizons. New York, 1960.

Hine, Robert and Bingham, Edward, eds.
The Frontier Experience: Readings in the Trans-Mississippi West. Belmont, Calif., 1963.

Inge, Thomas, ed. Agrarianism in American Literature. New York, 1969.

*Jagendorf, M.A., ed. Sand in the Bag and Other Folk Stories of Ohio, Indiana and Illinois. New York, 1952.

*Kellogg, Louise, ed. Early Narratives of the Old Northwest, 1634-1698. New York, 1917.

Kliwer, Warren and Solomon, Stanley, eds.,
Kansas Renaissance. Lindsborg, Kan., 1961.

Kenton, Edna., ed. The Indians of North America. New York, 1927. /Excerpts from Thwaites' Jesuit Relations, q2v./

*----- . The Jesuit Relations and Allied Documents. New York, 1925. /Excerpts from Thwaites' Jesuit Relations, z.v./

Lindley, Harlow, ed. Indiana as Seen by Early Travelers. Indianapolis, 1916.

Lee, Charles, ed. North, East, South, West: a Regional Anthology of American Writing. New York, 1945.

*McDermott, John, ed. Before Mark Twain: a Sampler of Old, Old Times on the Mississippi. Carbondale, 1968.

McFarling, Lloyd, ed. Exploring the Northern Plains. Caldwell, Ida., 1955.

Checklist -- continued

McIlvaine, Mabel, ed. Reminiscences of Early Chicago. Chicago, 1912. /plus three other volumes in Lakeside classics series for 1913-1915/

Morris, Wright, ed. Mississippi River Reader. New York, 1962.

*Mott, Frank, ed. Missouri Reader. Columbia, 1964.

Neider, Charles, ed. The Great West. New York, 1958.

Pierce, Bessie, ed. As Others See Chicago. Chicago, 1933.

Quaife, Milo, ed. Pictures of Illinois One Hundred Years Ago. Chicago, 1918.

*Shea, John, ed. Discovery and Exploration of the Mississippi Valley. New York, 1852.

*Simpson, Claude, ed. The Local Colorists: America in Short Stories, 1857-1900. New York, 1960

*Stryck, Lucien, ed. Heartland: Poets of the Midwest. DeKalb, Ill., 1967.

*Thwaites, Reuben, ed. Early Western Travels (1748-1846): a Series of Annotated Reprints. 32 vols. Cleveland, 1904-1907.

*----- . The Jesuit Relations and Allied Documents: Travels and Explorations of the Jesuit Missionaries in New France, 1610-179173 vols. Cleveland, 1896-1901.

*Tryon, Warren, ed. A Mirror for Americans. Chicago, 1952. Reprinted in an abridged edition as My Native Land. Chicago, 1961.

*Warfel, Harry and Orians, G.M., eds. American Local-Color Stories. New York, 1941.

Wimberly, Lowry, ed. Mid-Country: Writings from the Heart of America. Lincoln, 1945.

*Wright, Louis and Fowler, Elaine, eds. The Moving Frontier. New York, 1972.

Jerry Nemanic
Northeastern Illinois
University

Robert Herrick, Louis J. Budd. New York: Twayne Publishers, 1971.

Robert Herrick is a minor novelist and Louis J. Budd serves his subject best by reclaiming him as part of the general movement toward Realism. He proceeds chronologically to analyze his fiction, giving insights along the way to Herrick's relationships with his intellectual, political, and literary environments.

One of the most satisfying themes of the book is Budd's attempt to foster an understanding of why a good novelist does not become a great novelist. His explanations, scattered throughout the book, are complex, tentative, and not universally applicable to other minor writers. But, they are highly suggestive and shed a good deal of light on the nature of art and artist. For example, despite the fact that he was an English teacher at the University of Chicago for thirty years, and that he lectured and wrote on modern literature, Herrick failed to create in his own mind a workable esthetics for the novel. He emphasized "vision" at the expense of "form," tended to judge his characters rather than share in their humanity, and depended upon coincidence and commentary rather than striving for development. Budd concludes that "if he had tried better just to see experience before measuring it against what ought to be, he would have moved deeper into the ironic vision that informs most great Realism."

For the student of Midwestern literature, Budd's book is a valuable analysis of a Yankee-born writer who spent most of his creative years in the Midwest. While he scorned the idea of belonging to an Chicago "school," Herrick could not avoid absorbing the city and making it the subject of a number of his best novels. The Web of Life rivals Sister Carrie in its depiction of Chicago's "grandeur and grime," and The Memoirs of an American Citizen, based upon the career of the meatpacking magnate, Philip D. Armour, "made Chicago seem a place rather than a 'problem.'"

His attitude toward the Midwest is a mixture of love and hate, and he measures the new, sometimes rude and materialistic life around him against his established, Puritan, Eastern set of values. Herrick was a man born and bred in America's past who found himself suddenly looking into her future.

Robert Herrick -- continued

His art seems to have been an attempt to arouse the moral sense of the living present.

Paul J. Ferlazzo
Michigan State University

A Literary History of Iowa, by Clarence A. Andrews, University of Iowa Press, 1972. 287 pp., \$12.50.

What goes in and what stays out of a literary history of a Midwestern state? What is an Iowa novel or poem, and who is an Iowa author? In this book Clarence Andrews has successfully tackled the most difficult problems that confront the historian of Mid-western literature. The result is a well-written, interesting book that will be invaluable as a research tool on Iowa writers and their works.

Andrews' approach in A Literary History of Iowa is to reveal the history of Iowa through the lives of its distinguished authors and the Iowan themes in their works. We see life in Iowa from Pioneer days to our own times as Iowa people, both real and fictional, have lived it. What emerges is an overview of the Mid-westerner and his values -- whether farmer, preacher, banker, drifter, housewife, labor union boss, or writer. From a definite sense of place, Iowa and the Middlewest, we are treated to several very human interpretations of why men farm, build towns, migrate to and from cities, reinforce and exploit one another, and also, why they write about it.

Andrews strives to uncover the interrelationships between the various themes and characters that inhabit Iowa literature, to demonstrate that indeed the land was theirs before they were the lands. For the Iowa writer attempting to establish his own voice and thus a distinctive Iowa literature, a struggle ensued, not against European standards and values in literature, but against the increasingly snobbish and doctrinaire Eastern establishment. It is a struggle that is familiar and that has not been resolved.

Alice French, Hamlin Garland, Herbert Quick, Ruth Suckow, Phil Strong, Frederick Manfred, Susan Glaspell, John T. Frederick, Paul Engle -- Iowa's literature is

indeed rich and authentic. Yet, with the exception of Garland, very few of the others find their way into the curriculums of universities, colleges, and high schools, even in the Midwest. One wonders whether high school and college students in Iowa and other Midwestern states could better be initiated into the literary experience by reading Quick's Vandemark's Folly or Strong's State Fair rather than The Scarlet Letter or Pride and Prejudice. Clarence Andrews has contributed a major reference tool to those of us interested in teaching and researching Iowa literature in particular, and Midwestern literature in general.

Art Young
Michigan Technological
University

Literary Miscellanies and Literary Study

As the decade of the 1960's came to a close the term "explosion" became a firmly entrenched American cliché for describing the rapid changes that have marked our age -- librarians speak of the "information explosion" and seek information retrieval systems; ecologists regard the "population explosion" with horror and advocate population control; now we find literary critics speaking of the "critical explosion." Rather than deploing or attempting to control this phenomenon, however, critics continue to contribute to it. Most commonly their contributions are essays, monographs, and critical biographies. Increasingly, however, particularly for major literary figures, they have begun to produce what can only be called literary miscellanies.

The literary miscellany is, as Matthew Bruccoli has commented, largely the result of both good and bad aspects of the critical explosion. The good is the fact that much valuable literary scholarship has been produced, providing new dimensions of insights into major and minor writers and works. The miscellanies attempt to contribute to this production. The bad is what Bruccoli calls a "curious redundancy" in that much of the criticism is directed at the same works of major writers, and other more peripheral material, all of which may, in one way or another, provide the substance for more criticism and more anthologies.

Miscellanies -- Continued

Without dwelling on the obvious statement that criticism and teaching are usually focused on a writer's best work, that readers usually prefer his best work also, and that the trivial or weak is often best forgotten, it is well to look at this new scholarly phenomenon in the light of what it is, what it attempts to do, and what its future significance appears to be.

First of all, the literary miscellany is almost exclusively focused upon a major literary figure or, in one series, two major figures. Thus, inevitably, the most popular subjects of the miscellanies are Ernest Hemingway and F. Scott Fitzgerald, the focal points of modern literary study. From this point on, the subject matters vary widely, focusing, usually in individual volumes rather than series, on individual writers, and in limited publishing projects. These include works focusing on Sherwood Anderson, Willa Cather and other writers. The miscellany is different from the journal or anthology in that it is generally varied in content, including letters, works, notes, essays, comments, and even, in one case, a recording, whereas journals and anthologies usually restrict themselves to essays or works more limited in scope or subject matter.

Five such miscellanies have turned up on my desk in recent months: F. Scott Fitzgerald in his Own Time: A Miscellany, edited by Matthew J. Bruccoli and Jackson R. Bryer, (Kent State University Press, 1971), Hemingway and the Sun Set, edited by Bertram D. Larason (NCR Microcard Editions, 1972), The Fitzgerald/Hemingway Annual 1970 and The Fitzgerald/Hemingway Annual 1971, both edited by Matthew J. Bruccoli and C.E. Frazer Clark, Jr. (Micro-card Editions), and Homage to Sherwood Anderson, edited and published by Paul P. Appel Jr. (1970). The latter I have discussed at some length previously, emphasizing the fact that it has made some rare Anderson items readily available, including the Sherwood Anderson memorial edition of Story magazine (September-October, 1941) and Anderson's The Modern Writer. The other four volumes are equally deserving of attention, if for other reasons.

The two volumes of The Fitzgerald Hemingway Annual are part of a series that had its inception in the Fitzgerald Newsletter, which was published from 1958 to 1968. In 1969 the first volume of the Annual was published, including a previously lost review by Hemingway of Sherwood Anderson's A Story Teller's Story, a record of the prices brought by Hemingway works at auction, and critical essays. In this volume the scope of the Newsletter was not only expanded to include Hemingway, but it was broadened in content.

The 1970 and 1971 Annals continue in this vein. Included in the 1970 edition are previously unrecorded or unpublished letters and a poem by Fitzgerald, including a letter to Hemingway, and a journalistic piece by Hemingway that had appeared in The Co-Operative Commonwealth of December, 1920. Also included are a series of uneven articles, reviews, editorials, and a memorial of Andrew Turnbull. The 1971 volume includes much the same sort of material, including Fitzgerald's ledger, showing his literary earnings from 1919 through 1937. Unique in the volume is a record of Fitzgerald reciting Masfield's "On Growing Old," Keats's "Ode to a Nightingale," and Othello's address to the Venetian Senators - Also included are a newly discovered Hemingway review and a piece from the Toronto Star. Fitzgerald in his Own Times and Hemingway and the Sun Set are more narrowly focused. In the former, Professors Bruccoli and Bryer focus on two distinctly different kinds of material: previously unavailable or uncollected writings published by Fitzgerald in his lifetime, and material, again largely uncollected, about Fitzgerald that was published during his lifetime, with the exception of several obituaries.

The purpose of the collection is obvious: to provide the materials for a more complete and more balanced view of Fitzgerald than is usually available or presented. As such, the volume includes the raw material of scores of graduate papers and perhaps a handful of significant critical essays by people who can make imaginative use of material that itself is uneven, even sometimes insignificant. It's also a reference tool or even a bedside reader for those not academically ambitious. And it does accomplish what it sets out to do.

Miscellanies -- Continued

Like the Fitzgerald Miscellany, Sarason's Hemingway and the Sun Set also sets out to provide new insights into and information about the author in his lifetime. Unlike the previous book, however, it is an in-depth attempt to examine the factual background from the fictional substance of Hemingway's The Sun Also Rises. The collection begins with a long essay by Sarason which describes the problem, including the myths that have surrounded the work since its inception and the process of separating fact from fiction and myth and apocrypha from reality. The essay focuses on the real people who appear, however accurately described or disguised in the novel.

Part Two is the transcript of attempts by several of the people involved to describe the reality as they remembered it or saw it at the time. Much of this material is reprinted from Sarason's Connecticut Review and elsewhere. The third section provides still another perspective: that of those outsiders, friends and experts as Sarason categorizes them, who have also attempted, in one way or another, to penetrate Hemingway's fictional curtain. Much of this material has also been published previously. Sarason concludes his essay with the obvious: that most of the work is based upon recognizable reality involving living persons, but that much of that substance has been filtered through Hemingway's creative imagination.

Hemingway and the Sun Set emphasizes the diversity in subject matter, emphasis, scope, and purpose that marks the literary miscellanies. Yet in spite of the diversity it is possible to generalize about them. The most obvious question is their value. Do they, in spite of their unevenness, as uneven as the critical explosion itself, contribute to literary study? The answer is an almost unqualified "Well, yes." Some, of course, contribute more than others; some are of more value or interest to the collector or dilettante rather than to the scholar or critic; all of them are uneven; some inclusions border on the trivial, and much is of dubious value. These are the factors that make a qualification necessary, suggesting that the editor or compiler must take his responsibility seriously and perhaps delay publication until the material meets exacting standards carefully defined

for readers and scholars. Nevertheless, it is evident that literary miscellanies are not only here to stay but that they are potentially major sources for the substance of literary study, particularly for those without access to the major collections and the major research libraries. In effect extensions of such collections and libraries, the miscellanies at their best not only contribute to the critical explosion and the information explosion, but at the same time they contribute to controlling and directing them.

David D. Anderson

Literature of the Northern
Plains

I have given this course at the University of North Dakota, to date, three different times. It is offered on the upper division level, and is open to undergraduate and graduate students, and is not restricted to English majors. In the Summer of 1969 I had seven students in the Spring of 1971, eleven students; and in the Autumn of 1972, twenty students. I have changed the books used, dropping some, adding others, and have come to make use of additional books on a reserve shelf in the library, and the collection in the North Dakota Room at the library.

Summer, 1969, I used:

Hamlin Garland - Main-Travelled Roads

John G. Neihardt - Cycle of the West

Willa Cather - My Antonia

Sinclair Lewis - Main Street

Martha Ostenso - Wild Geese

O.E. Rolvaag - Giants in the Earth

Marie Sandoz - Old Jules

A.B. Guthrie, Jr. - The Big Sky

Spring, 1971,

I dropped Main Street, Wild Geese, and The Big Sky, and added Everett Dick's Vanguards of the Frontier and Wallace Stegner's Wolf Willow. I also began to make use of a reserve shelf in the library, where I placed the following:
continued

Andy Adams - The Log of a Cowboy
 Bea Agard - Lark Against the Thunder
 Johan Bojer - The Emigrants
 E. Douglas Branch - The Hunting of the Buffalo
 William H. Briggs - Dakota in the Morning
 Harriet B. Carr - Against the Wind
 Willa Cather - O Pioneers
 George A. Custer - My Life on the Plains
 Lois P. Hudson - Dones of Plenty
 _____ Reapers of the Dust
 Rose Wilder Lane - Free Land
 Nora Hoberg - A Room for Agate
 _____ Straddlebug
 Bruce Nelson - Land of the Dakotahs
 Olga Overn - The Challenge
 Aagot Ragen - Grass of the Earth
 O.E. Rolvaag - Peder Victorious
 Mari Sandoz - Love Song of the Plains
 Mary Dodge Woodward - The Checkered Years

Autumn, 1972

I dropped Vanguards of the Frontier and Wolf Willow and added Wallace Stegner's Big Rock Candy Mountain, and put a different group of books on the reserve shelf as follows:

Douglas Branch - The Hunting of the Buffalo
 W.H. Briggs - Dakota in the Morning
 Holger Cahill - The Shadow of my Hand
 Everett Dick - The Sod-house Frontier
 Lois Phillips Hudson - Dones of Plenty

-Reapers of the Dust

Vera Kelsey - Red River Runs North
 Frederick Manfred - Lord Grizzly
 B.O. Nelson - Land of the Dakotahs
 Eric Sevareid - Not So Wild a Dream
 Wallace Stegner - Beyond the Hundredth Meridian
 W.P. Webb - The Great Plains

At the present time I can appreciate the "elusiveness" of the project, but I keep working at it, and I am sure I will make more changes from time to time. In looking back over my account I see that five have remained constant: Main Travelled Roads, My Antonia, Giants in the Earth, Old Jules, and Cycle of the West.

Mary Ellen Caldwell
 University of North
 Dakota

Mari Sandoz Heritage

Mari Sandoz Heritage is published at Chadron State College, Chadron, Nebraska, two times a year, \$4.00. It is now in its second year of publication, and a subscription to it accompanies membership in the Mari Sandoz Heritage Fund. The purposes of the publication are to serve as an informational newsletter for members and to publish critical writing and commentary on Mari Sandoz and her major interests -- native Americans and the Trans-Missouri West.

The Mari Sandoz Heritage Fund was established on May 11, 1971, to perpetuate the work and memory of Mari Sandoz. Donations to the fund are used for:

1. literary and history scholarships for research in western history or for creative writing
2. acquiring and preserving artifacts, letters, papers, and publications of Mari Sandoz, native Americans, and Western Nebraska
3. sponsoring tours of Sandoz Country
4. printing an informational newsletter for members.

continued

The Fund is administered through the Chadron State College Foundation by a committee composed of faculty, students, and representatives from the communications media and historical agencies. Honorary members of the committee include Mari's sister, Caroline Sandoz Pifer, of Gordon, Nebr.; Caroline Bancroft of Denver; James F. Carr of New York City; and Wallace E. Stegner of Los Altos Hills, California.

Inquiries may be directed to:

Mari Sandoz Heritage Fund
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Chadron, NE 69337

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Things to come

Seminars in Midwestern Literature are to be scheduled at both the Midwest MLA meeting in Chicago in October and the MLA meeting, also in Chicago in December. Watch the programs of both meetings for time, place, and substance.

The Society is planning a special program to be held at the Newberry Library in Chicago on the evening of December 28. Details are incomplete, but an announcement will appear when plans have been completed. If you plan to attend MLA, save that evening for participation.
