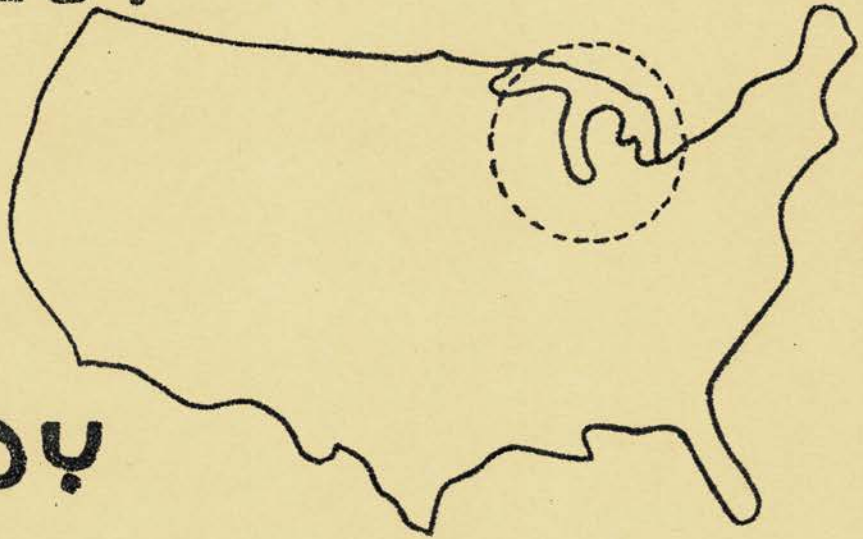


**SOCIETY  
FOR  
THE  
STUDY  
OF**



# **MIDWESTERN LITERATURE**

Newsletter  
Volume Four  
Number One  
Spring, 1974



Society for the Study of  
Midwestern Literature

Volume IV  
Number One

Susanna M. Harmon,  
Jacksonville, Florida,  
Indexer

Election of Officers

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The mail ballot for the Society's officers  
for 1974 has been tabulated, with the  
following results:

President: Alma J. Payne,  
Bowling Green State  
University

Vice President: Bernard Engel  
Michigan State Univ.

Three-year terms on the Executive  
Council (expiring 1977)  
Gerald Nemanic,  
Northeastern Illinois  
University

Elizabeth Steele,  
Univ. of Toledo

Continuing members are (expiring 1976):

Linda Wagner,  
Michigan State Univ.

Eric Rabkin  
University of Michigan

William Miller  
Ball State University

Continuing members are (term expiring 1975):

Paul Ferlazzo,  
Michigan State Univ.

Alma Payne  
Bowling Green State  
Univ.

Non-elective officers are:

David D. Anderson  
Michigan State Univ.  
Executive Secretary

Paul Ferlazzo,  
Michigan State Univ.,  
Secretary

Don Pady,  
Iowa State Univ.  
Bibliographer

The Spring Issue

The Spring issue will contain the annual  
directory. Be sure your dues are paid if  
you want to be included. Also, if you  
haven't paid for MidAmerica I, please do  
so, so we can pay the printer.

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The Newsletter continues to solicit  
announcements, checklists, reviews, and  
other short items.

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MidAmerica I

MidAmerica I is available at \$3.50 for  
members and \$5.00 for non-members; if you  
haven't subscribed, we would like you to,  
and we urge that you suggest that your  
library subscribe also.

MidAmerica II is in preparation. It will  
include the first annual bibliography of  
Midwestern Literature as well as a selec-  
tion of essays. Its appearance depends in  
large part upon the sales of MidAmerica I,  
but we hope that it will be published early  
in 1975. Advance subscriptions are wel-  
come, as are contributions for consideration.

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Reception of MidAmerica I

Comments on MidAmerica I received thus far  
are uniformly favorable. They include the  
following:

The first copy of MidAmerica I arrived,  
and I wish to congratulate you and those  
who worked with you on the fine-looking  
journals. I hope that you will be able to  
keep it going and you may put me down for  
the next issue....

Dorys C. Grover



Reception of MidAmerica I  
Continued --

Congratulations on the great editing job for MidAmerica I. And I hope II comes a little easier....

Jerry Nemanic

-- Congratulations on the handsome appearance and good articles which make up Mid-America I....

Park Dixon Goist

MidAmerica I arrived. A fine collection.

William McCann

Received MidAmerica I - fine production.

William Thomas

\*\*\*\*

#### Programs at MLA

The Society sponsored two programs at MLA in Chicago in December, a seminar which featured four papers, and a discussion of "The Sense of Place in Midwestern Poetry." The former was chaired by Blair Whitney and included papers by Dorys Grover, William Elliott, Jerry Nemanic, and Robert F. Kindrick. The poetry session, held at the Newberry Library, was chaired by Bernard Duffey and included discussions by poets Linda Wagner, Fred Eckman, and Richard Thomas.

Resumes of the seminar papers follow:

#### The Literature of Natural History: Wisconsin

Once a popular literary genre, natural history writing has largely gone out of style in a technology dominated society. Because of his penchant for close observation and accurate description, the work of the natural historian often has a regional flavor.

The literature of natural history has flourished in America, especially in New England and in the Far West. Yet the Midwest has produced a good share of such writings, and in Wisconsin

the harvest has been especially rich. Wisconsin, in close proximity to three of the Great Lakes, and criss-crossed by a number of rivers important to Mississippi Valley commerce, was therefore explored, travelled across, and written about by a good number of French explorers and missionaries as early as the seventeenth century. Among the more important natural historians we may include Marquette, Hennepin, and LaSalle.

The American frontier in Wisconsin was described by John Muir, Henry Schoolcraft, Jonathan Carver, Louis Agassiz, and others. Twentieth century writers of natural history who have examined the Wisconsin landscape include Aldo Leopold, August Derleth, Virginia Eifert, Ray Stannard Baker, John Stallard, and Jerry Apps.

Jerry Nemanic

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#### EMERSON HOUGH: MIDWESTERN NOVELIST OF THE FRONTIER

Emerson Hough was a midwesterner by birth and he lived most of his lifetime in the Midwest, but his fiction has ranged from the Athabasca to Mexico and from the Pacific to the Atlantic. His major emphasis is upon the various frontiers of the nation, as the American people moved westward. Hough was born at Newton, Iowa, June 28, 1857, and he died in Chicago in 1923.

The Story of the Cowboy (1897) was the first work to bring him recognition as a writer. The study had made a distinction between the Southwestern and Northwestern cowboy and was, for a time, considered one of the more authoritative books on the West. Between the book on the cowboy and his death in 1923, Hough's output of major works is listed at thirty-four. He also produced a tremendous amount of material for magazines and journals.

The papers and manuscripts of Hough are formidable. He held a large correspondence with editors, presidents, and writers. Professor Delbert Wylder wrote me that Hough " . . . saved almost everything, including stud fees for his dogs . . ." The major papers are on deposit at the Iowa State Department of History and Archives,



Emerson Hough  
continued

Des Moines, but a good collection also exists at Indiana University in the Bobbs-Merrill Collection at Lilly Library. In compiling a selection of the letters, I have limited my approach to Hough as "man thinking." The selected letters will be no "life-in-letters," nor a systematic attempt to portray Hough in all his aspects. I have been aided in my research by a faculty organized research grant from East Texas State University.

Hough was a very successful writer in his time. While he was born and educated in Iowa, he passed beyond those borders and spent most of his active life in other scenes. He grew up in Iowa when it still had a frontier and, like many boys of his time, he saw the covered wagons moved through the town of Newton on the first lap of the trail to Independence, Missouri, and to Oregon. From this beginning, he was to write one of his more popular historical romances, The Covered Wagon (1922). The book was adapted to a motion picture of the same name in the early twenties and become one of the classics of the American film.

As a craftsman he was journalistic, but he loomed large as the teller of tales of the pioneers in the midland of the nation. His emphasis was on the real heroes of the period of which he wrote, and in his search for the past he tried to tell the truth about what he wrote.

--Dr. Dorys C. Grover  
Department of Literature and Languages  
East Texas State Univ.  
Commerce, Texas 75428

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#### Edward Dahlberg's Kansas City: Two Views

- Although Edward Dahlberg does not consider himself a regionalist, two of his most important works are set in Kansas City. Bottom Dogs (1929) portrays Kansas City as a "smutty and religious town," while Because I Was Flesh suggests it is a classical metropolis worthy of comparison with Avila, Tarsus, and Ithaca.

In Bottom Dogs, Dahlberg says that the city is typified by the stockyards and the Armour and Swift packing houses. He ridicules Kansas City's pretensions to parks, and he is repelled by his mother's dingy 8th Street Flat. The characters he describes are sharp-talking dudes, seedy gigolos, and \$1.00 hustlers.

Kansas City is substantially different in Because I Was Flesh. The city is represented by its marvelous railroad station and public library. Dahlberg praises the "half-rural" nature of the city. The characters have become more genteel and humane as well: the "chippies," for instance have become "joyous Dianas."

The reason for Dahlberg's return to Kansas City in Because I Was Flesh is not purely personal and sentimental. He believes that understanding his hometown is essential to writing the perfect book: he justified his second use of Kansas City on aesthetic grounds. The treatment he affords the town is explained by a basic shift in his philosophy. Between 1929 and 1964 he came to believe that a sense of place and a sense of history were the major ingredients of personal identity. He now believes that man is his geography and that the loss of an understanding of locale results in an identity crisis. It is also crucial, Dahlberg feels, to "farm our ancestors," to comprehend the present in terms of the past.

Dahlberg makes an effort to understand Kansas City in Because I Was Flesh, and he praises the city through his allusive style. The change in his philosophy even affects his characterization. He finds his native city is "buried deep in the loamy cairn of identity."

Robert L. Kindrick

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#### POETS ON THE MOVING FRONTIER Minnesota North Country Poetry

Poetry in the Minnesota North Country has both defined and heightened the inward and outward world of its region. It has been newly "Critical" and newly "Romantic," far beyond the expectations for a new Midwestern Literary Period marked out by Parrington



POETS

Continued

In 1930. Hoffman's "Midwest Metaphor," an assertion that the middle class was a symptom of an enormous disillusionment in the 20's, has been transmuted to "enormous" reassurance in the reality and continuity of the inward and outward North Country in the poetry of James Wright, Robert Bly, Thomas McGrath, and even John Berryman. In all these poets, there is a largeness of vision that escapes the provincial and develops characteristic regional beauties of form, place, and consciousness. The far north flatlands, the Minnesota lakes and pines, the central plains and rich agricultural lands emerge in the best poems of this region. These are poets on a moving frontier who have discovered pictures of a vast, personal inland "sea." Their poetry has a mystical sensibility, a humanism, a simplicity and yet an undercurrent of depth in diction, and a sense of the landscape that expands with each of the younger poets being published in each section of the state. Minnesota poetry is alive and well in the North Country.

W. Elliott  
Bemidji State College

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Program at the National Popular Culture Association Meeting

The Society will sponsor a program at the fourth national Popular Culture Association meeting in Milwaukee May 2-5, 1974. The theme of the program is Popular Midwestern Literature. Participants and topics are:

Patricia A. Anderson, Librarian,  
Pleasant View School, Lansing, Mi.,  
Images of the Midwest in Children's Literature

William McCann, 1156 Sabron, East  
Lansing, Mi: Midwestern Humorous  
Journalism

Bernard Engel, Michigan State Univ.,  
East Lansing, Michigan: Midwestern  
Popular Poetry

Douglas Noverr, Michigan State Univ.,  
East Lansing, Mich.: Small Town  
Life and Violence in Recent Michigan Fiction

David D. Anderson, Michigan State  
University, East Lansing, Mich.:  
The Boy's World of Booth Tarkington

Ronald Primeau, Midwestern Slave  
Narratives

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Future Programs

The Annual Conference will be held in October and the Society will also sponsor programs at MLA and Midwest MLA. If you want to participate, please write as soon as possible. Suggested themes and topics are solicited.

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The Ohio-Indiana American Studies Association will hold its Spring meeting at Ball State University, Muncie, Indiana, on March 29-30. The theme of the meeting is "The American Dream: Contemporary Visions and Revisions." For further information, contact Professor Joseph Trimmer, Department of English, Ball State, Muncie 47306

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Bill Miller has an article, "In Defense of Mountaneers: Sherwood Anderson's Hill Stories" in a forthcoming issue of Ball State Forum.

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Bill Sutton published a chapter of his forthcoming book on Erskine Caldwell in the Erskine College Alumni Magazine, This Is Erskine.

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NEW LETTERS

We have undergone several title changes since our founding in 1934 -- The University of Kansas City Review, The University Review, and now New Letters. Our roster of past contributors includes many of the ma-



for figures in modern American arts and letters: Wm. Carlos Williams, e.e. cummings, Robinson Jeffers, Pearl Buck, Thomas Hart Benton, J.D. Salinger, Grant Wood, Kenneth Rexroth, E. A. Robinson, and many more. Under the editorship of David Ray, New Letters continues to seek out and publish the finest original creative and critical writings available.

From time to time, New Letters devotes an entire issue, or a large portion of an issue, to a single literary figure. Volume 38 No 2 was devoted to the life and work of the late Richard Wright, and included a previously unpublished essay by Wright (the first such appearance in ten years), as well as a Wright bibliography, critical articles on his fiction, personal impressions, letters, photographs and music. Volume 39 No. 1 devotes much space to Jack Conroy, "the sage of Moberly," and his role in the proletarian writing of the Thirties. Our Fall, 1972, issue, features the Nigerian writer Chinua Achebe and the Caribbean writer Wilson Harris.

Demand for several issues of New Letters has exceeded our supply: Vol. 38 No. 1 and No. 2 and Vol. 39 No. 2 are no longer available. The University of Michigan Press has reprinted Vol. 38 No. 2 in book form under the title Richard Wright: Impressions and Perspectives. (We also have a limited supply of back issues of our predecessor magazines, The University Review and The University of Kansas City Review, and are making arrangements to supply complete sets ready for binding. (Details upon request.)

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From the Mountain --

An Anthology from  
Pseudopodia, The North Georgia Review, and  
South Today -- Edited, with an introduction  
by Helen White and Redding  
S. Sugg, Jr.

A compilation from the little magazine edited and published by Lillian Smith and Paula Snelling from 1936 to 1946 under three successive titles. Conceived as a literary review, the magazine soon became a journal of cultural comment and analysis, acting as a clearinghouse for progressive ideas. From the first, the editors refused to perpetuate "that sterile fetishism of the Old

South which has so long gripped our section," preferring instead to give a broadly inclusive portrait of that region in which its literature could take its place among other significant aspects of the South's cultural, economic, and racial patterns. Today this little magazine constitutes a document of the period in which the contemporary South took shape and as such will be of great value to the student of Southern literature, history, or sociology. The selections in this anthology illustrate the durability of the magazine's literary judgments, the combination of insight and realism in its treatment of the race issue, and the special quality of its regionalism, which functions as a particular illustration of universal human issues.

Memphis State Univ. Press  
Memphis State University  
Memphis, Tennessee 38152

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Writers In Revolt: The Anvil Anthology  
Edited by Jack Conroy and Curt Johnson

The early work of many American writers who later became famous, and the more radical stories and poems of established writers, first appeared in the pages of The Anvil, The New Anvil and The Rebel Poet. These influential little magazines, founded and edited by B.C. Hagglund, a printer, and Jack Conroy, a young "proletarian" writer, reflected a new literary renaissance emerging in Chicago and elsewhere in the Midwest through the depression years.

Here, to capture the creative ferment and growing militancy of America during the 30s and early 40s, Conroy and Johnson have chosen stories and poems by John C. Rogers, August W. Derleth, Erskine Caldwell, Joseph Vogel, Nelson Algren, Michael Gold, Meridel LeSueur, Jack Conroy, William Carlos Williams, James T. Farrell, Frank Yerby, Kenneth Patchen, Jesse Stuart, Orrick Johns, John Malcolm Brinnin, Langston Hughes, Karl Shapiro and others.

Jack Conroy has written an introduction to this selection tracing the literary history of The Anvil and reminiscing about many of its legendary contributors. He writes, "Much of the stuff we published. . . was roughhewn and awkward, but bitter and alive from the furnace of experience -- and from participants, not observers, in most



Writers in Revolt:  
Continued

instances."

Jack Conroy now lives in Moberly, Missouri (the town of his birth), where he is working on his autobiography and regularly writes reviews for several midwestern newspapers. Conroy is the author of the widely-hailed The Disinherited (1933) and A World to Win (1935) and a number of other books.

Curt Johnson, who has co-edited two anthologies of short stories, is an editor, novelist and short-story writer.

Lawrence Hill & Co.  
150 Fifth Avenue  
New York, N.Y. 10011

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The Sherwood Anderson Centenary  
1876-1976

Plans for observing the Sherwood Anderson Centenary in 1976 are progressing, with three major projects scheduled. These are:

- (1) The Sherwood Anderson commemorative stamp: Although we haven't received final word, the proposal is in the hands of the Stamp Advisory Committee of the Postal Department. It is hoped that the first day of issue will be September 13, 1976, and the place of issue will be Clyde, Ohio.
- (2) The Commemorative Conference: This has been tentatively scheduled for early September, 1976, at Michigan State University. Application has been made to the National Endowment for the Humanities for support, and we plan to publish the Proceedings of the Conference. Scholars who would like to present a communication to the conference on some aspect of Anderson's life or work are asked to contact me, including a tentative title and statement of purpose.
- (3) The volume of essays, Sherwood Anderson: The Dimensions of his Literary Art, edited by David D. Anderson: The tentative table of contents follows:

Anderson and the Structure of Fiction,  
Walter B. Rideout

Anderson's Literary Theory, William V. Miller

Anderson and Marietta D. Finley Hahn,  
William Sutton

Anderson and the Book of the Abstract,  
Welford D. Taylor

Anderson and Puritanism, Brom Weber

Anderson and Psychology, Rex Burbank

Anderson and Sex, Ray Lewis White

Anderson and the Control of Art,  
William L. Phillips

Anderson and Autobiography, John Ferres

Anderson and Myth, David D. Anderson

Anderson and Poetry, Frederick Eckman

Anderson and the Short Story, Linda W. Wagner

Note that the above scholars have all contributed substantially to Anderson scholarship, and in their essays they will attempt to point out the path of Anderson scholarship for the future. The contributors will also participate in the conference, but the published proceedings and the individual communications will be the work of newer Anderson scholars or scholars new to Anderson, and we particularly invite them to submit proposed communications.

David D. Anderson  
Dept. of American Thought  
& Language  
Michigan State University  
East Lansing, Mich. 48824

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St. Olaf College, as a part of the observances of its centennial year, will sponsor a symposium on the American novelist, Ole Edvart Rolvaag, on October 28-29, 1974. Rolvaag, best known for Giants in the Earth, a graduate of St. Olaf, was a member of the faculty from 1906 until his death in 1931.

Keynote speaker at the symposium will be Professor Robert Scholes of Boston Univ.



St. Olaf College  
continued

Other speakers will be announced shortly. Panels and discussions are planned. Rolvaag manuscripts in the archives of the Norwegian-American Historical Association will be on display and special displays will be found in the Rolvaag Memorial Library. Events will include a banquet with the Rolvaag Memorial Library. Events will include a banquet with the Rolvaag family and former colleagues of Rolvaag as special guests. The St. Paul Opera Company will perform Douglas Moore's Pulitzer Prize-winning opera, Giants in the Earth, before and following the conference.

For further information write Professor Gerald Thorson, Department of English, St. Olaf College, Northfield, Minnesota 55057.

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David D. Anderson has received Michigan State Universities Distinguished Faculty Award for "substantial contributions to the intellectual life of the University."

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#### Research in Progress

A third major research project has joined Clarence Andrews' History of Midwestern Literature and Jerry Nemanic's Bibliographic Guide to Midwestern Literature. This new project is The Mind of the Midwest, undertaken by David D. Anderson.

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Susan Koppelman Cornillon is chairing a seminar at the 1974 MLA meeting on the fiction of Jo Sinclair (real name Ruth Seid), a Cleveland, who wrote Wasteland (1946), Sing at My Wake (1951), The Changelings (1955), and Anna Tetler (1961). If you want to participate in the seminar, which will contribute to the rediscovery of this brilliant novelist, by presenting a paper at the seminar, send an abstract of your proposed paper, no later than June 1, to Prof. Susan Koppelman Cornillon  
Dept. of English  
Bowling Green State Univ.  
Bowling Green, Ohio 43403

Jo Sinclair's bibliography may be obtained from Howard Gotlieb, Special Collections, Boston University Libraries, 771 Commonwealth Ave., Boston, Mass. 02215.

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Of particular interest and appropriateness is Fred Eckman's poetic response to Chicago and its people (which first appeared in Sandusky and Back, Elizabeth Press, 1970):

#### LOUPETY LOOP

A black faggot (subspecies fish-queen) adjusting his hair-net & switchblade

in Marshall Field's doorway:  
hello, Chicago! Stately down  
that great street, fleets

of taxicabs with long fangs,  
& a biting breeze off the  
greatest lake. Sakes alive,

Pat O'Houlihan, when'd you  
get that sharp new night stick?  
O! O! What holy, rolling pilgrims

stream from the Palmer House,  
pursued by a wicked wood-wolf?

NOTE: The first stanza is factual -- the first notable sight that met my eyes when I arrived from the airport; after that, everything was surrealistic. The 4th stanza dates the poem: December, 1968, when the police heroism at the Democratic Convention was still fresh in everybody's mind.

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Notes on the Chicago Sense of Place:  
A North Side Perspective

"What constitutes the midwestern sense of place"? Each speaker at the annual SSML Conference focused on this question. In every case, however, the panelists asserted that "the cities are different." Ultimately, this exclusive concentration upon the predominantly rural midwestern experience elicited the counter-question: "What then is the Chicago sense of place"?

What, indeed! To some extent the answer must vary with the individual and the period. Dreiser, Farrell, and Sandburg, the most noteworthy commentators on the Chicago scene, cannot be expected to agree completely with a Chicagoan of the 1970s -- but significant similarities do exist. I hope these very preliminary notes will stimulate discussion and response on this question.

Most basic to the Chicago sense of place is the strong sense of neighborhood identification and community. The detailed neighborhood scene James T. Farrell draws in Studs Lonigan exemplifies this concept to the fullest.

The city is too mind-bogglingly huge, menacing, and full of contradictions to feel completely at home with. Instead, the Chicagoan tends to identify strongly with his neighborhood, whether it be west suburban Cicero, Germantown, Back of the Yards, Rogers Park, Chinatown, the Jewish settlement, Logan Square, the "Projects," or Evanston to the north. This identification is important for many reasons, ranging from pure physical survival to economic competition, religious and cultural community, linguistic homogeneity, or even perhaps a certain relativistic snob appeal. It is difficult to exaggerate



Chicago --  
continued

either the diversity of Chicago neighborhoods or the social, economic, racial, ethnic, and even regional American homogeneity which pervades many of these areas.

The complement of this highly insular neighborhood identification is a very Dreiserian identification with and pride in the common areas of the city, which all residents share. These consist mainly of the "Loop," the lake front, the museums, and the Art Institute, but they also include the city parks, especially Lincoln Park on the North Side, the "Picasso," and even the forest preserves which ring the city. The detail with which Dreiser paints Loop stores, businesses, and night spots epitomizes Chicago civic pride.

This emphasis upon the Loop in Dreiser's Sister Carrie is significant also in pointing out another related aspect of the Chicago sense of place: the city-dweller's unconscious preference for the man-made and regular over the natural and random. To be sure, these people recognize beauty and sublimity in the natural world, but unconsciously they remain somewhat unsettled until they return to a more man-dominated ambient. City-dwellers are more at home with vertical development than with the horizontal panoramas characteristic of the midwestern prairie and farm landscape. Indeed, a Chicagoan first exposed to the midwestern plains in summer would very likely experience the mixed emotion of beauty and emptiness, caused primarily by the lack of any vertical development on the horizon. In winter, the emotion might be solely desolation -- the absence of any human touch at all. Sandburg aptly expresses this urban orientation in his prayer, when he asks, "O God....Let me be the great nail holding a skyscraper through blue nights into white stars."

Understanding the urban-dweller's unconscious craving for symbols of man's domination of his world goes a long way toward explaining the Chicagoan's uncritical pride in his city. How else can one understand the active mingling of infamy and greatness in the proud recitation of the city's past. Al Capone, the Hay

Market Riots, the Pullman Strike, Mayor Daley's spotted reign, and even the 1968 Democratic Convention are recounted with the same gusto and apparent self-satisfaction as the Columbian Exhibition, the World's Fair, the Burnham Plan, and the world's tallest building. The only common element seems to be power, man's power to bend the world to his will. I believe this is the image of the city Sandburg is trying to capture in "Chicago" when he asserts,

Show me another city with lifted  
head singing so coarse and strong  
and cunning.  
...here is a tall bold slugger set  
vivid against the little soft cities:  
Fierce as a dog with tongue lapping  
for action, cunning as a savage  
pitted against the wilderness,  
Bareheaded,  
Shoveling,  
Wrecking,  
Planning,  
Building, breaking, rebuilding,....  
Laughing!  
Laughing the stormy, husky, brawling  
laughter of Youth....

Similarly, Chicagoans see their city as a milieu, a center, possessing a size, importance, and history strong enough to draw events to it. A rural visitor must be struck by the city's richness and excitement, borne of its fast pace, diversity, and its myriad amusements and diversions. This is the very excitement which Dreiser's Carrie Meeber feels on first arriving in the city. After experiencing such a milieu, she cannot enjoy a slow-moving small town. Her only recourse is to find an even larger, and, therefore, more exciting city -- New York, in Dreiser's novel.

With this passionate commitment to strength and size, it is small wonder that Chicagoans see little merit in DeKalb's pride in inventing barbed wire or Decatur's fly swatter. In fact, Chicagoans do not identify with Illinois at all. They see themselves as something special and unique -- a gem set in the prairie, if you will!

Finally, the Chicagoan, unlike rural midwesterners, tends to court anonymity as a virtue. The city-dweller, faced with high population densities, crowded elevators, and shoving, jostling bus rides, withdraws into himself, creating his own private



castle -- complete with moat -- of his shared handrail on the CTA. He cannot brook the Grundyism characteristic of many small towns.

In encountering these towns, the Chicagoan enjoys the small town sense of community and identity. He is also likely to feel that he is stepping backward in time -- a move which is nostalgically pleasing but ultimately unsatisfying to one nurtured on the Loop, the Outer Drive, Lincoln Park, the Museum of Science and Industry, and the resilient heterogeneity of the neighborhoods. The Chicagoan is different!

These suggestions concerning the Chicago sense of place are certainly tentative and exploratory. The ultimate answers are difficult because they lie primarily within the purview of highly individualized intuitive feelings, nurtured from infancy onward. Often, these intransigent, almost unconscious, preferences assert themselves most strongly when rationally they are least defensible. Some facts, however, are certain. The Chicagoan has adapted instinctively to his surroundings, just as have his country and small town cousins. His awareness is no greater than theirs, yet his choices have set him far apart from the shared experience of rural midwest America.

Phil Greasley

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From a Midwest Notebook

Some Academic Personalities

During my undergraduate time at Ohio State University, the chairman of the Department of English was Joseph Villiers Denney. He belonged to a 19th-century generation of scholars; his scholarly work was done before his twenty-year tenure as Dean of the College of Arts. Thousands of eager and indifferent students had trooped through his classes and into and out of his office, yet he remained encouraging to enthusiasm and sympathetic to distress. In 1928-29 he was in his dotage, and the passage of years had so mellowed him and infused him with tolerance that his courses were notoriously easy. If you were able to make a good joke in Denney's seminar, you might count on a high mark

for the quarter.

Nevertheless, to sit in the presence of this man was a privilege, when you knew that at any moment a flash of brilliance might erupt from him. He liked to teach. Punctually at eleven o'clock of a Monday morning he entered the classroom, his white hair freshly washed and his white mustache carefully clipped, his tall, spare figure in a newly pressed gray suit moving slowly and with dignity. Laying his folder on the lectern, he looked from the front row to the back row of the class and up to the ceiling, smiled a little, and began in a soft drawl to discourse on King John or King Henry IV from notes so old they were falling apart from handling. But he would have read the play the night before. Whether it was mere amusement or mild disdain in the blue eyes behind the nose glasses I never could determine.

Unpredictably he might leap far from Shakespeares, as when he was impelled to trace the history of Romanticism to the twentieth century. "Goethe and Byron and Jean Paul Richter", he said in that calm, sighing drawl, "were such powerful writers that they had literally no difficulty in reducing the whole world to tears." He held the belief, so far as I know unanimously unshared by scholars, that King Lear allegorizes the history of the Irish people; the theory did not further my understanding of that play.

I once had the audacity to ask Professor Denney to read a couple of my efforts at composition, and he, who undoubtedly had suffered enough with undergraduate cacoethes scribendi to have earned the right to refuse, read them and penciled comments in the margins. Though I could have been only one more callow student of literature to him, it was by his recommendation that I secured my first academic job. Denney loved literature, and if he saw the love of it in you, he was your friend.

James Thurber wrote with affection about Denney and two other Ohio State men, Joseph Russell Taylor and William Lucious Graves. Taylor, called "Joey" by sophisticated students, taught courses in Romantic poetry and the novel and lived in a world peopled largely by the characters of George Meredith and Sir Walter Scott. I knew him as a small, flabby man in his sixties, and his gray-blue eyes had a look of innocence



Personalities  
Continued

in them that was like a baby's. I think he was in a sense innocent, for he belonged to and exemplified what was once referred to as 'the genteel tradition'. He was incapable of conceiving the depths of man's villainy, and realms of experience were closed to him because he had found his niche, a safe place in a good time, and had no wish to know what lay beyond it. For him literature ended with the close of the Victorian period, though he admired Galsworthy and Sheila Kaye-Smith. He had no sympathy with naturalistic writing, which he thought unbalanced in emphasis; he objected to the opposing of realism and romanticism as the wrong use of terms. The true opposites were classicism and romanticism. His favorite illustration was a circle on the blackboard with diameters at right angles. In one half he wrote "Romanticism", in the other "Classicism". Then turning ninety degrees, he superimposed "Idealism" and "Realism". Accordingly, there were idealistic and realistic romanticism, and idealistic and realistic classicism. Meredith was realistic, Scott was idealistic, romanticism. In a large, round, copybook hand he listed the points to be covered in his lecture, and then read page after page from The Egoist, The Ordeal of Richard Feverel, Diana of the Crossways, The Heart of Midlothian, Kenilworth, or Ivanhoe, while the students looked at newspapers or got their letter-writing done.

Joey was an amateur painter, and his oils and water colors were of pretty subjects scrupulously rendered -- realistic romanticism. He wrote verse, and had published four small volumes, among them one entitled Our Dancing Days. I didn't know of it till I came on a copy at Long's book store and bought it, and one day I asked him to sign it for me. I was too embarrassed, I believe, to lead up to the request properly, for after he wrote his name he looked at me coldly, and said "You don't need to read it". I was astonished at what seemed rudeness without cause; but I replied "I've already read it". And then, feeling I had to prove it: "I think I like 'Lady Greensleeves' best." "I think I do too," he said, softening.

"Uncle Billy" Graves was the William Lyon Phelps of Ohio State. His specialties were versification and the short story, and he conducted a seminar in poetry. A bachelor (later, in his sixties, he married a young woman who had been his student), he carried on extensive correspondence with literateurs famed and obscure. An omnivorous reader, he was always reviewing new fiction for newspapers and magazines, but without critical acumen. His intellect was no more capable of exertion than his ponderous body, and most of what he said or wrote was shallow. But his personality had a genial warmth, and he so graciously proffered friendship that he commanded love and esteem. He was popular with students, and his classes were always large. I took his course in versification one summer. In it he presented the principles of verse structure according to conventional foot scansion, and if you could count stresses and produce, on occasion, a bit of rimed doggerel you could make a B without effort. As I was crossed in love and unmindful of marks that year, that is what I did. His favorite device was to bring in an armful of pictures, stand them against the blackboards around the room, and say "Here's your inspiration -- write some blank verse". It didn't matter whether you were able to recognize "The Gleaners", "The Horse Fair", "Hope", "A Reading from Homer", or Botticelli's "Venus" -- something must surely make you think of something, and you had only to put your thoughts into iambic pentameter.

Clarence Andrews was another type of man. After a studious youth he had known the life of action: from a stint in the American Air Service in 1918-19 he was attached to the Balkan Division of the American Commission to negotiate Peace; was an officer of the American Relief Administration in Serbian Macedonia in 1919; and had been decorated by the Serbian Government. Unmarried, a virtuoso of living making periodic sojourns in Italy and France, he let himself be thought a recluse in Columbus. His elegant mustache gave him a cavalier look, his classroom manner was histrionic, and I held him to be a poseur. He was



Continued

impatient with mediocrity of intellect, and for the inept student had only sarcasm to the point of rudeness. More than once I was the target of Clare Andrews' irony, but I am grateful to him for having taught me something about Milton and for having set me on the way to knowing Browning. And when I read "My Last Duchess" or "The Bishop Orders His Tomb" now, it is as if I were hearing his voice in that musty-smelling Mendenhall classroom.

Andrews was a sound scholar, but a dichotomy of temperament left him uninclined toward purely scholarly pursuits and without enough drive for the creative. His The Writing and Reading of Verse is still a useful non-technical exposition of verse structure. Old Morocco and the Forbidden Atlas is the record of a visit to Marrakesh and an expedition into the Souss, the Berber-land south of the Great Atlas range. It does not come off; there is a factitious quality about it that one regrets. The Innocents of Paris, possibly "aus seinem grossen Schmerzen", is a memorably happy book. It was seized on by Hollywood, and two or three of its episodes were made into a movie with Maurice Chevalier. With the money from this source Andrews built a house in Columbus, which he enjoyed but a short while. He died of pneumonia in December 1931, at the age of forty-eight.

My preceptor at the University of Maryland, Homer House, was a Nebraskan who felt himself exiled in that locale. As I had felt exiled west of the Alleghenies and knew the Atlantic seaboard was not all so unlovely as College Park, I did not apprehend his view. That he was a disappointed man was obvious to me, whose perspicacity was then unremarkable. Once in an avuncular mood he advised me to work up scholarly articles for publication and make an academic name -- not, he put it, to "imitate" himself. I was so brash as to reply that I would rather write something than to write about something already written. He forgave me, in time; and if I was saved from falling victim to a mental attitude that amounts to an occupational disease of the profession, it was partly because I never retreated from that outlook.

We got on well, and by rigorous effort I justified his expectations of me; but there was no warmth about the man. His austerity repelled me, and I was never wholly at ease with him. His specialty was English philology, and my unspoken designation of him was "Anglo-Saxo-Grammaticus". His credendum, hard to reconcile with some of his other attitudes, was a thoroughgoing agnosticism. The son of a minister, he detested theology, and his view of conventional religion was no mere negative detachment; it was positive hatred of religious dogma.

He was fond of puns and spoonerisms, and quoted over and over again "Have you ever cherished in your bosom a half-warmed fish?" One of his favorite stories was that of the three donkeys, which he used as a test of perception: "Once a man had a donkey, a handsome beast, admirable in form and noble in reason. His name was Don Quixote. A suitable mate was sought for this paragon of animals, and there was found a beautiful jenny whose glossy hair clustered over a brow bright with intelligence and cheek all purple with the beam of youth. Her name was Danke Schon. In the course of time and with abeyance of certain laws of biology, the union of this wondrous pair was blessed with offspring, a sweet new blossom of jackassinity who opened wide his mouth to hail his father. He was christened Maxwellton." When I heard this story first, in Professor House's telling, the perfection of the suspended climax put me into uproarious laughter. At once I became aware that I was the only one of the class who found it funny, and, disconcerted, failed to make the response he presumably expected from me -- to utter the first words of "Annie Laurie". I let his story fall as flat as a story ever could.

As an undergraduate I had no courses with George McKnight, for he taught Old English and fourteenth-century literature; and that sort of stuff I avoided. In time my attitude was corrected; and when I returned to Ohio State as a graduate student I became interested in linguistics. I then had a language seminar with McKnight and the course which was his other love, the Irish Renaissance. I had read the most famous of the writers who had to do with the Irish Dramatic Movement --



Continued--  
Personalities

Moore, Yeats, Synge -- and coming to them again, and making acquaintance with their precursors of the Revival, with the stimulus of his enthusiasm, gave me immense pleasure. Of all the courses I took in all the graduate schools I attended, I single out this one as yielding most satisfaction.

Every morning McKnight carried into Derby Hall and every afternoon carried out a battered fiberboard box that he found better to his purpose than a brief case. You might smoke a cigar in his seminar if you wished, as he often did. He would look out the window or at the wall with hands folded over his belly while a student was talking, as if he were not listening. Then, when the student had done, he would restate the salient point of the discourse or fix on the fallacy with an immediate directness that let you know his mind was yet agile. His thick white hair and bushy black eyebrows gave him a leonine appearance, and I made a photograph of him at his desk which he pronounced "a gem".

He was a pioneer in disseminating the liberal attitude toward the phenomena of linguistic change that is now universal among scholars; his Modern English in the Making is one of the good histories of the development of English. For me, McKnight was one of the greats.

William B. Thomas

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The M.S.U.  
American Studies Assoc.  
Winter Conference,  
1974

The Michigan State University chapter of the American Studies Association held its first annual winter conference, "The Arts in Everyday Life in Nineteenth-Century America," on January 18, 1974 at the Kellogg Center for Continuing Education.

Three speakers were featured, each dedicated to the principle that the artistic life of our ancestors has contributed significantly to the formation of our own values. The conference attempted to explore the

meanings and implications of the nineteenth-century American past.

David Huntington, Professor Art History at the University of Michigan, presented an analysis of nineteenth-century American painting, sculpture, and other artifacts. He describes the mid-century this way:

Populated with Transcendentalists and Millennialists, preachers and poets, phrenologists and table-rappers, America breathed an atmosphere of spirituality. Never in our history has the human "soul" asked so much of the artist as it did in those decades of inspiration and expansion that only ended with the ordeal of civil war.

Robert Eliason, Curator of Musical Instruments at the Henry Ford Museum, Dearborn, Michigan, concerned himself with what is perhaps a more down-to-earth topic, the wind band. In his words,

The presentation will trace American brass and woodwind instrument making through the nineteenth century and show the enormous changes wrought in popular wind ensembles by the inventions and developments of the mechanical age. From the woodwind ensembles to the enormous Peace Jubilee concerts of Patrick Gilmore is a development full fascinating inventions, musical heroes, and romantic excess.

John Collins, President of the Marshall Historical Society, told the story of Marshall's architectural heritage. Marshall enjoys a rather unusual position for a Michigan city since over half of its 2300 buildings and structures were built in the 19th century, thus reflecting many of the popular revival styles: Greek, Gothic, Italianate, Queen Anne, Romanesque, and Colonial. In Mr. Collins' words,

This [presentation] is the story of the existing buildings and the city fabric they create, but, more important, it's an outline of the efforts made by one man to set an example of preservation and "adaptive use" for over a half century. Then it's the present day recogni-



American Studies Winter Conference  
continued

tion the city has attained and an effort to create an historic district.

The three speakers shared an assumption-- that the ordinary American was touched in one way or another, by the painting, sculpture, music, and architecture of his countrymen. Or, in other words, the arts were indeed a part of everyday life in nineteenth-century America.

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The Papers of Lewis H. Garrard

The Southern Minnesota Historical Center, located at Mankato State College, has recently acquired the personal papers of Lewis H. Garrard (1829-1887), whose Wah-to-yah, and the Taos Trail (1850) Bernard DeVoto praised as superior to Parkman's The Oregon Trail. Although remembered chiefly for that tale of Western adventure, Garrard was born and died in Ohio and spent most of his adult years in Minnesota. So he may be considered a Midwesterner if not a contributor to the literature of this region.

With his brother Israel, Garrard came to Minnesota in the early 1850s on a hunting trip and later settled in Goodhue County, where Israel and Evert Westervelt laid out a town called Frontenac. Lewis Garrard lived in a Victorian mansion (still standing) that he names "Cacotah Cottage." He engaged in state and local politics and served twice in the legislature. He returned to Cincinnati in the early 1880s and died there in 1887 after several years of invalidism.

The Garrard papers were donated to the Center by Garrard's granddaughter, Mrs. Florence Garrard Wilson Baker, of Naples, Florida, and Frontenac, Minnesota, whom I met more or less by accident in 1972 while visiting at Frontenac. Another granddaughter, Mrs. Edith Garrard Wilson Lindler, of Alexandria, Virginia, was present on the occasion of the donation, as was a great-grandson of Israel Garrard, Garrard Beck, a high school English teacher in Minneapolis.

The collection comprises a manuscript draft of about half of Wah-to-yah, a sizable body

of letters to Garrard's mother and brothers, including a few written in the course of the 1846-47 journey that produced the book, and some miscellaneous papers, mostly legal documents relating to land transactions in Minnesota. It is currently being catalogued by students serving internships in the Center.

Roy W. Meyer

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A Checklist of Midwestern Publishers

Abbey Press  
Saint Meinrad, Indiana 47577

Abingdon Press  
201 Eighth Avenue South  
Nashville, Tennessee 37202

Afro-Am Publishing Company  
1727 South Indiana Avenue  
Chicago, Illinois 60616

Augsburg Publishing House  
426 South Fifth Street  
Minneapolis, Minnesota 55415

Aurora Publishers, Inc.  
118-16th Avenue South  
Nashville, Tennessee 37203

Baker Book House  
1019 Wealthy Street, S.E.  
Grand Rapids, Michigan 49506

Bethany Fellowship  
6820 Auto Club Road  
Minneapolis, Minnesota 55438

Broadman Press  
127 Ninth Avenue, North  
Nashville, Tennessee 37234

Carolrhoda Books, Inc.  
241 First Avenue, North  
Minneapolis, Minnesota 55401

Centennial Press  
Box 80728  
Lincoln, Nebraska 68501

The Chicago Review Press  
5410 South Blackstone Avenue  
Chicago, Illinois 60615



Midwestern Publishers -- Checklist  
Continued

Concordia Publishing House  
3558 South Jefferson Avenue  
St. Louis, Missouri 63118

Country Beautiful  
24198 West Bluemound Road  
Waukesha, Wisconsin 53186

Crain Books  
740 Rush Street  
Chicago, Illinois 60611

Creation House, Inc.  
499 Gundersen Drive  
Carol Stream, Illinois 60187

Culinary Arts Institute  
Subsidiary Consolidated Book Publishers  
1727 South Indiana Avenue  
Chicago, Illinois 60616

The Dakota Press  
University of South Dakota  
Vermillion, South Dakota 57069

Dillon Press, Inc.  
500 South Third Street  
Minneapolis, Minnesota 55415

Dow Jones-Irwin, Inc.  
1818 Ridge Road  
Homewood, Illinois 60430

Fides Publishers, Inc.  
Notre Dame, Indiana 46556

Franciscan Herald Press  
1434 West 51st Street  
Chicago, Illinois 60609

Hallmark Cards, Inc.  
2501 McGee  
Kansas City, Missouri 64141

Independence Press  
Box 1019  
Independence, Missouri 64051

Indiana University Press  
Bloomington, Indiana 47401

Iowa State University Press  
Press Building  
Ames, Iowa 50010

Johnson Publishing Company, Inc.  
820 South Michigan Avenue  
Chicago, Illinois 60605

Kent State University Press  
Kent, Ohio 44240

Lerner Publications Company  
241 First Avenue North  
Minneapolis, Minnesota 55401

Llewellyn Publications  
Box 3383  
St. Paul, Minnesota 55165

Meredith Corporation  
Creative Home Library  
1716 Locust Street  
Des Moines, Iowa 50303

Michigan State University Press  
East Lansing, Michigan 48824

Moody Press  
820 North LaSalle Street  
Chicago, Illinois 60610

National Council of Teachers of English  
1111 Kenyon Road  
Urbana, Illinois 61801

Thomas Nelson, Inc.  
P.O. Box 946  
Nashville, Tennessee 37203

Nelson-Hall Company  
325 Jackson Boulevard  
Chicago, Illinois 60606

J. Philip O'Hara, Inc., Publishers  
20 East Huron  
Chicago, Illinois 60611

Ohio State University Press  
2070 Neil Avenue  
Columbus, Ohio 43210

Open Court Publishing Company  
La Salle, Illinois 61301

Our Sunday Visitor, Inc.  
Noll Plaza  
Huntington, Indiana 46750

Piper Company  
120 North Main Street  
Blue Earth, Minnesota 56013

Rand McNally & Company  
P.O. Box 7600  
Chicago, Illinois 60680



Checklist of Midwestern  
Publishers  
Continued

Henry Regnery Company  
114 West Illinois Street  
Chicago, Illinois 60610

Research Press Company  
2612 North Mattis Avenue  
Champaign, Illinois 61820

St. Anthony Messenger Press  
1615 Republic Street  
Cincinnati, Ohio 45210

Southern Illinois University  
Press  
P.O. Box 3697  
Carbondale, Illinois 62901

Swallow Press, Inc.  
1139 South Wabash Avenue  
Chicago, Illinois 60605

Templegate Publishers  
P.O. Box 963  
Springfield, Illinois 62705

Theosophical Publishing House  
P.O. Box 270  
Wheaton, Illinois 60187

Third World Press  
7850 South Ellis Avenue  
Chicago, Illinois 60619

Thomas More Association  
180 North Wabash Avenue  
Chicago, Illinois 60601

Tyndale House Publishers  
336 Gundersen Drive  
Whaton, Illinois 60187

University of Chicago Press  
5801 Ellis Avenue  
Chicago, Illinois 60637

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University of Michigan Press  
615 East University  
Ann Arbor, Michigan 48106

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2037 University Avenue, S.E.  
Minneapolis, Minnesota 55414

University of Nebraska Press  
901 North 17th Street  
Lincoln, Nebraska 68508

Wayne State University Press  
Detroit, Michigan 48202

World Publishing Co.  
2080 West 117th Street  
Cleveland, Ohio 44111

Zondervan Publishing House  
1415 Lake Drive, S.E.  
Grand Rapids, Michigan 49506

David D. Anderson

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Society for the Study of Midwestern  
Literature Newsletter

Volume Four, Number One

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

Editorial Office:  
240 Ernst Bessey Hall  
Michigan State University  
East Lansing, Michigan 48824

Edited by David D. Anderson  
Assistant Editors: Paul J. Ferlazzo  
and Herbert Bergman

Editorial Assistants:  
Joan Brunette  
Yvonne Titus  
Sharon Simons

Cover artist: Dan Preston

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Study of Midwestern Literature

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