

SOCIETY

FOR THE
STUDY

OF

MIDWESTERN

LITERATURE

NEWSLETTER
Volume II
Number Two
Summer, 1972

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The Second Annual Conference

The Second Annual Conference will be held at Michigan State University on October 14, 1972. Included will be two panel discussions, a brief business meeting, a lunch with a prominent speaker, and a convivium. The first panel topic is "Midwestern Elements in the Works of Major Writers", and the second will be "The Significance of Writers Who Remained Midwesterners." Thus far, three members, John T. Flanagan, Blair Whitney, and Clarence Andrews have consented to serve on the panels. Five other discussants are needed. If you are interested in participating, please write David D. Anderson as soon as possible.

Related Activities

Two features of the Midwest MLA meeting in St. Louis associated with the Society are a seminar in Midwestern Literature, to be conducted by Clarence Andrews, and a general session of the Society. Please check the forthcoming program of the meeting for details .

Featured at the Modern Language Association meeting in New York in December will be a seminar, "Teaching and Research in Midwestern Literature: Some Problems in Definition," to be conducted by David D. Anderson. Details will appear in the MLA program.

Research in Progress

Linda Wagner: A study of Hemingway's work from a stylistic perspective tracing his relationship with Ezra Pound and Ford Maddox Ford. This study will be combined with a similar one on Faulkner in a book-length manuscript.

Perry Gianakos: George Ade as an "informal" anti-imperialist, based on a series of his uncollected short stories and on his two plays, "The Sultan of Sulu" and "The Shotgun of Kachoo." Most writers on Ade point up the humor of the plays, ignoring ideological underpinnings that relate to his anti-imperialist fables, stories, etc.

C. Merton Babcock: Current research attempts to find a common denominator in Mark Twain, Sinclair Lewis, Sherwood Anderson, Theodore Dreiser, and other midwestern writers related to American restlessness, disconnection, mobility, and loneliness.

Helen Stauffer: Currently doing research on Mari Sandoz as a literary artist.

R. Glen Wright: A bibliographic catalogue of English language fiction in the Library of Congress through 1950. The first author volumes should appear in 1973.

David D. Anderson: The life and works of Ignatius Donnelly and the life and works of William Jennings Bryan, both for volumes in the Twayne series.

Help Wanted

The Newsletter continues to solicit your contributions: announcements, brief reviews, listings of work in progress or contemplated, checklists, bibliographies, descriptions of journals, notes on special collections; notes on library holdings; questions and answers; letters; anecdotes. For a special future feature we would like descriptions of courses in Midwestern literature and lists of Midwestern authors taught in other courses.

OPPORTUNITIES FOR RESEARCH ON MIDWESTERN
LITERATURE AT CMU'S CLARKE HISTORICAL LIBRARY

Among the first editions in the Clarke Historical Library is Michigan's only recorded slave narrative -- Five Hundred Years in Slavery in the United States of America (Grand Rapids, 1891) by Harry T. Smith, an ex-slave from Kentucky and later a resident of Reed City, Michigan. I became acquainted with the work through a facsimile copy of the original edition (the library issues such facsimiles regularly and makes them available for a small charge), and I am at present concluding a study of its authenticity on internal and external evidence. While the now defunct press that published the work preserved no records and evidence on manuscripts is not available in Reed City, I found the Clarke Library's holdings of Osceola County histories, newspapers, and maps valuable background sources. For the student of midwestern literature on the whole and of Michigan authors especially, there are many such opportunities readily available here.

Materials for research on different literary types (lumber-jack, miner, school-master, pioneer settler) and genres (from ballads to travel literature, diaries, preacher narratives, biography, and poetry) as well as basically non-literary documents important for background study make the Clarke Library a potential center for many kinds of literary as well as historical research. General holdings include collections of works by Timothy Flint, James Hall, Henry Rowe Schoolcraft, and the noted Norman E. Clarke Mark Twain collection with its many rare editions. Particularly distinctive is the large and diverse collection of manuscripts available for research on Indian literature. In addition to histories, maps, and government records, accounts of Ratified Treaties and Treaty negotiations, and micro film records of Indian agencies on the Old Northwest Territory, there are many manuscripts and first editions of the writings (and many in original languages) of Indian poets and historians. These include collections of works by John Couchois Wright, Andrew Blackbird, and George Copway.

Michigan authors are, of course, well represented in the Clarke Library, which is the official repository for the Russell Kirk and Meindert DeJong papers. Collections of poetry include first editions of Cedar Springs'

Julia "Sweet Singer of Michigan" Moore, manuscripts of Adrian's C.B. Stebbins and Mt. Pleasant's Ellen Woodworth, the scrapbooks (on microfilm) of Douglas Malloch, and a large collection of the works of Will Carleton. Steadily growing research on pop-culture makes such holdings especially valuable. Most recent donations also include a sizable collection of children's literature that complements the Library's official papers of De Jong, Hulda Theodate Hollands, and Frances Margaret Fox.

Clarke Library Bibliographer William Miles reports holdings of more than 35,000 books and pamphlets, over 400 bound volumes and almost 5,000 single copies of Michigan newspapers, 1,700 bound volumes and 165,000 single manuscripts, and an assortment of other miscellaneous primary research materials particularly related to the nineteenth century. The Library welcomes visitors from 8-12 and 1-5 Monday through Friday when it provides expert advice and assistance in the use of its easily accessible materials.

*** Ronald Primeau

Sherwood Anderson's Nonfiction
A Review Essay

- Sherwood Anderson's Notebook (1926),
Paul P. Appel, Mamaroneck, N.Y. 1970,
230 pp. \$8.95.
Hello Towns! (1929), Paul P. Appel,
Mamaroneck, N.Y., 1970, 339 pp., \$10.00
Perhaps Women (1931), Paul P. Appel,
Mamaroneck, N.Y., 1970, 144 pp., \$6.95.
No Swank (1934), Paul P. Appel, Mamaroneck,
N.Y., 1970, 130 pp., \$6.95.
Puzzled America (1935), Paul P. Appel,
Mamaroneck, N.Y. 1970, 287 pp., \$10.00.
Homage to Sherwood Anderson, Edited by
Paul P. Appel, Paul P. Appel,
Mamaroneck, N.Y., 212 pp., \$10.00
trade edition, \$15.00 collector's
edition.

During the years between 1925 and 1935 much of Sherwood Anderson's creative energy was devoted to writing non-fiction, almost all of it for magazine articles and, after 1927, for his two Marion, Virginia, weekly newspapers, the Smyth

County News and the Marion Democrat. Because his output of fiction was low during these years, resulting only in two book-length publications, Beyond Desire (1932), a novel, and Death in the Woods (1933), a collection of stories, academic folklore continues to insist that Anderson's creative ability had begun to decline after publishing Winesburg, Ohio (1919), and had virtually vanished by that time.

Although this unfortunate nonsense was founded on superficial observations by some of his contemporary critics and reinforced by a series of misfortunes, primarily misinterpretations of Beyond Desire by reviewers and the failure of his publisher, Horace Liveright, while Death in the Woods was in press, the myth has endured, in spite of the attempts by more recent Anderson scholars to destroy it.

Perhaps the major reason why it has endured is the fact that with the exception of an occasional anthologized essay, the works themselves, Anderson's nonfiction of those years, are rarely read today, especially by those who perpetuate the myth. Among other things, one of the reasons cited by those who confess unfamiliarity with those works is that they are not readily available.

Although most of the collections of non-fiction were published in small if not limited editions and have been long out of print, they are once again available. As a major service to Anderson scholars and aficionados, Paul P. Appel has reprinted five volumes of Anderson's nonfiction and has topped off the venture with a sixth volume that makes readily available again the Anderson memorial issue of Story magazine published in the Fall of 1941, together with Anderson's essay The Modern Writer, originally published in San Francisco in 1925, and a selection of his letters.

The six volumes establish beyond doubt the durability of the Sherwood Anderson after Winesburg, Ohio, Poor White, and the great short stories of the early twenties. At the same time they make clear the range of his style, from the sometimes self-consciously arty fragmentation of the Notebook to the solidly durable journalism of Hello Towns! and the exemplary insight of the articles in Puzzled America, one of the great but neglected documents of the Depression.

Sherwood Anderson's Notebook, the first of Appel's reprints, is both uneven and fragmentary, as its contemporary reviewers were quick to point out, but it is a great deal more than the "collection of magazine articles written several years earlier," as Irving Howe describes it. It is instead, in many ways, Anderson's declaration of independence from the artistic mores of the Chicago and New York literary liberation movements, and it marks his determination to return to the grass roots of America. Essays such as "I'll Say We've Done Well," "Notes on Standardization," "When the Writer Talks," and "King Coal" are as eloquent in their rejection of phoniness and corruption in the age of the Pepsi proletariat as they were in that of the sheik and the flapper.

In Hello Towns, collected editorials, news items, and injections of creative fancy into the record of life and death in small town America, Anderson wrote, as he commented, "a damn good book --- a real picture of life..." Not only does he show the potential inherent in journalism when practiced by an honest literary craftsman, but he evokes a reverence for life unmatched and unfortunately virtually unknown in an age in which social consciousness finds its expression in institutionalizing and denying the human dimension rather than empathizing with and understanding it.

In Perhaps Women Anderson records his new intimacy with the industrial South, manifested in the girls who man the textile mills while their men are confused by their loss of function in an age they do not understand. In his perceptive interpretation of this strange new marriage, Anderson has much to say to the Germaine Greers, Betty Friedans, and other oversimplifiers who audibly seek what they call liberation. In No Swank, a companion piece, Anderson reaffirms his faith in man, particularly in his roles as creator and craftsman.

In a sense, both of these volumes are prefatory to Puzzled America, reflecting not the "puzzled Sherwood Anderson" seen by the late Oscar Cargill but the Sherwood Anderson who reflects the democratic faith that has sustained the nation in its long, perhaps unending search for freedom and dignity. In the depth of the Depression

Anderson ranges widely, from the rural South to the rural Midwest and in tones reminiscent of Thomas Jefferson and Andrew Jackson he records a profound faith in the unique combination of man and nature that is America. Today's new, presumably humane generation, torn and frightened by affluence, war, and change, might do well to ponder this profound documentation of Franklin D. Roosevelt's insistence that we have nothing to fear but fear itself.

Homage to Sherwood Anderson is a suitable volume with which to conclude this series. I do wish that the volume were longer, that it included other, perhaps more personal essays to balance those included here from the Story of thirty years ago and those in Ray White's more recent collection, The Achievement of Sherwood Anderson. It would be nice to see The American County Fair, included here, just as I would like to see Appel reprint Home Town in Anderson's longer edition, together with the magnificent Farm Security Administration photographs of the shorter version published in The Faces of America series. But then I would like to see all of Anderson's work republished in inexpensive as well as scholarly editions and made readily available to a generation that has much to learn from the reverence with which he sought to define the essence of American life. I would like Anderson's lesser known-but not lesser-works to become as well known, read, and studied as Vinesburg, Ohio. I think Paul P. Appel has performed a major service in printing this series; I hope they sell as well as they deserve to; and I hope he is encouraged to continue making them available, to publish less expensive editions, and to reprint other works by Anderson that are in danger of being lost to a reading public that needs them.

*** David D. Anderson

Wambaugh's Best-seller Cops

One needs no excess of skepticism to suspect that a novel by a career cop who has taken creative writing in night school will be just what Joseph Wambaugh gives us in the best-selling The New Centurions: a set of professionally finished, "realistic," ultimately false sketches of experience on patrol in the gamier districts of Los Angeles.

Wambaugh makes the common mistake of assuming that low life experience, being sure to enthrall middle class book club readers, is enough in itself for a novel. Didn't Dickens show life in the streets? But Dickens had a controlling conception, an indignation at mean social reality and a compelling, if heavily domestic, vision of what might be better. Wambaugh has nothing in mind but a little glorification of the boys on the force and a hope for the big money -- aims he achieves.

We can hardly fault Wambaugh for not standing comparison with Dickens. But we might ask him for insight. Instead, we get a series of finished incidents: each experience is forced -- often, wrenched -- to a conclusion, like the well made newspaper feature story which must be "meaningful" and is consequently quite unlike the unconcluded, sometimes surreal flow of impressions that actual living gives us.

Wambaugh's cops try to be understanding of the blacks among whom they spend most of their professional lives. But their efforts are limited to spouting formulas from criminology textbooks: they are minor league intellectuals, rather than people capable of felt understanding. Reading Wambaugh leads to discouraging speculations about the virtues of integration.

The book does offer an occasional tidbit. It recognizes that policemen, like soldiers, see themselves as doing time; they have signed on for early retirement and as they grow older they become all the more determined to avoid hazard. It is eloquent about the movie-fed public misunderstanding of the nature of the policeman's pistol, in truth a weapon so wildly inaccurate that liberals' accusations of intentional executions by policemen are generally absurd. Wambaugh also forgivably boasts about policemen's closeness to their public, and he gives a fine, if mildly self-serving, definition of "police brutality": acting "as an ordinary prudent person, without a policeman's self-discipline, would surely act under the stresses of police work."

But Wambaugh lets his material take over-control only once, in writing of the Watts riot. Even in these chapters, he must tack on formal conclusions. But these fortunately are irrelevant. The heart of the matter is his presentation of the police as partly angered but largely baffled: their world is out of all possible control, not only by themselves but even by such grand figures as the chief and the mayor. Like Stendhal and Tolstoy, and any muddled private, the police learn that large scale violence gets beyond the control of individuals. Wambaugh asks how long in such circumstances the police can remain police -- that is, a lightly armed, minimally disciplined, civilian force of individuals who, despite the fervors of radical rhetoric, are not agents for controlling society but spokesmen for it. The question can be extended: how long under conditions of social disorder can men remain men? The answer in Watts was to call in the National Guard. Wambaugh gives no speculations on other possibilities.

He rightly doesn't waste time on such trivia as proposals to disarm the police. But we could wish that he drew from his experiences something useful for those of us who as citizens must think about the role of force. Wambaugh remains content to give us slicked finish, titillating hard lingo, and the gutless sentimentalizing of man and circumstance that his book's title indicates. The police, after all, are not centurions, commanders of detachments in an occupying force: they are, once again, expressions of our own social will. Reform must begin with changes in that will. Wambaugh does nothing to help us see where change might begin.

As noted, skepticism is appropriate in one reading The New Centurions. But Wambaugh surprises in his second L.A. police novel, The Blue Knight. Centering on one man, an officer about to retire, this book deals with many of the lowlife types that appear in the earlier novel. But now Wambaugh presents an individual who is interesting as a man, rather than merely as a figure occupying a particular slot in the social order. Bumper Morgan, the hero, has -- despite his boyish name -- the sore feet, the undisciplined emotions, and the anfractuous ethics to make him representative of most of us. The magnanimity of his final decision makes him an exemplar, a man who shows

possibilities within ordinariness. The novel can at times contribute to social reform. More important, it can, as in The Blue Knight, prompt realizations. The book lacks the originality in conception and the energy in presentation to be a "literary" achievement. But it is first rate popular writing.

*** Bernard F. Engel

Katherine Anne Porter's Reading List

Writers-in-residence programs and writers' conferences are a comparatively recent union of literary patronage and educational innovation. Creative writers in the past found in journalism or publishing a means of financing their creative work. Due to the increasing professionalism of the American writers' traditional alternatives, the modern poet and novelist have more and more turned to college teaching. Since the writer-in-residence remains primarily a writer rather than a teacher, there are few records of their teaching experiences, and aside from their students, few readers are able to profit from their teaching.

Katherine Anne Porter's career as a writer-in-residence began with her appearance in Michigan at Olivet College's summer writers' conference in 1939. Her reading list, distributed by an Olivet bookstore, suggests the range and variety of Porter's reading at a time when she was at work on Ship of Fools.

READING LIST

Suggested during the "Good Talk" at the Olivet Writers' and Readers' Conference, July, 1939 by KATHERINE ANNE PORTER, author of Flowering Judas, Pale Horse, Pale Rider, etc.

Katherine Anne Porter says: "This list was selected for variety. It is my personal choice of perennially good reading, not only for students but for good readers. You will find yourself 'reading around' these authors, and by their suggestion you will proceed to other reading".

1. Two excellent working text books designed to encourage critical, careful reading

Katherine Anne Porter --Reading List

Continued

Approach to Literature (Prose) by Robert Penn Warren & L.S.P. '36, \$3.

Understanding Poetry Cleanth Brooks, Jr. Holt, \$1.50

2. Novels

Jude the Obscure by Thomas Hardy. M.L. 95¢

Tess of the D'Urbervilles by Thomas Hardy. M.L. 95¢

Chosen Poems by Thomas Hardy. MacMillan. \$1.50

The Dynasts by Thomas Hardy.

Anna Karenina by Leov Tolstoi. M.L.G. \$1.25

War and Peace by Leov Tolstoi. M.L.G. \$1.25

Anna Karenina is a splendid example of the novel form

War and Peace a great and novel chaos.

Madame Bovary by Gustave Flaubert. M.L. 95¢

Mansfield Park by Jane Austen. M.L.G.

\$1.25. Complete.

Wuthering Heights by Emily Bronte. E.H. 90¢

Charterhouse of Parma by Stendhal.

The Red and the Black by Henri Beyle. B.G. \$1.98

Kristin Lavransdatter Cycle by Sigrid Undset.

Knopf. \$3.50 The best historical novel I know about Mediaeval Norse life.

Buddenbrooks by Thomas Mann. M.L. 95¢

Brothers Karamazov by Dostoievski. M.L.G. \$1.25

Of different tone and calibre, but fine novels to read for intelligence, sensibility and superb use of easy colloquial English

A Passage to India by E.M. Forster. M.A. 25¢ (Especially recommended)

High Wind in Jamaica by Richard Hughes. M.L. 95¢

Portrait of an Artist as a Young Man by James Joyce. P.S. \$1.00

The Red Badge of Courage by Stephen Crane. M.F. \$1.00

Sons and Lovers by D.H. Lawrence. M.L. 95¢

Moll Flanders by Daniel DeFoe. M.L. 95¢

These novels, read and read again, should be permanent additions to your knowledge of literature, a perpetual reminder of what the great standard really is: they give you their own kind of aesthetic pleasure.

3. Critical, autobiographical writings, and poetry.

Reveries Over Youth and The Trembling of the Veil by W.B. Yeats.

Collected Poems by W.B. Yeats. MacMillan. \$3.50

The Common Reader, 1st and 2nd Series. By Virginia Woolf.

Aspects of the Novel by E.M. Forster. H.B. \$2.50

Variety (1st and 2nd series) by Paul Valery. In translation or French

U.S.S.R. by Andre Gide. M.A. U.S.S.R. Revisited " " 25¢

Travels in the Conco " " "

The Sacred Wood by T.S. Eliot (In a collection)

Biographia Literaria by Coleridge.

4. Long Stories.

All Henry James with particular attention to The Turn of the Screw and The Aspern Papers. E.M. 90¢ each.

All of Thomas Mann with particular attention to Death in Venice, Knopf, 50¢; Mario the Magician and Early Sorrow.

Ad. \$1.25

The Simple Heart by Flaubert. Complete B.R. \$1.00

The Legend of St. Julian by Hospitalier.

Collected Works by Katherine Mansfield. Knopf \$3.50 (Short Stories)

Journal by Katherine Mansfield. Knopf. \$3.50

Best Known Works (short stories) by Chekov. MacMillan. \$1.25

Dubliners by James Joyce. M.L. 95¢; (particularly The Dead)

Sportsman's Sketch Book by Turgenev. E.P.D. \$1.75

Distributed by The Book Store at Olivet College Olivet, Michigan

*** Maurice Hungiville

- Algren, Nelson A Walk On The Wildside
(Fawcett. \$.95)
- Algren, Nelson The Neon Wilderness,
Twenty-four Short Stories (Hill & Wang,
Inc. \$1.75)
- Anderson, David D. Brand Whitlock (College
& University Press. \$2.45)
- Baker, Carlos Ernest Hemingway: A Life
Story (Bantam. \$1.95)
- Bierce, Ambrose The Collected Writings of
Ambrose Bierce. Introduction by Clifton
Fadiman (Citadel Press. \$3.95)
- Branch, Edgar H. James T. Farrell (University
of Minnesota Press. \$.95)
- Cather, Willa Five Stories (Vintage. \$1.25)
- Crowder, Richard Carl Sandburg (College
& University Press. \$2.45)
- Dorson, Richard M. Bloodstoppers and
Bearwalkers (Harvard University Press.
\$2.45)
- Dreiser, Theodore Dreiser, A Collection of
Critical Essays, edited by John Lydenberg
(Prentice-Hall, Inc. \$1.95)
- Friedrich, Otto Ring Lardner (University
of Minnesota Press. \$.95)
- Harrison, Jim Locations (Norton. \$2.45)
- Harrison, Jim Outliers and Ghazals (Simon
& Schuster. \$2.45)
- Hemingway, Ernest Hemingway, A Collection of
Critical Essays, edited by Robert P. Weeks
(Prentice-Hall, Inc. \$1.95)
- Lardner, Ring You Know Me Al (Scribner. \$1.65)
- Litwack, Leo To The Hanging Gardens
(Macfadden. \$.75)
- Lindsay, Vachel Selected Poems Edited by
Mark Harris (Collier. \$1.95)
- Manfred, Frederick King of Spades (Pocket
Books, Inc. \$.75)
- Manfred, Frederick Morning Red:
A Romance (Swallow Press. \$1.95)
- Malkoff, Karl Theodore Roethke, An
Introduction to the Poetry (Columbia
University Press. \$2.95)
- Masters, Edgar Lee Spoon River Anthology,
Introduction by May Swenson (Collier
Books. \$1.25)
- Masters, Edgar Lee The New Spoon River,
Introduction by Willis Barnstone
(Collier Books. \$1.25)
- Mills, Ralph J. Jr. Theodore Roethke
(University of Minnesota Press. \$.95)
- McGuane, Thomas Sporting Club (Ballan-
tine. \$.95)
- Nye, Russel The Unembarrassed Muse: The
Popular Arts in America (Dial. \$3.95)
- Patrick, Walton R. Ring Lardner
(College & University Press. \$2.45)
- Rolvaag, O.E. Giants In The Earth
(Harper & Row. \$.95)
- Sandburg, Carl Honey and Salt (Harcourt,
Brace. \$.50)
- Shain, Charles E. F. Scott Fitzgerald
(University of Minnesota Press. \$.95)
- Schorer, Mark Sinclair Lewis
(University of Minnesota Press. \$.95)
- Spears, Monroe K. Hart Crane (University
of Minnesota Press. \$.95)
- Turnbull, Andrew F. Scott Fitzgerald
(Ballantine. \$1.25)
- Swarthout, Glendon Loveland
(Pocket Books. \$.95)
- White, William Allen A Certain Rich Man
(University Press of Kentucky. \$1.95)
- Weber, Brom Sherwood Anderson (University
of Minnesota Press. \$.95)
- Wiggins, Robert A. Ambrose Bierce
(University of Minnesota Press. \$.95)
- Young, Philip Ernest Hemingway (University
of Minnesota Press. \$.95)

David D. Anderson
c/o Twayne Publishers, Inc.
31 Union Square West
New York, N.Y.

Dear Dr. Anderson:

I ran across your book on Louis Bromfield today in the Arlington public library, and your reference in the chronology: "1920-Worked as reporter for the New York City News Service" immediately brought back a few vivid memories that I thought might interest you and Mr. Bromfield's family. First, a couple of facts:

I joined the New York City News Association (I think it was Association rather than Service) in 1919, as one of three rewrite men: I sat in the first desk, a fellow named Berman sat behind me, and a fellow named Louis Bromfield sat at the rear desk. Each of us earned \$3 a day, and if you wanted to work 16 hours straight through you could earn \$6, and then you could sleep, fully clothed, on one of the desks. The office was in the old Hudson Terminal Building as I recall, I think at Broadway and Church Street, near Wall Street. It's probably still there.

I don't recall Louis going out on any stories, although he probably did, but he was busy as a bee all night long at his typewriter -- even at times when nothing much was going on. I was busy at my typewriter, too, at the time, but mostly, instead of doing rewrite, I was busy writing poetry. A half dozen of my poems were published at the time in The Little Review, which made me very proud because the principal contributors were James Joyce, Ezra Pound, T.S. Eliot, Wyndham Lewis, Sherwood Anderson, William Carlos Williams and many others whose names are now bywords. At any rate, when reporters phoned in, most of the calls were taken by the fellow in the middle, Berman, yet Louis and I were always pounding at our typewriters. After a while we must have become curious over the fact that each of us was busier at his typewriter than the fellow who was doing all the work, and, one thing leading to another, I showed Louis some of my poems and he showed me some of what I believe was to become his first novel, The Green Bay Tree. He said nothing as I recall about my poems -- then were kind of crazy and I thought he was wasting his time writing novels. I had joined the Industrial Workers

of the World (better known since then as the I.W.M., or Wobblies) the year before, when I was 17, and I talked quite a bit about them, and Louis asked if he could go to one of our meetings. (At the moment, Louis was spending most of his off time somewhere on Park Avenue, and I was spending mine in The Purple Pup or Romany Marie's, etc., in Greenwich Village). The I.W.M. headquarters in 1919 was on East 4th Street, and we'd often have a singing evening, and I took Louis to one of those meetings. It must have been in the wretched basement, because I recall there was hardly any room over our heads. At the end Louis looked at me compassionately, and said he hoped I would learn to take it "easy." I suppose I must have seemed a wild-eyed radical Bolshevik -- but it was probably more my age -- I was 17 or 18 and Louis was five years older and a man of the world who had been in the war. I thought a great deal of him. He seemed a very fine fellow indeed, but he didn't seem to understand -- as I did, so very clearly! -- that the world was about to blow up. It was just a matter of weeks, even days. Well, in November of 1919 the world, in a way, did blow up. I was in the I.W.M. headquarters when a bunch of war veterans, stimulated by Attorney General Palmer's "Red raids," bore down on the little building, threw all the records, typewriters, chairs, etc., out into the street as the police smilingly looked on, and left the place a shambles. I guess I wasn't much either of a rebel or a poet, because a few weeks later I got a reporter's job in Florida, went quickly to Havana, staying in Cuba about a year and having a glorious time -- and didn't give the revolution or poetry another thought for many years until now, at age 70 -- as you will judge from the enclosed letter in The American Scholar -- I think I have found what I was driving at when I was 17.

But Louis has always remained in my mind as one of the finest people I have ever met. It seemed to me then, as it seems to me now, that he was more an artist than a writer, and that if he could have seen his way clear to expressing himself non-verbally he would have been among the great men of his era. I have never read

Robert Reiss Letter
Continued

any of his books, although I did dip into The Farm some years ago, but I don't suppose I've read any fiction since Horatio Alger some 60 years ago, so I guess I am not a judge of what's good or not in fiction. But I am very happy to learn that Louis Bromfield, a great guy, has been remembered.

Regards,

Robert Reiss

Professor Dorla D. Arndt
Saginaw Valley College
University Center, Michigan 48710

3452 Golfview Drive
Bay City, Michigan 48706

Mr. Robert Beasecker, Reference Librarian
Zumberge Library
Grand Valley State College
College Landing
Allendale, Michigan 49401
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Dept. of American Thought & Lang.
Michigan State University
East Lansing, Michigan 48823

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Wayne State University
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40 East St. Clair St.
Indianapolis, Indiana 46204
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Announcements

The first issue of the Midwestern Annual: a collection of essays is planned for 1973 publication as a project of the Society. Essays on Midwestern themes and authors are invited for consideration. Please send them to David D. Anderson.

The 1976 observance of the Sherwood Anderson centenary will include the publication of a volume of essays under the auspices of the Society. Details will be forthcoming.

Criticism and Culture, the recently-published volume of the Papers of the Midwest Modern Language Association, includes two essays of interest: "Dreiser and Fitzgerald as Social Critics", by Alexander C. Kern, and "Sherwood Anderson and the Coming of the New Deal", by David D. Anderson.

Perry Gianakos has recently published "Ernest Howard Crosby: a Forgotten Tolstoyan Anti-militarist and Anti-imperialist" in American Studies XIII (Spring, 1972).

The International Educational Exchange Program (Fulbright) is now seeking qualified candidates in American literature for lectureships abroad. Details may be secured from the Committee on International Exchange of Persons (Senior Fulbright - Hays Program), 2101 Constitution Ave., Washington, D.C. 20418.

The Ball State University Forum continues to publish essays and verse. A quarterly, its subscription rate is three dollars a year. Address: the Editors, Ball State University Forum, Muncie, Indiana 47306.

New Literary History, "the foremost theoretical journal in America and Europe dealing with literary problems" announces its Autumn, 1972, issue, "the Language of Literature" and a special subscription offer: a free issue with each new subscription. Cost: \$8.00 a year, \$15.00 for two. Address: New Literary History, Wilson Hall, Univ. of Virginia, Charlottesville, Virginia, 22903.

Miss Madeleine B. Stern announces the publication under her editorship of a new facsimile series of nineteenth century Americana, Women on the Move. With introductions by Miss Stern, the works include two volumes by Eliza W. Farnum, one by Margaret Fuller, and one by Mrs. Frank Leslie. The

publisher is De Graaf of the Netherlands. A brochure is forthcoming.

Eugene Huddleston has published an essay "Sense and Sensibility in Early American Poetry: The Case of Matilda's Elegy Supposed to be Written on the Banks of Detroit River", in Northwest Ohio Quarterly XLIV (Winter, 1971-72).

Membership

Membership continues to grow. Several members have suggested a limit on the total number, perhaps 400 individual memberships. We would like to see the Newsletter in more institutional libraries; therefore, if yours does not subscribe, we are enclosing a form which we request you give to your serials librarian.

Society for the Study of Midwestern Literature Newsletter

Volume Two, Number Two

Published at Michigan State University with the support of the Department of American Thought and Language

Editorial office:
240 Ernst Bessey Hall
Michigan State University
East Lansing, Michigan 48823

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Cover artist: John Antico

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