

MidAmerica XLII

*The Yearbook of the Society
for the Study of Midwestern Literature*

DAVID D. ANDERSON, FOUNDING EDITOR
MARCIA NOE, EDITOR

The Midwestern Press
The Center for the Study of
Midwestern Literature and Culture
Michigan State University
East Lansing, Michigan 48824-1033

2015

Copyright 2015
by The Society for the Study of
Midwestern Literature
All rights reserved.

Printed in the United States of America.

No part of this work may be
reproduced without permission of
the publisher.

MidAmerica 2015 (0190-2911) is a peer-reviewed journal that is published annually
by The Society for the Study of Midwestern Literature.

This journal is a member of the Council of Editors of Learned Journals.



THE SOCIETY FOR THE STUDY OF MIDWESTERN LITERATURE

<http://www.ssml.org/home>

EDITORIAL COMMITTEE

Marcia Noe, Editor, The University of Tennessee at Chattanooga

Marilyn Judith Atlas	Ohio University
William Barillas	University of Wisconsin-La Crosse
Robert Beasecker	Grand Valley State University
Robert Dunne	Central Connecticut State University
Scott D. Emmert	University of Wisconsin-Fox Valley
Philip Greasley	University of Kentucky
Sara Kosiba	Troy University
Nancy McKinney	Illinois State University
Mary DeJong Obuchowski	Central Michigan University
Andy Oler	Embry-Riddle University
James Seaton	Michigan State University
Jeffrey Swenson	Hiram College

EDITORIAL ASSISTANTS

Meghan O'Dea	Heather Palmer
Michael Jaynes	Rocquel Fuller
Gale Mauk	Michelle Suarez

MidAmerica, a peer-reviewed journal of The Society for the Study of Midwestern Literature, is published annually. We welcome scholarly contributions from our members on any aspect of Midwestern literature and culture. Except for winners of our annual poetry and prose contests, we do not publish poems, short stories, or creative nonfiction. If you would like to submit a scholarly essay of not more than 15 pages or 3,750 words to be considered for publication in *MidAmerica*, please send a hard copy of your essay by July 1 to Marcia Noe, 1012 Forest Avenue, Chattanooga, TN 37405 and an electronic copy to marcia-noe@utc.edu. Please follow the most recent edition of the *MLA Handbook*; in documenting sources, use parenthetical citations within your essay with a list of works cited. If you include discursive notes, they should be endnotes that use Arabic, not Roman, numerals. Use no headers, footers, or page numbers. Do not put your name on your essay. Include your contact information in your cover letter to Marcia. Be sure to give your institutional affiliation. Do not submit work that has been previously published, in whole or in part, or that is under consideration by another publication; such submissions will not be considered for publication in *MidAmerica*.

In Honor of
Nancy Bunge

PREFACE

On May 31, 2015, the members of The Society for the Study of Midwestern Literature gathered in East Lansing for its forty-fifth annual meeting. Highlights included a panel devoted to the work of the late Philip Levine; a panel commemorating David D. Anderson, one of the founding members of SSML; and a screening of filmmaker Kurt Jacobsen's *American Road*. At the awards luncheon on June 1, Qiana Towns was awarded the Gwendolyn Brooks Poetry Prize for "Social Regard" and Ross K. Tangedal was awarded the David Diamond Student Writing Prize for "Designed to Amuse: *The Torrents of Spring* and Hemingway's Intertextual Comedy." Nancy Bunge received the 2015 MidAmerica award for distinguished contributions to the study of Midwestern literature, and the late Philip Levine was awarded the 2015 Mark Twain Award for distinguished contributions to Midwestern literature.

SSML is currently operating at a loss due to increased expenses in publishing its journals and convening its annual symposium. Major gifts from the late Jane S. Bakerman, David D. Anderson and David Diamond have enabled us to continue our work while we seek to establish a more stable financial footing for the work ahead. SSML is also grateful to the following members and friends who have made contributions in addition to their dues. As more such contributions are received, and earlier ones are discovered in searching the archives, we will add more names to this Honor Roll: Walter Adams, Robert Beasecker, Gwendolyn Brooks, Ray B. Browne, Mary Ellen Caldwell, Louis J. Cantoni, G.B. Crump, Bernard F. Engel, Kenneth B. Grant, Philip A. Greasley, Theodore Haddin, Donald Hassler, Janet Ruth Heller, Ted Kennedy, Jean Laming, Barbara Lindquist, Larry Lockridge, Loren Logsdon, Bud Narveson, Marcia Noe, Mary Obuchowski, Tom Page, E. Elizabeth Raymond, Herbert K. Russell, James Seaton, Guy Szuberla, Doug Wixson, Melody Zajdel, and the family and friends of Paul Somers.

CONTENTS

Preface		6
Recent Midwestern Fiction and Poetry		8
If You Loved Me Half as Much as I Love You	Mary Minock	
The Gwendolyn Brooks Prize Poem		9
Leather and Wool	Douglas Sheldon	
The Paul Sommers Prize for Creative Prose		12
The Undiscovered Country: Leif Enger's <i>Peace Like a River</i> and Midwestern Magical Realism	Rodney P. Rice	22
"I Think Dad Probably Waited For Me": Biography, Intertextuality, and Hemingway's "Ten Indians"	Donald A. Daiker	36
Hemingway's "Cat in the Rain": The Presence of Stein and Joyce	John Beall	54
<i>The Chicagoan</i> in the 1920s, or, What's So Funny About Crime and Corruption?	Guy Szuberla	79
Constructing the Past: Places, Histories, and Identities in Louise Erdrich's <i>The Plague of Doves</i>	Rachel Bonini	93
From Rural Punjab to Rural Iowa: A Reading of Bharati Mukherjee's <i>Jasmine</i>	Aparna Zambare	109
Bob Dylan's Midwestern Roots	James A. Lewin	117
Reconceptualizing the Midwest: A Review Essay	Marcia Noe	132
Annual Bibliography of Midwestern Literature 2013	Robert Beasecker	139
Calls for Papers		209
Recipients of the Mark Twain Award		213
Recipients of the MidAmerica Award		Back Cover

RECENT MIDWESTERN FICTION AND POETRY

FICTION

- Baxter, Charles. *There's Something I Want You to Do*. Pantheon, 2015. [Minneapolis]
Bakopoulos, Dean. *Summerlong*. HarperCollins, 2015. [Iowa]
Bell, Matt. *Scrapper*. NY: Soho, 2015. [Detroit]
Butler, Nikolas. *Beneath the Bonfire: Stories*. St. Martin's, 2015 [Wisconsin]
Flournoy, Angela. *The Turner House*. Houghton Mifflin Harcourt, 2015. [Detroit]
Fox, Lauren. *Days of Awe*. Knopf, 2015. [Milwaukee]
Harrison, Jim. *The Big Seven*. Grove, 2015. [Michigan, UP]
Lasser, Scott. *Say Nice Things about Detroit*. Norton, 2012. [Michigan]
Markovits, Benjamin. *You Don't Have to Live Like This*. HarperCollins, 2015. [Detroit]
Meno, Joe. *Marvel and a Wonder*. Akashic Books, 2015. [Indiana]
Morris, Mary. *The Jazz Palace*. Doubleday, 2015. [Chicago]
Paretsky, Sara. *Brush Back*. Penguin, 2015. [Chicagoland]
Rotert, Rebecca. *Last Night at the Blue Angels*. Harpercollins, 2014. [Chicago]
Smiley, Jane. *Golden Age*. Knopf, 2015 [Iowa]
Snyder, Rachel Louise. *What We've Lost Is Nothing*. Scribner, 2014. [Chicagoland]
Stradal, J. Ryan. *Kitchens of the Great Midwest*. Viking, 2015. [Minnesota]

POETRY

- Etter, Dave. *Blue Rain*. Red Dragonfly, 2012.
Gerber, Dan. *Sailing Through Cassiopeia*. Copper Canyon, 2012.
Heller, Janet Ruth. *Exodus*. Cincinnati: Wordtech Editions, 2014.
Knoepfle, John. *Shadows and Starlight*. Indian Paintbrush Poets, 2012.
Kooser, Ted. *The Wheeling Year*. University of Nebraska Press, 2014.
Radavich, David. *The Countries We Live In*. Main Street Rag Publishing, 2013.
Stillwell, Mary K. *Fallen Angels*. Finishing Line, 2013

IF YOU LOVED ME HALF AS MUCH AS I LOVE YOU
Vernor Highway, Detroit, 1962

MARY MINOCK

- I. Patsy under our skin,
we walk her cadence
past the exhaust fan of the Three J Bar,
smell extinguished Camels and bourbon
from around the corner.
- Snow melts fast these days—
factory specks are on the heaps of it
and spring is in the air.
The weatherman calls it high pressure—
the air lifts the water and carries it downriver
over the Lake and dumps it
somewhere east of Cleveland.
- II. Patsy sings the words
we will learn until our hearts are seasoned—
half as much would be enough
and only women somewhere else
in other neighborhoods
with cleaner snow and spaces
between the houses and the stores
would ask for more.
- Mama croons along—
she loves a good tune.
If she knows anything
about this love half-good
she isn't saying.
At least she isn't saying
that it will not do.
- III. We are too young to know
the insides of the lyrics,
the insides of the country
bars on Vernor Highway,

but we are excited
by all the handsome Southern men,
red-headed and red-faced,
who pomade their hair into ducks' asses
and wear white wool jackets
cinched at the waist,
tight blue jeans.
Hot blood in a deep front pocket
and a soft leather wallet
in a shallow back—
thick on Friday afternoon,
a curved signature
from riding on their fannies.

We know these are the men you'd die for.

IV. Patsy under our skin,
we cannot help it:
He opens the door with the diamond window
against the noise of the traffic and the buses,
the heat of this cold northern city.
Air conditioned Cool inside
drips the sign and it is true.
It all spills out on the Highway—and he drawls at you,
Hi Sugar. Want to come with me?
Maybe you would have gone
but you knew no graceful way
to discard the school books
and the groceries.

V. At the end of the day shift
in the gray afternoon
Ace sits on a bar stool
in the dark Three J
while Liz waits at home.
She puts a 45 of Patsy on the hi-fi.

Half as much means just enough:
he'll be home for supper
sobered up enough to eat the biscuits,

notice the new gingham shades
on the lamps,
the new tooth popping through
the young one's gum,
the new words heaving up and out
of the mouth of the oldest.

VI. Friday nights on Vernor:
we pile our hair a mile high
and walk on high-heeled boots.
They ride with the windows down.
In the honky-tonks
they fight or curse or puke
or dance to the bass beat.

On Saturday we start
to start again:
we will have hoped
for half as much by Friday.

Madonna University

LEATHER AND WOOL

DOUGLAS SHELDON

Piecrust lingered on the pads of her fingers while she dressed me. The golden flakes chipped and dusted my shirt, swirling to the floor as she went button to button. She cut me two pieces of mulberry pie, which was only allowed at Easter. Purple smudges dotted my cheek, so she pulled a crinkled gingham from her apron string, wet a corner with her tongue, and wiped me clean before securing my collar. Momma ran her eyes along my frame.

“Turn around,” she said.

I could see straight through my door to her room past the horizon of her bed, and to her open window. Her sheets were bunched on the floor and a suitcase, hinged open on the mattress, blocked sight of the maple tree only an arm’s reach from the windowpane. Three white lumps, maybe bunched petticoats, and a pair of shoes stuffed with stockings were belted together and sat clumsily inside. Momma never packed light; she took two suitcases on her visits to Aunt Miriam in East Salem. New York City was over three times as far and she said she was staying overnight on the train.

Taking my vest from the closet, she pinched its corners and hung it over the footboard. She slid off her apron, wrung her hands through it, and stowed it under an arm. She posted the other, fingers sealing into a fist, on her hip. Her faced looked slimmer than before—cheeks seeming higher and, from my view, swallowing up her tiny up-angled nose.

“Momma has to get ready to leave,” she said turning toward the door.

“Leave where?” I asked.

“I told you all you needed to know. Don’t pretend now you forgot. New York.”

The leather of my shoes was tight and mashed my toes, dog-piling them over each other, forcing my nails to poke the skin. I hadn’t felt them this tight before and thought of telling her. I was big for my

age. I came out nine pounds and longer than the tail of a quarter foal, Granddad used to say. Since my fifth birthday, my body just kept getting thicker and I had to get new pants every few months. People thought I was eleven when Momma bought sours for my ninth birthday at McAllister's. She tugged me out by the wrist when Mr. McAllister started to call me "little piggy." She wouldn't let me hear anyone call me names. She led me away, grumbling swears about them, but always loud enough for me to hear. She stopped talking to people by then, stopped explaining that she was fine, and didn't want to hear how sorry everyone was about "her Henry."

"How do they keep hearing about it? Who keeps telling everyone?" I heard her say to Granddad once.

"People read the paper, Maddie," Granddad said.

"Then they read too much. They don't know me at all and they keep saying they are sorry."

Dad's leaving had made us alone. Made her alone. A freedom she didn't want to justify.

She wanted me to wear a tie when I went to the station. People coming to Ellis had to know that I was a proper child raised by a proper woman without having to be told. When she had me this attitude came on, I think. I heard Gran talk about how Momma used to fall in the mud on purpose at my age, so that everyone would look at her. She knew it would redden Gran's face and make Momma stand out. But after I was born, everyone was already talking about me. Momma wanted them to see me different than they saw her. They were going to know that this woman leaving on this train loved me, even if she didn't love anyone else.

I wore a green tie when Dad left. Granddad said he joined up after the *Lusitania*, but was rejected from the navy because of a bow in his legs. The army said yes a few weeks later and sent him out to a camp in Virginia. Granddad thought he jumped line someplace to get by an inspector, or played dumb, and they checked a box that let him through.

The tie was a few shades brighter than Dad's olive uniform. He wanted to hold me up over his shoulder, but Momma wouldn't let him. She tugged at Dad's hand and said I had to be seen at my height, and if those down the platform only saw my cap, so be it. Dad knelt down.

I can't remember his face. I can shut my eyes and think about it but all I see is green. I remember the feeling of the long wool coat he

wore as he hugged me goodbye saying, “hands at your sides,” pinning my arms to my belly and hips with a slap from his palms.

Something changed in him when he came back from Virginia for leave. He was louder with his happiness, with stories of his masonry friends breaking into neighboring farm houses, stealing bourbon, and breaking dishes. He used words that Momma didn’t like to hear. I guess she was done with all that when they married, and didn’t want to think about the trouble drink had brought them, or the stares from the neighbors when she started rounding out only after a month of marriage.

“This was settled,” I heard her say behind the bathroom door after Dad came home drunk the day he enlisted. “This was done. I want to be done with it all.”

A few months later he stood in uniform, starched and buttoned, face smooth and fingers clean. Squaring himself back up, he leaned in to hug Momma and his cheek grazed against her hair. The grain of his stubble snared brown strands and urged them along and up as he released. Momma hooked a finger on the strands and looped them back over her ear. His duffle, halved at his feet, was taken by a Pullman porter and stacked at the end of the train on a pile of other soldiers’ bags.

“Glad to get going. You should have seen all those men hacking and breaking down. It’s good I wore that cloth on my mouth,” Dad said.

He moved back, took off his campaign hat and fell into song with the other men from his masonry group who trained with him in Virginia. They walked passed us, hooked his shoulders in their arms, and shoved him to the train.

“Over there! Over there! Send the word . . .”

The whistle of the train cut their voices away from me, away from his tune and away from his face forever. Momma didn’t cry once.

He had been gone only a few weeks when word came back that the troop ship caught a strange bug. It bruised their skin from head to toe and made them lose every fluid corked inside. He never even made it to France. I heard Granddad say they almost buried him at sea, but his number was low enough on some list to warrant a return to the States in pine. And now Momma said she had to claim him. “Claim the body” at a station, as the Army put it in a telegram. He didn’t even get a medal. Nothing pinned to his chest, Granddad told me later when the body arrived in Ellis, but a yellow note that said

“influenza.” But he choked just the same as those front liners, I am sure. And Momma didn’t return with him.

Now Momma was dressing me for another send off, another trip to the train station. “Tie your shoes, Winnie,” Momma said, coming up off her knees and brushing the dust from them.

She tried to talk more like people from Ellis than Granddad, with his West Virginian dropping r’s, but sometimes she let it slip. But she still liked the southern ring of “Momma” that she labeled Gran with. She spent a lot of time with Granddad when Gran had her coughing bouts and would lay in bed for a week. Gran’s lungs never quite came back from the swelling a case of measles gave her as a young bride. When the bedroom at the top of their stairs was closed up and Gran’s muffled hacks sounded off the wood, Granddad took Momma out to the fields, scanning the land for birds to name by plumage or wingspan. Ellis was mostly corn and trees in Momma’s youth. Trains had to stop at a platform made of half-buried logs and gravel back then, so there was no real city folk showing off the fashion evolving beyond corsets.

I imagine her back then, in borrowed dungarees from Uncle Morris, mud slathered up to her hips from hiding behind humps of earth and calling out “sparrow” or “morning lark” as Granddad shot a finger to the air with one hand on his field glasses. Gran would say she heard them coming home, singing with mud sucking on their boot soles, laughing when Granddad would let out, “*Old Susannah won’t you shit diamonds on my knee.*” I wanted Gran to have popped out of bed and made them a welcome home stew or pot of coffee, but I knew she would just throw a pillow over her face and try not to let them hear the air scrape its way out of her.

Momma had books on birds that were full of writing from back then. They had pencil swipes underlining whole sentences and patchy shorthand clogging the margins. They stayed stacked under her bed frame. I snuck in when she was relaxing on the porch swing, or before she woke in the morning and slid them out to scan the woodcuts. Slips of paper with etchings of beak profiles, noting things like how lark’s tongue went into an aspic pie in England, were clipped to certain chapters. They were in her room at our house until Granddad sold it to another widow.

I think Granddad hoped she would go to Oberlin and study science. They were keen on letting women around that early, but then she met Dad, who introduced her to Old Overholdt. Soon after there was a wedding and then I came. I wasn't allowed to touch the boxes in the attic that hid her books and if Granddad found me looking, he said he would lay them in a bonfire. If I kept looking at them, then Granddad would think I also would leave on a train with only three days' worth of clothes and get lost to them.

Momma had left me to my laces and went to the bathroom. While I was trying to make the rabbit go over the log and through the hole, the water tap started running and a scratching sound pulsed past the door. The sink was molded to the corner of the bathroom, so when I peeked through the barely open door she couldn't see me. I saw her bristling the piecrust out from her nails and the cracks in her skin. The medicine cabinet's mirrored door was open with a shelf lying half off its posts, resting on its lower neighbor.

Her hands rose every few seconds, wrists bent with fingers rounded into a claw, dabbing the outer wedges of her eyes. They swung down in gentle firmness like when I would watch her hang laundry with Gran or dance with Granddad on his birthday. Medicine bottles were bunched on sink's rim, some with labels worn free. As I shuffled for a better view, the rim of my shoe nicked the door, widening the thin slice and revealing my face. Her head tilted back, spotting me over a ruffled shoulder. She dropped the brush under the hot water and closed the medicine cabinet. Steam had clouded the mirror and showed elongated handprints that started at the center and slid into wider smudges near the bottom. Her hands were so very red, as if she dipped them in barn paint. For a second she let me see her puffed eyes and her pink and bloated cheeks. Then her hand again drifted to her eye, hooked around her face, and muted her with the palm. She sealed the door and spun the key, locking me out.

With her voice muted by the oak door, she said, "Go downstairs, Winnie. Momma will meet you on the porch." The whisper of running water echoed on the mostly tile room, as if shushing a baby. The sound of bottles tinkling against each other's glass slid from under the door and I could hear her shuffling them as I moved down the staircase.

Granddad and Gran were waiting on the front porch. They hadn't come past the foyer since Dad boarded the troop train to New York. Gran said his breath hung in rooms and she didn't want to feel his voice coming off photographs and books. She had been meeting weekly with her group in their living room. They rang bells and asked for voices to come from the past or out of the air and tell them they were at rest. Momma seemed glad Gran didn't want to ever come in, like there was a relief in the distance. Granddad had recently taken back to the fields alone. I could see him from my bedroom window sometimes. Standing in the field that buffered our houses. He would be out there with his field glasses, both hands steady, and looking to blankness for something winged.

"Come on, now," Granddad yelled into the front door, spurring a thudding of feet as Momma came down the steps.

"Are we all set?" she said, her pink cheeks trying to hide behind a layer of white cream. The redness in her hands was fading slowly away.

Her head was topped with a woven straw hat; a thick pin stuck through a molded hole secured it to her wide bun. She would say that she must keep her hat above all because it is the first thing people see when she rounded a corner. Gran had wanted her to be very proper, but only the hat had stuck. Momma had a much deeper calling to mud and wheat than she would ever have to front porch tea and gossip with neighbor wives. But marriage must have aged her and made her more like her Momma than she wanted.

I had my rubber ball in my hands. Gran had found it at the river basin when she was tossing out her washing water. She said it was half buried in the sand and looked like a spirit had dropped it from the treetops where they live. Momma didn't like me bouncing the ball all the time. She was scared the ice cart would trample me if it rolled into the street. So I kept it at Gran and Granddad's house, slipping it back a few days before this outing so I could knock it off the walls of my bedroom. I knew there would be space at the station, and I could get it to rise higher off brick than cobbled street stones.

"Put it back in the house," Momma said pointing to the door.

I palmed the door open, took a knee when I got the shoe stand, and pretended to place it on the floor. Momma's eyes were fixed on the street, so I slipped it in into my jacket pocket.

We gathered at the foot of the porch, then in pairs walked south over the newly paved sidewalk toward the station. Gran and Granddad

both wore light wool, because Ohio April is prone to sudden cold that might linger on you through May. Granddad had his felt hat pulled low around his brow. The tips of his ears bent under the light pressure. His checked shirttails popped gold and black out of the bottom of his coat. Gran's dress matched him, but her head was in a wrap of black fabric framing her graying skin in an oval.

"So glad to see all that gravel gone," Gran said, but hung on Granddad's arm for security. "Hope they lay it on the street next."

Gran and Granddad kept behind as Momma and I led. She didn't look down, but I bounced in time with her steps like Dad had shown me before his New York trip. I would reach for her hand, tugging on the elbows of her dress sleeves, but she pulled her fists away, knuckles tight and bleached of color, then switched her suitcase to the other side and separated us. There were three houses we passed with wooden placards nailed to porch pillars that read "room to let." So many men had left the apple orchards and machining houses of Ellis for the poppies and ditches of Flanders that their mothers or wives needed extra money, or extra company, to make it seem that those boys never left. As if they never went to the mud and sickness that kept those homes so hollow with wanting.

I was only nine, but I remember the train station in the valley below the Westerly Street hill. It showed itself to you slow, birthed from the hilltop, then rejected like a baby bird that had been touched, and allowed to roll to the valley below. The brick building must have owned a hundred yards in Ellis and was the proudest job Dad's masonry group ever contracted. Dad told me he put more of his skin and sleep in that building than he ever wanted. I remember his torn hands were ashen from carting cinders away to piles. His fork would wobble when he ate because gripping hammers and wheelbarrow handles for nine hours a day worked every tendon in his arms. Then, because of a war beyond an ocean, he left that station, seeing it from behind glass only to come home surrounded by wood and nails.

The station was only in service a year and the majority of work was done taking freight at the east end, steel molded and hardened in Cleveland, or lumber shipped from Ashtabula forests and aged into planks. When commuter trains began to stop more in the afternoons and evenings, it must have been winter. Because that is when Dad took the train, with no suitcase or even a hat, and left Ellis for what he thought would be the warmer fields of Virginia to learn how to step and shoot.

Soon after we arrived the humidity broke the sky open and a rain came that washed ribbons of soot off Anderson Paint Works, a factory across the river from the tracks. Everything open air was smoothed by cold rain and the crowded platform held a Saturday's worth of passengers and well-wishers: at least ninety bodies. We stood under a wood-shingled awning covering most of the station's entryways which led to its bar, bakery, and commuter cafés opened for those stopping off on their way to Cleveland from Toledo. A man in blue wool came out and unhooked a green and red sign that said "full up" and replaced it with a bright yellow board that read, I imagine, "vacancy." We all stood close to an awning, Momma making sure her suitcase divided her and Gran. Rain pooled in the over-worked gutters and flowed over the rounded metal lip. I darted my hand out to catch the line of water, causing it to pop out in flat bursts all over my sleeve.

With a wet hand, I took the rubber ball from my pocket and began to bounce it against the station's brick so it would jump out from the awning's shelter. It smacked off the wall and flew back at my chest. I tried to hide it up my shirtsleeve so Momma wouldn't yell. She must have seen it, but she did not scold me again. She rubbed her hands on her elbows, and kept checking the brim of her hat to make sure it wasn't dipping forward, and fortified the pin with a jiggle.

The rain slowed to a mist and glazed us as all station goers moved out to the platform lured by the incoming train's whistle. My jacket grew slightly colder and heavier as I chased the rubber ball along the platform, wanting to bounce it higher than the station's rooftop spires. Mostly it just hit a surface then rolled past people's luggage and shoes. There was a coughing woman who stopped my ball with her shoe heel. She bent down and scooped up the ball into a shivering palm. Even though she had the cover of her umbrella, wetness dripped from the tip of her nose.

"Keep clear of a lady's skirts, boy," she said, presenting the ball with one hand and ruffling the hem of her dress at me with the other. Her face was very flushed, the color of dying lilacs. She wheezed like a rusted fire bellows while curving back up to stand. I stole the ball from her hand and shoved it in my mouth. I could taste the sweat from her palm on the rubber. I bit down on it and growled at her like a dog, baring my teeth. She tried to laugh but it was broken by a cough that shook her whole body and prompted the man with her to grip her shoulders so she wouldn't slip on the dampened platform slats.

I heard a toothy whistle from behind me. "Get on back, now," Granddad shouted, swirling his hand over his head. "Your Momma's train is comin'."

I remember her suitcase looked light. Its sides were dimpled in and the belt straps sewn to it were so loose the buckles jangled as she carried it. On her other departure days, the sides ballooned out and she made me sit on the leather so she could strap the buckles down. She stamped her heels and stood straight as a broom when I ran back over. When the train rolled in, the platform felt as if it would shake us apart, and Momma's suitcase wobbled from its missing foot stud. Everyone else was gathering their things, slinging bags, or collapsing umbrellas when Momma bent down to look at me.

"Winford," she said, running a finger around the brim of my cap, "Momma should be back in time, but right now she has to go to New York." She must have seen the wrinkles appear on my forehead or my mouth open to ask a question and she blurted out, "to fetch Daddy. And I have to claim him. In New York."

"I still say this is too much fuss. The government sent back Henderson's boy. Even provided the box. And why do you have to wear that mess all over your face?" Granddad said.

"He's not theirs to carry," Momma interrupted. "He didn't even make it to France. I'm done getting over it."

"I darted my gaze between their faces, noticing how their noses were the same curve. Then I popped the ball back in my mouth.

Momma took a wrist to her eyes again. Gran wouldn't look at the train. Her eyes stayed on the trail we took over the hill.

"You had better get to your car, darling," Granddad said. "They won't seat you if you are late and you will have to stand all the way to Cleveland."

"I thought Daddy was in New York?" I said.

"He is. Cleveland is where I have to make a change," she said.

Granddad ran his palms over the front of his coat, keeping them from reaching out to hold her, making sure they couldn't betray his disapproval.

This almost was spring, but the rain still left the air raw, with a coldness that scratched the inside of your chest and didn't release itself until mid-June. I wondered why she cried now. Why now and not when Dad got on his train? Her face, running with tears, told me not to ask. She reached out to touch me on the face but I backed into

Granddad's legs. I guess I thought I was done with hugs and wanted to bounce my ball.

"I don't blame you," she said, backing away. "Well, I'm gone. I'll telegram when I get to where I am going."

Momma lifted her suitcase, spun around, and walked to her train car. The Pullman porter gripped her elbow as she rose up the iron and wood steps, and then took her case down the line. She got to her seat and, keeping the window closed, waved to us all. I remember people excusing themselves on the platform, coughing and holding cloths over their mouths. There was a man with a curled mustache who patted his lips on his wife's cheek then turned away, bending almost in half with a cough. Staying bent, he walked to the train car. There was no porter to aid him, so he yanked himself up by the handrail, his pointed boots scuffing the steps. Momma's head turned to her window and the mustached man sat on the bench across from her. He faced her as he caught his breath and unfolded at the waist.

As smoke filled the platform, people's hands and faces swam in a blankness that hid all goodbyes. My arm arched to toss the ball toward the station when Granddad wrapped his hand around my fist. The callous skin tore at my knuckles and absorbed my fingers.

"We're done with all that now, Winnie."

He took the ball from my hand and slid it in his jacket pocket. I never knew what happened to it after that.

"I need to start the wash, Pat," Gran said and started walking north toward the house.

I tried to wiggle from Granddad's grip, but he pulled me close, keeping me in a jog next to his stride. He didn't let me walk free like Momma had. He led me home as if I would get lost on the way without him. We marched along the gravel walk that took you back down the hill that hid the station; white water flecked our shoes with each step.

"I can't wait until they put down the pavement," Gran said, "it'll make everything cleaner."

THE UNDISCOVERED COUNTRY: LEIF ENGER'S *PEACE LIKE A RIVER* AND MIDWESTERN MAGICAL REALISM

RODNEY P. RICE

In *Peace Like a River*, Leif Enger uses magical realism as a mode of writing to explore the often ignored fantastic and fabulous side of human experience. In so doing, he differentiates himself from established Midwestern authors such as Hamlin Garland and many other realists, including fellow Minnesotans such as Sinclair Lewis, F. Scott Fitzgerald, and Garrison Keillor. Like Garland, Enger is a son of the Middle Border. He was born in Lewis's home town of Sauk Centre and raised in Osakis, squarely in the heart of Lake Wobegon country. Unlike his literary antecedents, however, he seems more open to revitalizing, recuperating, and repositioning the human imagination in order to explore practices that have been ignored or eclipsed by mimetic constraints imposed by nineteenth- and twentieth-century realism. Whereas Garland and Lewis devoted the bulk of their attention to the poverty, drudgery, loneliness, and small-mindedness of rural America, their primary aims were to expose hypocrisy and injustice by writing about "real" conditions as they saw them in the culturally and economically impoverished farms and villages of the Midwest. Similarly, Fitzgerald used the language of the contemporary world and a concern with everyday life to juxtapose agrarian Midwestern values against urban Eastern ones in order to oppose modern society and subject it to intense criticism. As Fitzgerald would have it, places like Gopher Prairie or little towns in the Dakotas represent the moral center of the country and occasionally provide the seeds to produce larger-than-life characters, such as Gatsby, who fall prey to Old World money, power, and corruption. Keillor shows, on the other hand, more interest in humor than tragedy. Though much of his fictional work contains vestiges of Main Street satire and Fitzgeraldian pathos, for the most part he con-

centrates his attention on celebrating and reaffirming village life. Like Enger, Keillor is willing to write about faith and religion. Unlike Enger, he does not infuse his stories with the type of transformative magic found in *Peace Like a River*. In Lake Wobegon and Gopher Prairie, as well as Fitzgerald's West Egg, there may be Protestants and Catholics, but no miracles, and even characters such as Gatsby cannot walk on air or magically heal scars with the touch of a hand.

For some, including *New York Times* critic Katherine Dieckmann, Enger's fictional efforts represent a "clichéd . . . enterprise" filled with "perfectly timed miracles" and "convenient mysticism." Perhaps this statement is a bit unfair, however, for despite initial appearances, Enger's work is hardly unoriginal, and reading it merely as an "unabashed throwback" of a novel misses the point ("Miracle Worker"). As this essay suggests, Enger is attempting to nudge Midwestern literature in a new direction in order to peer beyond conventional, commonplace definitions of reality in order to reveal uncommon, alternate perspectives about human happiness and understanding. And unlike the type of realism evidenced above, which assumes collectively that the senses can give a tangible, valid, and truthful report of the external world, the technique Enger employs depends upon what Maggie Ann Bowers identifies as a salient characteristic of all magical realism: "the presentation of real, imagined, or magical elements as if they were real" (Bowers 22). By employing this technique, Enger joins other writers who use this mode to challenge traditional perceptions of the ordered world that underpin realistic fiction's pretensions to reflect reality in literary works. However, the picture of the natural and supernatural Enger presents is hardly surreal or fantastical in nature. Unlike what one might find in Edgar Allan Poe's tales, for instance, in *Peace Like a River* the supernatural is not problematic and antinomic to the "natural," and Enger uses narrative strategies that incorporate magic into reality seamlessly rather than deliberately moving away from it in order to explore "unreal," immaterial, or foreboding dimensions of psychological perception (Bowers 22-24; Carpentier 102-04; Chanady 25).

Enger's brand of magical realism is versatile, disruptive, and subversive and it shares a number of common characteristics critics such as Zamora, Faris, and Bowers have identified in other works that employ similar techniques. As such, *Peace Like a River* not only

reflects the ontological uncertainty of the contemporary world, but also challenges rational mainstream American assumptions, draws upon and focuses on marginal perspectives of the local and rural, and resists various forms of dominant culture and traditions, particularly those imposed by Western influences, including literary ones ("Introduction" 6; *Magic(al) Realism* 69). To construct his vision, Enger uses magical realism as a flexible method for commingling the supernatural and the real in order to explore, transgress, and re-accent the boundaries of physical geography, political and civil authority, and religious belief. Set largely in a transition zone bounded loosely by the Red River on the east and North Dakota Badlands on the west, the novel's remote, rustic environs afford Enger a natural platform upon which he can unfold the story of common, disenfranchised people existing on the cultural and economic edge of the Main Street middle class. But unlike Garland, Lewis, and Fitzgerald, who relied on a mixture of groping small-town characters, false-front stores, muted rural vistas, or distant urban wastelands to outline their respective imaginative visions of life on the Middle Border, Enger uses elements of bedrock Midwestern Protestant values—rooted mainly in the Lutheran and Methodist heritage of the Land family—and re-accent them with ideas from myth, history, and literature. In the process, he employs magical realism to establish a point of view that not only reflects the nondominant, nonurban cultural outlook embodied by the Land family, but also reaffirms and reexamines a number of dominant Midwestern beliefs in everything from the value of hard work, honesty, humility, justice, and love of family to truth, freedom, and trust in established public institutions such as courts, schools, law enforcement, and the legislature.

In terms of place, time, and point of view, nondominant, marginal perspectives figure prominently in Enger's novel. Similar to many other practitioners of the mode, including writers ranging from Toni Morrison to a host of Latin American authors such as Gabriel Garcia Marquez, Enger sets his magical events in locations far removed from political power and economic influence (Bowers 32-61).¹ The Lands abide in the fictional village of Roofing, said to be located some eighty miles from the North Dakota line, a fair distance from the urban environs of Fitzgerald's St. Paul, but not far from rural communities in central and west central Minnesota, in the heart of Sinclair Lewis and Garrison Keillor territory. Yet as much as the town resembles ordinary rural villages found in the Upper Midwest,

Roofing exists on a geographical and imaginary edge, a transitional zone between heartland and hinterland, somewhat akin to the Great Plains locations Wright Morris describes in his Nebraska novels, places where “men begin to dream,” where “towns, like weeds, spring up when it rains, dry up when it stops” (1). Accordingly, the marginal locus allows Enger to explore a landscape where a variety of forces are mixing and where he can take his imaginative energy in new directions unexplored by his Midwestern literary forebears. The story also takes place along the edges of a transitional period in American history, in 1962 pre-Vietnam, pre-Civil Rights Act America—a year when John Glenn orbited the earth in his Mercury capsule, Marilyn Monroe died, the World’s Fair opened in Seattle, and the Cuban Missile Crisis took place. Yet the novel makes no mention of these or any other landmark national or international events of the day. Furthermore, the narrator is an asthmatic eleven-year-old boy, whose modest, matter-of-fact point of view affords Enger an opportunity to voice a tale, not of global events and famous men and women, nor of civil strife, slavery, or racial and economic injustice, but of ordinary disempowered white people who exist on the fringes of Midwestern small-town America.² Fittingly, the boy is named Reuben Land, nicknamed “Rube” for short, which literally means “hick” or perhaps “country (land) hick.” Reuben’s siblings include an older brother, Davy, who is sixteen, and a younger sister, Swede, aged nine. He is part of a fragmented family whose mother has abandoned the three children to be raised by their introspective, unassuming, yet generous father, Jeremiah. Jeremiah loves books and is described as a “Lincoln-hearted reader who might walk ten miles to borrow a volume of poetry” (52). However, he is hardly the firebrand author, reformer, and man of action of his Biblical namesake. Instead, he is a man who thwarts his wife’s future ambitions for status and recognition after he miraculously survives being swept up in a tornado, an uncanny experience that “baptized” him into “a life of new ambitions” (55), transformed his perspectives about worldly success, and led him to abruptly drop out of a pre-medical track in college for a humble life as a high school janitor.³ For his wife, who wants a good provider and the social status the spouse of a medical professional might assume, the reorientation of Jeremiah’s life translates into “a life of no ambition” (55). Unable to cope, she leaves for the city and later marries a doctor who is able to give her the type of material success she wants.

The plot also hinges on violence along the rural margins, on a controversial murder charge against Davy, who kills two young bullies, Israel Finch and Tommy Basca, high school dropouts whose delinquent legacy included not only beating a remedial math teacher, but also attempting to rape a young girl in a high school locker room. For the former offense, Israel is sent briefly to the reformatory, but after his return to Roofing, he joins Basca for further mischief, including the attempted sexual assault, which is thwarted only because Jeremiah catches them while conducting his nightly custodial rounds. The locker room is completely dark, save for the faint glimmer of Finch and Basca's flashlight, yet somehow Jeremiah appears in inexplicable form, face illuminated with the supernatural, "incandescent" serenity of an angel, whereupon he beats the young louts into submission with a broom handle (24). From here, events escalate when Israel and Tommy remove Swede forcibly from the Land house, then assault and molest her as an act of revenge against Jeremiah, at which point tensions increase further when it is discovered that Davy had gone to the Finch residence and used a crowbar to knock the windows out of Israel's car. After that, Finch and Basca arm themselves with baseball bats and break into the Land household in the middle of the night, only to meet their end when Davy dispatches them, cowboy style, with a Winchester rifle. Davy is then taken into custody and charged with murder but manages to escape from jail before his trial ends and heads west, setting forth a series of events that lead the Land family on a quest to find him, a cyclical journey that takes them across the Red and Missouri River boundaries to the desolate North Dakota Badlands, then back to Minnesota.

In addition to employing rural and marginal settings, narratives, and themes, Enger aligns his use of magic realism with other practitioners of the mode who employ the technique as a vehicle to express various forms of resistance to the status quo (Bowers 41). Although Enger is not concerned with resistance of the type spawned by historical tragedies such as civil war, slavery, displacement, or abuse of power such as one might find in books by Morrison, Silko, or Marquez, he is attentive to the understated effects cataclysmic events such as the Great Depression and World War II have on ordinary life in Middle Border America. Something of an everyman figure, Jeremiah is a veteran, presumably of World War II, and the Lands descend from ancestors who lost, like the Joad family in *The Grapes of Wrath*, their farm and possessions during the Dust Bowl. Landless

and motherless, they have few relations and live on the outskirts of town in a modest dwelling suited only to the meager salary Jeremiah provides. Because of such circumstances, and in large part because of his profound commitment to the Christian belief that the rewards for a godly life are found in heaven, not earth, Jeremiah tells Rueben and Swede that, “[w]e and the world, my children, will always be at war” (4).

With the exception of Davy, however, the form of this resistance is hardly violent, radical, or revolutionary. Instead, it is passive and guided by an uncanny infusion of spirituality, imagination, and calm, thereby providing an implicit critique of society and its institutions, especially the press, the legal system, public education, and law enforcement. As events play out, shifting public opinion about the killing of Finch and Basca reflects everything from small-town hypocrisy to the manipulation of reality by a predatory and intrusive metropolitan news media. Headlines in the Minneapolis newspapers transform Davy initially from the figure of a young heroic self-defender, “TEENAGE SON DEFENDS HOME AND FAMILY, HELD WITHOUT BAIL AT SIXTEEN—DAVY LAND JAILED FOR SHOOTING ASSAILANTS. DAVY’S SISTER, ‘HE SAVED MY LIFE’” (60), to a heartless murderer and, ultimately, into a romantic Billy the Kid figure after his daring escape from jail: “RIDE, DAVY, RIDE . . . Today is December 5. Davy Land escaped from jail twelve days ago. I’ve just checked the wires, and he is still free. Excuse me while I chuckle” (102). Davy’s trial also mocks the justice system, and Rueben’s testimony is distorted by a disingenuous prosecutor named Elvis, who is anything but a rock star, although he does make Finch and Basca appear to be innocent victims. Elsewhere, the school superintendent, Holgren, fires Jeremiah in the school cafeteria based on false charges of drunkenness in front of teachers and the student body. Additionally, the cowardice and timidity of the local police are embodied in the aptly named Ted Pullet, the chickenlike town cop who is afraid to confront Finch and Basca after they molest Swede. Finally, there is Andreeson, the federal agent who tracks the Lands doggedly across North Dakota, watching their every move and lurking like a spectral Pinkerton amid the quiet North Dakota towns, back roads, and smoldering Badlands coal seams.

As the Lands move west through the wintery landscape, Reuben says that “[i]t sure is one thing to say you’re at war with this whole world and stick your chest out believing it, but when the world shows

up with its crushing numbers and its predatory knowledge, it is another thing completely" (166). Yet despite Reuben's growing awareness and fears about the ominous show of external forces over which the Lands have little control, his family are far from being marionettes whose movements are controlled by biological or sociological determinants such as one might find in naturalistic fiction about the Midwest. Enger's characters have free will, and the mode of magical realism allows him to move beyond the objective presentation of details and events in order to look outward and examine the magic and wonder of everyday things, a quality that produces what one critic refers to as a "mesmerizing uncertainty suggesting that the ordinary life may also be the scene of the extraordinary" (Mikics 372). Accordingly, the perplexing infusion of magic and spirit embodied in Jeremiah's miracles creates the potential not only for peace, but also for redemption and communal restoration as life-enhancing counters to a variety of life-diminishing natural, physical, and man-made forces, including everything from setting, weather, and landscape to hypocrisy, corruption, and cruelty.

To document the miraculous events in the novel and lend shape, form, and credibility to the narrative, Enger relies on the reticent point of view of his key witness, Reuben. Early in the novel, Reuben defines a miracle as an uncanny occurrence that "contradicts the will of the earth" (3). Such miracles require a witness who must faithfully record the mystery to corroborate it. Reuben is reluctant to provide explanations for the miracles he witnesses, however. Instead, he entreats the reader repeatedly to "make of it what you will" (3, 167, 311). Although his authorial reticence could be read as a reflection of stoic indifference or perhaps a disavowal of the Land family history from the voice of the adult Reuben, who is writing the story many years after the events, more likely Enger is suggesting that any narrative explanation Reuben might offer would diminish the significance of the miraculous event and render it unreliable. In a 2004 interview for *Writers and Books*, for instance, Enger was asked what he advised his readers to believe about Reuben's testimony. Enger replied, "The lovely part of being a witness is that you can't compel belief. All you can do is say: here is what happened," adding, "whom would you say has more credibility: the man who pounds on the table insisting his story is true, or the one who, having the reputation of honesty, frees his listeners to decide for themselves?" ("If All 2004"). Interestingly enough, such comments accord nicely with observa-

tions other critics have made about this type of authorial reticence. Amaryll Chanady suggests, for example, that authorial reticence is a salient characteristic of all texts that employ magical realism. Thus, the magical realist posits a world in which the supernatural and the natural are equally valid and does not attempt to censure one or the other because doing so would establish an ontological hierarchy that would privilege one mode of being and perception over another. If done consistently, the supernatural is accepted as part of reality and the writer integrates the uncanny into the mode of the ordinary in order to redefine the borders of the natural (30-31). Thus, as Enger sees it, using Reuben to explain the supernatural would eliminate its position of equivalence with respect to the reader's conventional views of reality and render it less valid and more likely to be dismissed as false testimony.⁴

Whether they be accepted as part of reality or not, several miracles occur in *Peace Like a River*, and all illustrate elements found in many definitions of magical realism, including what Zamora and Faris refer to as the "fusion, or coexistence, of possible worlds, spaces, systems that would be irreconcilable in other modes of fiction" (5-6). Similar to other fictions that employ magical realism, *Peace Like a River* includes scenes of levitation and resurrection. While Jeremiah is meditating and giving prayerful consideration to the situation concerning Finch and Basca, for example, Reuben witnesses his father walking on air. Jeremiah also brings Reuben back from the dead twice: once upon Reuben's birth, when he strikes a doctor who is unable to resuscitate the infant and commands Reuben to breathe "in the name of the living God" (3); and later when Jeremiah's touch and presence revive Reuben after both are shot by the outlaw, Jape Waltzer.⁵ In addition to resurrecting Reuben, just moments after Holgren fires him, Jeremiah places his hand on Holgren's cheek and heals the unsightly scars on the superintendent's face. Jeremiah's same touch also restores a seemingly irreparable flaw in the saddle Swede receives as a birthday present from Davy. And in a scene after which corpulent traveling salesman Tin Lurvy arrives unexpectedly at the house, Jeremiah makes a meager pot of fish soup multiply mysteriously to feed the family and their unanticipated guest. Cumulatively, the function of these and other miracles, including the invisible passage through Mandan and unlikely rendezvous with Roxanna, is to push beyond basic rational assumptions about mind, body, spirit, matter, life, and death in order to present a

refashioned vision of a number of time-honored human positives including rebirth, healing, forgiveness, generosity, fellowship, and faith.

In one sense, then, Enger draws upon marginal perceptions, resistance to the status quo, and the presence of miracles to contextualize the story and project a form of transformative spiritual ethos that resists traditional secular conceptions of order and reason. In fact, critics such as Bowers argue that writers of magical realism always root their work in some sort of mythological, historical, or cultural context, “not only to situate their texts . . . but also to bring into question already existing historical assumptions” (76-77). Enger does this using three approaches: the first traces the chronological history of the Land family as constructed around the characters and their involvement in the time and place of the novel, and the second incorporates Swede’s evolving narrative of “Sunny Sundown”—something of a fictionalization of Davy’s plight interwoven with snatches of romantic poetry about damsels in distress and the “bravery of the condemned hero” (106). In addition, *Peace Like a River* contains a third strand that includes so-called factual newspaper accounts of Davy and his escape, respective letters of support and derision for him, and other unrelated historical letters such as the one from Roxanna’s Uncle Howard, which contains an obituary for Jonas R. Work, an alias Butch Cassidy used after his alleged return from Bolivia. As well, other Western literary and historical references and allusions abound, including Cooper’s Natty Bumppo, the mythic hunter and frontiersman whom Davy jokingly associates with Reuben; Owen Wister, author of *The Virginian*; outlaws like Jesse James, Billy the Kid, Cole Younger, and John Wesley Hardin; and even former presidents such as Theodore Roosevelt.

In fact, Enger is an unapologetic admirer of Roosevelt and his inclusion of T. R. in the novel is not accidental (“Interview with Leif Enger”). The parallels between Roosevelt and Reuben are unmistakable. Like Reuben, as a child Teddy Roosevelt was asthmatic, sickly, and prone to attacks that came at intervals lasting from several hours to days and even weeks. And just as Reuben relied on his father to provide comfort and treatment for his affliction, so did Roosevelt, who “came to associate” the asthma attacks with “an opportunity to receive his father’s undivided attention” (Brands 10). Both Roosevelt and Reuben have lost their mothers by the time they enter North Dakota, and both are drawn there initially for a hunting

excursion: Roosevelt for big game; Reuben for geese.⁶ In addition, for both the journey to the Badlands proves transformative and therapeutic. It is here that the paths diverge, however. North Dakota transformed Roosevelt from a budding Ivy League graduate and politician into a self-styled man of the West—cattle rancher, deputy sheriff, and stockman association founder. For him, the West was the land of myth and opportunity and he could enact a heroic role in it (Brands 209). Not so for Reuben. Although Reuben recognizes the romantic appeal of the West (in large part thanks to Swede's stories and poems), he is a commoner and native boy, not the privileged offspring of the Eastern aristocracy. Enger's narrative is thus somewhat ironic. The unforgiving, wide, and open landscapes of the West can offer glory on the one hand and obscurity on the other. But in either case, the childhood perspective of Reuben allows Enger to engage the creative imagination in a heightened, more conscious way in order to reveal the remarkable and new, not merely underscore or rehash old myths spawned by actual experiences of men like Teddy Roosevelt.⁷

When coupled with the miraculous, mystical elements of the novel, Enger's structural approach disrupts fixed notions of history and poses a number of unanswered questions, ranging from historical accounts of Western outlaws and American presidents to more immediate ones that impact the Land family itself. Furthermore, through the juxtaposition of magic and reality, the fiction gains a transgressive and subversive quality: transgressive because it crosses the border between the magic and the real in order to create the mode of magical realism and subversive because it oscillates between the magical and the real, using an identical narrative voice. The result is that in spite of Enger's best intentions to relay a reliable narrative of events, readers of *Peace Like a River* are placed in an uneasy dilemma that critics like Bowers identify as common to magical realism, namely, whether they should accept the real or the magical version of events, a position that is "continuously undermined by the existence of the other version of the text" (67).

As the incident with the tornado reveals, the very notion of reality and perceptions of reality are problematical. Reuben, Swede, and Davy all respond in different ways to Jeremiah's miraculous survival, but those responses are filtered through Reuben's telling of the tale, which calls into question the whole notion of historical objectivity. For

instance, as Reuben ponders the remarkable event, he reflects that “[w]e all hold history differently inside us. For Swede such episodes retold themselves into a seamless and momentous narrative; she had a Homeric grasp of the significance of events” (55). Precocious and spirited, Swede is uncommonly gifted for a young girl, a trait, of itself, that seems miraculous. Notwithstanding, she does not recognize her father’s miracles until late in the book, in part because she is blinded by the distortions of romanticism and Western myth inspired by her readings of authors such as Robert Louis Stevenson, Zane Grey, Frank O’Rourke, and others. The spell of Zane Grey, Reuben remarks, “settled about Swede like a thrown loop” (39), and Swede continuously revises her “Sunny Sundown” poem to reflect her changing conceptions of fated encounters the hero has with the villain, Valdez, who stands variously for every material incarnation of evil in the novel, especially Finch, Basca, and Waltzer—all of whom transgress traditional cultural taboos. All three abuse children (and were abused themselves), and Waltzer, “a man who bridled at the idea of God getting credit with so much as a meal on a plate,” and with whom Davy hides out temporarily in an abandoned cabin near the Badlands, is a savage and a killer who purchases the child Sara from a destitute family to keep as a virtual slave and future wife (234). For Davy, who also violates a cultural taboo in killing two boys and for whom, unlike Swede, “history was built . . . so thoroughly he could never see how it owned him,” the tornado episode challenges his stubborn sense of self-reliance and independence (56). Davy’s name evokes Davy Crockett, “King of the Wild Frontier,” a legendary figure known best by children of the day through Disney films. Ironically, Davy’s actions coincide little with the mythic ethos of frontier heroes such as Crockett.⁸ In a disturbing revelation, Davy tells Reuben that he actually killed Basca and Finch, not out of self-defense, but because he “meant” to do so (92). Whether it be hatred, revenge, or other motives exclusively that triggered Davy’s violence is questionable, and it is possible his actions were fueled in part by some distorted notion of vigilante cowboy justice, perhaps spawned by books, movies, or TV shows of the day. Yet for all that, Davy is hardly an evil figure like Waltzer, although he is clearly in rebellion against Christian dogma, for as Reuben remarks, “the whole idea of a protective, fatherly God annoyed him” (56).

In the final analysis, Enger’s use of transgression and subversion; marginal perspectives; expressions of resistance to the status quo;

mythological, historical, and cultural contexts; and the miraculous are consistent with common techniques employed by other practitioners of magical realism. But by placing his story at the intersection of two worlds, literally at the junction between North Dakota and Minnesota, and figuratively between the borders of the rational and irrational, faith and disbelief, good and evil, Enger finds a unique way to do what Zamora and Faris refer to as privileging “mystery over empiricism” and “empathy over technology” (3). Ultimately, *Peace Like a River* suggests that in a world troubled by the reductive materialism of Main Street modernity, humans must be willing to look beyond the limits of the knowable to find spiritual contentment and human understanding. Davy is never able to do this fully, and his unflinching pragmatic belief in rugged individualism and independence proves isolating. Although he evades the authorities and escapes to Canada, he remains an outcast, much like many other historical and fictional heroic figures of the American West. But for Reuben and Swede, flexibility of mind and openness toward incorporating elements of belief and imagination prove restorative. Although Swede is less susceptible to spiritual influences than Reuben, her mind is alive with imaginative power. Years after the fateful trip to North Dakota, she becomes a best-selling author of fiction, poetry, and history. For Swede and Reuben, the snow and steam of the western journey evoke fearful imaginings, yet in the end prove regenerative. The odyssey brings them a mother, a sister, and a future wife in Roxanna and Sara, who, like them, were also motherless until Jeremiah and his family rescued them from their isolation and brought them to a family farm back in Roofing after the search for Davy ends. More importantly, their travels bring Reuben into a deeper and more intimate spiritual relationship with his father. After Reuben and Jeremiah are shot by Waltzer, Jeremiah dies and Reuben momentarily loses consciousness. However, during that time Reuben has an out-of-body experience in which he meets Jeremiah in a mysterious locale he describes as “more real than ours” (303), a marvelous land that looks strangely like heaven, defies all physical and scientific logic, has delightful meadows and forests, and an “upward-running river . . . people on the move, and ground astir with sound” (310). Just before pushing off from a rock into the beautiful river leading to the glowing celestial city in the distance, Jeremiah imparts his final wish that Reuben take care of Swede, work for Roxanna, and bear witness to Davy about what he sees. But whether this vision be

spiritual epiphany or mere delusion is left up to the reader. Nonetheless, as puzzling as the scene may be, Reuben's reluctance to preach or proselytize increases the possibility that the account is authentic. Consistent with his previous descriptions of the miraculous events depicted in the novel, he does not comment, other than to say, "Here's how it went. Here's what I saw. I've been there and am going back. Make of it what you will" (311). Whatever it might be, however, unquestionably the experience proves redemptive, and in sharp contrast to imagined places such as Hamlet's foreboding "undiscovered country, from whose bourn/ no traveler returns" (3.1.79-80). Reuben comes back, alive, healed, and whole.

South Dakota School of Mines and Technology

NOTES

¹Morrison states that magical realism of the sort she uses in novels like *Beloved* and *Song of Solomon* "'affords her another way of knowing things,'" as well as a means to blend practicality and magic in order to express a story that goes against "authoritative" history drawn from European American perspectives (qtd. in Bowers 86).

²Enger's seven-year-old son was gripped by severe asthma before Enger started *Peace Like a River* and the episode provided the impetus for him to start writing the book. Enger also suffered from periodic asthmatic bouts early in his life ("Interview").

³Although Dieckmann accuses Enger of using "convenient mysticism" ("MiracleWorker"), many of the miracles in the novel are based on real events. For instance, Enger got the seeds for the tornado episode from an actual event that happened within his own family. While working as a mechanic at a local shop, his grandfather, John, was swept up by a tornado, carried aloft, and set down, unharmed, in a farm field a half mile away ("Online with Leif Enger").

⁴In addition to authorial reticence, other characteristics Chanady associates with magical realism include the presence of two conflicting but autonomously coherent perspectives, the natural and the supernatural, whose natural antinomy is resolved by describing them in the same way using the same perception for both. For Chanady, debating whether the characters have supernatural experiences is irrelevant: "Since the natural and supernatural are inextricably woven in the fictitious world, there is no hierarchy of reality. The supernatural events are not perceived . . . as belonging to a secondary level of reality. They are just as valid as the realistic framework of the story" (117).

⁵Similar to the tornado episode, the genesis of the story about Reuben's birth came from actual events. Enger's mother was a twin, and while the delivery doctor was preoccupied with her brother, she stopped breathing. The doctor did what he could and had nearly given up any chance of saving her until Enger's grandfather came into the birthing room, took the young child into his arms, patted her chest and rubbed her back until, to everyone's surprise, she started breathing ("Online with Leif Enger").

⁶On the same day in 1884, Roosevelt's wife, Alice, and his mother, Mittie (Martha), died. Alice succumbed to Bright's Disease, a kidney ailment, while his mother was overtaken by typhoid fever. Later that year, Roosevelt set out for North Dakota (Brands).

⁷David Dano notes, for instance, that the child's perspective is particularly effective in texts that employ magical realism: "Magical realism's most far-reaching origin is perhaps rooted in the remembrance of childhood, with its attendant wonder at the splendor of the

world, whose multitudinous variety of actual and potential manifestations within it engenders extraordinary flights of the human imagination" (70).

⁸Enger also identifies Paul Maclean, a character played by Brad Pitt in the movie version of Norman Maclean's *A River Runs Through It*, as one of the prototypes for Davy: "The character Brad Pitt is the prototype for Davy. The kind of guy who is wild and adventure-some, untamed . . . He's rebellious but not in a way that makes you hate him" ("Online"). Reportedly, Pitt is working on producing a movie version of *Peace Like a River*, slated to be directed by Tate Taylor (Kit).

WORKS CITED

- Bowers, Maggie Ann. *Magic(al) Realism*. London: Routledge, 2004.
- Brands, H. W. T.R.: *The Last Romantic*. NY: Basic Books, 1997.
- Carpentier, Alejo. "Baroque and the Marvelous Real." *Magical Realism: Theory, History, Community*. Ed. Zamora, Lois Parkinson and Wendy B. Faris. Durham: Duke UP, 89-117.
- Chanady, Amaryll Beatrice. *Magical Realism and the Fantastic: Resolved Versus Unresolved Antinomy*. NY: Garland, 1985.
- Dano, David K. *The Spirit of Carnival: Magical Realism and the Grotesque*. Lexington: U of Kentucky P, 1995.
- Dieckmann, Katherine. "Miracle Worker." *New York Times* 9 Sept. 2001. Web. 26 June 2014.
- Enger, Leif. "If all 2004: Interview with Leif Enger." Interview. *Writers and Books*. 2004. Web. 26 June 2014.
- . "Interview with Leif Enger, author of *Peace Like a River*." Interviewed by Mark LaFramboise. *Grove Atlantic*. n.d. Web. 26 June 2014.
- . "Online with Leif Enger." Interview. *Streets of Madison*. 20 June 2002. Web. 26 June 2014.
- . *Peace Like a River*. NY: Grove, 2001.
- Kit, Borys. "The Help Director Tate Taylor Circling Period Drama *Peace Like a River*." *Hollywood Reporter* 16 Aug. 2011. Web. 26 June 2014.
- Maclean, Norman. *A River Runs Through It*. Chicago: U of Chicago P, 1976.
- Marquez, Gabriel Garcia. *One Hundred Years of Solitude*. Trans. Gregory Rabassa. NY: Avon, 1971.
- Mikics, David. "Derek Walcott and Alejo Carpentier: Nature, History, and the Caribbean Writer." *Magical Realism: Theory, History, Community*. Ed. Zamora, Lois Parkinson and Wendy B. Faris. Durham: Duke UP. 371-404.
- Morris, Wright. *The Works of Love*. 1952. Lincoln: U of Nebraska P, 1972.
- Morrison, Toni. *Beloved*. 1987. NY: Vintage, 2004.
- . *Song of Solomon*. 1977. NY: Vintage, 2004.
- Shakespeare, William. *Hamlet*. Revised edition. Ed. Sylvan Barnet. New York: Signet, 1998.
- Steinbeck, John. *The Grapes of Wrath*. 1939. NY: Penguin, 2006.
- Wister, Owen. *The Virginian*. 1902. NY: Signet, 2010.
- Zamora, Lois Parkinson and Wendy B. Faris. "Introduction: Daiquiri Birds and Flaubertian Parrot(ie)s." *Magical Realism: Theory, History, Community*. Ed. Zamora, Lois Parkinson and Wendy B. Faris. Durham: Duke UP. 1-11.

“I THINK DAD PROBABLY WAITED FOR ME”:
BIOGRAPHY, INTERTEXTUALITY, AND
HEMINGWAY’S “TEN INDIANS”

DONALD A. DAIKER

When Nick Adams politely declines a supper invitation from the Garners in Hemingway’s “Ten Indians” with the words, “I better go. I think Dad probably waited for me” (255) he is making a choice he has made before and will make again: the choice of his father over others.¹ Although readers of “Ten Indians” have branded Nick’s father as a “villain” (Grebstein 108), as “sadistic” (Carter 105) and “malicious” (Tilton 84), as a father who is “castrating his son” (Boutelle 138), I argue that a close, open-minded reading of the story in the context of the nearly two dozen other Nick Adams stories and of what we know about Hemingway’s relationship to his own father reveals the continuing mutual affection and even love between fictional father and son.

“Ten Indians,” first published in 1927 in *Men Without Women*, Hemingway’s second collection of short stories, is the story of Nick’s returning home from a “swell” Fourth of July celebration with the Garners, his Michigan neighbors (255). On the wagon ride home, Nick is teased by the Garner boys about his Indian girlfriend, Prudence Mitchell, making him feel “hollow and happy inside” (254). But at home Nick learns from his father that Prudence has been “threshing around” in the woods with another boy, causing Nick to cry and to feel as if “my heart must be broken” (256, 257).

Critics have rightly asserted the thematic importance of Nick’s time with the Garners, which comprises more than half the story. Virtually all find a sharp contrast between Nick’s ride home with the four Garners—Joe Garner, Mrs. Garner, and their boys Frank and Carl—and Nick’s time alone with his father. There is “a great gulf,” Joseph M. Flora writes, “between the Garners and the Adamses” (*Nick Adams* 47). For most critics, the contrast reflects favorably

upon the Garners. For Charles J. Nolan, Jr., the Garners present "an almost idyllic picture of family life" (68). James R. Mellow agrees: "In the episode with the Garners, Hemingway creates a real sense of family warmth and conviviality" (31). For Robert E. Fleming, "[t]he wholesome family relationship of the Garners will serve as a contrast with the relative bleakness of the Adams home, where no mother or siblings wait for Nick" (107). Sheldon Norman Grebstein asserts that "[t]he contrast between the good-natured and relaxed Garner family and the prim father" helps to establish Nick's father as "the villain of the piece" (107-108).

But Paul Smith, one of Hemingway's most perceptive readers, asks us to dig a little deeper. Although "[a]n initial reading seems to establish the scene with the Garners as a standard for measuring what is diminished or missing in the scene at Nick's home," Smith urges "a retrospective reading" ("Tenth Indian" 54) of the scene. What becomes increasingly clear is that the Garners, as kindly as they treat Nick and as fondly as they tease him over his "Indian girl" Prudie, are nevertheless bigots, a crucial point in a story titled "Ten Indians" that takes place on the Fourth of July. After Joe Garner drags a ninth drunken Indian from the roadway into the bushes, Mrs. Garner comments, "Them Indians" (253). It's an early sign—she repeats "Them Indians" moments later—that the Garners think of Indians not only as different ("them" vs. "us") and inferior but as an undifferentiated mass, not as individuals. For Joe Garner, "[a]ll Indians wear the same kind of pants" (253). Understandably, the Garner boys echo their parents' prejudices. When Carl says that Indian girls, all of them, "smell about the same" (254) as skunks, his father laughs approvingly. Even though Mrs. Garner reproves her husband and son—"I won't have Carl talk that way"—it's clearly the blatant directness—the "talk"—rather than the nature or content of Carl's bigotry that she feels called upon to challenge, for she soon remarks that "Carl can't get a girl . . . not even a squaw" (254). Her comment effectively silences Carl, for after angrily telling his older brother Frank to shut up, he says not another word for the rest of the story. After all, what could be more demeaning in the eyes of a racist Garner than being unable to "get . . . a squaw"?

Virtually every commentator has acknowledged that "Ten Indians" is a "heavily autobiographical story," including its depiction of the Garners (Dudley 58). As Philip Young has written, "many of the stories about Nick are literal translations of some of the impor-

tant events in Hemingway's own life" and "remarkably little has been changed in the telling" (63). According to Paul Wadden, "[f]ew stories appear to be more sharply autobiographical in their details than 'Ten Indians'" (10). That's because, in Flora's words, "the characters in the story are all based on actual people known to Hemingway in Michigan" (*Reading* 111). Those people, as the important research of Constance Cappel Montgomery has shown, include Hemingway's Michigan neighbors, the Bacons, who serve as the models for the Garners. In fact, Hemingway used the Bacons' real name—not the Garners—in the first manuscripts of the story (O'Neal 109). Montgomery reports that "everything in this story points to the fact that Joe Garner is modeled after Joe Bacon" (97). Indeed, "[t]he young Hemingway had traveled with Joseph Bacon in his wagon over the exact route which Joe Garner and Nick Adams follow in the story" (99). The Bacons had a son named Carl, and a girl named Prudence lived at the nearby Indian camp. A further sign of the biographical material at the heart of the story is that the bigotry of Mrs. Garner is clearly based on attitudes of the real Mrs. Bacon as reported by her husband. "Joe Bacon remembered one night when he and his family were returning home in what he called the 'big wagon,' and they passed a squaw who was 'dead drunk and lying face down in the middle of the road.' Mrs. Bacon said, according to her husband, 'Just run her over, she ain't worth nothing no how.' Joe Bacon stopped the wagon and lifted the Indian woman to the side of the road" (Montgomery 98).

I agree that collectively the Garners serve as foils for Nick's father, but I hold that the contrasts favor the father. Most obviously, Nick's father's nonjudgmental attitude toward Indians markedly differs both from the Garners' and Mrs. Bacon's bigotry.² When Nick's father gently, sadly, reluctantly tells his son that he has seen "your friend, Prudie . . . in the woods with Frank Washburn," there is not an inkling of racism or misogyny in his words or actions (256). There is no mention of skunks or smells or squaws or "them." For Nick's dad, every Indian is an individual, a person, not a plural. When Nick asks later, "Who was it with her?" his father again refuses to say anything except to name an individual: "Frank Washburn." Nick's father is so nonjudgmental that readers never know if Frank Washburn is an Indian or not, although no commentator I've read has acknowledged this fact. The name "Frank Washburn" provides no clue since, as an adult Nick tells his young son in "Fathers and Sons," Ojibways some-

times have "funny names for Indians" like "Billy Gilby and his sister Trudy" (375). I see not a shred of evidence supporting the speculation by Mary Anne O'Neal (117) that Nick's father does not approve of his having an Indian girlfriend. Nor can Linda Wagner-Martin support her claim of the "father's prejudice against the Indians" (32) or Margaret A. Tilton hers of the father's "seeming contempt for the Indians" (86).

So why, then, do critics see Nick's father as a racist? Certainly there is no basis in biography since, as we've seen, "Ten Indians" is highly autobiographical and since biographers and family members agree that Hemingway's father felt life-long affection—not "contempt"—for Indians and Indian culture. Peter Griffin writes that Ed Hemingway "spoke of Indian friends he had made on a two-month visit to a mission school for the Dakota Sioux" (6). While he was there, his son Leicester reports, he gained "a great admiration for Indian ways" (20). According to his oldest daughter Marcelline, as a boy "Daddy often spent his free hours after school delving into old Indian Mounds along the Des Plaines River. He hunted for arrow-heads, clay bowls, spear heads and other remnants of Indian life for his growing collection of Indian artifacts" (Sanford 21).

Those artifacts appear prominently in "Now I Lay Me," one of the five key Nick Adams stories that features Nick's father—all of them demonstrating his respect for Indians and Indian culture. In "Now I Lay Me," Nick remembers a time when his mother deliberately burnt his father's treasured collection of "stone axes and stone skinning knives and tools for making arrow-heads and pieces of pottery and many arrow-heads" (278). The father "raked very carefully in the ashes," but he is devastated that "[t]he best arrow-heads went all to pieces" (278). In "Indian Camp," chronologically the earliest Nick Adams story, Doctor Adams saves the lives of an Indian woman and her baby by performing an emergency caesarian operation. His competent professionalism and his caring attitude toward the "Indian lady" (67) vividly contrast with the racist misogyny of Uncle George, who labels the woman a "[d]amn squaw bitch!" (68). Even when Doctor Adams is insulted by the Indian "half-breed" (73) Dick Bolton in the following story, "The Doctor and the Doctor's Wife"—Bolton repeatedly accuses him of theft and lying—the doctor does not resort to ethnic or racist slurs either in responding to Dick or in explaining the situation to Mrs. Adams. But it is "Fathers and Sons," the last published (1933) Nick Adams story and the last fiction that

Hemingway would ever write about Nick's father, that most clearly demonstrates his father's affection for Indians. In that story, so patently autobiographical that Hemingway once wrote in an inscription that the "story is about me and [my son] Bumby," an adult Nick talks with his young son about the summer he spent as an adolescent with his Indian friends. "'They were Ojibways,' Nick said. 'And they were very nice'" (375). His son asks, "And my grandfather lived with them too when he was a boy, didn't he?" and Nick responds, "Yes. When I asked him what they were like he said that he had many friends among them" (376). Appropriately, these final words from Hemingway about Nick's father and the Indians are words of friendship and mutual affection.

But even if charges of racism against Nick's father are shown to be baseless, he still faces many and perhaps more serious charges of parental misconduct. Wagner-Martin, among the most virulent of the father's critics, suggests that the father never saw Prudie in the woods at all, that he "fabricates" (34) his story. Wagner-Martin offers as evidence only the debatable assertion that "Dr. Hemingway was probably not much in Michigan during these later summers" (35) and thereby illustrates what Flora calls "the tendency to use Hemingway's biography wrongly—something that has plagued Hemingway criticism" (*Nick Adams* 49n). Gerry Brenner does not doubt that the father saw Prudie in the woods; he just thinks his purpose in going there was Prudie's seduction. What evidence does Brenner present for his accusation? Only the question, "Yet why had Dr. Adams chosen not to spend the holiday with his son?" (18). The answer seems simple: Nick's father—he is never referred to as "Dr." in this story—no doubt knows that kids often prefer to celebrate holidays with people their own age, and so he willingly allows Nick to accept an invitation from their neighbors. To Brenner's implausible accusation of the father's "intended sexual treachery" (18), biography provides this retort: nowhere in the biographies of Baker, Griffin, Lynn, Mellow, Meyers, and Reynolds is there the remotest suggestion of Clarence Edmond Hemingway's sexual infidelity. All portray him as absolutely upright and rigorously moral. In "Fathers and Sons," Nick's father says that "the thing to do was to keep your hands off of people" (371), and everything we know about both Ed Hemingway and Henry Adams suggests that they faithfully followed this principle during their actual and literary lifetimes.³ Joe Garner

may have "had plenty of girls in [his] time" (254), but Nick's father most certainly has not.

But for the critics of Nick's father, his "inadequacy as a parent," to cite Hilary K. Justice, extends well beyond the sexual. "Not only is he the messenger of bad news," Justice writes, but "he can offer his emotionally injured son nothing but an extra piece of pie by way of comfort" (38). Jackson J. Benson agrees, chiding the father for not "offering the least bit of help" to his bereaved son (12). And here Justice and Benson join a wealth of commentators in faulting Nick's father and Nick himself for what they've done rather than suggesting how they might have done it better, what their alternatives might have been. Those who castigate Henry Adams for his remaining relatively silent and then leaving the cottage when his wife takes the side of Dick Boulton in "The Doctor and the Doctor's Wife" fail to explain how he might have handled that complex emotional situation better. Those who call young Nick mean or cruel for his treatment of Marjorie in "The End of Something" never bother to suggest a more considerate way of breaking up with a young woman you once loved—but love no longer. What would Justice and Benson have Nick's father do after offering his son a second piece of pie? What parent has ever been able to soothe a kid's broken heart? I know that my well-meaning parents weren't much help at all when Gail Hanson returned my class ring and told me we weren't going steady any more. But like Nick's father, they gave me leave to cry and hoped that I would eventually get over her. Nick's father even goes beyond that: he stays up with the lamp on—he is the beacon of light in the story—after Nick goes into his room just in case Nick wants to talk further or ask additional questions.

Some of the father's detractors go even further in their accusations. Some charge him with "cruelty" and "sadism" (Waldhorn 56) and even malice (Tilton 84); others, including Benson (12), Margaret A. Tilton (81), and Ann Edwards Boutelle, who also faults the doctor for performing "brutal" caesarian surgery in "Indian Camp" (138), contend that Nick's father is psychologically or symbolically castrating his son. In virtually every case, these detractors present no evidence that I can find, just a series of unsupported but self-assured assertions. Boutelle, for example, charges that the father draws out "the torture" of his son "[s]lowly and sadistically" (138). Would she have preferred that Nick be greeted as he arrived with "Guess who I saw out in the woods today"? Arthur Waldhorn indicts the father for

his “frightening attitude toward sex” (56). Would he have preferred that, rather than telling his son that he saw Prudie and Frank Washburn “threshing around” in the woods, he instead said he saw them “fucking” or, to use one of Hemingway’s favorite terms, “yencing”? Isn’t “threshing around” sufficiently descriptive? Once again the father’s critics are more adept at deploring what he did than in clarifying what—from their point of view—he might more satisfactorily have done.⁴

In order to adjudicate these charges fully, we would need to go step-by-step through the lengthy dialogue between Nick and his father (255-256), among the longest conversations in all the Nick Adams stories. But there are no obvious signs that Nick’s father takes “delight” (Carter 104) in administering painful news to his son, which is why his detractors often clothe their accusations with equivocating words like “seeming” and “possibly” and “innuendo” and “speculation.” There are, by contrast, many obvious signs of affection between father and son and of the ties that link the two. When Nick left the “beech woods” and arrived at the Adams cottage at night, “he saw his father sitting by the table, reading in the light from the big lamp” (255). To get the full significance of this simple sentence, we need to remember what Flora has written about the significance of intertextuality in Hemingway’s fiction: “With the short stories, Hemingway expected that his readers would remember Nick from previous units, and he built upon what he had achieved in the earlier work” (*Nick Adams* 15). The earlier Nick Adams story that chronologically precedes “Ten Indians” is “The Doctor and the Doctor’s Wife,” and in that story it is the father who leaves the Adams cottage for the “hemlock woods” where he finds Nick “sitting with his back against a tree, reading” (76). The verbal echoes of “sitting” and “woods,” together with the shared act of reading, connect father and son. So does Nick’s walk home from the Garners’ farm, the exact same path that according to biographer Carlos Baker young Ernest followed daily in bringing fresh milk to the Hemingway cottage, becoming so accustomed to the route that “he could have followed it in the dark” (10), which Nick literally does in “Ten Indians.” On one of those trips, brother Leicester Hemingway reports, Ernest fell and drove a stick into the back of his throat. “The blood gushed and he lost quite a lot before he got back to the cottage. Fortunately our father was there and stanching the bleeding” (26). Perhaps

Hemingway remembered his father's care in mining his memories for "Ten Indians."

The strength of the affectionate bond between father and son continues to manifest itself in their opening dialogue:

"Well, Nickie," his father said, "was it a good day?"

"I had a swell time, Dad. It was a swell Fourth of July."

"Are you hungry?"

"You bet."

"What did you do with your shoes?"

"I left them in the wagon at Garner's."

"Come on out to the kitchen."

Nick's father went ahead with the lamp. He stopped and lifted the lid of the ice-box. Nick went on into the kitchen. His father brought in a piece of cold chicken on a plate and a pitcher of milk and put them down on the table before Nick. He put down the lamp. (255)

When Nick's father addresses his son as "Nickie," the last word uttered at the Garners when Joe Garner says, "Good-night, Nickie" (255), Hemingway suggests that however their racial attitudes may differ, the Garners and Nick's father are alike in their affection toward Nick. And it's no wonder the Garners like Nick: as Jarvis A. Thurston has pointed out in the earliest and still one of the most persuasive commentaries on "Ten Indians," Nick is a model of courteous and respectful behavior (174-175). He thanks Mrs. Garner, tells her he's had "a wonderful time," politely declines a supper invitation, delivers a message to her husband, and tells Mr. Garner that he's had "a swell time." Mrs. Garner speaks for all four Garners when she tells Nickie, "We like to have you" (255). Since Nick and his mother are never seen together in Hemingway's fiction,⁵ it's apparent that much of the credit for Nick's good manners goes to his father and the positive example he sets.

After asking Nick if he had a good day and if he's hungry, Nick's father asks a question which at first seems to have little relevance to the story: "What did you do with your shoes?" Aside from showing that the father notices Nick's appearance, the question registers his sensitivity toward his adolescent son. Knowing that he may soon be administering painful news, the father avoids an accusatory question like "Why don't you have your shoes on"? When Nick answers, "I left them in the wagon at Garner's," his father does not reprimand him

but instead warmly invites him into the kitchen, leading the way with a “lamp.” That paragraph ends, as it began, with the father’s association with a “lamp,” an especially significant detail in a story in which he is first seen “reading in the light from the big lamp” (255) and last mentioned as he blows out “the lamp” (257) before going to bed. The father’s identification as a light-bearer takes on even greater meaning in the context of Hemingway’s fiction, for light holds off not only darkness but death. As Justice writes, “Every Hemingway work challenges readers to consider his texts’ relationship to each other” (3). In “Now I Lay Me,” Nick thinks, “If I could have a light I was not afraid to sleep, because I knew my soul would only go out of me if it were dark” (279). For six months Nick’s surrogate Jake Barnes “never slept with the electric light off” because things look “differently. . . when it is light” (*Sun Also Rises* 118). In “A Clean, Well-Lighted Place,” perhaps Hemingway’s finest short story, the older waiter will be able to sleep “finally, with daylight” because “[i]t is the light” (291) which staves off the *nada* of life. In “A Very Short Story” Nick falls in love with Luz—whose name means “light.”⁶

The father’s association with light continues after he offers Nick some pie: “His father sat down in a chair beside the oil-cloth-covered table. He made a big shadow on the kitchen wall” (255). The father’s shadow is big, of course, because he is sitting close to the lamp, the source of light. Some critics see the “big shadow” as somehow threatening, but nothing Nick says or does indicates it bothers him in the least. As in “Three Shots,” the original opening of “Indian Camp” where a much younger Nick sees “two shadows on the wall” (*Nick Adams Stories* 5), the big shadow points to Nick’s sense of his father as parent, as authority figure, as someone to be trusted. Shadows in Hemingway are more often positive than negative. In “A Clean, Well-Lighted Place,” for example, the “shadows of the leaves” enhance the comfort of a clean, pleasant, and well-lighted café (290). The detail of the “oilcloth-covered table” confirms the sense of hominess that Nick’s dad seeks to provide, even in the unexplained absence of Nick’s mother and sister, especially if Hemingway had remembered a scene at the family cottage that his favorite sister Sunny describes: Dad supervised the Hemingway children taking “turns running the metal cherry pitter that was clamped at the edge of the oil-cloth covered table” (Miller 63).

The father’s care for his son continues as he cuts Nick “a big piece” of “huckleberry pie” (256). Flora suggests that the father not

only may have gathered the berries himself—there are no stores nearby, and cars have not yet come to the area—but even baked the pie himself, and thus “the pie is both a gesture of love and propitiation” (*Reading* 118). What makes Flora’s suggestion plausible is that huckleberries did grow wild in northern Michigan and that Hemingway’s own father, the model for Nick’s, “adored” cooking and “prided himself on his secret recipes that had been handed down from his mother” (Miller 63). As Nick eats his pie and his father silently watches, the “watchfulness and generosity seem maternal,” Flora writes (*Reading* 118). Fleming observes that Nick has learned to be “extraordinarily sensitive to his father’s unspoken signals” (108)—which perhaps explains why Nick had so readily told his father “I want to go with you” (76) in “The Doctor and the Doctor’s Wife”—and so he asks the series of questions that leads to his father’s revealing that he had seen “your friend, Prudie” in the woods “having quite a time” with Frank Washburn. During this exchange, Nick’s “father was not looking at him” (256), a characteristic act in Hemingway’s fiction for someone reluctantly revealing a painful truth; in “The End of Something,” which chronologically follows “Ten Indians,” a somewhat older Nick is “afraid to look at Marjorie” and then finally looks only “at her back” (81) as he acknowledges that he no longer loves her. But Nick’s father gives Nick the opportunity to ask as many questions as he likes so that, like Marjorie, he knows everything he needs to know. Then, as Fleming has written, “Dr. Adams shows his sensitivity to Nick’s emotion when he withdraws to let Nick have his cry and later when he sends him to bed where he can be alone and allow the healing process to begin” (108). In the words of Charles J. Nolan, Jr., “Dr. Adams attends to his son’s needs” (70).

What Nick’s father does not say to his son is, once again, revealing of the father’s character and values. He does *not* make a condescending comment like, “Well, you’ll get over it” or like Luz’s to an older Nick: it was “only a boy and girl affair” (108). Nor does he make a classist comment like Bill’s in “The Three-Day Blow” when he insists to Nick that “[y]ou can’t mix oil and water. . .” (91). Nor, finally, does he make a veiled racist comment like “You’re better than her” or “She’s not good enough for you.”

In his sensitivity to his son’s disappointment and pain, Nick’s father emerges again as a foil for the Garners. His nonjudgmental gentleness—he says only, “You better go to bed, Nick” (256)—dis-

tances him from the cruelty of Mrs. Garner, who has wounded her youngest son Carl deeply by remarking that “Carl can’t get a girl . . . not even a squaw” (254). Carl is stung into silence, but his mother’s insult encourages his older brother Frank to pile on: “Carl ain’t no good with girls.” Although Joe Garner tries to joke away the insults, we later learn that Carl has disappeared. He is not at the barn with his father and brother when Nick arrives there to say good-bye,⁷ and so Nick cannot “tell Carl his mother wants him” (255); he can only give that message to Mr. Garner. Carl’s is the second disappearance Nick witnesses in a story involving Indians. In “Indian Camp” he notices that Uncle George disappears after the emergency caesarian Dr. Adams performs, and so he asks, “Where did Uncle George go?” (70). Like Carl Garner, Uncle George has left because he has been hurt—first bitten on the arm by a “[d]amn squaw bitch” and then laughed at by a young Indian man. In both stories of disappearance, it is Nick’s father who is untainted by racist comments or actions. As “Ten Indians” ends, Nick has not disappeared. When he awakes the following morning, in a room adjacent to his father’s, it’s clear that—thanks in part to his father’s understanding and love—he has already begun his recovery: “he was awake a long time before he remembered his heart was broken” (257).

Nick’s father’s love for his son is again made manifest in an early story manuscript largely ignored by the father’s detractors. In what Smith has designated the “Madrid” manuscript, Nick’s father apologizes to his son after telling him that he had seen Prudence in the woods with Frank Washburn—“I’m sorry, Nickie.” Before he gets into bed, he kneels down and prays, “Dear God, for Christ’s sake keep me from ever telling things to a kid For Christ’s sake keep me from ever telling a kid how things are” (“Tenth Indian” 61). The father lies in bed “a long time” without being able to sleep, so he gets up to check on Nick and finds his son “breathing regularly” and “asleep.” So the father “lit the lamp and carried it into his own room. He would read for a while and perhaps it would put him to sleep” (“Tenth Indian” 61). It seems that, at least in this manuscript version, it has been more painful for the father to reveal bad news than for Nick to absorb it. But it’s inconceivable that Hemingway would ever have transformed the loving, caring, sensitive father of the “Madrid” manuscript, in which, in Mellow’s words, he “dwells sympathetically and pointedly on the relationship of father and son” (32), into a “sadistic” father in the published story.

The critics who find Nick's father mean or cruel rather than loving in "Ten Indians," a patently autobiographical story, tend to ignore the difficulty of squaring their negative characterization with what we know of Ernest Hemingway's warm relationship with his own father. Certainly Ernest and his father had their quarrels, especially when his father sided with his mother in the conflict that led to Ernest's eviction from their Lake Walloon cottage in 1920. Ernest later bristled when he learned that one of his parents had returned to the bookseller a half-dozen copies of *in our time*, apparently because of language they considered indecent, and he was hurt by their anger over his divorcing Hadley, whom they adored. But these disagreements pale in the light of a lifetime of love between father and son. When biographer Peter Griffin asked Hemingway's oldest son, Jack (Bumby), how Ernest felt about his mother, Jack responded, "He always claimed he hated her." But when asked if Ernest loved anyone in his first family, Jack said, "Yes . . . Clarence, his father, and his sister, Ursula" (ix). Hemingway's siblings confirm the mutual affection between father and son. Older sister Marcelline writes that "Dad had always loved Ernest especially dearly," and when he was in Italy during World War I "missed him and prayed for him daily" (Sanford 160). Marcelline makes no comparable comment about her mother. According to the youngest Hemingway sibling, Leicester, "Father was Ernest's most serious backer all during his life. Ernest learned everything he could from him in the early years and loved him deeply" (37).

Hemingway's letters further attest to the love between father and son—as well as to the highly autobiographical nature of the Nick Adams stories. When Hemingway's father "by accident" came across "The Doctor and the Doctor's Wife" in the December 1924 *translantic review*, he read it carefully and immediately wrote to "My dear Ernest" to tell him how much he liked it, adding "Wish,—dear boy you would send me some of your work often." One reason Hemingway's father enjoyed the story was that it enabled him to picture a scene that he well remembered, the summer "when you [Ernest] were 12 yrs old & Carol was born," the summer with "Nic Boulton and Billy Tabeshawe on the beach sawing the big old beech log" (*Letters* 287). In his immediate response, thanking "Dad" for his "fine letter," Hemingway wrote, "I'm so glad you liked the Doctor story" and went on to explain in some detail the writing goal that he rarely shared with anyone not a writer or publisher: "not to just depict

life—or criticize it—but to actually make it alive” (*Letters* 285-286). At the end of “The Doctor and the Doctor’s Wife,” a pre-adolescent Nick Adams is told by his father, the doctor, that “[y]our mother wants you to come and see her.” But Nick chooses his father here as he does again in “Ten Indians”: “I want to go with you” (76). Hemingway reminds us of the intimate connection between these two Michigan stories, as well as between father and son, when Nick echoes his father’s words in speaking to Mr. Garner: “Will you tell Carl his mother wants him?” (255).

Even more clearly and consistently than “The Doctor and the Doctor’s Wife,” it is “Fathers and Sons” that attests to Nick’s love for his father. “Fathers and Sons,” the last published Nick Adams story and the concluding story of *Winner Take Nothing* (1933), Hemingway’s third collection of short stories, is sometimes cited to support the claim that Nick feels little love or respect for his father, and so we need to examine it very carefully. It’s clear, first of all, that Nick understands that his father is imperfect. The imperfection that Nick dwells on is that his father was “unsound on sex,” so Boutelle is right in claiming that an “inordinate amount of space appears to be devoted to his inadequacy as a sexual instructor” (142). That might have been a serious impediment in Nick’s education, except that Nick treats the whole matter of sex comically. Like many others, like Benson, who speaks of “Nick’s rancor” (13) and writes that “the bitterness and shame that Nick feels for his father still rangles” (13), Boutelle fails to see the humor in passages that many of us cannot read without laughing or at least smiling broadly. When Nick is told by his father that a “bugger is a man who has intercourse with animals,” a “heinous crime,” his “imagination was both stirred and horrified by this and he thought of various animals but none seemed attractive or practical . . .” (371). When his father labels “mashing” as “one of the most heinous of crimes,” Nick’s imagination again goes to work in comical terms: he imagines “doing something strange, bizarre, and heinous with a potato masher to a beautiful lady” he had seen pictured on cigar boxes. “He resolved, with considerable horror, that when he was old enough he would try mashing at least once” (371). Of course, Nick is never seen attempting buggery or mashing, nor is he misled in any other way by his father’s unsound advice. “Nick’s own education” in sexual matters “had been acquired” not by listening to his father but “in the hemlock woods behind the Indian camp” (371) where during afternoons one summer

he met and enjoyed sex with the Indian girl Trudy Gilby, who "did first what no one has ever done better" (375) and who appears as Prudence Mitchell in "Ten Indians." Nick did learn about "fishing and shooting" from his father, and he is "glad" that his father was "as sound on those two things as he was unsound on sex" because the mature Nick understands that "all the equipment you will ever have is provided and each man learns all there is for him to know about it without advice" (370).

If Nick tends to treat sexual matters in "Fathers and Sons" as broadly comic, he is never flippant when speaking of his affection for his father. After twice stating that "he was very grateful" (370) to his father for helping him develop "passion" for shooting and fishing, he utters the words that his father's detractors rarely cite: "Nick had loved him very much and for a long time" (371). Moments later those words are repeated: "Nick loved his father" (375). And even though, in time, "things had gone badly" (371) between father and son, and though Nick thinks he is "all through thinking about his father" (374), the key point is that "[h]is father came back to him" in the story's most poetic passage:

His father came back to him in the fall of the year, or in the early spring when there had been jacksnipe on the prairie, or when he saw shocks of corn, or when he saw a lake, or if he ever saw a horse and buggy, or when he saw, or heard, wild geese, or in a duck blind; remembering the time an eagle dropped through the whirling snow to strike a canvas-covered decoy, rising, his wings beating, the talons caught in the canvas. His father was with him, suddenly, in deserted orchards and in new-plowed fields. . . (374-375).

As "Fathers and Sons" concludes in "the middle of fall" (369), Nick's father has again come "back to him" through the agency of his son, his father's grandson, who persuades Nick to visit his grandfather's tomb: "'We'll have to go,' Nick said. 'I can see we'll have to go'" (377). It seems highly unlikely that "the father about whom Nick thinks so constantly" (Flora *A Study* 50) would have been portrayed in an earlier Hemingway story as a malicious, sadistic, and castrating parent.

What my rather heavy-handed discussion above overlooks is that "Ten Indians" is in many ways a kid's story. It is what Smith calls one of "the more innocent of those summer stories of Nick Adams's boyhood" ("Tenth Indian" 53). One reason Hemingway may have

chosen “Ten Indians” over his two earlier titles — “After the Fourth” and “A Broken Heart” (Reynolds 227n)—is that “Ten Little Indians” is a children’s rhyme, a counting song that many of us remember from our school days. Although there are darker versions of the rhyme that end with “And then there were none,” the more common version ends quite innocently with “Ten little Indian boys” (*Oxford Dictionary* 333-334). So the story’s title—its significance underscored when the number “nine” is mentioned three times in its first two paragraphs (Thurston 172)—reminds us that Nick and Prudence are kids, not yet adults, as the nicknames “Nickie” and “Prudie” suggest. It’s clear that Nick, as well as the Garner boys, are under parental supervision. Both biography and intertextuality confirm that Nick and Prudence are young adolescents, probably in their early teens. An older Nick remembers in “Fathers and Sons” that “[a]fter he was fifteen he had shared nothing with” his father (375), so Nick in “Ten Indians” is probably no older than fifteen. The story gives no indication of Prudie’s age, but Hemingway’s biographers agree that Prudence Boulton, the obvious model for both Prudie Mitchell and Trudy Gilby, was two-to-three years younger than Ernest (Lynn 51; Smith “Tenth Indian” 67; Mellow 30), which makes her twelve or thirteen at the time of the story. In a superceded manuscript, Nick’s father refers to her as “[t]he young Mitchell girl” (Reynolds 29).

Given her youth, it is difficult to understand the critical vitriol that has been directed at Prudence. Flora dubs her “the faithless Prudence” (*Nick Adams* 51), and Fleming speaks of her “faithlessness” (107), Baker of her “faithless conduct” (169), and O’Neal of her “betrayal” (119). Nolan calls Prudie “duplicitous” (67), and Tilton accuses her of “treachery” (80) and “licentiousness” (84). In “a humorously ironic reversal of her name,” Benson writes, “Prudence displays her promiscuity and betrays Nick’s ‘love’” (11). According to Thurston’s New Critical reading of the story, without the benefit of biography or intertextuality, “. . . it is Prudence who betrays, who finally shows the same moral irresponsibility as the nine drunken Indians passed on the road home. She is like them” (176). Not to be outdone, Dudley finds Prudence guilty of “debauchery” (55); moreover, “she is licentious, aggressive, and potentially monstrous” (56).

Faithless, duplicitous, promiscuous, licentious, treacherous, even monstrous—all these charges hurled at a thirteen-year-old Indian girl? Such vituperation seems best explained not by racism or misog-

yny but by critical ignorance of biography and intertextuality. If biography confirms the story's hints that Nick and Trudy are just kids, intertextuality supports that finding. In "Fathers and Sons" Nick has family obligations that a young son must observe: "Got to go home," he tells Trudy one afternoon in the woods in a scene that apparently takes place not long before the events of "Ten Indians." "I got to get there for supper" (374), Nick explains. "Fathers and Sons" also makes clear that Nick and Trudy's relationship has not been a long one; it seems to have lasted part of just "one summer" (375)—hardly long enough to speak of "infidelity" and "betrayal"—and to have consisted solely of afternoons spent "in the hemock woods behind the Indian camp" (371) along with Trudy's brother Billy. Perhaps because it was only a short-lived summer relationship, Nick is forgiving of Trudy as her detractors are not. When in "The Last Good Country," the admirable John Packard says to Nick, "[s]he was a beautiful girl and I always liked her," Nick's immediate response is "[s]o did I." Nick goes on to say that, "[n]one of it was her fault. She's just built that way. If I ran into her again I guess I'd get mixed up with her again" (523-524).

So biographical and intertextual evidence combine to strongly suggest that the moralistic tone of much Hemingway criticism is misguided. Hemingway does not indict Nick's father for cruelty or insensitivity in "Ten Indians" any more than he charges Prudence with debauchery or treachery. As an older, late-adolescent Nick tells his good friend Bill in "The Three-Day Blow," a story set in the Walloon Lake area of Michigan several years after "Ten Indians" and also involving the end of a relationship, "My old man's all right." Bill's immediate response—which, I think, would be Hemingway's as well—is "you're damn right he is" (88-89).

Miami University [Ohio]

I am grateful to John Beall, Collegiate School, New York City, for sharing the results of his research at the Hemingway Room of the John F. Kennedy Presidential Library, Boston. I also thank Stacey Chandler, Archivist, the John F. Kennedy Presidential Library, Boston.

NOTES

¹All page references to Hemingway's short stories, cited parenthetically, are to *The Complete Short Stories of Ernest Hemingway*. The Finca Vigía Edition. NY: Scribner's, 1987.

²Such anti-Indian bigotry was not uncommon in northern Michigan then and later. When in the 1970s Donald St. John asked Harriet Kilborn, "Petoskey's leading bookstore proprietor and acknowledged Hemingway sage," about Hemingway and Prudence, she replied, "The Hemingways were fine respectable, God-fearing people. The Indians around Walloon were dirty drifters. There was nothing romantic about them, no lithe-limbed Indian princesses or rot like that. It was inconceivable for Hemingway to have had anything to do with them" (78-79). I'll bet anything that Ms. Kilborn hadn't read either "Ten Indians" or "Fathers and Sons."

³Madelaine "Sunny" Hemingway Miller tells this story of training everyone at home to answer the doctor's telephone intelligently: "We did our best—but there were some hilarious mix-ups, like the time Louise Steffenhagen, our maid, took a message that Dad was to call the banker's wife when it should have been the Bankers Life Insurance Company" (13-14). The mishap was "hilarious" rather than upsetting because the doctor's involvement with another woman was unimaginable.

⁴When I asked a prominent Hemingway scholar what he would do if he saw his son's girlfriend "threshing around" in the bushes with someone else, he said he'd get back to me after thinking about it. When he did, he said, "I'd turn the situation over to my wife."

⁵Nick comes closest to being with his mother in "Now I Lay Me," where he comes out of the Adams home to eagerly greet his father returning from a hunting trip. His mother is standing on the porch at the same time. In an early story typescript, Mrs. Adams tells her husband that "Ernie" and then "Nickie" had been helping her burn his father's Indian artifacts, but Hemingway deleted that detail, apparently because he did not want to suggest that Nick and his mother would ever be united against Nick's father.

⁶Donald A. Daiker identifies the unnamed soldier as Nick in "In Search of the Real Nick Adams."

⁷In an early manuscript version, Carl is present when Nick arrives at the Garner barn, and the two chat briefly before Nick leaves (Smith "Tenth Indian" 70). In removing Carl from the barn, Hemingway apparently sought to drive home the harshness—and consequences—of Mrs. Garner's insult.

WORKS CITED

- Baker, Carlos. *Ernest Hemingway: A Life Story*. NY: Scribner's, 1969.
- Benson, Jackson J. *Hemingway: The Writer's Art of Self-Defense*. Minneapolis: U of Minnesota P, 1969.
- Boutelle, Ann Edwards. "Hemingway and 'Papa': Killing of the Father in the Nick Adams Fiction." *Journal of Modern Literature* 9:1 (1981): 133-146.
- Brenner, Gerry. *Concealments in Hemingway's Works*. Columbus: Ohio State UP, 1983.
- Carter, Steven. "A Note on Hemingway's 'Ten Indians' and Faulkner's *The Sound and the Fury*." *The Hemingway Review* 20:2 (Spring 2001): 103-106.
- Daiker, Donald A. "In Search of the Real Nick Adams: The Case for 'A Very Short Story.'" *The Hemingway Review* 32:2 (Spring 2013): 28-41.
- Dudley, Mark K. *Hemingway, Race, and Art: Bloodlines and the Color Line*. Kent, OH: Kent State UP, 2012.
- Fleming, Robert E. "Hemingway's Dr. Adams—Saint or Sinner?" *Arizona Quarterly* 39.2 (Summer 1983): 101-110.
- Flora, Joseph M. *Ernest Hemingway: A Study of the Short Fiction*. Boston: Twayne, 1989.
- . *Hemingway's Nick Adams*. Baton Rouge: Louisiana State UP, 1982.
- . *Reading Hemingway's Men Without Women*. Kent, OH: Kent State UP, 2008.

- Grebstein, Sheldon Norman. *Hemingway's Craft*. Carbondale: Southern Illinois UP, 1973.
- Griffin, Peter. *Along with Youth: Hemingway, The Early Years*. NY: Oxford UP, 1985.
- Hemingway, Ernest. *The Complete Short Stories of Ernest Hemingway*. The Finca Vigía Edition. NY: Scribner's, 1987.
- . *The Letters of Ernest Hemingway*, Vol. 2, 1923-1925. Ed. Sandra Spanier, Albert J. DeFazio III, and Robert W. Trogdon. NY: Cambridge UP, 2013.
- . *The Nick Adams Stories*. Preface by Philip Young. NY: Scribner's, 1973.
- . "Now I Lay Me." 1926. TS. Folder 618. Kennedy Lib. Boston.
- . "Inscription to 'Dear Helen and Mike'" [Lerner] in Ernest Hemingway. Personal Papers, Series 8.1: Books Owned by Ernest Hemingway. *Winner Take Nothing* by Ernest Hemingway. NY: Scribner's, 1933. Kennedy Lib. Boston.
- . *The Sun Also Rises*. 1926. NY: Scribner's, 2014.
- . "Ten Indians" 1925-27. MS. Folder 202C. TS. Folders 728-730. Kennedy Lib. Boston.
- Hemingway, Leicester. *My Brother, Ernest Hemingway*. Cleveland: World, 1962.
- Justice, Hilary K. *The Bones of the Others: The Hemingway Text from the Lost Manuscripts to the Posthumous Novels*. Kent, OH: Kent State UP, 2006.
- Lynn, Kenneth S. *Hemingway*. NY: Simon, 1987.
- Mellow, James R. *Hemingway: A Life Without Consequences*. Boston: Houghton, 1992.
- Meyers, Jeffrey. *Hemingway, A Biography*. NY: Harper, 1985.
- Miller, Madelaine Hemingway. *Ernie: Hemingway's Sister "Sunny" Remembers*. NY: Crown, 1975.
- Montgomery, Constance Cappel. *Hemingway in Michigan*. NY: Fleet, 1966.
- Nolan, Charles J. Jr. "'Ten Indians' and the Pleasures of Close Reading." *The Hemingway Review* 15:2 (Spring 1996): 67-77.
- O'Neal, Mary Anne. "Romantic Betrayal in 'Ten Indians.'" In *Ernest Hemingway: The Oak Park Legacy*. Ed. James Nagel. Tuscaloosa: U of Alabama P, 1996.
- Oxford Dictionary of Nursery Rhymes*. Ed. Iona and Peter Opie. 2nd ed. Oxford: Oxford UP, 1997.
- Reynolds, Michael. *Hemingway: The Homecoming*. NY: Norton, 1992.
- Sanford, Marcelline Hemingway. *At the Hemingways: A Family Portrait*. Boston: Little, 1962.
- Smith, Paul. *A Reader's Guide to the Short Stories of Ernest Hemingway*. Boston: Hall, 1989.
- . "The Tenth Indian and the Thing Left Out." In *Ernest Hemingway: The Writer in Context*. Ed. James Nagel. Madison: U of Wisconsin P, 1984.
- St. John, Donald. "Hemingway and Prudence." *Connecticut Review* 5 (Apr. 1972): 78-84.
- Thurston, Jarvis A. *Reading Modern Short Stories*. Chicago: Scott, 1955.
- Tilton, Margaret A. "Garnering an Opinion: A Double Look at Nick's Surrogate Mother and Her Relationship to Dr. Adams in Hemingway's 'Ten Little [sic] Indians.'" *The Hemingway Review* 20:1 (Fall 2000): 79-89.
- Wadden, Paul. "Barefoot in the Hemlocks: Nick Adams' Betrayal of Love in 'Ten Indians.'" *The Hemingway Review* 16:2 (Spring 1997): 3-18.
- Wagner-Martin, Linda. *Ernest Hemingway: A Literary Life*. NY: Macmillan, 2007.
- Waldhorn, Arthur. *A Reader's Guide to Ernest Hemingway*. NY: Farrar, 1972.
- Young, Philip. *Ernest Hemingway: A Reconsideration*. Rev. ed. NY: Harcourt, 1966.

HEMINGWAY'S "CAT IN THE RAIN": THE PRESENCE OF STEIN AND JOYCE

JOHN BEALL

*"And all were connected in some way to Stein or Joyce, sometimes to both."
(Thomson 77)*

Commonly recognized among scholars has been the influence of Gertrude Stein, Ezra Pound, and James Joyce on Hemingway's early fiction—in particular, on the shaping of the chapters and stories he collected to form *In Our Time*.¹ However, relatively little attention has been paid specifically to the influence of Stein and Joyce on Hemingway's story, "Cat in the Rain." Of Ernest Hemingway's short stories set in Italy, "Cat in the Rain" is the first story he began—in February 1923, even before he wrote "Out of Season" in April 1923 (Smith 43 and 17). The earliest version of the story, titled "Rapallo," includes allusions to cats mating, Ezra Pound, T.S. Eliot's *Wasteland*, and his happiness in bed with his wife Hadley (Smith 43). The second draft, a "possible Fascisto story," sets a couple's romantic train ride from Genoa to Portofino to Rapallo—an Italian travelogue—against the repression of a hotel keeper's fascist son (Smith 43).² Neither of the earlier drafts is as puzzling or as powerful as the story he published near the center of *In Our Time*.

By the time Hemingway rewrote the story extensively in March 1924, he stripped personal and local references to Pound, Hadley, fascists, and Italian cities in order to portray two Americans in an unnamed hotel in an unnamed town in Italy with a war monument. As signaled by Hemingway's revisions to "Cat in the Rain," the story that once had a clear narrative of a husband and wife vacationing in an identifiable coastal city in Italy became an enigmatic, minimalist story with more mysteries than clues. Having initially titled his story, "Rapallo," Hemingway replaced the specific place name with the puzzling title, "Cat in the Rain." In this essay I will argue that Hemingway, taking his cue particularly from Stein's *Geography and*

Plays and Joyce's *Ulysses*, both published in 1922, composed a story whose charm lies in its rhythmic repetitions, barbed dialogue, comically ambiguous endings, and ironic juxtapositions with the bullfighting chapters that surround the story, forming what Jacqueline Vaught Brogan aptly phrased a "cubist anatomy." In her essay, she applies Northrup Frye's definition of an "anatomy" as containing "violent dislocations in the customary logic of narrative" (Frye 310, quoted in Brogan 32) to the cubist painters' use of collage to achieve "exquisite changes in perspectives" (Brogan 37). As Brogan argued, Hemingway's principle means of organizing *In Our Time* to achieve such "violent dislocations" was his flanking the short stories with the chapters he initially collected in the 1924 Paris *in our time*.

In this essay, I will consider how "Cat in the Rain" makes sense as a puzzling story framed by two seemingly unrelated bullfighting chapters in the spirit of Picasso's placing the inscription "La Jolie" on top of a military helmet in "The Architect's Table," (see figures 1 and 2) a painting Hemingway saw every time he visited Gertrude Stein's salon (Bishop 242, 374). The presence of Stein and Joyce in Hemingway's "Cat in the Rain" is felt in his boldly staking a claim for American fiction away from the naturalists like Dreiser to follow his modernist teachers in presenting jagged narratives instead of linear stories (Brogan; Ryan, "Divine Gesture"). Although Hemingway's falling out with Stein is well known, in the mid-1920s they collaborated closely on the publication of her novel *The Making of Americans*. In the winter of 1924 Hemingway was already working in the editorial office of *Transatlantic Review* spending "precious hours retyping and copyediting the manuscript for serialization in Ford's little magazine" (Kennedy and Curnutt 3). Moreover, she was a major influence on his revising "Big Two-Hearted River" (Kennedy, Introduction, liii). Aside from Ezra Pound, James Joyce may be the only writer Hemingway consistently praised. As he wrote to Arthur Mizener on 1 June 1950, "Jim Joyce was the only alive writer that I ever respected. He had his problems but he could write better than anyone I knew" (Hemingway, *Selected Letters* 696). Eight years later, in an interview for *The Paris Review* with George Plimpton, Hemingway identified "Joyce, Pound, the good of Stein" as the "few writers" whom he "respected" (Hemingway, "Interview" 225-226). In answer to the question as to whether he finds himself influenced by what he is reading, Hemingway responded: "Not since Joyce was writing *Ulysses* (Hemingway, "Interview" 226).³ Pound

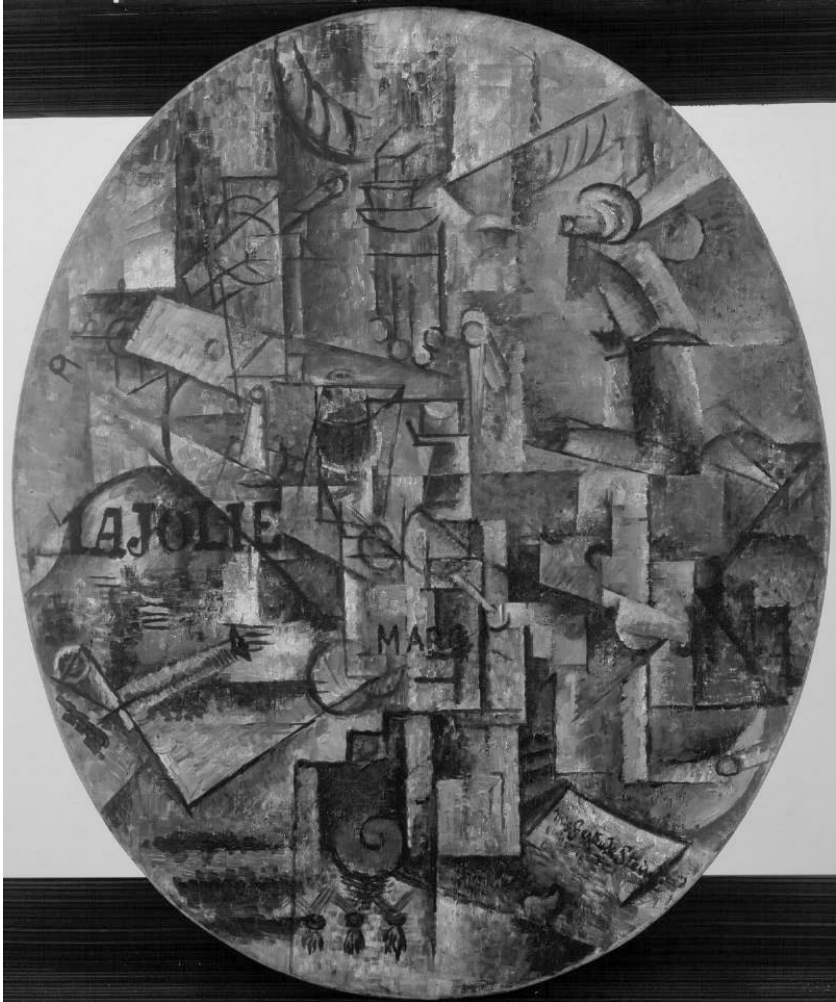


Figure 1: *The Architect's Table*. (1912) Pablo Picasso. Oil on canvass mounted on panel. The William S. Paley Collection, 1971. Photo Credit: Digital Image ©The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. ©2015 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

himself wrote about how Joyce's "clean and hard" writing "influenced let us say the early Hemingway" (Pound 252).

The genesis of "Cat in the Rain" involves a cluster of Hemingway's modernist teachers. He began the first draft while he was with Ezra Pound in Rapallo, Italy, where he first read Eliot's *The*

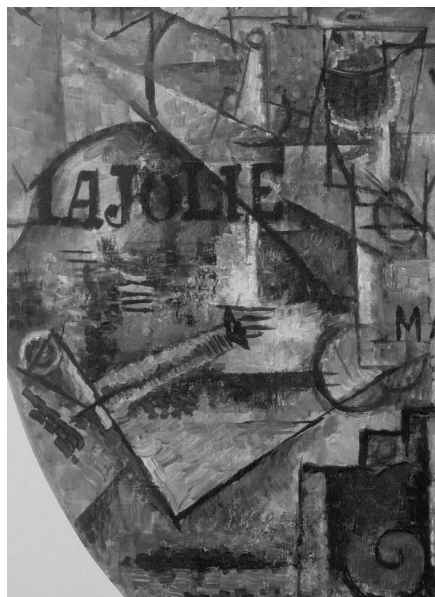


Figure 2: Close view of the military helmet in *The Architect's Table*. Photo Credit: Digital Image ©The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. ©2015 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

Wasteland, and sent Gertrude Stein his review of her collection, *Geography and Plays* (Hemingway, *Letters* 2, 11).⁴ Ezra Pound loaned Hemingway a copy of Eliot's *The Wasteland* and probably also discussed Joyce's *Ulysses*, an unbound press copy of which Sylvia Beach had sent earlier that winter, following Joyce's instructions in a letter dated 25 November 1922, to Hemingway's Swiss address (Smith 45; Joyce, *Letters* III 69).⁵ At about the same time that Hemingway returned to "Cat in the Rain" in March 1924, he was anticipating the publication of the *Paris in our time* in April 1924, edited by Ezra Pound. The April 1924 issue of *The Transatlantic Review* contained reviews of *in our time* (Stephens 1); the first installment of Stein's *The Making of Americans*; an installment of Joyce's "Work in Progress" (later *Finnegan's Wake*); and an untitled story by Hemingway that became "Indian Camp." Hemingway wrote "Cat in the Rain" and assembled *In Our Time* at a time when he saw the cubist art in Gertrude Stein's salon, read and reviewed her *Geography and Plays*, listened to Pound's discussion of Eliot's and Joyce's work, and read Stein's and Joyce's work. Both Stein and Joyce, writing during

virtually the same span of time from 1905-1922 contributed to Hemingway's architectural design for the center of *In Our Time*, where he interlocked tales of marriage with chapters about bullfighting in a complex suite.⁶

The presence of Stein and Joyce in Hemingway's "Cat in the Rain" can be seen in the story's first paragraph, with its concatenated repetitions casting a hypnotic spell before the narrative introduces the central characters as individuals. Several of the early reviewers, like Paul Rosenfeld, noted the influence of Stein's "steady reiterations" on Hemingway (Stephens 9). More recently, scholars have focused on the influence of her repetitions on such stories as "Soldier's Home," "Mr. and Mrs. Elliot," "Cat in the Rain," and "Big Two-Hearted River."⁷ Less often has attention been paid to the influence of Joyce's repetitions on Hemingway (O'Connor 151-164). While Stein's and Joyce's rhythmic repetitions convey an erotic energy, those of Hemingway in the opening paragraph of "Cat in the Rain" are a prelude to the absence of eroticism between the American couple in his story.

The final paragraph of Stein's "Ada" (composed 1910, published 1922) gains its incantatory power from echoing chants. In a 175-word paragraph, she repeats "living" eight times, "loving" seven times, and "listening" six times. Here is the first half of that paragraph in "Ada" from *Geography and Plays*:

She came to be happier than anybody else who was living then. It is easy to believe this thing. She was telling some one, who was loving every story that was charming. Some one who was living was almost always listening. Some one who was loving was almost always listening. That one who was loving was almost always listening. That one who was loving was telling about being one then listening. That one being loving was then telling stories having a beginning a middle and an ending. (16)⁸

In a climactic moment of this portrait, Stein interweaves a teller and a listener of stories in a refrain that unites them. First Stein begins with a tribute to the "loving" listener to her "stories." Then she refers to herself as "one who was loving was telling"—Stein as the author of pieces that Alice B. Toklas heard and typed. Then she unites the two: "That one who was loving was telling about being one then listening." Stein's repetitions seem part of an inventive marriage vow: the listener and the teller seem to be "one." Later in the final para-

graph Stein evokes sensual pleasure in the union of the pair: "Trembling was all living, living was all loving, some one was then the other one" (16). The gerunds of arousal link together in a chiasmic ring of "trembling," "living," and "loving," as if in climactic fusion. The triple repetition of pronouns—"that one," "some one," and "the other one"—sound a note of unison, of the couple as "one." Stein's repetitions inscribe into her sketch the union with "Ada" (Alice) as her sexual partner. Hemingway's repetitions evoke no such sexual intimacy. Although other scholars, such as Perloff, have previously noted that Stein's repetitions influenced Hemingway, I argue that his repetitions are far different in effect, inserting numbing distance between a couple rather than arousal and sexual union.

While less incessant, Joyce's repetitions evoke an inspired poet in his portrait of Stephen Dedalus as a young artist. In a prelude to the villanelle Stephen composes in *A Portrait of the Artist as a Young Man*, Joyce presents Stephen's ecstatic awakening in a pulsating rhythm:

Towards dawn he awoke. O what sweet music! His soul was all dewy wet. Over his limbs in sleep pale cool waves of light had passed. He lay still, as if his soul lay amid cool waters, conscious of faint sweet music. His mind was waking slowly to a tremulous morning knowledge, a morning inspiration. A spirit filled him, pure as the purest water, sweet as dew, moving as music. But how faintly it was inbreathed, how passionlessly, as if the seraphim themselves were breathing upon him! His soul was waking slowly, fearing to awake wholly. It was that windless hour of dawn when madness wakes and strange plants open to the light and the moth flies forth silently. (235)

In this passage, one hears the linked repetitions; for instance, the repetition of "a tremulous morning knowledge, a morning inspiration" sounds notes of a chanted *aubade*, Joyce's invocation to seraphic muses. In the final sentence, "the light" to which the plants open echoes the "cool waves of light" that pass over Stephen's limbs. In Joyce's evocation of Stephen's reverie, his repetitions build a sense of inspiration, as a young poet quickens to a mothlike flight that points forward to his final flight as an artist.⁹ Or, as Colin Gillis has argued recently, Joyce's repetitions convey "an autoerotic experience" in Stephen Dedalus's conception of his villanelle in *Portrait* (Gillis 622). In both Stein's closing paragraph to "Ada" and Joyce's passage leading to Stephen's composing a villanelle in *Portrait*, repetitions serve

to build a sense of sexual climax, whether between a teller and a listener as a loving couple, or within a solitary writer awakening in a mood to compose a poem formed of interlocking rhymes. Hemingway's concatenated repetitions, in contrast, convey an absence of the erotic intimacy present in Stein and Joyce.

Hemingway's repetitions at the beginning of "Cat in the Rain" in *In Our Time* evoke a dull emptiness of disconnection between Italians and Americans, a statue and a garden, the sea and the hotel, and the "two Americans," distant from each other:

There were only two Americans stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from their room. Their room was on the second floor facing the sea. It also faced the public garden and the war monument. There were big palms and green benches in the public garden. In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colors of the hotels facing the gardens and the sea. Italians came from a long way off to look up at the war monument . . . The sea broke in a long line in the rain and slipped back down the beach to come up and break again in a long line in the rain. The motor cars were gone from the square by the war monument. Across the square in the doorway of the café a waiter stood looking out at the empty square. (91)¹⁰

In this 193-word paragraph, at least sixteen words are repeated. The repetition is not as constant as in Stein's closing paragraph for "Ada" (the most frequent recurrence in the opening paragraph of "Cat in the Rain" is "rain," repeated five times) and more closely resembles Joyce's linked repetitions. That is, "their room" leads to "[t]heir room was," just as "facing the sea" leads to "faced the public garden," which leads to "in the public garden," which leads to "hotels facing the gardens and the sea." In late additions to the draft of this first paragraph, Hemingway refers to a single "artist with his easel" and then to "artists" facing the hotel to sketch "the bright colors of the hotels facing the gardens and the sea," as followers of the impressionists might have done.¹¹ These repetitions continue by linking "the gardens and the sea" and lead to the repeated phrase "in a long line in the rain." As Massimo Bacigalupo wrote about the repetitions in this passage, ". . . each phrase repeats the last word of the preceding phrase, suggesting perhaps the spent rhythm of the waves that appear at the end . . ." (120).¹² Hemingway follows Stein and Joyce in linking repetitions, but in the case of his opening to "Cat in the

Rain" the repetitions evoke solitude, misty ambiguity, and dull emptiness. The American wife looking out the window notices that cars are "gone from the square by the war monument"—an absence of mobility. She observes that a solitary waiter regards an "empty square"—empty of cars, empty of people, empty. The American wife and the waiter mirror each other in their solitude.

Hemingway learned from both Stein and Joyce the value of repetition but then made their rhythms convey his own vacuums. That is, whereas the repetitions in Stein and Joyce evoke erotic arousal, the repetitions in Hemingway's opening paragraph evoke an erotic absence—a striking change from the earliest draft of the story. In what Paul Smith has identified as Hemingway's "earliest notes" for the story sketched in Rapallo in February 1923, Hemingway's repetitions, internal rhymes, and sexual puns resemble Stein's: "Cats love in the garden. On green tea tables to be exact. The big cat gets on the small cat. Sweeney gets on Mrs. Porter. Ezra gets nowhere except artistically of course . . . We are happiest in bed. In bed we are well fed. There are no problems in bed. Now I lay me down to sleep in bed" (folder 670.4, quoted in Reynolds, *Paris* 103-104).¹³ Indeed, as Carl Eby points out, in the earliest draft of "Cat," one finds that "the story *is not so* devoid of erotic investment" (135). As Reynolds observes, in the earliest draft of "Cat," Hemingway was "in the lighthearted world of Stein songs" (Reynolds, *Paris* 104). By the time he revised "Cat in the Rain" a year after his first sketch, Hemingway developed his own variation on Stein's and Joyce's repetitions—moving from their erotic pulsations to his own arid rhythms.¹⁴

The spare conversations Hemingway weaves into "Cat in the Rain" reflect his most significant departure from Gertrude Stein's fiction. In his use of dialogue, Hemingway follows Joyce more than Stein, whose "Melanctha," for example, is laced with extremely long monologues between Melanctha and Dr. Jeff Campbell. In contrast, the conversations in "Cat in the Rain" are terse—more like the clipped dialogue in *Dubliners*, *Portrait*, and *Ulysses*.¹⁵ Furthermore, the mixture of spoken English and Italian sets this story apart from earlier stories in *In Our Time*. Marjorie leaves Nick with a sharp farewell ("You don't need to . . ." *IOT* 35), and Bugs sends Nick away with a simple message ("I wish you'd sort of pull out . . ." *IOT* 62). In both cases, communication in English is clear. In contrast, "Cat in the Rain" evokes tension in part by an American couple's trying to speak in Italian as well as in

English.¹⁶ The mixture of Italian and English in the dialogue evokes two types of tension—one benign between the maid and the wife, the other a more hostile tension between the wife and her husband. The struggle between the maid and the wife to communicate leads to a moment of discomfort between them. After the wife confides in the maid how much she wanted “a kitty,” the maid’s “face tightened,” presumably because she did not understand the wife’s English. The tension is short-lived because the maid quickly adds, presumably in simple Italian, “We must get back inside” (*IOT* 92).

The more hostile tension in the mixture of English and Italian comes in the three-way exchange between the husband, wife, and maid at the end of the story. After the wife concludes her list of desires, spoken in English to her husband, the maid knocks on their door. His one spoken word in Italian, “[a]vanti,” seems to welcome the maid as an interruption of his wife’s spoken desires, to which he “was not listening” (*IOT* 94). Thus, “[a]vanti,” or “come in,” seems the husband’s assertion of control. Ironically, the wife understands better than her husband that the maid’s entry, presenting the cat (presumably in Italian), reasserts the connection between the Italian hosts and the wife as guest. In “Cat in the Rain,” Hemingway presents a husband and wife communicating with one another, but with more coldness and distance than the wife, at least, shows in conversing with the hotelkeeper and maid. In the earliest draft of the story, dated February 1923 by Paul Smith, there is no dialogue at all (folder 670.4 and Smith 43). In the second draft, dated late February 1923 by Smith, the only brief dialogue is between the husband and the wife he calls “Kitty” (folder 321 and Smith 43). In the final draft of the story, Hemingway interweaves spoken English and Italian as a means of evoking mild tension between the wife and the deferential maid and more severe conflict between the American wife and her husband.

The Italian hotelkeeper seems conversant in basic English; the maid does not. The husband utters one word of Italian in the story; his American wife seems, if not fluent, at least working on a basic conversational ability to speak the language. Ironically, the American husband and the Italian maid both seem limited in communicating across their language barrier, whereas the hotelkeeper and the wife show an ability to speak at least the rudiments of each other’s language. The American wife’s “[i]l piove” is the first Italian spoken, a simple clause from the wife to the hotelkeeper. He responds in Italian

that he translates into English: "*Sì, sì, Signora, brutto tempo*. It's very bad weather" (IOT 92). His translation into English suggests his uncertainty as to how much Italian the "Signora" understands. After the wife is unable to find the "kitty," the maid asks: "*Ha perduto qualche cosa, Signora?*" (IOT 92). Unlike the hotelkeeper, she does not translate, probably because she does not speak English. When the maid does not seem to understand the wife's response ("There was a cat"), the "American girl" responds in Italian that she is looking for a cat: "*Sì, il gatto*." The wife's explanation in Italian is curious as, earlier from her point of view, she referred to a female cat ("The cat was trying to make herself so compact that she would not be dripped on," IOT 91). Thus, although her response implies that the wife understood the maid's question about what she has lost, her shifting genders from a female cat to a male cat seems part of a comical confusion over genders. Is the cat male or female? Is her search for "*il gatto*" a significant slip: she saw a female "kitty" earlier, but she wants a male "*il gatto*"? Or is she simply confused as she speaks in rudimentary Italian? After the wife's reference to "*il gatto*," the maid laughs and responds (in Italian but reported as English): "A cat in the rain?" The maid's echoing the title of the story would seem to envision the male "*il gatto*" in the feminine "*la pioggia*" (the rain). Her laughter suggests that much is funny in this story. The maid seems to ask rhetorically, "What would a cat be doing in the rain?" Then the wife's response to the maid's question seems to fluster the maid: "When she talked English the maid's face tightened." When the American wife speaks English, the Italian maid's laughter fades. Therefore, the maid is probably speaking Italian when she encourages the wife to go back inside. The wife seems to have understood the maid, since she says "I suppose so," in response to the maid's simple warning in Italian: "You will be wet." The wife understands the maid better than the maid understands her, and she converses in Italian better than does her husband. The blend of languages in the story not only contributes to its comedy of errors, but also conveys a subtle hierarchy from the hotelkeeper, whose fluency in both languages establishes him as more adept at bilingual conversations, to the least conversant, the husband and the maid.

In contrast to the maid's laughing question about a "cat in the rain," the exchange in English between the husband and wife in the hotel room is a tense part of the story. When the wife returns from hunting for the cat, she sees George, "on the bed, reading" (IOT 93).

The narrative comment implies that her husband has been immobile on the bed while his wife has been searching for the cat outside. His question ("Did you get the cat?") suggests an interest in his wife's search. That question prompts what might be the most intimate movement of the story: "She sat down on the bed" (*IOT* 93). Her sitting on the bed might lead to physical contact, but instead results in the wife's repeated refrain of desire ("wanted," "wanted it so much," "wanted") and his return to inaction: "George was reading again" (*IOT* 93). Her expressions of desire—sitting on the bed, repeating what she "wanted"—suggest *eros* frozen. In response to George's absorption in his book, the wife turns to a mirror to look at herself as a prelude to the conversation about whether she should grow her hair out. As the conversation continues, the wife's expressions of desire mount: she wants to let her hair grow out, pull her hair back tight, stroke a kitty on her lap, have her own silver and candles, brush her hair out in front of a mirror, and have new clothes (*IOT* 93-94).¹⁷ She expresses a desire for owning her possessions and for touching a cat's fur and her own hair. Her husband, tersely, wants only quiet: "Oh shut up, and get something to read" (*IOT* 94). He commands her to join him in the silent act of reading. He does not seem to care what she reads, as "get something" implies. Her response, a climax of repeated desire ("I want a cat" three times), is insistent, as if resistant to command. Thus, Hemingway's blend of the wife's monologue about what she wants, along with a terse dialogue between the couple, drives the story's tension. Whereas in the first draft of the story, the dialogue sounded like Gertrude Stein's, Hemingway's final draft portrays the couple's conflict through clipped dialogue that sounds more like Joyce's.

In their earlier stories, both Gertrude Stein and James Joyce offer conclusions that provide an unyielding sense of closure. Each story in Stein's *Three Lives* ends with the death of the title character: Anna dies in a hospital a few days after surgery, Melanctha dies in "a home for poor consumptives," and Lena dies (like Catherine in *A Farewell to Arms*) after a stillborn delivery (Stein, *Writings* 123, 239, and 270). Near the end of "The Gentle Lena," Stein suggests that from the outset of her marriage to Herman Kreder, Lena has lost any independence or vitality of spirit she may have had. In the penultimate appearance of the word "married" (110 appearances in *Three Lives*), the narrator contrasts Herman's energy as a new father with her passivity: "He always did all the active new things in the house and for

the baby Lena never got any better in herself of this way of being that she had had ever since she had been married" (Stein, *Writings* 268-269). The narrator's language suggests that marriage itself was, for Lena, an illness from which she "never" recovered. The repetition of adverbs hammers a sense of finality into the portrait of this American wife: she "never" was herself, "ever" since her marriage to Herman. Marriage brought a final seal to her life, as Stein brings her story to a close.

Similarly, in the stories from "The Boarding House" through "A Painful Case," Joyce's narratives end with a bleak sense of cyclical abuse and dislocation. In *Dubliners* Joyce's portraits of marriage are perhaps even darker than Stein's—laced with trickery, coercion, alcoholism, child abuse, and suicide. At the end of "Counterparts," an alcoholic father beats his son, ostensibly for letting a fire go out, but also as a result of pent-up anger at his boss, his British arm-wrestling opponent, his wife, and himself. The stark ending portrays Farrington as a father whose cycle of abuse is suggested even in the repetitions of the boy's futile litany: "And I'll . . . I'll say a *Hail Mary* for you, pa, if you don't beat me . . . I'll say a *Hail Mary* for you . . ." (98). That Joyce ends the story with an incomplete supplication suggests the father's blows stop the boy from repeating "if you don't beat me . . ." Although the middle stories of *Dubliners* do not end in the deaths of the main characters, as do Stein's *Three Lives*, they conclude as portraits of enclosed, fractured, empty lives.

Both the sketches of *Geography and Plays* and the chapters of *Ulysses* offered Hemingway models for a different type of ending. Rather than the closed endings of Stein's *Three Lives* and Joyce's marriage tales in *Dubliners*, the endings of the later works are more open, comical, and indeterminate. Stein concludes "Ada" (1910), her portrait of Alice B. Toklas, with a repetitive proclamation far different from the closure of each story in *Three Lives*: "Certainly this one was loving this Ada then. And certainly Ada all her living then was happier in living than any one else who ever could, who was, who is, who ever will be living" (*GP* 16). Whereas the repetition of adverbs at the end of "Gentle Lena" signals a finality of closure, here the repetitions present an opening of possibilities for union and enduring pleasure. At the end of "Lena," adverbial time markers spell an end; in "Ada," time markers ("then" and the repeated "ever,") celebrate a lasting union of lovers. Ada is beloved and loves and lives in past, present, and future time.

In contrast to the rapturous conclusion of “Ada,” in the open-ended conclusions of “I Must Try to Write the History of Belmonte” and *Geography and Plays*, Stein mocks male bravado and leaves uncertain what will happen after her portrait of the lame bullfighter. In “Belmonte” (written 1916, published 1922), Stein sets her portrait of the bullfighter in the context of her comical asides about marriage: “It is said that the Queen hit the King. Not here. In Greece” (GP 70). She follows the deadpan portrait of a Greek Queen’s hitting a King (but not here in cultured Paris) with a slapstick scene of wives who scurry to see their husbands as they disembark from ships: “In places they go to see their husbands. They wait until he is off the boat. Then they rush” (GP 71). Stein presents her portrait of a star bullfighter (hobbled by bronchitis and a hurt foot) alongside scenes of a Greek Queen beating her King and of American wives rushing to greet their husbands. Stein continues the comedy by invoking a love song to Fanny: “I love you Fanny Fanny is your name isn’t it” (GP 71). This last question seems a case of jocular whimsy, perhaps of sexual innuendo.

In this sequence, Stein mocks the worlds of Spanish bullfighting, Greek patriarchy, and American couples abroad while affirming her own love for Fanny/Alice. However different “Ada” and “Belmonte” are, in both cases Stein’s profiles leave open multiple possibilities in their endings. In so doing, Stein provides Hemingway with comic models for intertwining marriage tales and bullfighting chapters as narratives for exploring gender roles. Moreover, she concludes the portrait of Belmonte on a peremptory note of three terse, declarative sentences: “I choose Gallo. He is a cock. He moves plainly.” At the end of her sketch, Stein’s final pun on the bullfighter Gallo’s name as Spanish for “rooster” or “cock” seems a tongue-in-cheek echo of her earlier mockery of heroic chronicles: “This is not the history of Belmonte because there are so many mounted men.” Is Stein’s reference to “mounted men” an *aficianada*’s tribute to picadors, or a wry pun at the expense of *machismo*? Both “Ada” and “Belmonte” offered Hemingway models for concluding narratives with comical puns and open-ended ambiguities.¹⁸

Likewise, in the chapters of *Ulysses*, Joyce left the bleak closures of the stories in *Dubliners* for more indeterminate endings. Take, for example, the mock heroic conclusion of “Cyclops.” Having taunted the Gaelic champion “Citizen” with the Jewishness of Mendelssohn, Marx, and Jesus, Leopold Bloom soars off in a carriage that the narrator likens to Elijah’s chariot. In a mock epiphany, the narrator of

"Cyclops" presents Bloom's departure as an ascent to a cloudy paradise approached at a comically precise angle: "And they beheld Him even Him, ben Bloom Elijah, amid clouds of angels ascend . . . at an angle of fortyfive degrees over Donohue's in Little Green street like a shot off a shovel" (Joyce, *Ulysses* 283). Where Bloom is heading is unclear, and only in the next chapter, "Nausicaa," does Joyce suggest an ironic connection between the Citizen of "Cyclops" and his granddaughter, Gerty MacDowell, of "Nausicaa" (Joyce, *Ulysses* 289). However, Bloom's ascent at a forty-five degree angle—the conclusion of "Cyclops"—is a comical foreshadowing of the "shot" of his masturbatory response to the voyeuristic Gerty. Such punning and ambiguity seem influential in Hemingway's ending his story with a mysterious "big tortoise-shell cat" that the maid holds "tight against her" before offering the cat as a gift from "the padrone," as physically intimate as any contact in the story (*IOT* 94). That is, in "Cat in the Rain," Hemingway chose to follow the open endings and comical puns of Stein's sketches in *Geography and Plays* and Joyce's chapters in *Ulysses* rather than the closed conclusions of their earlier stories.

Hemingway ends the story with the maid's presentation of an enigmatic cat. Whatever one makes of the wife's desire to "have a kitty sit on my lap and purr when I stroke her" (*IOT* 93), the "kitty" (a word she repeats seven times in the story) seems to figure as a substitute for a warmth of touch her marriage is not bringing her. Just as the American wife first identified a female cat, so she has returned to imagining herself in physical contact with a feline "her" she wants to "stroke." Hemingway's earlier use of the verb "stroked," near the end of "Up in Michigan," was clearly sexual (Hemingway, *Complete* 62). In "Cat in the Rain," the wife's desire to "stroke" a cat seems a wishful replacement for erotic touch, such as Havelock Ellis discussed in "the cases in which the contact of animals, stroking, etc., produces sexual excitement or gratification" (Ellis 71).¹⁹ In the case of the wife in "Cat," the desire to "stroke" seems a substitute for sexual touching, as in the mirroring scenes in *The Sun Also Rises* when Brett "stroked" Jake's head (*SAR* 62) and when Jake later "stroked her hair" (*SAR* 247)—in both cases, gestures of attempted comfort short of sexual fulfillment. At the end of her list of desires, the wife in "Cat" presents the cat she wants as an explicit replacement for growing her hair out and having "fun": "If I can't have long hair or any fun, I can have a cat" (*IOT* 94). The word "fun" here echoes Marjorie's question at "The End of Something": "Isn't love any fun?"

(*IOT* 34). The word recurs in Nick Adams's "It's more fun," as he encourages Kate to undress in the sexually explicit story, "Summer People" (Hemingway, *Complete* 502).²⁰ Having "fun" seems Hemingway's coded pun for sex—his version of Stein's "press juice from a button" (*GP* 39), or her "A Persian kitten is a purring kitten" (*GP* 152), or of Joyce's fireworks in "Nausicaa" (Joyce, *Ulysses* 300). For the American wife, stroking a kitten seems as much "fun" as she can have—a substitute for sexual intimacy with her husband.

At the end of "Cat in the Rain," the maid knocks, George speaks his one word of Italian and beckons her to enter, and she does, bearing a large tortoiseshell cat. After most of the story in which the American girl is referred to simply as "she" and "her," the maid uses the formal address, "Signora," as part of a ritual presentation of a gift. What that gift represents is teasingly ambiguous. Is the gift the same cat in the rain she sought or different? A sign of pregnancy, as the large cat swung against the maid's body seems a picture of a swollen womb? A sign of a sterile male? A sign of a female's replacing a detached husband as bed partner, lightly echoing the final paragraph of "Mr. and Mrs. Elliot"? Is the tortoiseshell cat male or female?²¹ While Hemingway's ending of "Cat in the Rain" may provoke such questions, answers are prolific and inconclusive. Rather, as David Lodge argues, "It would be a mistake, therefore, to look for a single clue, whether pregnancy or barrenness, to the meaning of 'Cat in the Rain.'" What Lodge phrases as "the story's indeterminacy" seems the right note about the ending (Lodge 17). In "Cat in the Rain," Hemingway chose to follow Stein's lead in *Geography and Plays* and Joyce's in *Ulysses* by ending the story with ambiguities and enigmas.

Several of Hemingway's readers have noted how his sequence of stories from childhood to adulthood follows that of Joyce's *Dubliners*.²² After his four stories of young boys and a girl, and after two stories about young gallants gallivanting about Dublin, Joyce includes five tales that rotate around marriages: "The Boarding House," "A Little Cloud," "Counterparts," "Clay," and "A Painful Case." Likewise, after four stories of Nick Adams growing up, and after four stories of adolescents and young adults, Hemingway presents four tales that focus on couples: "Mr. and Mrs. Elliot," "Cat in the Rain," "Out of Season," and "Cross-Country Snow." Michael Reynolds groups these stories as Hemingway's "marriage tales," although he does not connect the group to Joyce's stories (*Paris Years* 188). To my knowledge, only one scholar has connected several of

Joyce's marriage tales in *Dubliners* with Hemingway's in *In Our Time* (Gajdusek 29, 209-213). And no one, so far as I know, has discussed the significance of Hemingway's interweaving his marriage tales with the bullfighting chapters. Following Stein and Joyce in their jarring transitions in *Geography and Plays* and *Ulysses*, Hemingway connects the art of bullfighting with the travails of marriages and affairs in ironic juxtapositions that point ahead to *The Sun Also Rises*.

Hemingway's decision to use the chapters in the 1924 Paris *in our time* as interludes between the stories of *In Our Time* is the most striking development in his shaping the later collection. This grouping of marriage tales and bullfighting chapters was Hemingway's plan when he wrote, by hand, on several sheets of CABLOGRAMME WESTERN UNION paper, his early blueprint for structuring *In Our Time*. Hemingway clearly took pains to shape his collection—even to the extent of listing word counts for each story.²³ When Hemingway drafted this plan for *In Our Time*, he placed the four stories and the four bullfighting chapters in the same order in which they appear in the first edition. At the center of *In Our Time*, Hemingway intertwined the marriage tales and bullfighting stories tightly together once he decided to move the first bullfighting vignette from chapter 2 of the 1924 Paris *in our time* to chapter IX of the 1925 *In Our Time*. Hemingway framed the stories of married couples with the bloody, farcical chapters of bulls and bull fighters.

The chapter preceding "Cat in the Rain," about a gored horse, seems an ironic comment on the lack of physical contact between George and his wife. The "whack whack" the monos give the horse—the monos forcing a gored horse to stand on its legs—enacts a theatre of cruelty. The frantic efforts of the monos to prop up a white horse on its legs, while its "entrails hung down in a blue bunch," seem more cruel, but no less absurd, than the picador who "shook his lance at the bull" while "[b]lood pumped" from between the horse's legs (*IOT* 89). Such horrific, slapstick bravado builds an ironic bridge between two stories portraying frigid marriages. The standoff between a bull and a picador at the end of Chapter X ("The bull could not make up his mind to charge," *IOT* 89) seems a comical echo of the marriage at the end of "Mr. and Mrs. Elliot" and a prelude to the marriage portrayed in "Cat in the Rain." That is, there seems no charge left either in Mr. Elliot, who spends the night writing poems while his wife makes "conversation" with her friend, or in George, whose reading shields him from physical contact with his

wife. The ambiguities that Milton Cohen observes about this chapter serve to connect “Mr. and Mrs. Elliot” and “Cat in the Rain” as narratives of irresolution—husbands and wives, and then a picador and a bull, all pausing.²⁴

Though there is a considerable distance between the Italian hotel of “Cat in the Rain” and the Spanish bullfighting ring of Chapter XI, Hemingway’s pairing contrasts the appreciative audience the wife finds in the hotel’s manager and maid with the jeering crowd at the arena. Following the gift from the Italian padrone of a cat, Chapter XI presents the sardonic trophies—insults rather than compliments—of a Spanish crowd. The maid’s polite offering from “the padrone” to “the Signora” honors the American wife as not merely an ordinary guest but as a favored patronness. How the wife—or her husband—responds to the gift is left to the reader’s imagination. In contrast, in Chapter XI, the pieces of bread spectators were eating, cushions on which they were sitting, and leather wine bottles from which they were drinking all become projectiles as forms of derision (*IOT* 95). The bad bullfighter is the direct object of the crowd’s hoots and jeers. Furthermore, an anonymous “some one” has cut off his pigtail from the bullfighter, an emasculating insult (*IOT* 95). That “a kid” ran off with the pigtail seems to deepen the ironic indignity, as the bullfighter’s hair has become a toy for boys to mock—a harsh echo of the conversation in “Cat” about George’s desire to keep his wife’s hair short.

Moreover, the effusive confession of the bad bullfighter at the end of Chapter XI contrasts with the monosyllabic comments of the husband in “Cat”: “I’ll do it” (then George doesn’t fetch the cat, *IOT* 91), “Don’t get wet” (92), “Did you get the cat?” (93), “Yeah?” (94), and “Avanti” (94). In contrast to the husband’s terse declarations, questions, and commands in “Cat,” Hemingway places no quotation marks around the bullfighter’s confession in Chapter XI, as if to suggest his spoken words flow without interruption (*IOT* 95). This hapless man, who ends the chapter by admitting “I am not really a good bullfighter” (*IOT* 95), seems an ironic comment on the laconic husband of “Cat in the Rain,” who feigns concern for what happened to the cat his wife sought, but who seems unresponsive to any of her needs (*IOT* 94). Ironically, the gendered references in the final paragraphs of “Cat in the Rain” suggest the power of the maid and the wife: “She held . . . she said . . . for the Signora” (*IOT* 94). The gendered references in Chapter XI, in contrast, suggest the powerlessness of both the bull

("his knees") and the bullfighter (" . . . grabbed him and held him . . . " *IOT* 95). Hemingway's setting chapter XI after "Cat in the Rain" seems to connect the bullfighter with Mr. Elliot and George as inert males, akin to the inept husband in "Out of Season."

The downward trajectory in Chapters X and XI—from a bullfighting chapter without a matador (just the picador and the monos) to a chapter focused on a bad bullfighter—mirrors a decline in the fragile marriages Hemingway portrays. The compensations for a lack of marital intimacy diminish from "Mr. and Mrs. Elliot" to "Out of Season"—from a "girlfriend" with whom Mrs. Elliot sleeps to a "tortoise-shell cat" presented to the American wife in "Cat" to no compensation at all for the woman in "Out of Season." Hemingway's framing of "Cat in the Rain" with the bullfighting stories underscores the comic ironies of the sequence: the picador's farcically shaking a lance at the bull that gored the horse, the maid's presenting an ambiguous gift to a wife who wanted a "kitty" and receives a large cat, and the spectators' mockery of the bullfighter in Chapter XI. The entire suite of marriage tales and bullfighting chapters hearkens back to the mock heroic parodies of *machismo* in Stein's "History of Belmonte" and in the "Cyclops" chapter of Joyce's *Ulysses*—Belmonte is lame, the Citizen can barely walk, George seems bound to his bed, and the bullfighter is sitting "quite drunk" in a café (*IOT* 95).

Hemingway concludes "Cat in the Rain" by leaving open to question whether the American wife is entrapped in a cold marriage.²⁵ Rather, he portrays her as deftly, tersely navigating her husband's attempts to control her: to keep her hair short (*IOT* 93), or to insist that she "shut up and get something to read" (*IOT* 94). In this regard, the wife in "Cat in the Rain" seems among Hemingway's female characters who independently assert their identity: Tiny in "Out of Season," Marjorie in "The End of Something" (the next story Hemingway wrote after "Cat"), Kate in "Summer People," Brett in *The Sun Also Rises*, the unnamed girl in "Hills Like White Elephants," the unnamed woman in "Sea Change," Pilar in *For Whom the Bell Tolls*, and Catherine in *The Garden of Eden*.²⁶ Against his portrait of this immobile American husband in Italy, Hemingway sets the "American girl" as having more empathy, adaptability, and force. Hemingway does not tell us, for certain, whether she keeps her hair cut short, but she does not "shut up," she shows no sign of responding to her husband's command to "get something to read," and she *does* get the cat—what-

ever that gift suggests. With the padrone's gift of a big cat, Hemingway deftly parodies the husband's order for silence.

Hemingway learned from Stein, Joyce, and Picasso about ironic juxtapositions in collages. Stein placed "Ada" right before "Miss Furr and Miss Skeene" (a celebration of her relationship with Alice B. Toklas next to a portrait of a lesbian couple who splits up). Joyce placed "Cyclops" before "Nausicaa" (the Irish "Citizen" chasing Bloom out of a pub, and his granddaughter bringing Bloom on). Picasso placed a headline "La Jolie" as if printed on a military helmet in "The Architect's Table," in Stein's collection until her death (Bishop, plate 197; catalog 260). In what seems an act of whimsical homage, Picasso drew a rough rendition of Stein's signed calling card in the bottom right of the painting. (see Figure 3) Hemingway's ending "Cat in the Rain" with the padrone's gift of a cat to the American wife seems attuned to such ironic pairings, as if a "big tortoise-shell cat" is imprinted over an "Oh, shut up": the prospect of the American wife's and the Italian cat's remaining silent as humorously unlikely. Even as Hemingway leaves readers wondering at the couple's reaction to the gift of the cat, the maid has the last word, "Signora." In designing *In Our Time* by putting "Cat in the Rain" between chapters of a gored horse and an unmanned bullfighter, Hemingway created a comical collage of savage sport and fraught marriage.²⁷

Five years after the original publication of *In Our Time* by Boni and Liveright, Hemingway re-read "Cat in the Rain" as he prepared, with his editor Maxwell Perkins, for a Scribner's re-issue with an introduction by Edmund Wilson and with his own introduction, later titled "Quai at Smyrna." Since the publication of *In Our Time* in 1925, Hemingway had published *The Sun Also Rises* (1926), stories such as "The Killers" and "Now I Lay Me" in *Men Without Women* (1927), and *A Farewell to Arms* (1929). In a letter to Perkins dated September 3, 1930, Hemingway wrote about *In Our Time*: "I just re-read it and it's a damned fine book—Especially The Battler—Cat in the Rain—Out of Season and the first couple of stories—Those three I couldn't write any better now" (Bruccoli, *Only Thing* 149).²⁸ This reflection from Hemingway, looking back after writing *The Sun Also Rises*, the stories collected in *Men Without Women*, and *A Farewell to Arms*, suggests his considerable pride in his early story, "Cat in the Rain."

Eleven years earlier, on 30 April, 1919, Hemingway wrote a letter from his family's home in Oak Park to Lawrence T. Barnett about his parents' "wolfing at me to go to college." They had identified the



Figure 3: Picasso embedded a rough rendition of Gertrude Stein's calling card in *The Architect's Table*. Photo Credit: Digital Image ©The Museum of Modern Art/Licensed by SCALA/Art Resource, NY. Estate of Pablo Picasso. ©2015 Estate of Pablo Picasso/Artists Rights Society (ARS), New York.

University of Wisconsin as the place “they are pulling for very strongly.” After asking Barnett to “write me all the dope on it,” Hemingway confided, “Frankly I don’t know where the hell to go” (*Letters* 1, 187). In fewer than three years, Hemingway would write to his family and friends from Paris, where “the hell” he chose as school placed him in Paris under the tutelage of Gertrude Stein, Ezra Pound, and James Joyce. One of his powerful, early stories, “Cat in the Rain,” reflects the presence of Stein and Joyce. In setting scenes through rhythmic repetitions, barbed dialogue, open-ended conclusions with comical ambiguities, and a collage of marriage tales and bullfighting chapters, Hemingway showed in “Cat in the Rain” the lessons he had learned from his most powerful teachers. After hearing a rumor that his publisher wanted to excise the chapters from *In Our Time*, Hemingway wrote John Dos Passos on 22 April 1925: “Cut the In Our Time chapters. Jesus, I feel all shot to hell about it. Of course they cant do it because the stuff is so tight and hard and everything hangs on everything else and it would all just be shot up

shit creek" (*Letters* 2, 322). This essay has addressed how the "everything" of "Cat" as one of the marriage tales "hangs" so tightly upon the "everything else"—the framing chapters about bullfighting. In following his teachers, Stein, Pound, and Joyce, Hemingway forged a path for modernist fiction that built upon comical juxtapositions—cubist anatomies.

Collegiate School

NOTES

¹See Bacigalupo, Brogan, Gajdusek, Kennedy and Curnutt, Lamb, O'Connor, Perloff, Ryan ("Dating"), and Strychacz.

²The earliest draft of the story, titled "Rapallo," is contained in folder 670.4 in the Hemingway Collection of the John F. Kennedy Library. All subsequent references to folders refer to folders by number in The Hemingway Collection of the Kennedy Library. The second draft, which Hemingway described by hand as a "False Start Rapallo Story possible Fascisto Story," is contained in folder 321. Paul Smith dates this "false start" as late February 1923 "or soon after" he wrote the earliest notes for "Cat" (Smith 43). An untitled draft, labeled by Hemingway as "First Draft Original Manuscript/March, 1924/E.M.H.," is in Folder 319. Paul Smith refers to this manuscript as Hemingway's return to the story a year or so after he first sketched notes for it (Smith 43). I am grateful to staff members at the Kennedy Library, and especially to Stacey Chandler, Archivist, and to Susan Wrynn, Curator of the Ernest Hemingway Collection, for their support during my research. I am grateful to Don Daiker for commenting on earlier drafts of this essay.

³George Plimpton's interview of Hemingway originally appeared as "The Art of Fiction No. 21," in the Spring 1958 issue of *The Paris Review*, later reprinted in *Writers at Work 2nd Series* (Hemingway, "Interview").

⁴Michael S. Reynolds reprinted and discussed Hemingway's review of Stein's *Geography and Plays* in Reynolds, "Misplaced Review."

⁵Joyce sent his instructions for sending Hemingway a press copy to Harriett Weaver, who must have relayed word to Sylvia Beach. Beach's record of sending a copy of *Ulysses* to Hemingway is in a notebook titled "lettres et paquets recommandées pour la France 1922" (Sylvia Beach Archives, The Firestone Library of Princeton University, Series 2: Shakespeare and Company, Box 63, folder 1). In her note, she wrote the Hemingways' address as Chamby Sur Montreaux; the same address is recorded in Hemingway *Letters* 2, 3-8. This unbound press copy now resides in the Hemingway Collection at the John F. Kennedy Memorial Library. See my essay on "Hemingway's Reading of Joyce's *Ulysses*," forthcoming in *The James Joyce Quarterly*; Volume 51. 3. I am grateful to Gabriel Swift (Reference Librarian for Special Collections), Sandra Calabrese (Special Collections Assistant), and their colleagues at the Rare Books and Special Collections division of the Firestone Library at Princeton University for their support during my research.

⁶Joyce composed his stories in *Dubliners* during 1904-1907 (Ellman 163, 207-211, 264). Stein wrote her stories in *Three Lives* during 1905-1906 (Mellow 77; Stein *Writings* 920). Their *Ulysses* and *Geography and Plays* were both published in 1922 (Pondrom, viii).

⁷Bacigalupo 119-125, Kennedy and Curnutt 5, Lamb 113-135, Perloff, Ryan "Dating."

⁸All subsequent references to Gertrude Stein's *Geography and Plays* will cite this work as *GP*, followed by the page numbers.

⁹Joyce probably learned the power of concatenated repetitions from Dante Alighieri. Here in one example—Beatrice's words to the pilgrim Dante, as she leads him to the Empyrean:

"We have issued
from the largest body to the Heaven of pure light,
light intellectual, full of love,
love of true good, full of joy,
joy that surpasses every sweetness."

(Dante, *Paradiso* XXX, 38-42, Hollander's translation).

For an account of Joyce's "reciting long passages of Dante in rolling sonorous Italian," see McAlmon and Boyle 28. For a general discussion of Joyce's identifying his work on *Ulysses* with Dante's *Commedia*, see Ellmann 4, 361, 393.

¹⁰Hemingway, *In Our Time* (91). I will cite subsequent references as *IOT*, followed by page numbers. In Hemingway's second attempt at this story in late February, Hemingway has the outline of the first paragraph, but not its rhythmic repetitions. This second draft also traces the couple's train journey from Genoa past Portofino towards Rapallo. Only in the third draft, dated in Hemingway's hand "March 1925," do the basic elements of the first paragraph appear *in medias res*, and not after a narrative of a train ride from Genoa (folder 319). See footnote 2 above.

¹¹As late as the draft that Hemingway labeled "First Draft original manuscript," dated March 1924, and signed E.M.H., there are no references to artists in the first paragraph (folder 319). Hemingway added these references in a manuscript of the story titled "The Poor Kitty" and signed with his address as 113 Rue Notre Dame de Champs (folder 320).

¹²My translation was from Bacigalupo.

¹³Also quoted in Smith 43, and in Eby 135. To avoid copyright issues, I quote from the manuscripts only excerpts that have already appeared in print.

¹⁴David Lodge analyzed this opening paragraph as an overture of the central oppositions in the story, but did not discuss Hemingway's rhythmic repetitions (18).

¹⁵See the exchange of extended monologues between Melanctha Herbert and Dr. Jeff Campbell about his disdain for "Excitements" (Stein, *Writing* 148-154). In contrast, see the dialogue at the end of "Counterparts" (Joyce, *Dubliners* 97-98); the conversation between Stephen Dedalus and Cranly about his refusing his mother's request to make his Easter duty (Joyce, *Portrait* 259-269); and Stephen's exchange in Italian with Artifoni (Joyce, *Ulysses* 188).

¹⁶Hemingway had already portrayed the miscommunications of an American husband trying to converse in Italian in "Out of Season," the story Hemingway completed in April 1923, shortly after the first start to "Cat in the Rain" in February 1923 (Smith 16).

¹⁷The detachment of George from his wife as she brushes her hair is strikingly different from the intimacy at a similar moment in *A Farewell to Arms* (223-224). In a letter commenting on a typescript of *A Farewell to Arms*, Fitzgerald praised "Cat in the Rain" and "Hills Like White Elephants" as stories when Hemingway was "really listening to women" (Brucoli, *Fitzgerald: A Life* 165).

¹⁸The bull fighter Belmonte gave rise to three extremely different portraits: Stein's rather farcical portrait in "The History of Belmonte"; Hemingway's portrait of Belmonte as unwell, awkward, and wolf-faced in *The Sun Also Rises* (216-225), a stark foil to the graceful Pedro Romero (Stoneback 268-269); and Hemingway's tribute to Belmonte in *Death in the Afternoon*. In the latter work, Hemingway refers to Belmonte eighty-three times and praises him as "a genius and a great artist" (69). Subsequent references to *The Sun Also Rises* will be to *SAR*.

¹⁹Stein's nickname for Alice B. Toklas was apparently "pussy" (Reynolds, *Hemingway: The 1930's*, 29), as would seem to be the case given the pun "push sea push sea" in "Sacred Emily" (Stein, *GP* 178, and Pondrom in *GP*, xlvii). "Feather Cat" was also one of

Hemingway's nicknames for Hadley (Hemingway *Letters* 2, 30, and footnote 8; McAlmon and Boyle 160).

²⁰For a recent reading of "Summer People," see Daiker.

²¹See, for instance, Lodge's consideration of whether the wife is pregnant (16), along with the discussions by Kennedy (76), Comley and Scholes (13-14), and Bennett (248). I question Griffin's argument that, since male tortoiseshell cats are generally sterile, George probably is as well (Griffin 102). The American critics and the Italian translators of "Cat" consistently assume that the "tortoise-shell" is male (Bennett, Griffin, and Smith 44). Bacigalupo cites the first Italian translation in 1953 as referring to the "big tortoiseshell cat" as male, "un grosso gatto di maiolica" (Bacigalupo 123). That translation is followed by Vincenzo Mantovani, who renders the "tortoise-shell" as male: "un gattone" and "questo" (Hemingway, trans. Mantovani 180). The authors of two books later in Hemingway's library indicate that tortoiseshell cats are almost always female (Gay 45 and Méry 148-149; see also Brasch and Sigman). In Joyce's *Ulysses* Leopold Bloom remembers "That half tabbywhite tortoiseshell in the City Arms with the letter em on her forehead" (Joyce, *Ulysses* 309). Whereas Joyce's cat is explicitly feminine ("em" as a reminder of Molly Bloom), Hemingway does not specify the gender of the "tortoise-shell" in "Cat." Whatever the gender, I follow Eby in seeing the "tortoise-shell" in the story as a "replacement cat" (Eby 137) for the pleasure the wife is missing in her marriage. See also Tetlow 80-81.

²²See, for example, Cohen 233, note 11; Gajdusek 208-209; Myers 83 and 144; and O'Connor 150-155.

²³These sheets of CABLOGRAMME WESTERN UNION paper are preserved in Folder 97A in the Hemingway Collection of the John F. Kennedy Library. I discuss Hemingway's construction of his collection in my essay, "Hemingway's Formation of *In Our Time*."

²⁴Milton Cohen noted that the chapter ends without resolving whether or not the bull will charge (Cohen 178). Benson makes this point comparing the hesitant bull with "Elliot's sexual uncertainty" (Benson 116-117), but the uncertain bull also evokes the immobile George in "Cat in the Rain." As such, the chapter complements the ambiguous endings of the stories it both follows and precedes.

²⁵Here I disagree with Robert Gajdusek, who regards the wife in "Cat," like Maira in Joyce's "Clay," as the "victim of masculine, sterilizing dichotomies" (Gajdusek 213). Worth noting is that the monument in Rapallo, "monumento ai caduto," erected in 1922, later melted down in the late 1930s, showed a female winged victory over a male fallen soldier (Neel 104). After my presentation of an earlier form of this essay at the 16th Biennial Hemingway Conference in Venice, an Italian couple was kind enough to point that fact out to me. For a photograph of this monumnet, see Bacigalupo (194) or Neel (103). I am not suggesting that the American wife embodies a female winged victory, nor do I believe George represents a fallen, heroic soldier. Rather, Hemingway's reference to the statue three times in the opening paragraph seems a prelude to the story's mock heroic comedy. The inscription at the base of the monument was: "Brotherly soldiers in the supreme sacrifice, gloriously joined, in the greatest Italian victory" (Neel 104).

²⁶The American wife's conversation with her husband about her desire to grow her short hair out seems distant from Catherine's in *The Garden of Eden*, as she decides to have her hair cut short, and then persuades her husband to have his hair cut short to match hers. However, the wife in "Cat in the Rain" is an early example of strong-willed women in Hemingway's fiction.

²⁷I read the story differently than Warren Bennett, who sees the wife as "[t]he tragic figure in 'Cat in the Rain'" (256). I am more drawn to the comical reading of Vila-Matas, who discusses the story in his novel, *Never Any End to Paris*. See West's discussion of Vila-Matas's reading of "Cat."

²⁸For the discussion and correspondence between Perkins and Hemingway about the re-issue of the Paris *in our time* and *In Our Time*, see Trogdon (96-104).

WORKS CITED

- Bacigalupo, Mssimo. *Grotta Byron: Luoghi E Libri*. Udine: Campanotto, 2001.
- Beall, John A. "Hemingway's Formation of *In Our Time*." *The Hemingway Review* 35.1 (Fall 2015): 63, 77.
- Bennett, Warren. "The Poor Kitty and the Padrone and the Tortoise-shell Cat in 'Cat in the Rain'" *New Critical Approaches to the Short Stories of Ernest Hemingway*. by Jackson J. Benson. Durham: Duke UP, 1990. 245-56.
- Benson, Jackson J. "Patterns of Connection and Their Development in Hemingway's *In Our Time*." *Critical Essays on Ernest Hemingway's In Our Time*. Ed. Michael S. Reynolds. Boston: G.K. Hall & Co., 1983. 103-19.
- Bishop, Janet C., Cecile Debray, and Rebecca A. Rainbow. *The Steins Collect*. San Francisco: San Francisco Museum of Modern Art, 2011.
- Brasch, James D., and Joseph Sigman. *Hemingway's Library: A Composite Record*. NY: Garland, 1981.
- Brogan, Jacqueline Vaught. "Hemingway's *In Our Time*: A Cubist Anatomy." *Hemingway Review* 17.2 (1998): 331-46.
- Brucoli, Matthew J., ed., with Robert W. Trogon, *The Only Thing That Counts: The Ernest Hemingway—Maxwell Perkins Correspondence*. NY: Scribner's, 1996.
- Brucoli, Matthew J., ed., *F. Scott Fitzgerald: A Life in Letters*. NY: Simon, 1995.
- Cohen, Milton A. *Hemingway's Laboratory: The Paris in Our Time*. Tuscaloosa: U of Alabama P, 2005.
- Comley, Nancy R., and Robert Scholes. *Hemingway's Genders: Rereading the Hemingway Text*. New Haven: Yale UP, 1994.
- Daiker, Donald A. "What to Make of Hemingway's 'Summer People'?" *Hemingway Review* 34.2 (2015): 39-51.
- Dante, Alighieri, *Paradiso*. Trans. Robert Hollander, and Jean Hollander. NY: Doubleday, 2007.
- Eby, Carl P. *Hemingway's Fetishism: Psychoanalysis and the Mirror of Manhood*. Albany: State U of New York P, 1999.
- Ellis, Havelock. *Studies in the Psychology of Sex*. Philadelphia: F.A. Davis Company, 1914.
- Ellmann, Richard. *James Joyce. New and rev. ed.* NY: Oxford UP, 1982.
- Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton: Princeton UP, 2000.
- Gajdusek, Robert E. *Hemingway in His Own Country*. Notre Dame: U of Notre Dame P, 2002.
- Gay, Margaret Cooper. *How to Live with a Cat*. NY: Simon and Schuster, 1947.
- Griffin, Peter. "A Foul Mood, A Dirty Joke: Hemingway's 'Cat in the Rain,'" *Hemingway Review* 20.2 (2001): 99-102.
- Hemingway, Ernest. *in our time*. Paris: Three Mountain Press, 1924.
- . *In Our Time*. 1925. NY: Scribner, 2003.
- . *The Sun Also Rises*. 1926. NY: Scribner, 2006.
- . *Farewell to Arms. The Hemingway Library Edition*. NY: Scribner, 2014.
- . *The Complete Short Stories of Ernest Hemingway*. NY: Scribner, 2003.
- . *Selected Letters 1917-1961*, ed. Carlos Baker, NY: Scribners, 1981.
- . *The Letters of Ernest Hemingway*. Ed. Sandra Spanier et al. Vol. 1. Cambridge: Cambridge UP, 2011.
- . *The Letters of Ernest Hemingway*. Ed. Sandra Spanier et al. Vol. 2. Cambridge: Cambridge UP, 2011.
- . "Ernest Hemingway." Interview by George Plimpton. *Writers at Work: The Paris Review Interviews, Second Series*. Ed. George Plimpton. NY: Penguin, 1977. 215-30.
- . *Quarantanove Racconti*. Trans. Vincenzo Mantovani. Torino: Einaudi, 2006.
- . *Nouvelles Complètes*. Paris: Gallimard, 2000.
- Joyce, James. *Dubliners*. 1914. Ed. Robert Scholes and A. Walton Litz. NY: Penguin 1996.
- . *A Portrait of the Artist as a Young Man*. 1916. Ed. Seamus Deane. NY: Penguin, 2003.

- . *Ulysses*” *The Corrected Text*. NY: Vintage, 1986.
- . *Letters*. Ed. Richard Ellmann. Vol. 3. NY: Vintage, 1966.
- Kennedy, J. Gerald. “What Hemingway Omitted from ‘Cat in the Rain’” *Les Cahiers do la Nouvelle: Journal of the Short Story in English* 1 (1983): 75-81.
- . Introduction. *The Letters of Ernest Hemingway*. Vol. 2. Ed. Sandra Spanier et al. Vol. 2. Cambridge: Cambridge UP, 2011, xlix-lix.
- Kennedy, J. Gerald, and Kirk Curnutt. “Mrs. Krebs, Mother Stein, and ‘Soldier’s Home.’” *The Hemingway Review* 12.1 (1992): 1-11.
- Lamb, Robert Paul. *Art Matters: Hemingway, Craft, and the Creation of the Modern Short Story*. Baton Rouge: Louisiana State UP, 2010.
- Lodge, David. “Analysis and Interpretation of the Realist Text: A Pluralistic Approach to Ernest Hemingway’s ‘Cat in the Rain.’” *Poetics Today* 1.4 (1980): 5-22.
- McAlmon, Robert, and Kay Boyle. *Being Geniuses Together, 1920-1930*. San Francisco: North Point, 1984.
- Mellow, James. *Charmed Circle: Gertrude Stein and Company*. NY: Praeger, 1974.
- Méry, Fernand. *Her Majesty the Cat*. NY: Criterion Books, 1957.
- Neel, Hildy Coleman. “The War Monument in ‘Cat in the Rain’: Then and Now.” *The Hemingway Review* 19.2 (2000): 102-04.
- O’Connor, Frank. *The Lonely Voice: A Study of the Short Story*. Hoboken: Melville House, 2004.
- Perloff, Marjorie. “‘Ninety-Percent Rotarian’: Gertrude Stein’s Hemingway.” *American Literature* 62.4 (1990): 668-683.
- Pondrom, Cyrena N. “An Introduction to the Achievement of Gertrude Stein.” *Geography and Plays*. By Gertrude Stein. Madison: U of Wisconsin P, 1993. vii-lv.
- Pound, Ezra. *Pound - Joyce: The Letters of Ezra Pound to James Joyce, with Pound’s Essays on Joyce*. Ed., Forrest Read. NY: New Directions, 1970.
- Reynolds, Michael S. *Hemingway, the Paris Years*. Oxford: Blackwell, 1989.
- . “Hemingway’s Stein: Another Misplaced Review.” *American Literature* 55.3 (1983): 431-34.
- . *Hemingway: The 1930s*. NY: W.W. Norton, 1998.
- Ryan, Dennis. “Dating Hemingway’s Early Style/Parsing Gertrude Stein’s Modernism.” *Journal of American Studies* 29.2 (1995): 229-40.
- . “‘A Divine Gesture’: Hemingway’s Complex Parody of the Modern.” *The Hemingway Review* 16.1 (Fall 1996): 1-17.
- Smith, Paul. *A Reader’s Guide to the Short Stories of Ernest Hemingway*. Boston: G.K. Hall and Company, 1989.
- Stein, Gertrude. *Geography and Plays*. Madison: U of Wisconsin P, 1993.
- . *Writings. 1903-1932*. NY: Library of America, 1998.
- Stephens, Robert O., ed. *Ernest Hemingway*” *The Critical Reception*. Burt Franklin and Co., Inc., 1977.
- Stoneback, H.R. *Reading Hemingway’s The Sun Also Rises: Glossary and Commentary*. Kent: Kent State UP, 2007.
- Strychacz, Thomas. “In Our Time, Out of Season.” *The Cambridge Companion to Ernest Hemingway*. Ed. Scott Donaldson. Cambridge: Cambridge UP, 1996. 55-86.
- Tetlow, Wendolyn E. *Hemingway’s In Our Time: Lyrical Dimensions*. Lewisburg, Pa.: Bucknell UP, 1992.
- Thomson, Virgil. *Virgil Thomson*. NY: E.P. Dutton, 1985.
- Trogdon, Robert W. *The Lousy Racket: Hemingway, Scribners, and The Business of Literature*. Kent: Kent State UP, 2007.
- Vila-Matas, Enrique. *Never Any End to Paris*. NY: New Directions, 2011.
- West, Kevin R. “What He Says about ‘the Cat’: Enrique Vila-Matas on Hemingway’s ‘Cat in the Rain.’” *The Hemingway Review*, 34.2 (2015): 105-110.

THE CHICAGOAN IN THE 1920S, OR, WHAT'S SO FUNNY ABOUT CRIME AND CORRUPTION?

GUY SZUBERLA

The Chicagoan magazine first appeared on newsstands and in subscribers' mail on or about June 14, 1926. Packed with ads for jewelry and high fashion, filled with listings for downtown nightclubs and theaters, and topped off with articles on local art galleries, reviews of "Books Good and Bad," essays on "popular" and serious "Chicago music"—along with a rundown on prices in the "Local Liquor Market"—*The Chicagoan* was preening itself to be "the only oracle of smart Chicago" (May 7, 1927) from its first issue on.¹

The Chicagoan, like several other metropolitan magazines that arrived in the mid-1920s, had been spurred into existence by the recent success of *The New Yorker* (Lee 12). Smart and sophisticated Chicagoans recognized—and certainly were expected to see—that this new magazine imitated *The New Yorker* with a willful indifference to copyright laws and charges of plagiarism. From the older magazine, *The Chicagoan* lifted features and "departments" like "The Talk of the Town," copied bits and pieces of its typography and layout, and produced cover art similar to, and often better than, its East Coast predecessor. Neil Harris, who recently rediscovered, collected, and reprinted *The Chicagoan*, concludes that, for the magazine's editors, "The *New Yorker* formula" presented an irresistible model to be copied and reworked. Following this formula, they imitated "the ever-changing covers, referencing the urban landscape and the rhythm of the seasons," used the same triple-column layout, mimicked the style and sophisticated one-liners of its cartoons, and, with certain variations, attempted to supply similar "lighthearted commentaries" on metropolitan life (Harris 8-9).

What *The Chicagoan* did not extract from "The *New Yorker* formula" was that brand of humor the writer Robert Benchley memorably dubbed "*dementia praecox*" humor. Defining that humor in an

essay on “Modern American Humor,” the scholar Hamlin Hill characterized it as “urbane, sophisticated, [and] witty,” but still “reflecting the tinge of insanity and despair of contemporary society” (Hill 170). Making a similar point about 1920s *New Yorker* humor, Judith Yaross Lee suggested that the magazine’s trademark wit and irony represented “the flip side of modernist angst,” and “expressed and assuaged the anxieties of the Jazz Age” (65). The “Little Man,” the character type developed by Benchley, Thurber, and other *New Yorker* writers and cartoonists, illustrated that angst and anxiety. He was the perfect neurotic, a lone figure overwhelmed by modern technology, besieged by the worries and demands of contemporary life. The “Little Man” appeared in only a handful of *Chicagoan* cartoons, and in the magazine’s nine-year run, cartoons of that timid figure and other examples of “*dementia praecox*” humor are rare.² Cartoons and caricatures of Al Capone and comic stories about speakeasies, poison booze, and crooked cops were far more common.

If, then, *The New Yorker* provided a template for the layout and art work in *The Chicagoan*, it did not offer an exact model for its humor or a frame for its comic storytelling and comic journalism. What seemed funny to readers in Chicago—what to them was sophisticated or witty urban local humor—could be peculiarly local. This was, after all, Al Capone’s city and the corrupt fiefdom of that clown prince of a mayor Big Bill Thompson—as well that of the top-hatted, tuxedo-wearing gentlemen and the ladies in furs and pearls that so often graced the covers and inside pages of *The Chicagoan*.

Prohibition and gangster rule created absurdities in the life of Chicago that, if viewed with a superior eye or a certain detachment, might force a laugh or a tight sardonic smile instead of the expected shudder of fear and disgust. In short, the comic storytelling and comic journalism in *The Chicagoan* were, as often as not, the “flip side” of the fear and anxieties that the city’s gangsters and spectacular murder rates inspired. One columnist for *The Chicagoan*, Richard Atwater, spoke of Chicagoans’ attitude toward crime and corruption as “facetious tolerance.” With a twist of irony, he termed this sense of humor “our civic morality.” Atwater’s short note is suggestive, but doesn’t quite answer the question: what could be funny about Chicago’s crime and corruption? The answer, if there is one, lies scattered in the jokes, comic storytelling, and cartoons of *The Chicagoan*.

I.

From its first issues in 1926 to its last on April Fool's Day of 1935, *The Chicagoan* had worked to create a niche market, aiming to position itself somewhere between the city's newspapers and the already established national humor magazines. As one self-promotional ad put it: *The Chicagoan* reflected "bits of the city's life and humor—not recorded in the daily press" (July 30, 1927). Because it was initially published but twice a month, it could never hope to match the timely coverage of news put out by the city's dozen dailies. After all, papers like the *Chicago Tribune* and Hearst's *American* in the 1920s might publish two or three editions a day. Nor could *The Chicagoan* pretend that it had the resources to rival the national scope and talent of older humor magazines like *College Humor*, *Judge*, and the old *Life*. What it could do was comment on the local scene and, using local writers and artists, comment with a sense of humor specific to Chicago.

Harris speaks of the "sly humor" of *The Chicagoan* and notes the occasional "broad joke" insinuated into its cover art (76, 19). His general point is persuasive and inarguable. On the other hand, the magazine included many pages of humor and wit that had a blunt, hard edge. Consider this excerpt from *The Chicagoan*'s "Talk of the Town," dated April 9, 1927:

. . . let us make sure that from now on all murders in Chicago will emanate from motives other than spite, that they will carry at least a sliver of sportsmanship about them, and certainly they must take an original trend. They should have nothing to do with beer-alcohol quibbles, floral shops, the corner of State and Superior, jealous lovers, or sexual abnormalities and above everything else let's give the forest preserves a rest (7).

Signed by "the editors," this exaggeratedly formal statement is presented as an expression of "belles lettres," a scholarly "philological" exercise (7). The running joke in the essay rests on a mock-serious call for a return to traditional values and ways of doing things—a call to restore "murder as a fine art" (6).

To get the joke, to understand what might have been funny in the Chicago of 1927, the reader must understand the allusion to the Dion O'Banion gangland killing (in his florist shop), have an appreciation for the understatement about "beer-alcohol quibbles" (a.k.a., "the

beer wars" violence), and, with that, hold some idea of the number of times bodies of slain gangsters had been dumped in the city's "forest preserves" (7). This is all told with the voice and vocabulary of a literate and well-educated speaker, posing as a citizen disgusted by the modern and nontraditional style of Chicago's gangland killings. The faux moral, written with that degree of "facetious tolerance" identified by Atwood, is plain and simple: "if we must have murders, let them proceed from a sound philosophical basis . . ." (6). Murder can be tolerated, and it can even be the reason for a sporting proposition, but the crude and modern practices of gangs and gangsters demean this "fine art." Any Chicagoan who read the daily papers understood the joke; readers knew the year's murder rates and details of the most sensational killings as well as they knew the box scores of the latest Cubs and White Sox games.

This "Talk of the Town" piece in many ways typified the tenor of *The Chicagoan's* comic journalism. The magazine's writers and cartoonists, especially during the late 1920s, provided an effective comic take on the city's daily news. Their perspective was at times self-consciously specific and local, frequently animated by nicely tuned mimicry of reporters' cliché and formula stories. All the same, many Chicago readers, brought up on the newspaper humor of the time, might have found the comic turns in *The Chicagoan* a puzzling departure from the usual and expected jokes and squibs. On April 9, 1927, the same date *The Chicagoan* published its essay on "murder as a fine art," *The Chicago Tribune* printed in its "A Line O' Type or Two" column and a mock-oral narrative, "Deke and Me and the Mud Henry." This was dialect humor of the sort that might have been written in the late nineteenth century by James Whitcomb Riley or, a little later, by the *Tribune's* own John T. McCutcheon. In a long monologue, "Seevee" first complains that "there wasn't any roads in Dubuque," and then strings together a series of one-liners about the failures of the "Ioway legislatur," the duplicity of the Federal Reserve, the avarice of Wall Street, and the way a college education warps common sense. He speaks in the language of farmers and "folks," and preaches old-fashioned "hoss sense." He speaks to an audience with rural roots and loyalties to a pre-modern time (Little 10).

The contrast of *The Chicagoan's* urban and comic journalism with such newspaper humor illustrates a point made by Walter Blair and Hamlin Hill in their compact history of *America's Humor* (1978).

There they identified a turn in American humor away from “predominantly ‘rustic’ to predominantly ‘urbane’ humor” (Blair 368) after 1915. Though American humorists of the 1920s might, for a laugh, trade on the dialect speech of the “rustic” sage, they had begun to define themselves, with their readers, as urbane, as “more witty and bookread” than their immediate predecessors (369). The vernacular conventions, the monologues, and comic postures identified with the “hoss sense” of the small-town sage and the rural oracle, were being remade for a literate and urban reader. Judith Yaross Lee has said in *Defining New Yorker Humor* that *The New Yorker* writers imagined readers who required “sophisticated, urban local humor” (Lee 244-6). So did *The Chicagoan*’s writers, illustrators, and cartoonists.

Comic storytelling in *The Chicagoan* frequently took the form of a monologue, though never in the dialect voice or the character of a rustic sage. Knowing and sophisticated speakers, personae who seemed modern and up-to-date on city fashions and fashionable events, spoke to readers who shared their sense of urbane smartness and superiority. Frederick C. Coughlin’s series, “Adventures in Insomnia: A Bachelor’s Baedeker,” guided readers through Chicago’s nightlife, instructing them on how to drink absinthe with a sugar cube or telling them when (after 1 a.m.) to go to “Joe’s free lunch table” for hot dogs and beer. In another series he lets his reader know where to go for “Discreet Tours of Discreet Places.” The comic essay and monologue, “X Marks the Spot Where” on Chicago’s North Side gives us a storyteller who knows the city’s back alleys, grand mansions, and sites of violent murders. Written by Genevieve Forbes-Herrick, a longtime reporter for the *Chicago Tribune*, the piece opens with an assertion and demonstration of her local knowledge:

Chicago, to me, is a record of reportorial rendezvous. It is a marvelous murder map, an intertwining of interviews, a chart of celebrated ceremonies. Why, right on this very corner, little Lottie Leader shot it out with her gentleman friend. Down that alley the reporters and photographers chased an elusive prince. Frisky Fred, the bootlegger, directed a carnival of machine guns in that vacant lot. (11)

As this fictionalized version of herself, styled as a reporter and a guide intimately familiar with the city’s violence, she maps and

marks the sites of bombings, murders, and suicides. She knows where to put the "X" marking the spot where the body fell. What she is doing, with some obvious exaggeration and humor, is parodying the kind of straight newspaper reporting that she had turned out for the *Tribune* over the last eight or nine years.³ With an air of superiority and a world-weary shrug, she sets herself and her readers above the tourists who find the Art Institute and the Wrigley Building interesting landmarks. Her evident delight in drawing up a "marvelous murder map" matches the pleasure she takes in pointing out the hotels where celebrities like Chaplin once stayed. In her imaginary tour of The North Side, the mansions of Chicago's rich and famous rank in importance and interest with the garage where "Mr. Tesmer was shot down" (12) and the "cisterns in which murdered men were found" (11). This is comic journalism that has its fullest effect on readers schooled in such specific references and local history that they can say, with the speaker, "our territory's Chicago" (12).

"A Chicago Version" by "Fanny Hill" transforms the daily news of crime and corruption into a comic fable and yet another well-marked map of the city's dangers; the author frames the narrative with an adaptation of "Little Red Riding Hood." The page-long story is sprinkled with Chicago street names, identifies the "L" stops on Red's route to grandma's, notes the corruptibility of prohibition officers, and alludes, with a knowing leer, to the low reputation of the Rainbo Gardens. The intertextual relationship to the Grimms' original tale shows faintly through an overlay of urban scenes and modern persiflage:

"Red," said Mrs. Hood, "Grandma's sick."

"Is her life insurance paid up?" Red Riding Hood inquired as she popped her gum sympathetically a couple of times.

"I doubt it," Mrs. Hood responded peevishly. "Ma's always been so careless about everything. I told her to be careful of what she drank these days."

"Got sick on hootch again, did she? Well, when a woman's around eighty I guess she can't expect to be a good judge of liquor . . . and grandma *will* go to all those cheap dives on the south side. (20)

In this, the "Chicago Version" of the fairy tale, the traditionally heroic woodcutter turns out to be a crooked Prohibition agent. Because the tale is now set in Chicago and not in the Grimm brothers' or Perrault's medieval villages, Wolff casually bribes the woodcutter with money

from a large roll of bills he always carries with him for just such occasions. The story ends with the happy union of the woodcutter and Red Riding Hood. If there is any moral lesson in this parody, it's spelled out in the warnings against poisoned "hootch" and the dangers of "cheap dives on the south side."

The warning against poisoned liquor is repeated, though in a far more self-consciously literary form, in the "Ballade of B 39 and 40 Modified." Signed by "Gonfal," the poem addresses readers educated in literature and literary history, readers who can also sense the humor in the farcical renderings of Chicago's taverns, speakeasies, and bootlegged booze. Beneath the poet's lofty and empurpled diction, behind Gonfal's poetic fancies of noble action and dreams of a romantic yesteryear, lies a just barely disguised modern reality and angst. In the poem's epigraph, teased or ripped from the day's headlines, we learn that "[t]here is little or no pure alcohol in Chicago. Most of the available beverage is re-distilled from the government denatured alcohol called from their formula B39 and B40 Modified" press (10). Gonfal's ballade is written in archaic diction with a strained and comically affected mimicry of folk ballads, Francois Villon, Shakespeare, Marlowe, and Fitzgerald's "Rubaiyat of Omar Khayyam." The poet begins with this overwrought apostrophe: "Ho Gallants, warm with loud and purple wine." To the "bravos" and roisters gathered in "every honest inn," the speaker raises his "glass" of "B39 or B40 Modified" in toasts repeated in each of the poem's three eight-line stanzas (10). The poem's ending, a traditional half stanza of four lines with a refrain, foreshadows the speaker's death. Thus, the "*L'Envoi*":

Prince: If untimely I be gathered in,
And of the poisoner's art I shall have died,
A bath-tub bumper raise—the toast begin
B39 or B40 Modified! (10)

What finally makes this poem funny is not the burlesque of bravado or even the oddly muted invocations of *carpe diem* themes, but the spectacle of 1920s Chicago, its drinkers, its Prohibition liquor, and its speakeasies set alongside time-honored drinking rituals and images of "gallants" and "bravos" and "every honest inn." The juxtaposition of this exotic past, burnished by literary and poetic traditions, and the "de-denatured" and "poisoned" present is far-fetched and, of course, deliberately and comically exaggerated (10).

Readers of *The Chicagoan* did not need much prodding to be reminded of what went into the “poisoner’s art” or that it was, for the most part, the federal government and Prohibition agents who adulterated their liquor with denatured alcohol. During the 1920s, the *Chicago Tribune* regularly printed the “Hands of Death,” a clock counting off homicides and the number of deaths by “moonshine” during the year. If the literary allusions in this poem were strange and opaque, the “Press” reports on “B39 or 40 Modified” and on the dangers of drinking bootleg booze were all too familiar in the daily drum-beat of statistics and sensational reporting.

II.

Much of *The Chicagoan*’s humor was, like Gonfal’s poem, a form of comic journalism. Writers re-contextualized the day’s headlines and rewrote sensational newspaper stories, inventing or borrowing ridiculous details, parodying newspaper rhetoric, and imposing comic narratives as needed. Early issues of *The Chicagoan* had included a department called “Footnotes on Headlines.” In a typical paragraph-long piece from 1926, one writer puzzled with a barely held deadpan over a newspaper story about “one of Chicago’s wealthy policemen,” wondering what sort of “business connections” afforded him so large a monthly income (10). “Footnotes on Headlines” would soon disappear as longer-form comic journalism, prose humor and occasional poems took its place.

For the most part, then, *The Chicagoan*’s humorists seemed to have little interest in following the lead of *The New Yorker*’s style of *dementia praecox* humor. They were more likely to categorize the psychological turns in Benchley’s and Thurber’s jokes and essays as “the . . . modern *gaga* school” (“Vox Paucorum” 54). The “Little Man,” the comic sufferer at the heart of so many of E.B. White’s and Thurber’s *New Yorker* casuals, was not a character type whose sensitivities fit readily into the tough and crime-hardened world of Chicago. *The Chicagoan* once boasted that Chicago had “an unchallenged murder record . . . and the finest of grand opera.” Then, in a feint at describing the magazine’s humor, the ad promised “to report . . . gleefully” on this “zestful spectacle” (“Chi-CA-go” 1).

Chicago’s criminal enterprises and the absurdities of Prohibition enforcement opened wide a different and fertile field for the comic imagination. Gene Markey, writing in his column for *The Chicagoan*,

complained that Prohibition officers were “pouring bad liquor” into Lake Michigan, so much bad liquor that the taste of the water was going bad (12). He recommended that in the future the Chamber of Commerce work to assure the public that only “good liquor” will be poured into the lake. He ended his tall tale, arguing that the public benefits of such a policy were obvious and beyond reckoning (13). Ann Clifford wrote “Brides and Widows: Beerland’s Blue Book” in the breathless wording of a society columnist. Her short piece compiled a list of recent gangland brides and widows, noted their high style and expensive clothing, and then annotated the listings with a valuation of the jewels, furs, and real estate that their “negotiable beauty” had earned them (12).

“Fretful First-Nighters,” nominally a drama critic’s review, offered another sort of tall tale of gangland’s high society. Charles Collins, drama critic for the *Tribune* and former crime reporter, explained the recent outbreak of gang warfare with a comic complexity approaching the detail and ingenuity of a Rube Goldberg machine:

Now, since it is notorious that the first-nighters of Chicago are copiously recruited from the alky kings, moonshine princes, beer barons . . . “hoisters” and “fences” who compose the aristocracy of our racketeers, the connection between the lack of new plays and the threatened outbreak of gang warfare seems apparent. Deprived of their innocent amusement, unable to . . . exhibit their fair women at the theater as usual, “the boys” have been getting bored. (19)

Collins reasons that “the famine of new plays” and the consequent boredom of local gangsters will bring on “a harvest of outlawry,” violence, and renewed gang warfare (19).

Though the “Talk of the Town” section in *The Chicagoan* routinely condemned Al Capone as a monstrous public enemy and a blot on the city’s reputation, he was also made into a figure of fun and, in a series of cartoons, the target of Burton Browne’s wit. Toward the end of 1927 and into early 1928, Browne toyed with an “Al” character, a gangster and man-about-town, a recognizable parody of the real-life Capone. The cartoons projected a comic urbanity and an incongruous, if crude, *savoir faire* onto Al and his ever-present henchman. In the second of the “Al” cartoons we see him in a long chauffeured limousine, with a shotgun, a machine gun, and pistol at the ready. His henchman turns to him politely and speaks as if playing a part in a

drawing room comedy: “Al, you know, I simply adore the country when the tang of Fall is in the air” (Figure 1).

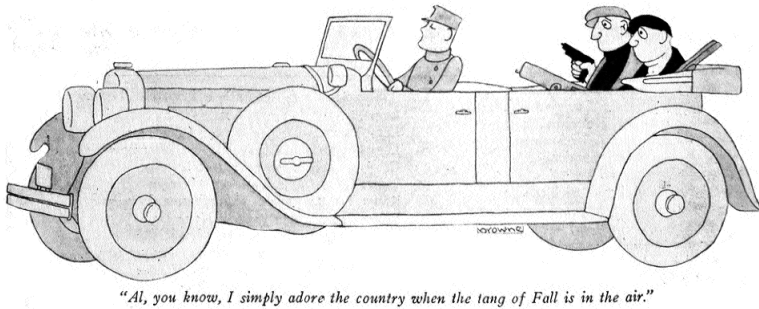


Figure 1. Reprinted by permission of *The Chicagoan*, Quigley Publishing Company, a division of QP Media.

A few weeks later, in a similar parody of high society manners, we see Al at an expensive restaurant, discussing the finer points of the city’s gourmet offerings with the same underling: “Yes, Al, the cuisine here is infinitely superior to the Athletic Club’s.” In the last of the series, he is seen attending a play, seated on the aisle, with a machine gun at hand. His sidekick says: “These Chicago gunmen plays are an awful bore—don’t you think so, Al?”

Prohibition agents fared little better in the comic-satiric and cartoon worlds of *The Chicagoan*. Not one of the Prohibition zealots who flat-footed it through the cartoons and pages of *The Chicagoan* would ever be fit to work alongside Kevin Costner’s legendary Eliot Ness and his heroic deputies. Cartooned by Burton Browne in one of his “Intimate Chicago Views” series, the Prohibition Enforcement Contingent looks more like a gaggle of Keystone Cops than the strong arm of the federal government. Browne’s full-page cartoon, picturing four groups of agents spying on each other, bears a long explanatory caption: “Prohibition Enforcement Contingent D Arrives to Check Up on Contingent C’s Surveillance of Contingent B’s Inspection of Contingent A’s Scrutiny of a Patently Suspicious Citizen. Browne draws the “Patently Suspicious Citizen” as a bland and unheroic figure, a “Little Man” with a toothbrush moustache, a twin brother to the editorial cartoonist Vaughn Shoemaker’s John Q. Public. He represents an ordinary citizen innocently and helplessly ensnared in a modern and urban world (Figure 2).

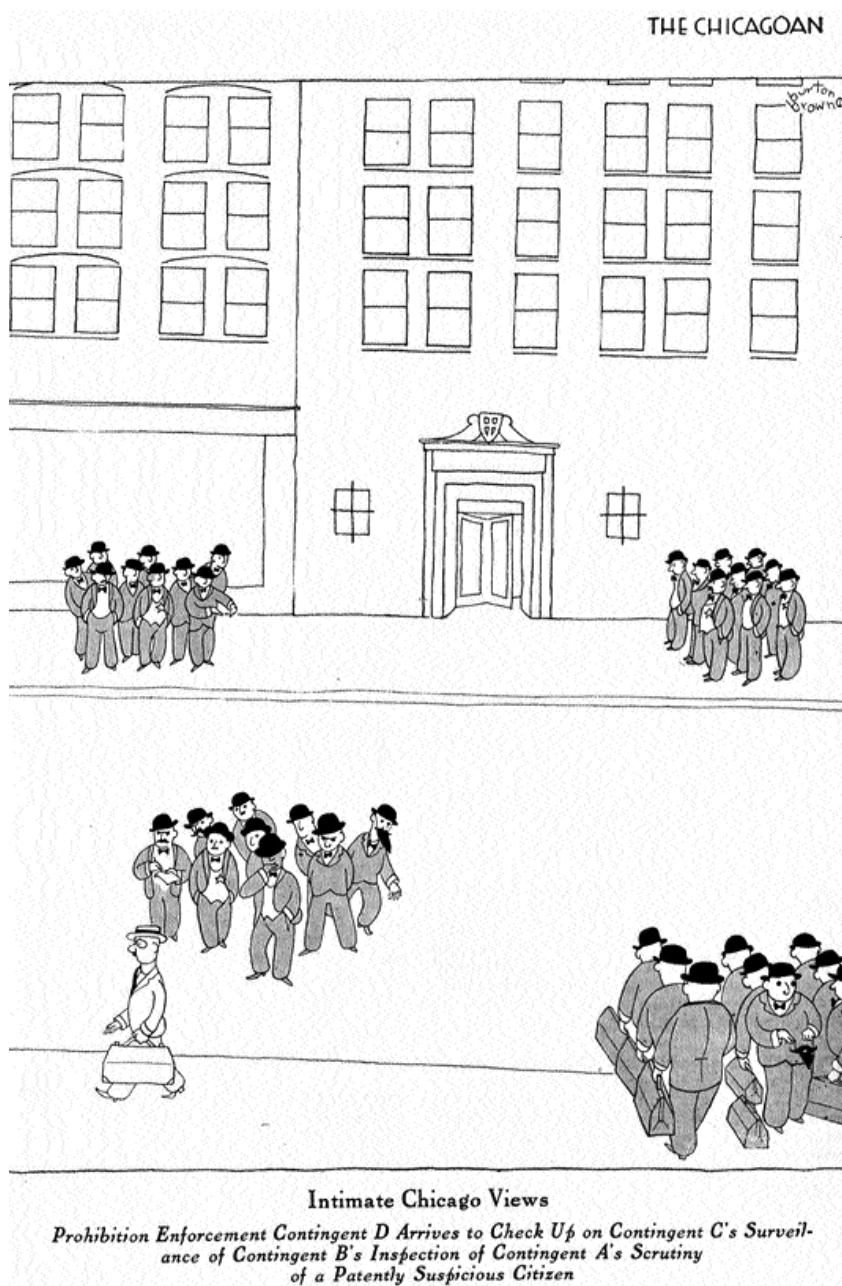


Figure 2. Reprinted by permission of *The Chicagoan*, Quigley Publishing Company, a division of QP Media.

Judging by the magazine's regular ridicule of "the prohibition Cossacks" ("Tables: Petruska Club" 5.4), "government sniffers" ("Tables: Club Ambassador" 4.12), and "Volstead gangsters" (Atwater 1930), most Chicagoans defied, rather than feared, the federal agents bent on enforcing Prohibition laws.⁴ For a time, *The Chicagoan* regularly published notices like the following under "Current Entertainment":

The RAINBO, MIDNIGHT FROLICS . . . CHEZ PIERRE, CLUB ALABAM, PARODY CAFE . . . and the BLACKHAWK have been plastered with injunctions. To the best of our knowledge these places are open and happy. But from day to day, who can tell? We suggest 'phoning the place first. Or better, 'phone (not after 4 a.m.) E.C. Yellowley, local grand Cassock of the dry army. ("Tables: Club Ambassador" 5.2)

The comic victims, or comic sufferers, of *The New Yorker's* "Little Man" pieces were passive figures, intimidated by overbearing women, muscle men, urban complexity, and modern life. *The Chicagoan's* humor, in contrast, encouraged a comic defiance in Chicagoans and ridiculed and burlesqued the *alazon*, the almighty gangsters, police, and feds who held power over their city.

III.

Neil Harris, in an interview about his book, *The Chicagoan: A Lost Magazine of the Jazz Age*, points out that in the 1920s and 1930s, few knew or noticed the magazine outside Chicago.⁵ *The Chicagoan's* group of writers never matched, much less rivaled, the team of writers and cartoonists brought together at *The New Yorker* during the 1920s. Benchley, Parker, Thurber, and E.B. White have names and enduring reputations that none of *The Chicagoan's* representative humorists can approach. The comic and comic-satiric work that Burton Browne, Francis C. Coughlin, Genevieve Herrick-Forbes, Gene Markey and others created for *The Chicagoan* has been as lost in obscurity as the magazine itself. Yet they deftly wrote up giddy tales about nights boozing in Chicago's speakeasies, sketched and burlesqued the likenesses of the city's comic and corrupt police, caricatured its crime bosses and "beer barons," ridiculed outlandish ideas of the city's underworld, and, with good or acid humor, derided the zealotry of Volstead Act enforcers. Their urbane and comic sen-

sibilities, in a time of violence and corruption, defined a local sense of humor and laid bare the city's "facetious tolerance" of what was peculiarly local and risible.

University of Toledo

NOTES

¹This claim, and others like it, appeared in one of the many self-promotional ads in *The Chicagoan*, Mimicking the *New Yorker* editor Harold Ross, the copywriters said in still another promotional ad that "*The Chicagoan* is not written for or to alarm clock wards" (Oct. 21, 1928: 41). Ross's much-quoted line is "*The New Yorker* will be the magazine which is not written for the old lady in Dubuque." *The Chicagoan*'s copywriters, in other words, announced their intention to ignore blue-collar workers, those who lived and worked in "alarm clock wards." All references to *The Chicagoan* will be cited parenthetically in the text. <http://chicagoan.lib.uchicago.edu/xtf/search?static=home>.

²"Tan him see awight"—a cartoon of a "Little Man" at a burlesque show—and "Oo—gwait big wonderful mans"—a "Little Man" hailing a cab for an oversized woman—mark exceptional appearances of this character type in *The Chicagoan* (Mar. 24, 1928: 7 and May 5, 1928: 22).

³Forbes-Herrick sums up her crime reporting career in "Informally: Feminine Fallacies in Newspaper Work." *Chicago Tribune* July 17, 1927: W-2.

⁴See *The Chicagoan* listings of "Tables" for the items on "the Prohibition Cossacks" (May 19, 1928: 4) and "government sniffers" (Mar. 24, 1928:4). The snarky comment on "Volstead gangsters" appeared in "Town Talk" (Nov. 22, 1930: 23).

⁵See "An Interview with Neil Harris, Author of *The Chocagoan*." www.press.uchicago.edu/books/harris

WORKS CITED

- Atwater, Richard. "Town Talk." *The Chicagoan* 10.1 (Sept. 27, 1930): 21.
 —. "Town Talk." *The Chicagoan* 10.5 (Nov. 22, 1930): 23.
 Blair, Walter and Hamlin Hill. *America's Humor*. NY: OxfordUP, 1978.
 Browne, Burton. "Al, you know I simply adore the country when the tang of Fall is in the air." Illustration. *The Chicagoan* (Nov. 19, 1927): 12.
 —. "Intimate Chicago Views: Prohibition Enforcement Contingent A Arrives to Check Up on Contingent C's Surveillance of Contingent B's Inspection of Contingent A's Scrutiny of a Patently Suspicious Citizen." Illustration. *The Chicagoan* 5.11 (Aug. 25, 1928): 6.
 —. "These Chicago gunmen plays are an awful bore—don't you think so, Al?" Illustration. *The Chicagoan* 4.8 (Jan. 14, 1928): 27.
 —. "Yes, Al, the cuisine here in infinitely superior to the Atlantic Club's." Illustration. *The Chicagoan* 4.7 (Dec. 31, 1927): 19.
The Chicagoan. Advertisement. 3.3 (Apr. 23, 1927): 24.
 —. Advertisement. 3.10 (July 30, 1927):1.
 —. "Tables: Petruska Club" 5.4 (May 19, 1928): 4.
 —. "Tables: Club Ambassador" 4.12, Mar. 24, 1928): 4.
 —. "Tables: Club Ambassador" 5.2 (Apr. 21, 1928): 4.
 —. "Talk of the Town." 3.2 (Apr. 9, 1927): 5-9.
 —. "Footnote on Headlines." 1.2 (July 15, 1926): 10.
 —. "Vox Paucorum: A Department of Minority Opinion." 10.6 (Dec. 6, 193-): 54.
 —. "Chi-CA-go." 3.12 (Aug. 27, 1927): 1.
 —. "Tan him see awight." Illustration. 4.13 (Mar. 24, 1928):7.

- . "Oo-gwait big wonderful mans." Illustration. 5.3 (May 5, 1928): 22.
- Clifford, Ann. "Brides and Widows: Beerland's Blue Book." *The Chicagoan* 3.13 (Sept. 10, 1927): 12.
- Collins, Charles. "The Stage: Fretful First-Nighters." *The Chicagoan* 4.7 (Dec. 31, 1927): 19-20.
- Coughlin, Francis C. "Adventures in Insomnia: A Bachelor's Baedeker." *The Chicagoan* 6.9 (Jan. 26, 1929): 15-16.
- . "Three of Them: A Discreet Tour of Discreet Places." *The Chicagoan* 4.13 (Mar. 24, 1928): 13-14.
- Forbes-Herrick, Genevieve. "X Marks Spot Where—1. the North Side." *The Chicagoan* 4.7 (Dec. 31, 1927): 11-12.
- Gonfal. "Ballade of B 39 and 40 Modified." *The Chicagoan* 4.9 (Jan. 28, 1928): 10.
- Harris, Neil. *The Chicagoan: A Lost Magazine of the Jazz Age*. Chicago: U. of Chicago P, 2008.
- Hill, Fanny. "A Chicago Version." *The Chicagoan* 3.2 (Apr. 9, 1927): 20.
- Hill, Hamlin. "Modern American Humor: The Janus Laugh," *College English* 25.3 (Dec. 1963): 170-76.
- Lee, Judith Yaross. *Defining New Yorker Humor*. Jackson: UP of Mississippi: 2000.
- Little, Richard Henry. "A Line O'Type or Two." *Chicago Tribune* (Apr. 9, 1917): 10.
- Markey, Gene. "If I May Say So: The Flavor Ought to Last." *The Chicagoan* 4.10 (Feb. 11, 1928): 12-13.

CONSTRUCTING THE PAST: PLACES, HISTORIES,
AND IDENTITIES IN LOUISE ERDRICH'S
THE PLAGUE OF DOVES

RACHEL BONINI

Through the various constructions of the past in *The Plague of Doves*, Louise Erdrich creates an inclusive version of history that combines the memories preserved in human identities, historically minded narratives, and natural and human-made places. In general, Erdrich's text resists and subverts what literary scholar Susan Strehle terms the American exceptionalist narrative. In her article, "'Prey to Unknown Dreams': Louise Erdrich, *The Plague of Doves*, and the Exceptionalist Disavowal of History," Strehle writes, "The function served by the American exceptionalist narrative requires it to be clear and simple, as easily understood as a fairytale" (123). Since the American exceptionalist version of history requires the erasure of moments that would supply moral ambiguity to the narrative, Erdrich writes in such a way that places all forms of Enlightenment truth into question.¹ As is characteristic of Erdrich's narrative style, in this novel, a finalist for the Pulitzer Prize, she employs a fragmented and multivocal narrative structure that often causes readers to be skeptical of her characters' accounts of critical events (Gamber 141-142), weaving a complex history of the fictional town of Pluto, North Dakota. While the narration makes transitions between characters and slips back and forth through time, it centers on two defining events for the town: the murder of a white farm family in 1911 and the subsequent (and unlawful) lynching of three innocent Native American men at the hands of vengeful white townsfolk. Tracking the ways in which the particularities of these events are revealed and the ways in which the characters are influenced by their aftermath in the novel, Strehle provides a compelling analysis of Erdrich's attempts at subversion and her political resistance against American exceptionalist histories. However, Strehle's characterization of the

type of history Erdrich (re)writes through her work of fiction is limited because it takes a human-centric view of history, and the novel's reach is much larger and more diverse than this.

In order to theorize the relationship between the identities, narratives, and places in Erdrich's novel, conservationist Aldo Leopold offers a useful lens. In his well-regarded *A Sand County Almanac*, he reflects on the role of humans as individuals that are part of the environment and proposes what he calls the land ethic:

The individual is a member of a community of interdependent parts. His instincts prompt him to compete for his place in the community, but his ethics prompt him also to co-operate (perhaps in order that there may be a place to compete for). The land ethic simply enlarges the boundaries of the community to include soils, waters, plants and animals, or collectively: the land. (Leopold 239)

Like Strehle's analysis, the land ethic that Leopold proposes here is limited in many ways as well. First, it would be irresponsible not to acknowledge that throughout the *Almanac*, Leopold uses distinctly male-centric language, problematically excluding women from his worldview, if only linguistically and perhaps also unintentionally. Second, and more relevant, the land ethic focuses solely on living beings, creating a binary between individual humans and the land/environment. He may argue for the blurring of this dichotomy, but the land ethic on its own does not recognize the (historical) narratives that interact with these two groups and also exist as essential pieces of a community. In Erdrich's novel, the boundaries of the community are enlarged even more to include stories and memories.

This is not to suggest that Leopold completely disregards these things. In fact, Leopold relies on history in many cases as an analogy to explicate his ecological philosophies, but only as a separate yet relatable phenomenon and area of study. For example, writing in a vein similar to Strehle's discussion of American exceptionalism, Leopold reflects on the conquered-conqueror flow of traditional Western histories. He claims that the role of the conqueror is "eventually self-defeating . . . [b]ecause it is implicit in such a role that the conqueror knows, *ex cathedra*, just what makes the community clock tick, and just what and who is valuable, and what and who is worthless, in community life. It always turns out that he knows neither" (Leopold 240) and in the end fails as a conqueror. As he explains, this pattern works both for human-human and human-environment inter-

actions. To Leopold, the mechanisms of power relationships that have written the history of human beings can be redeployed toward an ecological narrative of the land. However, Erdrich's novel suggests that rather than being separate but analogous, humans, their memories, and the environments in which they exist are inextricable from each other and in fact must be considered together in order to produce the most inclusive version of the past. This perspective can be seen through the multiple iterations of constructed past that exist in *The Plague of Doves*.

The first iteration is built as the novel itself, rather than within the novel. Strehle's article explains that Erdrich was influenced by a set of historical events in her birthplace, North Dakota, as she wrote *The Plague of Doves* and based the two major conflicts of the plot on these actual events (111-112). According to the first section of her article, which she titles "(Re)visions of an Exceptionalist History," in 1897, three Native Americans were lynched after being accused of murdering the members of the Spicer family, a white farm family. As she examines Erdrich's subversion of and resistance to American exceptionalist historical narratives, Strehle points to the ways in which Erdrich revises and re-imagines these two tragic acts of violence. In order to explain the factual events of the 1897 murders and lynching, Strehle relies on the types of sources typical of a historian—a *New York Times* newspaper article and records compiled by a local historian. These sources, she argues, represent the story of the conqueror as they "exonerate the lynch mob and justify their execution of the Indians" (Strehle 112), fashioning a clear good-triumphs-over-evil narrative that reads much like a fairytale, although admittedly a disturbingly violent one. From her reading of these historical sources, the accepted and widely read version of these events at the time was one that was chronologically driven and that came from a singular (and very white) perspective, erasing the voices of the Native Americans involved in the case. In essence, the readers of 1897 were given the hegemonic, American exceptionalist version of events. However, Erdrich's novel works to recast this narrative, giving voice to the Native Americans and "accentuat[ing] the injustice of the executions" (Strehle 113).²

In re-envisioning this history, Erdrich relies on the (sometimes disparate) voices of five characters: an omniscient third-person narrator, Evelina Harp, as well as Judge Antone Bazil Coutts, Marn Wolde, and Doctor Cordelia Lochren. Through their narration, a

story of the murder of five members of the Lochren family, a white family of farmers who lived just outside of Pluto, North Dakota, in 1911 emerges. The first chapter of the novel suggests that the murderer is a single person, yet three Native Americans—Asiginak, Holy Track, and Cuthbert Peace—are hanged from a tree in the end, wrongfully accused of the murder. The most obvious changes that Erdrich makes here are the names of the victims of the killings as well as the year of the events. By fictionalizing all but the acts of violence, Erdrich is allowed artistic freedom to revise and re-imagine the events of 1897. As Strehle notes, the first way that Erdrich accomplishes this re-envisioning is by shifting the chronology of the events from 1897 to 1911. In fact, she does more than simply change the date of the killings and, rather, moves fluidly through time, “refus[ing] any facile coherence” (Strehle 123) as the chapters reveal aspects of the story in fragments.

Additionally, and perhaps more significantly, her revision voices the perspective of the Native Americans involved in the events. The only time the point of view of the white people who enacted “justice” by lynching the three Natives appears is when Mooshum, Evelina Harp’s grandfather, recounts the events as he witnessed them (Erdrich 68-79). Otherwise, the white voices are silenced, just as the Native voices of the Spicer case were suppressed in the original account. The addition of Mooshum, a Native American who survived the lynching and tells the tale of how the four Native men became entangled in the Lochren murders in the first place, is another powerful change to the story. Through Mooshum, Erdrich casts the Native Americans as men of “innocence, generosity, and courage” (Strehle 110), inserting reasons for the reader to sympathize with these people whose stories may have otherwise been ignored. As Mooshum explains the events to Evelina, he fills in the narrative gap between the omniscient third-person narrator’s account of the murder and the eventual lynching of Asiginak, Holy Track, and Cuthbert Peace. He tells her that he and the other three were involved, but as innocents who tried to help—feeding a wailing baby, milking the cows, and reporting the murder to the sheriff anonymously—and were afraid to come forward because of the racist assumptions they knew would occur (Erdrich 61-63). By providing this back story to her version of the 1897 killings, Erdrich emphasizes the injustice of ignoring the Native voices and creates a forum for those voices to be

heard. Through these changes, she reshapes the relationship between the historical narrative and the human identities affected by it.

What remains the same throughout this revised version, though, is the general location of the murders and the lynching. This thread of consistency is implicit in Strehle's examination, but she does not comment on the story's relationship to place. Pluto, a fictional town, remains in North Dakota. This suggests, perhaps, that these narratives are actually contingent on the landscape in which they occur. The question could be asked whether the particularities of this tragic interaction between white Americans and Native Americans could have occurred in a different place. Since Erdrich does not transplant the events into an alternate space, it may be that these specific identities, which created this historical narrative, can only exist in the particular setting of North Dakota. In this sense, Erdrich's text not only relies on developing characters and their lives but also includes place in such a way that makes the landscape an essential aspect of the past.³

Beyond her construction of the plot, Erdrich's writing style also represents her alternative method of relaying history. Until the final narrator's section begins, the novel is written in past tense, suggesting that the stories told by the various storytellers, except for Dr. Lochren, are reflections on events that have already passed. However, their stories stretch far beyond the reaches of their own lived experiences as they relate the pasts of their ancestors, indicating their existence as part of a growing and changing community. Through each character's voice, a different piece of Pluto's community is exposed, adding unique perspectives to the record. As literary scholar John Gamber reflects, "Story and history are fashioned out of varying accounts being placed together to form a whole. No single individual does, or in truth can, understand—let alone control—the totality of the story" (141). Erdrich's choice to include multiple voices again rejects the often singular version of the past constructed by those writing within a hegemonic tradition and instead offers a fuller, more inclusive record of history. This interpretation of her style may be a bit idealistic, though, since it focuses so heavily on the cooperative nature of the stories. In reality, in relation to Leopold's land ethic, the narratives cooperate in constructing the past, and at the same time they compete. As each narrator recounts his or her story, their accounts converge and diverge, never addressing each other directly yet still in a sense competing with each other for a place

within the definitional boundaries of the truth, relying on distinct sources of credibility to substantiate their versions of the past.

For example, the first chapter that is written from the voice of Judge Coutts is titled “The Way Things Are” (Erdrich 89), exerting authority in a manner that dispels any doubts regarding the reliability and veracity of his perspective and in fact privileges his version of the stories as being somehow more true than those of the others. The careful and deliberate deployment of his profession as judge also layers authority onto his account, since a servant of the law is supposed to remain objective and truth driven. At the same time, though, his narrative falls flat sometimes, only mentioning the murders in three passing sentences, for instance. This is not to say that his additions are not useful—or necessary—in weaving together an inclusive version of the past; they are simply limited, just as all of the characters are limited. Judge Coutts is the only narrator who knows that “the vigilantes [who murdered Asiginak, Holy Track, and Cuthbert Peace] admitted that they probably were mistaken” about the identity of the murderer of the Lochren family (Erdrich 92), a critical piece of information that supports Erdrich’s critique of the “official” record of the 1897 killings. Although his account exerts authority, clearly competing with his fellow narrators, his information is necessary for an inclusive version of the events through which Pluto and its people are defined.

Evelina, too, works as a cooperative and competitive voice in this narrative community of the past. While the early chapters written from her point of view are reflections from her girlhood, which might lessen the credibility of her accounts, her voice is essential to developing the foundation for the novel’s representation of the past. Through Evelina, Mooshum’s version of the Lochren murders and the subsequent lynching are told. If Judge Coutts’s sparse telling represents the “official” record of the events, Mooshum’s stories breathe vibrancy and detail into the representation of this past in ways that break free from the limits of attempted objectivity. As the only remaining survivor of the lynching, Mooshum’s stories, as heard through Evelina’s memories, legitimize her narration and add critical details about the past. On the surface, Mooshum’s stories cooperate with the “official” record as they follow the same chronology, but they compete through his inclusion of details. Coutts’s “official” record leaves out the names of the Native suspects and the white vig-

ilantes, but Mooshum's stories transform these nameless victims and executioners into people with complicated emotions and motives.

If Coutts's were the only version of the past available, it would seem that these two acts of murder were linear and simple, but through Mooshum, they expand to include the Native Americans' involvement in the Lochren case and the minutia of the interactions between the four Native men and their white attackers. However, one critical detail is missing from Mooshum's story, since he never explains how the white men suspected that he, Asiginak, Holy Track, and Cuthbert Peace were at all involved in the Lochren case. To answer this, Evelina turns to another source, that of Sister Mary Anita, who explains that it was Mooshum who revealed this secret, which prompted the lynching (Erdrich 250). In addition to the credibility afforded Evelina's report by Mooshum's first-person account, the fact that she relies on more than one source to explain the events of the killings strengthens her position in the competition for space in this construction of the past and transforms the novel into a more inclusive version of history.

One final question remains after these two primary narrators' accounts: who did, in fact, murder the Lochren family? Here, Doctor Cordelia Lochren's point of view proves absolutely critical. It is only through her version of the events that the true perpetrator is revealed as Warren Wolde, a white man who was never suspected by the legal authorities or the vigilantes (Erdrich 310). Doctor Lochren holds credibility in similar ways to Judge Coutts and Mooshum as a respected community member and as the lone survivor of violence. Like the other characters her view is limited, especially by her prejudices; she does not treat Native American patients. She is limited, too, by her own ignorance as she was only an infant at the time her family members were murdered. By weaving together these often conflicting but sometimes consistent versions of the town's past, Erdrich continues to support an inclusive version of history, relying on several human perspectives that define the place in which they live. The fictional setting cannot exist without the characters' stories to construct it, just as the narrative cannot exist without this setting.

Focusing solely on the novel's plot as a revision of the 1897 killings and its style as a telling of history through humans limits Erdrich's telling of the killings to traditional historical methods, but she expands this version of history to include representations of the past that exist in place—both natural and human-made. The most

poignant example of the past archived in place appears in the form of a specific oak tree that “had probably grown [in Pluto] quietly for a hundred years” (Erdrich 77) before three men were hanged from it. This tree is unique from every other oak tree in Pluto, and not just because of its “generous spread” (Erdrich 77) or its branches that look “like the graceful arms of a candelabra” (Erdrich 253). As Evelina explains, “I knew where the tree was. Everybody knew where the tree was” (Erdrich 253); it is a landmark to these townsfolk in the same way that a courthouse or a church might be due to the tree’s centrality to the town’s identity and its histories. Not only does it hold the prayer flags of the current townspeople, their hopes and sorrows, but the tree is also a central point around which several of the town’s defining moments have taken place—from the lynching of three Native Americans through the rise and fall of a brutally violent and repressive religious cult.

The significance of the tree to these crucial stories and moments connects in many ways to Leopold. First, although the characters do not explicitly recognize the kind of ecological community the land ethic aspires to reveal, it is nevertheless an essential feature of this town’s interdependent community and Erdrich’s version of history. More interestingly, the tree’s role in *The Plague of Doves* is similar to that of an oak tree that Leopold writes about in the first section of *A Sand County Almanac*. He reflects on an oak tree being cut down by loggers, and as each cut is made into the trunk of the tree, Leopold tracks the human history the eighty rings hold, a “chronology of a lifetime, written in concentric annual rings of good oak” (Leopold 10). As he closes a comparison between the historian and the saw in this section, he remarks, “By its fall the tree attests the unity of the hodge-podge called history,” (Leopold 18). Much like Leopold’s oak tree, the oak tree in Pluto witnesses and is at times a silent (and potentially unwilling) participant in historical events that an exclusionary account seeks to eradicate from the record. The tree, though, maintains and preserves this historical record, despite its inability to relay it to humans. It also interacts with the human characters in ways that impact their identities. For example, Mooshum is defined both by the lynching that he witnesses at that tree and again, decades later, by his attempts to make peace with his own mistake, the lapse in judgment that led to the brutal murders of his companions (Erdrich 253-254). In these ways, while the physical feature stands as an essential piece

of this community's geography, the novel also envelops it into its histories and its human identities.

Although the oak tree is the most prominent example of Erdrich's inclusion of place in her construction of the past, it is certainly not the only instance where historical narratives and human identities are grounded in place in *The Plague of Doves*. Another significant place in the novel is the 4-B's, a former bank that over time was refurbished into a café. According to Evelina, the structure of the building "was solid. The ceilings were high and . . . the counters and the floors were old terrazzo, the walls sheeted with marble" (Erdrich 190), a grounded space, not easily uprooted (like a tree might be). Within this solid space, human identities and historical narratives are housed. The name of the café derives from "an old livestock brand belonging to the first owner" that looked like "four B's hooked together" (Erdrich 190), but this motif morphed as new owners took over, adding layers of meaning to the name by incorporating honeybees into its design (Erdrich 190). In this way, the 4-B's exists as a spatial artifact of historical change brought about by humans; it tells the story of change over time. It also exists to create new narratives and identities, though, according to Doctor Lochren:

[T]he café serves as office space for town council and hobby club members, meeting place for church society and card-playing groups. It is an informal staging area for shopping trips to the nearest mall—sixty-eight miles south—and a place for the few young mothers in town to meet and talk, pushing their car seat convertible strollers back and forth with one foot while hooting and swearing as intensely as their husbands, down at the other end of the row of booths. Those left childless or, like me, spouse-less, due to war or distance or attrition, eat here. (Erdrich 296)

The 4-B's, while holding on to remnants of the past, is also central to the life of Pluto and its residents. It is the site where new stories are created and shared and will be the site where these stories are archived in one way or another. It may be a representation of the past in the novel, but it is also essential to the narrative's present and the community's future.

In fact, space in the novel in many ways functions to highlight concerns about the future and the potential for the town, its people, and its stories to be forgotten. This seems to be the primary focus for the aging Doctor Lochren, especially as the president of Pluto's his-

torical society (Erdrich 296). She claims, "Our town is dying" (Erdrich 296), and she sees it as her duty to ensure that even if the people abandon Pluto and the spaces are overcome by the earth, the stories of this town will remain since "all that's left of a place will one day reside in documents" (Erdrich 296). Although Doctor Lochren is concerned with recording historical narratives in the Western written tradition in order to preserve her home, she sees the physical space of Pluto as essential to maintaining an archive as well. She may be fearful that "already we are invisible," but "[w]e shall, however, keep walking the perimeter of Pluto until our footsteps wear our orbit into the earth" (Erdrich 311), creating a physical and spatial memory of the people who live and have lived in this town. This is particularly fitting imagery, not only because of the town's extraterrestrial namesake but also because the novel was published only a few years after Pluto was demoted from full planetary status to that of a dwarf planet (Inman), leaving it to be forgotten by future generations who will come to learn about the (now only) eight planets in the earth's solar system. To Doctor Lochren, the physical spaces of her town are just as important for preserving the past as the written narratives she collects for the historical society, and it is through these spatial examples that Erdrich renders her version of history.

Much like the tree and the 4-B's, the human identities of the characters can be seen as artifacts that have been inscribed by the other facets of Erdrich's historical methodology, and, by doing so, Erdrich transforms bodies and identities into archives. As Evelina matures from childhood to adolescence, she becomes aware of her place within her family lineage and more broadly within her community and its history. She remembers, "I traced the blood history of the murders through my classmates and friends until I could draw out elaborate spider webs of lines and intersecting circles" (Erdrich 86), mapping the links between her own story and identity and that of all the people surrounding her. In this milestone moment of her evolving identity, Evelina comes to understand herself as part of an interdependent community, a perspective that Leopold views as essential for individuals to develop an ethic. And by creating diagrams of these bloodlines and relational links, she constructs a kind of genealogical geography, delineating spaces where characters and events connect and conflict. Since most of Evelina's chapters track her identity growth and since she marks the end of a specific lineage (at least

within the chronology of the novel), her character is perhaps the most obvious example of a human identity as an archive.

Mooshum's character, though, also represents a construction of the past, if in more nuanced ways. To understand the remnants of history embodied by Mooshum, Leopold yet again offers valuable language that can aid such a theorization. As Leopold discusses the relationship between humans and the land, he claims that "[w]ilderness is the raw material out of which man has hammered the artifact called civilization. Wilderness was never a homogenous raw material. It was very diverse, and the resulting artifacts are very diverse" (Leopold 264). While Leopold seems to be writing specifically about the diversity of human cultures as they have been produced from various wildernesses, this discussion can be extended further to include the individuals who exist in and are products of these cultures. The event that gives the novel its title is the initial piece of diversity that constructs Mooshum's identity. The plague of doves that invaded the Pluto area in 1896 was a moment of naturally created disaster for many of the townsfolk, but for Mooshum, a Native American, this event provided a meet-cute during which he fell in love with his future wife, a white woman (Erdrich 11). Although this moment is significant to Mooshum and to his lineage, Gamber also notes the humor and poignancy of Erdrich's plot choice: "an excessively large, migrating, white mass of life clamping down on the American landscape, overusing the land and starving out the indigenous population bears some slight similarities to Native history over the past few 100 years" (Gamber 144).

This example of identity formation is particularly interesting when it is placed in conversation with Erdrich's rendering of the past. An extreme environmental phenomenon (the plague of doves) is analogous to a historical narrative of humans overtaking supposed "wilderness"⁴ (white Americans conquering indigenous populations of North America) and acts as a pivotal plot point for the existence of an entire family (Mooshum, his children, including Evelina's mother, and his grandchildren). Mooshum's whole identity is shaped by encounters—both from the past and during his lifetime. His language use, switching seamlessly between English, French, and "Rez Talk" (Erdrich 24) is a remnant of cultural exchanges between his tribe and French fur traders and the eventual forced removal of his tribe's people to a reservation by the United States government. And, as noted earlier, his identity is irrevocably shaped by his encounters

with acts of violence committed by white men—against the Lochrens and his fellow tribal members. Because of this, Mooshum's identity is a reflection of and a representation of historical narratives and places, making his character an essential aspect of Erdrich's revised version of history.

The identities of the characters also support Erdrich's model by representing problematic productions of the past that function as foils to her vision. Billy Peace, a descendant of one of the lynched Native Americans, demonstrates a problematic reversal of power, and his character's identity and actions work to reveal that Erdrich's novel does not simply re-order versions of the past but works to form a better, more useful historical record. Billy, a member of a family lineage plagued by violence and erasure, assumes a role that at first seems to simply try and reclaim what has been lost and rectify historical wrongs. He does this by taking over the farmland of his wife's family (where, interestingly, the oak tree grows) since, he argues, "This was reservation . . . and should be again. This was my family's land, Indian land. Will be again" (Erdrich 152). Although this reclamation of a physical space that is tied to his identity and the histories that have informed it may be an important assertion of agency and subversion, Billy contorts his agency into a vicious form of domineering power, in a sense reversing the roles of the conquered and the conqueror. Strehle notes this as she examines the ways in which Billy transforms himself into a controlling, dictatorial leader of his cult, called "the kindred," in which he leads a group of white worshippers and builds an environment of violence and domination (Strehle 119). By "turn[ing] a history of American exceptionalism that has scorned his Indian ancestors on its head" (Strehle 119), Billy Peace's character resembles the violence and erasure that goes hand in hand with any exceptionalist version of history—Native or American. Therefore, his character serves as an antithetical example of Erdrich's inclusive re-construction of the past. His identity may be shaped by place and historical narratives, but nothing is gained through his character's representation of the past. The loss and the silencing are simply perpetuated.

A final way in which Erdrich develops an alternate conception of history in *The Plague of Doves* can be seen in an unusual form: stamp collecting. While many of the representations of the past center around the members of Evelina's maternal side, her father's lineage offers a specific set of artifacts in the form of Great-Uncle Octave

Harp's prized stamp collection. As Evelina's aunt, Neve Harp, observes to Doctor Lochren, "[F]or Octave, the stamps were everything . . . [and one] of this town's best kept secrets is exactly how much money that collection was worth" (Erdrich 300). The Harp family's obsession with this stamp collection seems to be an inherited trait as both Neve and her brother become absorbed with the stamps, setting their futures on the potential monetary value of these small artifacts from the past. Evelina's father scolds her for teasing him about his philately because "[t]his is our family's future" (Erdrich 265). Although upon first glance a collection of stamps seems to be a fairly strange and highly specific way to represent the past in this novel, this family heirloom represents history through the range of stamps from different eras and locations and is conflated with a familial identity. However, Erdrich puts a unique spin on this particular stamp collection, focusing on what she calls "disaster stamps," connecting the Harps' collection to the many tragedies that have occurred in Pluto. As Neve explains, these stamps include such collectibles as "a surviving stamp or cover that had been through a particular disaster" (Erdrich 302). In his brief essay on the significance of philately in *The Plague of Doves*, Robert C. Hamilton notes the connections between philately, history, and lineage in the novel (267) and insightfully sees Erdrich's narrative structure as a version of philately because it is in many ways a collection of narrative fragments that have survived catastrophes (266). As Judge Coutts describes, "Nothing that happens, *nothing*, is not connected here by blood" (Erdrich 115), both through blood lines and by the spilling of blood through disastrous circumstances. But Hamilton's reading of *The Plague of Doves* and its relationship to philately remains human-centric in the same way that Strehle's analysis does. In reality, though, the presence of the stamps in Erdrich's novel aids her as she creates her version of the past because her use of them, in fact, relies quite extensively on interactions between humans, historical narratives, and natural and human-made places.

As Neve uncovers the correspondence and other writings her uncle produced during his life regarding his interests in philately, she discovers that as he turned his focus to those stamps as valuable additions to his collection, he primarily "preferred natural disasters and, to a lesser extent, man-made accidents," listing the sinking of the *Titanic*, the Hindenburg explosion, and the assassination of President John F. Kennedy as examples that would have been especially excit-

ing for him (Erdrich 302). If the stamps collected by Octave are meant to represent the last remnants of specific moments, then because of his interest in histories that are driven by the natural world, his version of disaster philately seems to reflect Erdrich's particular type of history. Octave does not see history as simply a phenomenon of inter-human interactions but rather takes a worldview more similar to the land ethic. In fact, he places the highest value on remnants of historical narratives that exemplify the agency of the natural world in affecting events, relying on these valuable stamps to build his family's financial legacy.

Erdrich does not idealize this kind of philately, even though it is compelling. Octave commits suicide in the end, facing his demise in an act of self-inflicted disaster. Neve also discovers through her research that Octave was "experimenting with forged disaster mail" (Erdrich 306). The inclusion of places, identities, and narratives in these stamps' representation of the past may align with Erdrich's construction, but, as Octave illustrates, even this type of history is not without its flaws. And in an ironic and darkly humorous turn of events, the collection is destroyed when Evelina's father skids off the road due to black ice, leaving the stamps to disintegrate in the snow (Erdrich 266). These artifacts, which had survived through major natural disasters, withstanding the pressures of time by the care of human hands, ultimately meet their end during a different, although perhaps less dramatic, encounter between humans and the natural world. Both the stories they carried and the future familial legacy they were meant to uphold are lost in this moment, indicating the fragile nature of even Erdrich's model.

In the end, Louise Erdrich's *The Plague of Doves* envisions history as a construction that links human identities, historically minded narratives, and natural and human-made places. This inclusive model, while subverting and resisting the American exceptionalist version of history that has suppressed the voices of Native American peoples, considers the places in which historical actors exist and in which stories are written and archived. Although her re-envisioning of the 1897 killings might suggest that she simply hopes to alter or complicate the record of events through the novel, her focus on the places central to the events and townspeople of Pluto, as well as her explorations of the subtleties of the characters' identities, indicates that Erdrich sees them as inextricably connected. In this way, beyond being simply a highly acclaimed novel, *The Plague of Doves* offers

insights into the ways in which the past has been relayed traditionally—particularly through a white, male-dominated lens—and opens opportunities for reconfiguring accounts of the past and the types of sources that can inform them. In general, history often only takes humans and their thoughts and behaviors into account in order to construct a true representation of the way things have occurred. Locations are considered as well, but not necessarily in the same way as the novel relies on places to both tell the stories of Pluto and to preserve them. Viewing historical actors and events as part of communities that rely on their interactions with stories and natural and human-made places allows for a record of the past in which many voices can be heard.

However, while this model may improve the exclusionary and often devastatingly violent effects of the American exceptionalist historical tradition, it does not suggest that constructions of the past can ever entirely align with the Enlightenment ideals of truth and objectivity. Erdrich remains completely subjective as she fictionalizes elements from the 1897 killings and relies on voices that can sometimes be unreliable to tell this story. Even the places of Pluto have their limits and their flaws. They cannot see past their permanent locations and are unable to communicate with humans; the knowledge they hold may never have the chance to be relayed to humans. Because of this, the truth of things can never be found, making it naïve to think that the narratives of history repeated again and again over generations are the fullest accounts of the past. The voices of human beings are silenced or, like the victims of the killings, never have the chance to be voiced and recorded. Stories, like Mooshum's account of the killings, are contorted by flaws in human memory or are manipulated to paint more flattering pictures. Documents, like stamps, are lost to natural and human-caused disasters. The record often remains incomplete and unable to be recovered. Therefore, history may be just as much a piece of fiction as the novel is.

Purdue University

NOTES

¹By using the phrase "Enlightenment truth," I mean to reference the type of singular objectivity that was a major ideological tenet of the Enlightenment period. As Strehle defines it, the American exceptionalist narrative is rooted in this ideology, and those who have developed such narratives often have relied on claims to objectivity in order to suppress dissenting accounts.

²Interestingly, in response to *The Plague of Doves*, literary scholar Peter G. Beidler wrote *Murdering Indians: A Documentary History of the 1897 Killings That Inspired Louise Erdrich's The Plague of Doves*. In his account of the actual historical events, he, too, attempts to resist the American exceptionalist version of this history but finds that the white American view dominates the surviving record (Beidler 5).

³Some might argue that including the natural world in her model of history is an approach characteristic of Native traditions, so by employing this world view, Erdrich positions a Native tradition in direct opposition to American exceptionalism. Strehle rightly points to Erdrich's assertion of identity politics by her revision of the 1897 killings (123). However, turning American exceptionalist history and Native historical methods into a polarized binary lends itself to an uncomfortable form of essentialism that Erdrich seems to dismiss throughout her novel. Therefore, I find that such a binary is not an appropriate intellectual tool for unpacking this piece of fiction.

⁴Historically, indigenous populations have been viewed as wild, untamed, uncivilized, and having a unique connection to nature. See Shepard Krech III's *The Ecological Indian: Myth and History* for discussions of the problems with conflating Native peoples and the environment.

WORKS CITED

- Beidler, Peter G. *Murdering Indians: A Documentary History of the 1897 Killings That Inspired Louise Erdrich's The Plague of Doves*. Jefferson, NC: McFarland & Company, Inc., 2013. eBook.
- Erdrich, Louise. *The Plague of Doves*. NY: HarperCollins, 2008.
- Gamber, John. "So, a Priest Walks into a Reservation Tragicomedy: Humor in *The Plague of Doves*." *Louise Erdrich: Tracks; The Last Report on the Miracles at Little No Horse; The Plague of Doves*. Ed. Deborah L. Madsen. London: Continuum International Publishing Group, 2011. 136-151.
- Hamilton, Robert C. "'Disaster Stamps': The Significance of Philately in Louise Erdrich's *The Plague of Doves*." *ANQ: A Quarterly Journal of Short Articles, Notes and Reviews* 26.4 (Nov. 2013): 266-272.
- Inman, Mason. "Pluto Not a Planet, Astronomers Rule." *National Geographic News*. National Geographic Society. 24 Aug. 2006. Web. 16 Dec. 2014.
- Krech III, Shepard. *The Ecological Indian: Myth and History*. NY: W.W. Norton & Company, 1999.
- Leopold, Aldo. *A Sand County Almanac: With Essays on Conservation from Round River*. NY: Ballantine Books, 1966.
- Strehle, Susan. "'Prey to Unknown Dreams:' Louise Erdrich, *The Plague of Doves*, and the Exceptionalist Disavowal of History." *Lit: Literature Interpretation Theory* 25.2 (May 2014): 108-127.

FROM RURAL PUNJAB TO RURAL IOWA:
A READING OF BHARATI MUKHERJEE'S
JASMINE

APARNA ZAMBARE

Set in multiple locations in India and the United States, Bharati Mukherjee's novel *Jasmine* (1989) tells the story of a beautiful young woman with several identities: Jyoti, Jasmine, Jazzy, Jase, and Jane. It also addresses, in its relatively short span, a number of issues such as feminism, nationalism, postcolonial subjectivity, global economy, Third World labor, illegal immigration, and violence. The novel has received a good deal of critical attention, much of which is centered on these theoretical concerns. What remains underexamined in the criticism of this multifaceted novel is its portrayal of an important locale, the Midwest. This essay offers a reading that focuses on the novel's representation of the Midwest and its relevance to the network of key concerns mentioned above.

Moving through many locations, dislocations, and relocations, Jasmine comes to the Midwest. Born as Jyoti, she spends her childhood in a village called Hasnapur, District Jullundhar, State of Punjab, India. Migration starts even before her birth when her parents are uprooted from their native city of Lahore in Pakistan and settled in Hasnapur due to India's partition in 1947. After her marriage at the age of fourteen, Jyoti moves to the city of Jullundhar with her husband, Prakash Vijh, who gives her a new name, Jasmine. Prakash's unfortunate death in a bomb blast contrived by Sikh militants displaces her from Jullundhar. But instead of following the norm and returning to her widowed mother in Hasnapur, Jasmine travels to Dalton, Florida, where Prakash was to study engineering. In Florida, the agent who arranges her illegal immigration rapes her and she murders him. She then finds a place in the house of Lillian Gordon, a kind Quaker woman, who takes Jasmine under her wing and gives her a new identity, Jazzy. In search of employment, Jasmine

next goes to New York, where she works as a domestic servant for her late husband's mentor, Professor Devinder alias Dave Vadhera. However, in the Vaderas' home she is expected to live the modest life of a traditional Indian widow. Before long, Jasmine runs away and finds another job as an *au pair* for Taylor Hayes, a physicist teaching at Columbia University, and Wylie, his wife. As part of her job, Jasmine shifts to Claremont Avenue in Manhattan and takes care of Duff, Taylor and Wylie's adopted daughter. Taylor falls in love with Jasmine and gives her yet another name, Jase. While working for the Hayeses, she sees Sukhvinder, the terrorist who killed Prakash, so she leaves New York City in panic and relocates to Baden, Iowa, where Duff was born. There, Jasmine meets a middle-aged banker named Bud Ripplemeyer, who falls in love with her and gives her one more name, Jane. When the novel ends, Jasmine is once again ready to hit the road—this time for California with Taylor and Duff.

In this incredible journey Baden, Iowa, plays a significant role as a stereotypical small Midwestern town, both geographically and thematically. Mukherjee emphasizes the place's importance by making it the main site of narration as Jasmine mentions in the opening chapter: "I'm twenty-four now, I live in Baden, Elsa County, Iowa . . ." (5). Moreover, it is probably the only place in her westward passage that offers her the prospect of respectability: a quasi-married life, approaching motherhood, and, to some extent, social assimilation. Jasmine has been living in Baden for over three and a half years and seems to have comfortably settled into the small agrarian town and into Bud's life. Baden is especially significant also because "the rounded, genial landscape of Iowa" is much like her native Hasnapur (221). As such, her decision to leave a newfound home behind yet again and move to California underscores the deeper thematic issue of freedom, the quest for which represents one of the novel's central motifs.

Jasmine has chosen Iowa as her new home because Elsa County is Duff's birthplace and her natural mother is currently a sophomore at Iowa State University (170). Significantly, Mukherjee herself earned her PhD from the University of Iowa and her MFA from the Iowa Writers Workshop. (Jasmine seems to have inherited her attraction for Iowa from her creator.) When Jasmine shares her choice with Taylor, he remarks: "Iowa's dull and it's flat"; she responds, "So is Punjab" and he retorts, "You deserve better" (6). Even before Jasmine travels to Iowa, its connection with Punjab is already estab-

lished. Because Jasmine is still firm in her decision, Taylor tries to convince her further by saying, "Iowa [is] for little old ladies in tennis shoes and for high-school girls in trouble . . . (189). It is ironic that Taylor, an intellectual and an Easterner stereotypes Iowa in particular and the Midwest in general. He clearly implies that young and beautiful people do not deserve a dull place like Iowa; they deserve an exciting and, therefore, a better place like New York City. Jasmine is a little past high school age and indeed in trouble, but she astutely undermines the stereotype about Iowa in her response to Taylor when she says, "[D]ull is its own kind of action. Dullness is a kind of luxury" (6). In moving to Iowa, it is this particular kind of luxury that she looks forward to.

In Iowa, Jasmine first bonds with its farmland and agriculture-based life. Cornfields, beans, hogs, dirt roads, even John Deere tractors all remind her of her home state of Punjab. She relates to the Iowans easily as her comment suggests: "The farmers around here are like the farmers I grew up with. Modest people, never boastful, tactful and courtly in their way . . . they're fond of old ways of doing things. They are conservative people with a worldly outlook" (11). The Punjabis are also generally known for their straightforwardness and down-to-earth attitude. Jasmine's association with Iowa farmers has its roots in her childhood when her village school teacher told her about American farmers who, too, were "worried about weather, about families sticking together during terrible times, about arranging decent weddings for their children" (45). Like Punjabi farmers, Iowa farmers are also attached to the land. Droughts affect them similarly and they all are equally optimistic that rains will save their crops. Consider, for example, Bud's and Jasmine's hope for their neighbor's farm: "Darrel won't have to sell. You'll see, it'll rain" (11). Though Bud runs a bank for a living, he comes from an agricultural family, owns three hundred acres of land, and is still a farmer at heart.

As a successful banker, Bud plays an important role in the community's affairs. He is well settled, not only financially but also socially. Jasmine thinks that he is "the pillar of Baden" (200). Moreover, in Bud, she finds "a funny, generous, impulsive" common law partner "from the heartland" who is madly in love with her (224). Bud divorces his wife Karin to be with Jasmine and together they adopt Du, a boy from a Vietnamese refugee camp. Although Du is seventeen and more like a younger brother to Jasmine than a son, he

still completes the illusion of a family for her. In addition, Jasmine reveals that "I am carrying Bud Ripplemeyers's baby. He wants me to marry him before the baby is born. He wants to be able to say, Bud and Jane Ripplemeyer proudly announce . . ." (12). Marriage will bring social sanction, but "Jane Ripplemeyer has a bank account" already (7). They have a small and ugly house, but Jasmine is happy with it. Her contentment with the new situation is demonstrated by her statement: "[E]very time I crunch into the driveway and park my old Rabbit between the rusting, abandoned machinery and the empty silo, the add-ons cozy me into thinking that all of us Ripplemeyers, even us new ones, belong" (13). She now has stability, comfort, companionship, and a sense of belonging.

Bud is instrumental in Jasmine's upward social mobility. Mother Ripplemeyer has happily accepted Jasmine in the family fold, as is evident from Jasmine's remark: "[S]he likes me better than she did Karin, though Karin grew up right here in Baden . . ." (16). Jasmine also gets invited to craft fairs, quilt shows, and other charity activities organized by the local Lutheran Church. She even cooks Indian food for those events: "I took gobi alloo to the Lutheran Relief Fund craft fair last week. I am subverting the taste buds of Elsa County . . . matar panir . . . goes well with pork, believe me" (Mukherjee 19). Jasmine is thus in the process of adding Indian flavors to the melting pot and influencing the community in her little way. She mentions community members who expect her to bring Indian food to the parties she attends. One of Du's friends exclaims, "You aren't making the yellow stuff, Mrs. R?" and she "detect[s] disappointment" (19). Darrel Lutz, a young neighbor, who is also in love with her, tries his hand at Indian cooking to please her. For Jasmine, food thus serves as a means to find social accommodation. She truly earns respect of the community, however, when she takes good care of Bud after he is shot by Harlan Kroener, a "disturbed and violent farmer," and is confined to a wheelchair (192). Even Karin, who has been hostile to Jasmine from the beginning, now admits: "I was wrong to call you a gold digger. I don't know if I could have nursed him . . . If you married him for money, you didn't do that great" (228). In Baden, things seem to be working out in Jasmine's favor. Here she is no longer a widow, social outcast, murderer, rape victim, illegal alien or destitute person. For the first time after leaving Punjab, she is neither a domestic servant nor an *au pair*. She is a housewife and grateful to Bud for changing her life.

Yet, in Baden, Jasmine is not treated as one of “us.” For the community members, she is still “‘a dark-haired girl’ in a naturally blond county” having “a darkish complexion” and is “not a Lutheran” (33). Her difference is noted but not acknowledged. She notices that Bud never asks her about India and that her “genuine foreignness frightens him” (16). She does not hold it against him but is aware of the fact that he is attracted to her because of her exotic beauty, for she indicates, “Bud courts me because I am alien . . . darkness, mystery, inscrutability” (200). Taylor, on the other hand, is comfortable with her Indianness; in fact, he celebrates it. Mother Ripplemeyer tells Jasmine “her Depression stories” but when Jasmine tries to “trade some world-class poverty stories,” they make Mother uncomfortable (16). In Baden, Jasmine still assumes the status of a cultural other and the community members maintain an uneasy distance from her. As Edward Watts contends in his analysis of the Midwest as a colony, “white settlers might be said to become ‘colonial’ (as opposed to ‘colonizer’) when they perceive themselves as simultaneously victimizer of indigenous populations and as victims (to a lesser degree) of colonial, second-class citizenship in the empire” (170). Dominated in one context, they become dominant in another. Nonetheless, Jasmine knows that neither Mother nor other community members are hostile; they just cannot relate to her because they have not seen her side of the planet even in pictures. In thus revealing Jasmine’s compassionate understanding, Mukherjee circumvents monolithic representation of “the self” or “the white,” obliterates the boundary between inclusion and exclusion, and creates an in-between space for her protagonist. Remarkably, Jasmine has always been “the other,” even in her native culture, due to her tomboyish adventures, her desire for education, her widowhood, and, especially, her refusal to conform to oppressive social codes.

However, it is not Bud’s attempt to homogenize her by ignoring her difference that prompts Jasmine to leave him, Baden, and Iowa. She seems sexually dissatisfied when she mentions that “Bud . . . is happy. And I am happy enough” (21). Taylor, on the other hand, is her romantic hero. But neither a need for romantic love nor lack of sexual gratification is the reason that she leaves Bud, for she clearly states, “I am not choosing between men. I am caught between the promise of America and old-world dutifulness Adventure, risk, transformation: the frontier is pushing indoors through uncaulked windows” (240). In leaving Bud, she is answering the call of the

frontier; leaving behind old-world dutifulness, caregiving, and defensive living; and choosing over them freedom, the promise of America. And she is making this choice consciously. She wants to become the person that Taylor has seen in her: "humorous, intelligent, refined, affectionate" (171). The decision is part of her ongoing effort, as Lavina Dhingra Shankar suggests, to liberate, define, and re-create herself (61).

More importantly, Jasmine's decision to leave is not just a matter of personal preference and an attempt at self-development; it is triggered also by changing circumstances in Iowa, specifically in Baden, which no longer retains the dullness that she once thought was a luxury. Due to consistent droughts, farmers are frustrated and cannot survive without loans. With farmers so desperate and land so cheap, big property developers start offering farmers huge packages for future non-agricultural use of the land, such as golf courses, water slides, and softball parks. Jasmine is sad to see this commercialization of farmland. She notes, "All over Iowa I hear such eerie love calls. Twenty thousand bushels corn @ two-fifty per bushel: make that fifty thousand bucks; four thousand bushel beans @ six even per bushel, so another twenty-four thousand bucks" (232). All this is painful, especially because growing up in Punjab, Jasmine has already witnessed the ill effects of the so-called Green Revolution or, to use Matt Burkhardt's words, "globalization's impacts upon rural populations" (11). In his analysis of the novel, he justifiably calls attention to Jasmine's experience "as a witness to the late twentieth-century changes to her native region of Punjab . . . by prolonged droughts and the workings of US agribusiness during the 'Green Revolution' of the late 1960s" (Burkhardt 5). When India was struck by famine in the late 1960s, the Indian Government, with help from the United States Agency for International Development and the Ford Foundation, launched the Green Revolution that was designed to overcome "nature's limits and variabilities" and bring about "science-based transformation of Third World agriculture" (Shiva 11, 19). They selected Punjab as an experimental site for using chemical fertilizers and pesticides to produce crops in abundance. This experiment brought not only money and modernization to Punjab, but also the evils that come along with the money. A major tragic outcome of the Revolution, Vandana Shiva posits, has been the Sikh separatist movement, called the Khalistan Movement, that grew in Punjab in the 1980s (11). Mukherjee reaffirms Shiva when her pro-

tagonist, Jasmine, describes the movement as “a new Sikh boys’ gang, the Khalsa Lions, who liked action . . . [and] had the money” to engage in terrorist activities that killed thousands of innocent people including her village school teacher and her husband, Prakash (49).

To witness a similar deterioration of agriculture-based life in Iowa breaks Jasmine’s heart. As a banker with the heart of a farmer, Bud is also caught in the middle. Once considered a king of Baden, he is now seen as an agent of an international banking corporation or what Du calls an “international banking conspiracy” (195). Evaluating the situation in which “small farmers and urban working-class populations that characterize Midwestern agriculture” find themselves, Watts asserts that the “farmers were often bankrupted and forced to migrate by predatory speculators and the workers were systematically displaced and exploited by national and international corporate entities” (170). Although perceived as a corporate agent, Bud is in fact quite helpless himself and unable to save small farmers, who are his neighbors, from destruction. Growing dissatisfaction results in violence in a community that once was luxuriously dull. Viewing him as a banker who betrays his clients, Harlan Kroener shoots Bud and kills himself. Bud will spend the rest of his life in the wheelchair. This event devastates their family life as Jasmine laments: “Had things worked out differently—no Harlan Kroener, no droughts—Du would have had the father of any boy’s dream” and she would have had “a husband for her, a place to call home” (224). That dream of a home is shattered by strong outside forces beyond her control. Commenting on these distressing changes in Iowa, Burkhart adds that Jasmine’s stay in Baden “allows her to develop relationships with rural Euro-Americans who are enduring the twilight of the American family farm as it falls prey to drought, predatory multinational agribusiness, and ambitious developers who would prefer verdant golf courses and stylish condos to hogs and soybeans” (5). Just as Sikh boys in Punjab fall prey to the international agribusiness of the Green Revolution, Darrel is also beguiled by the lucrative promises that big developers have made in the Midwest. He wants to sell his family farm and go to New Mexico to run a Radio Shack. He believes that Bud is blocking the way because he would neither approve Darrel’s loan request nor let him sell the farm. That Darrel feels cornered is apparent in his remark to Jasmine, “I can’t make it here. It’s sucking my blood. And Bud’s the blood-sucker . . . He’s in it with the big banks, isn’t he? The

Eastern banks, right? They give the orders and he squeezes us, right?" (217-8). In frustration, Darrel hangs himself. This violent outcome again reminds Jasmine of similarly negative consequences in Punjab. It is the violence that she has been and, regrettably, is "still fleeing" (34). Evidently, Jasmine does not leave Iowa or the Midwest purely for personal reasons; nor is Iowa just a halt in her westward journey. Had there been no natural or manmade calamities, the place might have very well been her lifelong home.

Jasmine's life comes full circle in Iowa. While Baden is close to her heart because it is much like Hasnapur and Punjab, it is also somewhere that she wants to get away from when she witnesses stereotyping, exploitation, violence, and, moreover, marginalization of the American heartland similar to that which took place in her homeland. She chooses to leave because she has been seeking freedom from similar peripheralization all her life.

Central Michigan University

WORKS CITED

- Burkhart, Matt. "Rewriting the West(ern): Shane, Jane, and Agricultural Change in Bharati Mukherjee's *Jasmine*." *Western American Literature* 43.1 (2008): 5-22.
- Mukherjee, Bharati. *Jasmine*. NY: Grove P, 1989.
- Shankar, Lavina Dhingra. "Activism, 'Feminisms' and Americanization in Bharati Mukherjee's *Wife* and *Jasmine*." *Hitting Critical Mass: A Journal of Asian American Cultural Criticism* 3.1 (1995): 61-84.
- Shiva, Vandana. *The Violence of the Green Revolution: Third World Agriculture, Ecology, and Politics*. London: Zed Books, 1991.
- Watts, Edward. "The Midwest as a Colony: Transnational Regionalism." *Regionalism and the Humanities*. Ed. Timothy R. Mahoney and Wendy J Katz. Lincoln: U of Nebraska P, 2008. 166-189.

BOB DYLAN'S MIDWESTERN ROOTS

JAMES A. LEWIN

"i accept chaos. i am not sure whether it accepts me."

Liner Notes - Bringing It All Back Home

On the evening of Saturday 17 October 1964, I wandered into the Masonic Temple in Detroit, Michigan, to hear a Bob Dylan concert. My friend and I had hitchhiked from Oberlin, Ohio, that afternoon. For me, the experience of hitchhiking was the point of the trip. Until then, I had barely heard of Dylan. An eighteen-year-old sophomore, I knew it all and I knew nothing. It was an adventure to be on the highway, climbing in and out of strange cars, feeling the wind in my curly hair (long gone with the snows of yesteryear) and wondering what the hell I was up to. We had good luck and arrived two hours before the concert with only the shirts on our backs and no idea where we would spend the night. Walking up the monumental steps, we filed through an ornate lobby, adapted from the interior of a castle in Sicily. The Neo-Gothic auditorium, with chandeliers and decorative arches, created an atmosphere that made me feel almost as though I were transported to the lost continent of Atlantis. We found our seats. On stage, Dylan performed solo with guitar and harmonica, a lonely individual singing with a scratchy voice, standing up to the universe. Although the music did not especially appeal to me, I felt drawn by the lyrics. Then, Dylan sang "It's Alright Ma, (I'm Only Bleeding)" and I was rocked back on my heels:

A question in your nerves is lit
Yet you know there is no answer fit
To satisfy, insure you not to quit
To keep it in your mind and not forget
That it is not he or she or them or it
That you belong to.

Nobody will define Dylan. He is more protean than a chameleon and makes a point of letting everybody know that even he himself is never absolutely certain who he really is. He has been called a hypocrite; self-appointed Dylanologist A. J. Weberman, achieved notoriety by rooting through Dylan's trash cans, then claiming to have discovered "inside info" proving Dylan a "multimillionaire PIG" (Cott 169). Even friends of Dylan like Sam Shepard have opined that Dylan "made himself up from scratch" (qtd. in Pichaske 14). Less sympathetic critics have dismissed Dylan as simply a charlatan with a snotty attitude, a view partly supported by *Don't Look Back*, a raw documentary that reveals Dylan's backstage rudeness and condescension. Yet, the film also confirms the raw talent of the young Dylan as a performer.

Peeling back the image and hype to understand his evolution as an idol of pop culture, we may begin with the fact that Dylan sprang from the Midwest. His worldview encompasses his "conscious and unconscious habits of thought and perception [that] came out of his background in the Minnesota Iron Range" (Pichaske 4). Based on the formative experiences of his early years, Dylan incorporated distinct impressions, including "the introversion and internal search for meaning one develops in a Minnesota winter" as well as the complex political subtext of prairie populism, in addition to his idiomatic linguistic usages and distinctively regional pronunciation. The combination of these factors provided the crucial springboard for "the need of small-town youth to escape their heritage early in life, and to reclaim later in life a heritage they have pretty much carried with them" (Pichaske 13-14). Adding emphasis to Pichaske's insight, I will argue that Dylan's relationship with the Midwest manifests an ironic self-awareness that he uses to turn alienation into poetry. Dylan broke away from the Minnesota town where he grew up, followed his personal path to New York City, and shot to stardom in a flash of cosmic energy.

The folk myth that Dylan went to the crossroads and made a Faustian deal with the devil represents an unfair slur on his genius. But it is apparent that fame and fortune brought more stress than the young artist had bargained for. So, eventually, Dylan smuggled his way back to his origins. His pilgrimage ended where it had begun. Yet each step of the journey came with a price, pushing the limits of negativity to create a poetics of disillusionment. Having risked his soul for his songs, the artist returned to the solace of his formative

roots. He had to dim the intensity of his muse to stay sane. It is my thesis, nevertheless, that the more Dylan rebelled against his conventional Midwestern roots, the more authentic was his poetry.

A bright line runs from Dylan back to the populist Midwestern poet Vachel Lindsay, who rambled from town to town in Illinois, reading poems for bread (Pichaske 211ff). And there is an explicit link between Dylan and Carl Sandburg, who wrote of Chicago in the early twentieth century as the "City of the Big Shoulders." On a 1964 road trip, Dylan took a detour through North Carolina to drop in on the white-haired bard although Sandburg had little time to spare for him (Gray 597). Dylan makes no secret of his debt to the songs and style of Woody Guthrie. Swept up by the discovery of Guthrie's music on a record collection of "old 78s," first heard at a friend's place, and the impact of *Bound for Glory*, that he read "from cover to cover like a hurricane," Dylan decided to become "Guthrie's greatest disciple" (*Chronicles* 243-6). Even as a form of adolescent idol worship, Dylan discovered in Guthrie his own potential identity as a native-born troubadour.

Other influences on Dylan that must be acknowledged include the Delta blues of Muddy Waters and Howlin' Wolf, whose music Dylan absorbed over the all-night radio "with DJ Frank 'Brother Gatemouth' Page broadcasting all the way from Shreveport, Louisiana" (Brown 3). Dylan recalls how important these broadcasts were to his early years: "Back then when something went wrong the radio could lay hands on you and you'd be all right" (*Chronicles* 188). Moreover, coming from a very different direction, Dylan is also an heir of French poetry going back, it may be argued, to François Villon. Progenitor of all outlaw poets, Villon created a tone that was "witty, pithy, sad, romantic, vituperative, street-smart, crude yet refined" (Vikram). Dylan perhaps absorbed Villon's inspiration, indirectly, through Arthur Rimbaud, French genius of adolescent alienation, whose ungrammatical motto, "Je est un autre," might be translated: "I is Other" (Gray 576). Building on his native roots of the American folk song, Dylan came to New York City, looked in the mirror, and saw himself through Rimbaud's subversive influence. Dylan, thus, received a French Symbolist dimension of seeing and thinking Otherwise.

Born in Duluth and raised in Hibbing, Minnesota, Dylan writes of his childhood on the Mesabi Range, "steel capital of America":

The world I grew up in . . . was still mostly gravel roads, marshlands, hills of ice, steep skylines of trees on the outskirts of town, thick forests, pristine lakes large and small, iron mine pits, trains and one lane highways . . . Summers were filled with mosquitoes that could bite through your boots—winters with blizzards that could freeze a man dead. There were glorious autumns as well. (*Chronicles* 229-32).

His early memories include marching in parades, having bike races and playing ice hockey. He and friends “could also easily hop an iron ore train by grabbing and then hanging on to one of the iron ladders on either side and ride out to any number of lakes where you could go out and jump in them” (*Chronicles* 232). At the time, he wanted to escape from the limits of “small town stuff—very narrow, provincial, where everybody actually knows everyone” (*Chronicles* 234). But in later years he expressed nostalgia for the “great spiritual quality throughout the Midwest. Very subtle, very strong, and that is where I grew up” (Cott 202).

Still, it took a series of personal reincarnations before Dylan became Dylan. His father worked in the family-owned appliance store. His mother took a job as a clerk in a clothing shop (*Bob Dylan Encyclopedia* 730). Leaving home, Dylan writes, he felt “like Columbus going off into the desolate Atlantic.” Recalling his father, he describes him as “the best man in the world and probably worth a hundred of me.” Yet the gap between them could not be bridged: “The town he lived in and the town I lived in were not the same” (*Chronicles* 108).

First, he re-named himself. Born Robert Zimmerman, he discovered his identity inside another identity, a pseudonym, part artistic alias, part nom de guerre. In his autobiography, he claims the name “Bob Dylan” came to him “instinctively and automatically without thinking” (*Chronicles* 79). In 1978, he even denied personal connection to the singing poet known as Bob Dylan, claiming that “Bob Dylan has always been here . . . always was. When I was a child there was Bob Dylan. And before I was born, there was Bob Dylan” (Cott 269).

According to many accounts, however, his first performances in Minneapolis coffee houses were inauspicious. “His voice was rather nasal, and most people around thought he was an inept singer.” Moreover, he was generally considered “not a very good guitar player at this point” (Scaduto 37). Perhaps to compensate for his rel-

ative mediocrity, Dylan spun an elaborate network of tall tales about his early years, claiming that he “used to work in carnivals” and that he once “hopped a freight car to Mexico” with Big Joe Williams (Scaduto 38-9).

In January 1961, Dylan hitchhiked to NYC to meet his role model, Woody Guthrie, who was suffering from Huntington's Disease in a Veterans Administration Hospital in New Jersey (Brown 5). He describes taking a bus from the Port Authority terminal for “the hour-and-a half ride,” followed by the long walk up a hill to “a gloomy and threatening granite building—looked like a medieval fortress” bearing packs of the Raleigh cigarettes that Guthrie favored. Dylan played Guthrie songs for the man who wrote them: “It was a strange environment to meet anybody, least of all the true voice of the American spirit” (*Chronicles* 98-9).

Perhaps Guthrie's blessing made a difference. Just as in a fantasy of fame and fortune come true, in September 1961, Dylan broke out of the Greenwich Village club scene when his performance at Gerde's Folk City caught the attention of *New York Times* reviewer Robert Shelton, who published an article “kick-starting Dylan's career” (*Bob Dylan Encyclopedia* 610). Within weeks, Dylan was recruited by legendary talent scout John Hammond, who arranged for him to record with Columbia Records. Because of poor sales, this first album, released in March 1962, was derided as “Hammond's folly” (*Bob Dylan Encyclopedia* 292). Yet within the next six years, Dylan followed up with an amazing run of seven successively sophisticated and challenging albums which redefined the music of his generation.

It soon became clear that Dylan's identity was in a constant flux, not only as a matter of personality or attitude, but even in actual physical appearance. Fellow folksinger Ric Von Schmidt described Dylan on a trip to London in late 1962:

At this time Bob had the most incredible way of changing shape, changing size, changing looks. The whole time he was there he wore the same thing, his brown jacket, blue jeans and cap. And sometimes he would look big and muscular and the next day he'd look like a little gnome, and one day he'd be kind of handsome and virile and the following day he'd look like a 13-year-old child. It was really strange He just seemed like Bob Dylan, but in a whole different version each time, wearing the same clothes but making incredible changes, like Plastic Man. (Scaduto 152-3)

Fame came easily to Dylan. Self-knowledge, evidently, seemed harder to attain. He knew where he was coming from, and he always aimed to become a star. But he refused to let anyone define him, and he had almost a phobia about defining himself. Before Woody Guthrie, his earliest idol was Buddy Holly. Thus, he had switched from rock 'n roll to folk music before he switched from folk music to rock 'n roll. If he confounded others, he also felt confused by the riddle of himself. He felt he had a destiny. But he did not know where it would lead. He ran as far and as fast as he could from the Midwest—yet the Midwest held him from within.

At the 1963 Newport Folk Festival, when Dylan was known mainly as a writer of social protest songs, Joan Baez invited him to join her on stage in singing “With God on Our Side”:

Oh my name it is nothin'
 My age it means less
The country I come from
Is called the Midwest
 I's taught and brought up there
 The laws to abide
 And that the land that I live in
 Has God on its side (emphasis mine)

The lyrics established the inward tension between Dylan's modest middle-class upbringing and his evolving worldview. Indoctrinated with the belief that America had a divinely sanctioned destiny in its violent history, from wiping out the Native tribes through both the First and Second World Wars to the nuclear stand-off with the Soviet Union, the singer questions any and all “unflinching loyalty to political causes” (Harvey 123). Though not quite a peace song like Pete Seeger's “Where Have All the Flowers Gone,” Dylan's “With God on Our Side,” challenges the notion that war is inevitable. The song is not based on a pacifist ideology, but it implicitly questions the decisions of political leaders who would involve the country in conflicts like the incipient war in Vietnam.

In “Blowin' in the Wind,” the best-known song of his early period, Dylan also throws down a rhetorical gauntlet to the hypocrisy of mainstream idealism:

How many years can a mountain exist
 Before it's washed to the sea?
 Yes, 'n' how many years can some people exist

Before they're allowed to be free?
Yes, 'n' how many times can a man turn his head
Pretending he just doesn't see?
The answer, my friend, is blowin' in the wind
The answer is blowin' in the wind

Taken as an anthem by the civil rights and anti-war movements, the lyrics still resonate in the struggle for human rights. But listeners who appreciate the timeless imagery may not catch the implied critique of flag-waving patriotism, echoing Ralph Waldo Emerson's swipe at the crimes and follies committed in the name of "an old rag of bunting blowing in the wind" (qtd. in Harvey 15). The flag is a symbol of hypocrisy as long as the ideals it represents are not realized. The sweet hope taken as the song's message is wrapped around a bitter frustration. Thus, the singer confirms patriotic values while challenging their basis in fact.

It has always been a gross oversimplification to reduce Dylan to a protest singer. Unlike his contemporaries who wrote and sang topical lyrics to traditional tunes, Dylan never stuck to the newspaper version of events, but rather transformed headlines into a poetic leap of imagination. Following the deadly riot in reaction to the enrollment of a black student, James Meredith, at the University of Mississippi in Oxford, Phil Ochs composed a ballad recounting the conflict in a tendentious narrative "blaming the violence on Mississippi Governor Barnett." In contrast, Dylan's "Oxford Town" creates a "pattern of understatement" that allows the listener to ponder the blinders of shared humanity (Harvey 83-4). Similarly, in "Only a Pawn in Their Game," based on the assassination of civil rights leader Medgar Evers, Dylan goes beyond martyrology to argue "that the whole system, from law enforcement to education," not only victimizes and scapegoats African Americans but also misleads "the poor white underclass" who become pawns in the game of demagogic racism (Harvey 82). The irony of this song's narrative is unmistakable: it boldly challenges not only the prejudices of bigots but also the political pieties of self-congratulating critics.

Many of his fans looked to Dylan as a spokesperson, if not savior, of a generation of rebellious and spiritually questing young souls. But Dylan ran from this sort of adulation, never seeming comfortable with his rise to fame and vociferously rejecting the obligation people seemed to demand from him as their personal leader. The quest

implicit in his lyrics involves a personal pilgrimage rather than a political platform. While well-meaning enthusiasts wanted Dylan to represent their particular ideology or cause, Dylan was never interested in being politically correct. He never rejected the traditional values of mainstream American mass culture. He simply wanted to make those abstractions real for himself. His protest was against all that is phony and distorted. Then, in July 1965, returning to the Newport Folk Festival, he outraged the purists by forging beyond acoustic folk music in favor of electric folk rock. Many fans booed him. He played on. In explanation of this switch, he claimed, with his tongue in his cheek, that the reason was, “carelessness.” He continued,

I lost my one true love, I started drinking. The first thing I know, I’m in a card game. Then I’m in a crap game. I wake up in a pool hall. Then this big Mexican lady drags me off the table, takes me to Philadelphia. She leaves me alone in her house, and it burns down. I wind up in Phoenix. I get a job as a Chinaman. I start working in a dime store, and move in with a 13-year-old girl. Then this big Mexican lady from Philadelphia come in and burns the house down. I go down to Dallas. I get a job as a “before” in a Charles Atlas “before and after” ad. I move in with a delivery boy who can cook fantastic chili and hot dogs. Then this 13-year-old from Phoenix comes and burns the house down. The delivery boy—he ain’t so mild: He gives her the knife, and the next thing I know I’m in Omaha. It’s so cold there, by this time I’m robbing my own bicycles and frying my own fish. I stumble onto some luck and get a job as a carburetor out at the hot-rod races every Thursday night Everything’s going good until that delivery boy shows up and tries to knife me. Needless to say, he burned the house down, and I hit the road. The first guy that picked me up asked if I wanted to be a star. What could I say? (Cott 99-100)

In this surrealistic flight of fancy, Dylan flaunts his disrespect for self-disciplined authorities who expected him to conform to their standards. Dylan was not interested in the path of folklore purists any more than he kowtowed to the *Ed Sullivan Show* when, in 1963, he walked out of rehearsals because CBS producers reneged on the plan to have Dylan perform his “Talking John Birch Society Blues” (Scaduto 164). Benefiting from his image as a revolutionary poet, Dylan shot forward like a comet from 1964 to 1965, while his songs evolved out of optimistic protest to existential despair. In “The Times

They are A-Changing” during his period as a voice of hopeful idealism, the singer takes the “didactic tone” of a prophetic voice for a new generation (Brown 19):

Come mothers and fathers
Throughout the land
And don't criticize
What you can't understand
Your sons and your daughters
Are beyond your command
Your old road is rapidly agin'
Please get out of the new one if you can't lend your hand
For the times they are a-changin'

Here he is declaring a new beginning for a younger generation to defy the compromises and smug materialism of their parents. In contrast, “Desolation Row” portrays a surrealistic carnival of a failed civilization in a tone of wild, sarcastic despair that “seems to tell stories by using arresting images, but refrains from making statements” (Brown 48):

And Ezra Pound and T. S. Eliot
Fighting in the captain's tower
While calypso singers laugh at them
And fishermen hold flowers
Between the windows of the sea
Where lovely mermaids flow
And nobody has to think too much
About Desolation Row

At the same time, the singer shields his own alienation with street-wise cynicism. With self-conscious irony, he steps outside himself and his own angst. In a rebuttal of naïve idealism, “Like a Rolling Stone” addresses a college dropout who has adopted the role of an outcast without preparing for the consequences:

You've gone to the finest school all right, Miss Lonely
But you know you only used to get juiced in it
And nobody has ever taught you how to live on the street
And now you find out you're gonna have to get used to it
You said you'd never compromise
With the mystery tramp, but now you realize
He's not selling any alibis
As you stare into the vacuum of his eyes

And ask him do you want to make a deal?

Dylan recorded this tune two years before the founding of *Rolling Stone* magazine in 1967 but after the inauguration of the band The Rolling Stones in 1962, while Muddy Waters recorded the original “Rolling Stone” in 1950 as his version of “Catfish Blues” a 1920s Delta blues (Herzhaft 422). What Dylan added to this sequence was his poetics of the gutter lifted to the consciousness of universal humanity. Through its verbal blizzard of interlocking rhymes and rhetorical questions, sung to the background of hard electronic rock, this lyric “uplifts while tearing down, or tears down to be uplifting” (Brown 39). The secret is the compassion, although masked with sarcasm, by the all-knowing singer for the “complete unknown” based on an awareness of shared identity of one rolling stone for another:

Princess on the steeple and all the pretty people
 They're drinkin', thinkin' that they got it made
 Exchanging all kinds of precious gifts and things
 But you'd better lift your diamond ring, you'd better pawn it babe
 You used to be so amused
 At Napoleon in rags and the language that he used
 Go to him now, he calls you, you can't refuse
 When you got nothing, you got nothing to lose
 You're invisible now, you got no secrets to conceal
 How does it feel
 How does it feel
 To be on your own
 With no direction home
 Like a complete unknown
 Like a rolling stone?

Note the correspondence of the interlocking rhymes of steeple/people; drinkin'/thinkin'; used/amused; and (once again) used/refuse along with lose/confuse—which helps to create the I-Thou relationship between the Singer-Poet and the Want-to-Be-Somebody.

The alienated Self who is Other can also be glimpsed in Dylan's “Mr. Tambourine Man.” Writers from Mark Twain to George Eliot to George Orwell have adopted pen names. Dylan, however, created the self-conscious first-person singer of his lyrics, as if Bobby Zimmerman, son of a middle-class Jewish family in northern Minnesota, had been transformed into some other individual who wrote and performed songs attributed to Bob Dylan. Set in the myth-

ical landscape of a city after an apocalyptic fall, the singer of “Mr. Tambourine Man” sees with the eyes of a survivor of the night:

Though I know that evenin's empire has returned into sand
Vanished from my hand
Left me blindly here to stand but still not sleeping
My weariness amazes me, I'm branded on my feet
I have no one to meet
And the ancient empty street's too dead for dreaming

Putting himself in the shoes of the avid fan pursuing his own idealized image in the sunrise, the singer effaces himself while winking at his audience:

And if you hear vague traces of skippin' reels of rhyme
To your tambourine in time, it's just a ragged clown behind
I wouldn't pay it any mind
It's just a shadow you're seein' that he's chasing

Turning his irony on himself, the singer achieves a whimsical seriousness that both exalts and deflates the riddle of individuality in the context of anonymity. Ultimately, the words reveal, cosmic consciousness is there for all who pursue it with an open heart and mind:

Yes, to dance beneath the diamond sky with one hand waving free
Silhouetted by the sea, circled by the circus sands
With all memory and fate driven deep beneath the waves
Let me forget about today until tomorrow

In the recurring chorus of this tightly constructed lyric, the Poet invokes the Muse who is the Other that the Singer addresses, both as performer and audience, pursuing the universal oneness of the eternal here-and-now:

Hey! Mr. Tambourine Man, play a song for me
I'm not sleepy and there is no place I'm going to
Hey! Mr. Tambourine Man, play a song for me
In the jingle jangle morning I'll come followin' you

Like Picasso's “Old Guitarist,” this lyric represents an icon of the artist's muse. Often interpreted as a hymn to LSD, “Mr. Tambourine Man” requires no psychedelic prescriptions to be read as the “signature song of Dylan's transition from conscientious writer of folk songs and wry commentator on topical issues to the bard of youth culture” (Brown 36-7).

Having attained the outer boundaries of the imagination, Dylan teetered on a precipice. He had rebuffed the expectations of his audience, creating a new hybrid genre that was dubbed, clumsily, as “folk-rock.” Personally, however, he seemed on the verge of a crack-up. Then, like a self-fulfilling prophecy of doom, on July 29, 1966, he had a motorcycle accident which put his touring schedule on hold. At the time, rumors swirled about the extent of Dylan’s injuries. In his memoir, however, he admits: “Truth was that I wanted to get out of the rat race.” Having married and become a father in the late sixties (outside the glare of the publicists), Dylan felt the need to focus on his family. His priority had become raising his children. He wanted them to develop the “ideals of equality and liberty” that America represented (*Chronicles* 114-5):

Whatever the counterculture was, I’d seen enough of it . . . As long as my own form of certainty stayed intact, I owed nobody nothing. I wasn’t going to go deeper into the darkness for anybody. I was already living in the darkness. My family was my light and I was going to protect that light at all cost. (*Chronicles* 120-123)

As a compromise with destiny, this self-protective realism made sense. He writes of putting out an album, *Nashville Skyline*, “and made sure it sounded pretty bridled and house-broken” (*Chronicles* 122). At the same time, he privately continued to create his own brand of original American music, accessible in a series of authorized and unauthorized releases known as the *Basement Tapes*.

But nothing (or everything?) had prepared either him or his fans for the mystical experience Dylan had in November of 1978 while on tour in Arizona. Reportedly, he met Jesus. As somebody noted, at least he did not claim to be Jesus. This event brought Dylan to what is known as his born-again phase. Paradoxically, he seemed to come to the realization that the deity really was on or, perhaps, at his side. In the long run, Dylan’s new religious commitment also became an element rather than a defining characteristic of his work. Yet, the more he pulled back from the nihilistic edge he had dared to explore in the mid-sixties, the more his career went into a relative decline, if not a total eclipse. His concerts were still “events,” but the magic was no longer there. His rebellion had come full circle. In 1975, he seemed to return to his old form with *Blood on the Tracks*, an album generally interpreted as reflecting the Dylans’ marital problems at the time (Brown 245). His career continued, albeit with fewer ups than

downs, even as *Time Out of Mind* “grabbed Album of the Year at the Grammys” in 1997 (Brown 247).

As a loyal fan, I followed each Dylan album, from *Bringing it All Back Home* (March, 1965) to *Highway 61 Revisited* (August, 1965) to *Blonde on Blonde* (May, 1966) through the release of *John Wesley Harding* (December, 1967) as if each represented a personal communication meant for my enlightenment. After *Nashville Skyline* (April, 1969), I gradually lost interest. When Dylan became disillusioned with creating poetical inoculations against disillusionment, I became disillusioned with Dylan. Not that Dylan's later albums should be expected to replicate the white heat of his accomplishments in the mid-sixties. As a writer and performer, Dylan continues to focus on the soul of the individual in a time of confusion. He has always been more concerned with a judgment greater than that of reviewers, music critics, and academics. During the 1962 Cuban Missile Crisis, “A Hard Rain's A-Gonna Fall” seemed to forewarn of an apocalyptic judgment on humanity. Derived from the traditional folk ballad, “Lord Randall,” the lyric builds lines of riveting images of disillusioning experience into a “roar of a wave that could drown the whole world.” The song ends with a sense of prophetic mission:

And I'll tell it and think it and speak it and breathe it
And reflect it from the mountain so all souls can see it
Then I'll stand on the ocean until I start sinkin'
But I'll know my song well before I start singin'
And it's a hard, it's a hard, it's a hard, it's a hard
It's a hard rain's a-gonna fall

Fifty years later, Dylan still waits for that judgment, in his “Tempest” which marks the hundredth anniversary of the *Titanic* as a metaphor for the present:

The night was black with starlight
The seas were sharp and clear
Moving through the shadows
The promised hour was near

People may either love him or hate him, and sometimes both. His voice has always been controversial, to use as kind an adjective as possible, and his wailing harmonica drives some people to the borders of insanity. He may have embraced the fate he had once derided by going “from being a rugged individualist to a conformist in the

blink of an eye” (*Chronicles* 89). In 2014, fifty years after first hearing Dylan, I attended his concert at Constitution Hall in Washington D.C. with my wife and close friends. I saw a shadow of the old Dylan, and I heard a garbled mishmash of lyrics that I could barely recognize. I wanted my money back.

Yet it is perhaps too easy for critics to forget what Dylan recalls as the wise advice of his grandmother “to be kind for everyone you’ll meet is fighting a hard battle” (*Chronicles* 20). Dylan did not need to live up to the expectations of folk song purists. Nor did he need to be a redeemer of lost souls. He may not even have always been as kind as his grandmother would have wished. His poetic mission evolved as a project of inoculation against naïve illusions and pious platitudes. Yet, he does not need to apologize for having made a decision to seek his own peace with the clichés of American values that he once defied. He never claimed to be a prophet, nor did he espouse a political program or a philosophical system of thought. Even at the outer limits of his years as a poet of alienation, Dylan emphasized where he came from: “I’m from someplace called the Iron Range. My brains and feelings come from there. I wouldn’t amputate on a drowning man; nobody from out there would” (Cott 109). Through a lifelong pilgrimage, then, as a writer of songs and troubadour poet, Dylan has patented himself as an American icon.

Shepherd University

WORKS CITED

- Brown, Donald. *Bob Dylan: American Troubador*. NY: Rowman, 2014.
- Cott, Jonathan, ed. *Bob Dylan. The Essential Interviews*. NY: Wenner Books, 2006.
- Dylan, Bob. “Blowin’ In the Wind.” *The Free Wheelin’ Bob Dylan*. Liner Notes. Columbia Records, 1963.
- . *Chronicles: Volume One*. NY: Simon & Schuster, 2004.
- . “Desolation Row.” *Highway 61 Revisited*. Liner Notes. Columbia Records, 1965.
- . “A Hard Rain’s Gonna Fall.” *The Free Wheelin’ Bob Dylan*. Liner Notes. Columbia Records, 1963.
- . “It’s All Right, Ma (I’m Only Bleeding).” *Bringing It All Back Home*. Liner Notes. Columbia Records, 1965.
- . “Like a Rolling Stone.” *Highway 61 Revisited*. Liner Notes. Columbia Records, 1965.
- . “Mr. Tambourine Man.” *Bringing It All Back Home*. Liner Notes. Columbia Records, 1965.
- . “The Tempest.” *The Tempest*. Liner Notes. Columbia Records, 2012.
- . “Times They Are a Changing.” *The Times They Are a-Changin’*. Liner Notes. Columbia Records, 1963.
- . “With God on Our Side.” *The Times They Are a-Changin’*. Liner Notes. Columbia Records, 1963.

- Gray, Michael. *The Bob Dylan Encyclopedia*. London: Continuum, 2006.
- Harvey, Todd. *The Formative Dylan: Transmission and Stylistic Influences, 1961-1963*. Lanham, Maryland: Scarecrow P, 2001.
- Herzhaft, Gerard. "Catfish Blues." *Encyclopedia of the Blues*. U of Arkansas P, 1992.
- Pichaske, David. *Song of the North Country: A Midwest Framework to the Songs of Bob Dylan*. NY: Continuum, 2010.
- Sandburg, Carl. "Chicago." *Chicago Poems*. NY: Henry Holt and Company, 1916.
- Scaduto, Anthony. *Bob Dylan*. NY: Signet, 1973.
- Vikram, Doctor. "Ballad of the Hanged" (Villon's Epitaph). Introduction. *The Wondering Minstrels* <http://wonderingminstrels.blogspot.com/2000/09/ballade-of-hanged-villon-epitaph.html>
Posted Sept. 24, 2000.

RECONCEPTUALIZING THE MIDWEST: A REVIEW ESSAY

MARCIA NOE

- Buechsel, Mark. *Sacred Land: Sherwood Anderson, Midwestern Modernism, and the Sacramental Vision of Nature*. Kent, OH: The Kent State UP, 2014.
- Bunge, Nancy L. *The Midwestern Novel: Literary Populism from Huckleberry Finn to the Present*. Jefferson, NC: McFarland & Company, Inc., 2015.
- Lauck, Jon K. *The Lost Region: Toward a Revival of Midwestern History*. Iowa City: U of Iowa P, 2013.
- Miller, John E. *Small-Town Dreams: Stories of Midwestern Boys Who Shaped America*. Lawrence: UP of Kansas, 2014.

Over the past two years, two historians and two literary scholars have published books in Midwestern studies that offer new ways of thinking about a region that has often been subjected to simplistic, stereotypical thinking and that deserves more nuanced consideration.

In *Sacred Land: Sherwood Anderson, Midwestern Modernism and the Sacramental Vision of Nature*, Mark Buechsel has developed a new line of inquiry into Midwestern literary studies that has resulted in our appreciation of a hitherto little-discussed dimension of the work of several Midwestern authors. As the title suggests, Buechsel focuses heavily on Sherwood Anderson and his articulation of a sacramental view of Midwestern nature in key works and also discusses the ways in which Willa Cather, F. Scott Fitzgerald, Ruth Suckow, and Jane Smiley have written out of this sacramental tradition. Buechsel links the toxic ethic of capitalism to a sterile, deadening, literal Protestantism and argues that the remedy is a Catholic-inflected sacramental view of nature. “It is the inspiration drawn from Europe’s Catholic sacramental civilization that shapes modernist Midwestern writers’ encounter with Midwestern nature and

underlies both their spiritual critique of Midwestern history, and their vision for a more wholesome, a (w)holier future, a new kind of ‘sacramental pastoral’” (11).

All of these writers except Smiley were born at a time when Jefferson’s pastoral dream seemed realizable; its increasing vulnerability to the rapid urbanization and industrialization of the Midwest of their era became a major theme in their fiction. While many early twentieth-century Midwestern writers offered a critique of the post-pastoral Midwest, notably Sinclair Lewis, Edgar Lee Masters, and other writers that Carl Van Doren included his “revolt from the village” essay that appeared in the October 1921 issue of *The Nation*, Buechsel points out that the authors he discusses in *Sacred Land* offer not only a critique but a remedy: a sacramental encounter with Nature that facilitates connection and community as antidotes to the modern cultural malaise spawned by an ethic of commodification and materialism imposed upon a region once viewed as the matrix of a democratic society.

Buechsel does a good job of putting his ideas into dialogue with those of other scholars working along similar lines and also of providing a reassessment of Sherwood Anderson, who has attracted scholarly attention mainly because of two books: *Winesburg, Ohio* and *Poor White*. Buechsel believes that Anderson was often undervalued because his work did not fit easily into the established literary paradigms of the day: realism, naturalism, and modernism. Here he offers thorough and thoughtful analyses of little-discussed works such as *Dark Laughter* and *Beyond Desire*. Throughout the four Anderson chapters, he also makes a unique and valuable contribution to Anderson studies in his consideration of embodiment in Anderson’s fiction. In subsequent chapters, Buechsel examines Cather’s critique of the nonsacramental approach to nature in *O Pioneers!* and *My Antonia*, illuminates the sacramental subtext of *The Great Gatsby*, and shows how a nonsacramental ethos leads to spiritual breakdown in Suckow’s *The Folks*. The book ends with a particularly insightful reading of Smiley’s *A Thousand Acres*.

Nancy Bunge’s *The Midwestern Novel: Literary Populism from Huckleberry Finn to the Present*, like *Sacred Land*, focuses on opposing ethical systems. Bunge covers 100 Midwestern novels and stories spanning nearly 120 years, a surprisingly large scope for a book that comprises only 174 pages of text. Perhaps the best way to appreciate this book is to abandon the kinds of expectations we usually have for

academic scholarship. Any reader expecting a theoretically informed discussion of populism that engages with the existing scholarly conversation on that topic will be disappointed; the word “populism” is left behind in the book’s introduction, never to surface again in its pages. Bunge’s argument is cast in broader terms: namely, that the publication of *Adventures of Huckleberry Finn* in 1884 signaled a social turn in American literature that focused on the lives of ordinary Americans, a movement in which Midwestern novelists were at the forefront. While a number of “populist” Midwestern novels appeared earlier than 1884 (David Ross Locke’s *A Paper City* [1879], Edward Eggleston’s *The Hoosier School Master* [1871], and E.W. Howe’s *The Story of a Country Town* [1883] are three examples that come quickly to mind), Bunge’s study does offer a useful perspective from which to examine the Midwestern novel during the period that her book covers. What Bunge calls the social dimension of Midwestern literature is represented here by books that champion working- and middle-class characters and that demonstrate the dehumanizing effects of the American dream on their lives (i.e., ruthless competition, conformity, greed, acquisitiveness and obsessive consumption of material goods).

While Bunge’s claim is valid, her methodology—exemplification via brief discussions of many works—doesn’t serve her argument as well as would have sustained discussions of fewer exemplary texts. The problems with Bunge’s approach are illustrated in the first chapter, “Conformity’s Consequences.” The ostensible thematic focus of the chapter—conformity—disappears early on, as Bunge ranges over 20 Midwestern novels in a 30-page chapter, her broad brush approach thus weakening her argument that these novels serve as a corrective to “the destructive impact of social norms” (114) by illustrating the toll taken on human lives by the drive for success and material gain.

Bunge has organized her book into chapters that demonstrate how children, women, and African Americans in Midwestern fiction, as well as Midwestern works that reflect the ethos of Nature writers like John Muir and Aldo Leopold, have exemplified the values of tolerance, kindness, authenticity, and compassion in books such as *Main Street*, *Beloved*, *The Great Gatsby*, and *Winesburg, Ohio*. While such a thematic organizational pattern is not a problem *per se*, Bunge’s method of offering a paragraph or two of discussion (often less) as she moves from work to work and sometimes returning to texts

already briefly discussed, can be confusing, making it difficult for readers to follow her argument. Thus, readers of this book will have a more rewarding experience if they jettison the expectations created by the title and the conventions of literary scholarship with which they were educated and appreciate the book for the insights it offers into key Midwestern works and the ways in which they oppose the capitalist ethos and endorse a more humanistic one.

One convention of academic discourse that is difficult to jettison, though, is the expectation that an author present a sound, logical, cogent argument without setting up a straw man to argue against, i.e., misrepresenting another scholar's claims in such a way as to strengthen her own claim. Bunge's discussion of the argument of William Barillas's *The Midwestern Pastoral* is a case in point. In her nature chapter, she accuses Barillas of dealing with the kind of sublime, transcendental pastoralism that is now considered the province of white males and that Lawrence Buell says has "come to be seen as an arm of American manifest destiny" (qtd. in Bunge 132). "Since four of the five authors Barillas considers are white males, and all five of the authors are white, his work does not seem to challenge [Lawrence Buell's] judgment" she argues (132). But Barillas does, indeed, acknowledge this downside of pastoralism when he asserts that there are two kinds: romantic and utilitarian. He devotes the bulk of his initial chapter to a discussion of these two forms of pastoralism, carefully distinguishing between them and asserting that "a proprietary view of nature is implicit in midwestern utilitarianism, which used the metaphor of cultivation to justify not only the seizure of Indian lands but the heedless exploitation of soil, water, trees, minerals, and other natural resources so plentiful as to seem limitless" (*The Midwestern Pastoral* 36).

Despite its methodological flaws and careless copyediting, *The Midwestern Novel: Literary Populism from Huckleberry Finn to the Present* is valuable for the new perspective it offers on the works it covers (although it covers far too many of them).

Buechsel's *Sacred Land* also offers a new perspective on major Midwestern novels; both books show us how the Midwestern novel has performed an important social function in offering a corrective, alternate ethos to the negative impact of social changes that have characterized late nineteenth- and early twentieth-century American life. Historians Lauck and Miller offer new ways to look at the Midwest as well, the former arguing for attention to the region as an

important focus of historians' labor and the latter demonstrating how the small-town ethos has survived the kind of social change that concerns Bunge and Buechsel.

Historian Jon Lauck's *The Lost Region* has a twofold purpose: to make a case for the significance of the Midwest in the development of the American nation and, consequently, to argue for a revival of Midwestern historical studies. Focused on the prairie Midwest, *The Lost Region* is divided into four chapters. The first puts forward reasons that support a renewed attention to the Midwest as a compelling subject of historical study; the second chronicles the work of the Prairie Historians, a group of scholars who inaugurated Midwestern historical studies during the first half of the twentieth century; the third documents their contributions; and the fourth looks to the future of Midwestern studies. Lauck states that the long-term goal of the book is to contribute to the development of "a robust historiography of the Midwest . . ." (8).

In his introduction, Lauck asserts that the Midwest has been neglected and even denigrated as a subject of scholarly study and cultural interest and states that he has written *The Lost Region* in an effort to remedy these problems, particularly in the area of historical studies. "This book is designed to draw more eyes and ears to the story of the Midwest," he writes, "a 'ghost among regions' that has been lost to the popular and historical imagination" (2). Lauck cites numerous examples of the demise of Midwestern regional journals, historical associations, and publishers' history series in support of his claim. He attributes this decline largely to the incompatibility of Midwestern history with the late twentieth-century cultural and political zeitgeist and recent trends in historical scholarship.

This situation needs correction, Lauck asserts, because the Midwest matters. In chapter one, he makes a compelling argument for the significance of the Midwest and the need to study it, citing the Midwest's key role in determining the course of American history with its contributions to the Revolutionary and Civil War efforts and its pioneering of democratic institutions, populist movements, egalitarian policies, and capitalist enterprises.

The primary focus of Lauck's study, as seen in chapters two and three, are the Prairie Historians, so much so that this book might as well have been called *The Prairie Historians and Their Vital Contributions to Midwestern Studies*. Their sheer number makes a strong case for the viability of Midwestern studies as a specialty that

has already attracted a good deal of scholarly attention, but Lauck goes on to list their specific contributions: they founded the Mississippi Valley Historical Association, promoted the founding and development of state historical societies, and pioneered the study of regional, state, and local history. While noting that the Prairie Historians had their limitations, Lauck argues cogently for the value of their contributions, including the significance of their work on the development of democratic institutions in the Midwest, their focus on archival research, their commitment to objectivity, accuracy and rigorous scholarship, and their goal of publishing for a wider audience than the academic.

A two-fold purpose also governs *Small-Town Dreams: Stories of Midwestern Boys Who Shaped America*: to argue for the important role that small Midwestern towns played in American life and to demonstrate how the small-town Midwestern environments twenty-two men grew up in helped to shape their lives, and in turn, American society.

John E. Miller shows through these biographical sketches that, although the United States has become increasingly urban, the small-town values and traditions that informed men like Frederick Jackson Turner, Ernie Pyle, Johnny Carson, and Walt Disney have remained influential in American culture. The chapter on Turner that opens the book emphasizes the ways in which his hometown of Portage, Wisconsin, which still bore traces of a frontier settlement when Turner was born in 1861, influenced his most famous essay, "The Significance of the Frontier in American History," which established the archetype of the self-reliant, innovative, independent pioneer in the American cultural imaginary.

A common theme that runs through these biographical chapters is the ways in which each subject performed American, and in some cases, heartland mythologies. Just as Turner perpetuated the frontier archetype, so William Jennings Bryan espoused the agrarian myth, William McKinley that of the self-made man, and Ronald Reagan that of the cowboy loner. Sinclair Lewis is presented as a quester and a dreamer with the progressive sympathies that defined early twentieth-century American culture, and his contemporary Carl Sandburg as a "seeker, quester and dreamer" (167).

One of the words Miller uses most frequently is "dream," and the American myth that looms largest throughout the book is that of the self-made man who achieves the American Dream by constructing

the identity of the small-town boy who attains success on the national stage while keeping his small-town ethos intact. While this is true of some of his subjects, like John Wooden, Meredith Willson, and Lawrence Welk, others, like Ronald Reagan, Henry Ford, Walt Disney, and Sam Walton, only appear to have done so, exploiting the small-town myth in the pursuit of goals that have actually undermined its values. If Miller had drawn a firmer line under this point and explored its heuristic potential to reveal the complexities of his topic, his book would have been stronger and more nuanced.

Although Miller is a historian by profession, his book displays an expansive knowledge not only of his home discipline but also of art, literature, politics and popular culture, and he does a good job of situating each man's personal story within national and global contexts. Critical race scholars will find the chapter on Oscar Micheaux and George Washington Carver of interest, literary scholars will appreciate the chapters on Sinclair Lewis and Carl Sandburg, while art historians will find valuable the chapter on Grant Wood, Thomas Hart Benton, and John Steuart Curry. Any scholar involved in Midwestern studies, regardless of discipline, will find this book useful and informative.

While it could have been more carefully edited to eliminate repetition and it would have been helpful to have included each subject's birth and death dates at the beginning of each chapter, this exhaustively researched and well-written book is very much worth reading, not only for the information and insights it offers about its biographical subjects, but also as a mini-cultural history of twentieth-century America. *Small-Town Dreams* would be an ideal book to adopt for a survey of American history course.

The University of Tennessee at Chattanooga

ANNUAL BIBLIOGRAPHY OF MIDWESTERN LITERATURE, 2013

ROBERT BEASECKER, EDITOR
Grand Valley State University

This bibliography includes primary and secondary sources of Midwestern literary genres published, for the most part, during 2013. Criteria for inclusion of authors are birth or residence within the twelve-state area that defines the Midwest. Fiction and poetry using Midwestern locales are included irrespective of their authors' ties with this region. Primary sources are listed alphabetically by author, including (if applicable) designations of locale within square brackets at the end of each citation. However, because of space constraints, primary source materials are limited to separately-published works; those appearing in literary journals and magazines are generally not included. Secondary sources, usually journal articles, books, or doctoral dissertations, are listed by subject.

The third section lists *Library of America* editions of Midwestern authors issued in 2013; and periodicals published for the first time in 2013 that relate in some way to Midwestern literature, either in subject, content, or locale, are listed alphabetically by title in the fourth and final section of this bibliography.

Not included in this bibliography are the following types of material: works only published in electronic format; reprints or reissues of earlier works, except for some new or revised editions; baccalaureate or masters theses; entries in reference books; separate contents of collected essays or *Festschriften*; audio or video recordings; electronic databases; and internet websites which have the tendency to be unstable or ephemeral.

Abbreviations used in the citations denoting genre and publication types are as follows:

A	Anthology	juv	Juvenile fiction
---	-----------	-----	------------------

bibl	Bibliography	lang	Language; linguistics
biog	Biography	M	Memoir
corr	Correspondence	N	Novel
crit	Criticism	P	Poetry
D	Drama	pub	Publishing; printing
I	Interview(s)	rev	Review essay
jrnل	Journalism	S	Short fiction

Citations for novels, poetry, short stories, memoirs, and other types of literature about the Midwest, as well as those written by Midwestern authors, are continually sought by the editor for inclusion in this annual bibliography. Please send them to Robert Beasecker, University Libraries, Grand Valley State University, 1 Campus Drive, Allendale, Michigan 49401; beaseckr@gvsu.edu.

ANNUAL BIBLIOGRAPHY OF MIDWESTERN LITERATURE, 2013

PRIMARY SOURCES

- Aames, Avery. *To Brie or Not to Brie* (N). NY: Berkley Prime Crime, 2013. [Ohio]
 Aarsen, Carolyne. *The Bachelor Baker* (N). NY: Love Inspired Books, 2013. [Kan.]
 Abbott, Kristy. *The Ghosted Bridge* (N). St. Cloud, Minn.: North Star Press, 2013. [Minneapolis, Minn.]
 Actor, Lisa Trimble. *Rebel Raiders* (N). Shelbyville, Ky.: Wasteland Press, 2013. [Ohio]
 Adamov, Bob. *Sandustee* (N). Wooster, Ohio: Packard Island Publishing, 2013. [Put-in-Bay, Ohio]
 Adams, Richard DeLong. *Sawyer and Finn: The War Years* (N). Westport, Conn.: Prospecta Press, 2013. [Mo.]
 Adams, Stacy Hawkins. *Lead Me Home* (N). Grand Rapids, Mich.: Zondervan, 2013. [Milwaukee, Wis.]
 Admirand, C.H. *One Day in Apple Grove* (N). Naperville, Ill.: Sourcebooks Casablanca, 2013. [Ohio]
 _____. *Welcome Back to Apple Grove* (N). Naperville, Ill.: Sourcebooks Casablanca, 2013. [Ohio]
 Akers, Sandra. *Spirited Hart* (N). Charleston, S.C.: CreateSpace, 2013. [Ohio]
 Alan, Isabella. *Murder, Plain and Simple* (N). NY: Obsidian, 2013. [Ohio]
 Albert, Susan Wittig. *A Wilder Rose* (N). Bertram, Tex.: Persevero Press, 2013. [Wilder, Laura Ingalls]
 Albom, Mitch. *The First Phone Call from Heaven* (N). NY: HarperCollins, 2013. [Coldwater, Mich.]
 Alden, Gloria. *Daylilies for Emily's Garden* (N). Charleston, S.C.: CreateSpace, 2013. [Ohio]
 _____. *Ladies of the Garden Club* (N). Charleston, S.C.: CreateSpace, 2013. [Ohio]
 Alden, Laura. *Curse of the PTA* (N). NY: Obsidian, 2013. [Wis.]
 Alexander, Carol. *The Big Squeal* (juv). Taylorville, Ill.: Oak Tree Press, 2013. [Ill.]
 Alexander, Victoria. *The Importance of Being Wicked* (N). NY: Kensington Publishing, 2013.
 Alexandre, Kristin Kuhns. *Gem City Gypsy* (N). Washington, Utah: Sisterhood Publications, 2013. [Dayton, Ohio]
 Allan, Barbara. *Antiques Chop* (N). NY: Kensington Publishing Corp., 2013. [Iowa]

- Altman, Joel. *Gapper's Grand Tour* (juv). Herndon, Va.: Mascot Books, 2013. [Cincinnati, Ohio]
- Amis, Fedora. *Jack the Ripper in St. Louis* (N). Mahomet, Ill.: Mayhaven Publishing, 2013. [St. Louis, Mo.]
- Ampuero, Roberto. *Bahía de los Misterios* (N). México: Plaza Janés, 2013. [Chicago, Ill.]
- Amsden, Christine. *Cassie Scott, Paranormal Detective* (N). Kingsport, Tenn.: Twilight Times, 2013. [Mo.]
- Andrews, Mikel K. *Coming of Mage* (N). St. Cloud, Minn.: North Star Press, 2013. [Minn.]
- Anthony, David and Charles David Clasman. *Nursery Rhyme Crime* (juv). Leland, Mich.: Sigil Publishing, 2013. [Traverse City, Mich.]
- Anthony, Shira. *Prelude* (N). Tallahassee, Fla.: Dreamspinner Press, 2013. [Chicago, Ill.]
- Apps, Jerold W. *Letters from Hillside Farm* (juv). Golden, Colo.: Fulcrum, 2013. [Wis.]
- Archer, Alex. *Sunken Pyramid* (N). Toronto: Worldwide, 2013. [Wis.]
- Arens, Carol. *Rebel with a Heart* (N). Don Mills, Ont.: Harlequin, 2013. [S.D.]
- Armstrong, Kelley. *Brazen* (N). Burton, Mich.: Subterranean Press, 2013. [Detroit, Mich.]
- _____. *Omens* (N). NY: Dutton, 2013. [Ill.]
- _____. *Wild Justice* (N). NY: Penguin Books, 2013. [Ohio]
- _____. and M.A. Marr. *Loki's Wolves* (juv). NY: Little, Brown, 2013. [S.D.]
- Armstrong, Lori. *Merciless* (N). NY: Touchstone, 2013. [Rapid City, S.D.]
- Arnett, Mindee. *The Nightmare Affair* (juv). NY: Tor Teen, 2013. [Ohio]
- Arrington, Edward. *A Glimpse of Glory* (N). Wheaton, Ill.: OakTara, 2013. [Mich.]
- Ashlinn, Mia. *Luscious Beginnings* (N). Austin, Tex.: Siren Publishing, 2013. [Kan.]
- Auberle, Sharon and Ralph Murre. *Wind: Where the Music Was* (P). Baileys Harbor, Wis.: Little Eagle Press, 2013. [Wis.]
- Avasthi, Swati. *Chasing Shadows* (juv). NY: Knopf, 2013. [Chicago, Ill.]
- Axt, Adelon. *Across the Bridge to Tessahoc* (N). Pittsburgh, Pa.: Rosedog Books, 2013. [Minn.]
- Ayer, T.G. *Skin Deep* (N). Charleston, S.C.: CreateSpace, 2013. [Chicago, Ill.]
- Baart, Nicole. *Sleeping in Eden* (N). Nashville, Tenn.: Howard Books, 2013. [Iowa]
- Bacigalupi, Paolo. *Zombie Baseball Beatdown* (juv). NY: Little, Brown, 2013. [Iowa]
- Baer, Judy. *Love Finds You in Frost, Minnesota* (N). NY: Summerside Press, 2013. [Minn.]
- Balaban, Bob. *The Creature from Seventh Grade: Sink or Swim* (juv). NY: Viking, 2013. [Ill.]
- Baldwin, Richard L. *Death in the Choir Loft* (N). Haslett, Mich.: Buttonwood Press, 2013. [Chelsea, Mich.]
- Ball, Jimmy. *Digging for Home* (juv). Rolling Meadows, Ill.: Windy City Publishing, 2013. [Ill.]
- Balliett, Blue. *Hold Fast* (juv). NY: Scholastic Press, 2013. [Chicago, Ill.]
- Balts, Sharon. *The Killing of Luther Dunn* (N). Mustang, Okla.: Tate Publishing & Enterprises, 2013. [Wis.]
- Balzo, Sandra. *Murder on the Orient Espresso* (N). Sutton, Surrey: Severn House, 2013. [Milwaukee, Wis.]
- Barritt, Christy. *The Good Girl* (N). Cumberland, Md.: WhiteFire Publishing, 2013. [Minn.]
- Barry, Maryanne. *Wakersville Short Stories* (S). Charleston, S.C.: Create Space, 2013. [Kan.]
- Bartelmay, Ryan. *Onward Toward What We're Going Toward* (N). Brooklyn, N.Y.: Ig Publishing, 2013. [Ill.]
- Barth, Christi. *A Fine Romance* (N). Toronto: Carina Press, 2013. [Chicago, Ill.]
- Bartol, Amy A. *Under Different Stars* (N). Charleston, S.C.: CreateSpace, 2013. [Chicago, Ill.]
- Bartoletti, Susan C. *Down the Rabbit Hole: The Diary of Pringle Rose* (juv). NY: Scholastic, 2013. [Chicago, Ill.]
- Bassette, Donna. *By Way of Egypt* (juv). Matteson, Ill.: 3B Motivation, 2013. [Chicago, Ill.]
- Bastian, Josef. *Nain Rouge: The Red Tide* (juv). Royal Oak, Mich.: J. Bastian, 2013. [Detroit, Mich.]
- Bauer, Kathleen. *Sweet September* (N). NY: Guideposts, 2013. [Neb.]
- Bechtold, Phyllis. *Seymour Bluffs, the Towboat Hero* (juv). Mustang, Okla.: Tate Publishing & Enterprises, 2013. [Alton, Ill.]

- Beckstrand, Jennifer. *Miriam's Quilt* (N). Minneapolis: Summerside Press, 2013. [Wis.]
- Becvar, Karlajeane Jirik. *Secrets of the Stone* (juv). St. Cloud, Minn.: North Star Press, 2013. [Hinckley, Minn.]
- Belfie, June Bryan. *Bitter Crossroad* (N). Charleston, S.C.: CreateSpace, 2013. [Ohio]
- _____. *Waiting for Belinda* (N). Charleston, S.C.: CreateSpace, 2013. [Ohio]
- Bell, D.L. *The Unexpected Witness* (N). Charleston, S.C.: CreateSpace, 2013. [Hamilton, Ohio]
- Bell, David. *Never Come Back* (N). NY: New American Library, 2013. [Ohio]
- Bell, Matt. *In the House Upon the Dirt Between the Lake and the Woods* (N). NY: Soho Press, 2013.
- Bellito, Michael J. *Abner's Story* (juv). Hanford, Calif.: Oak Tree Press, 2013. [Chicago, Ill.]
- Benedyk, Ed. *Mr. Consequence* (N). Evansville, Ind.: Bird Brain Publishing, 2013. [Chicago, Ill.]
- Benjamin, Jenny. *This Most Amazing* (N). Nicosia, Cyprus: Armida Publications, 2013. [Milwaukee, Wis.]
- Benson, Tyler. *The Adventures of Onyx and the Gales of November* (juv). Buffalo, N.Y.: Ensign Benson Books, 2013. [Mackinac Island, Mich.]
- Berg, Elizabeth. *Tapestry of Fortunes* (N). NY: Random House, 2013. [St. Paul, Minn.]
- Berkshire, Mary Ann. *Be Careful of the Night* (N). Baltimore, Md.: PublishAmerica, 2013. [Wis.]
- _____. *Midnight Scream* (juv). Baltimore, Md.: PublishAmerica, 2013. [Wis.]
- Bernard, Gina Marie. *Vent* (S). Bemidji, Minn.: Vulpes Press, 2013. [Minn.]
- The Best of Milwaukee Writer's Circle 2013* (P; S). Milwaukee, Wis.: Milwaukee Writer, Äôs Circle, 2013.
- Betcher, John L. *The Critical Element* (N). Charleston, S.C.: CreateSpace, 2013. [Red Wing, Minn.]
- Beukes, Lauren. *The Shining Girls* (N). NY: Little, Brown, 2013. [Chicago, Ill.]
- Biaggio, Maryka. *Parlor Games* (N). NY: Doubleday, 2013. [Chicago, Ill.]
- Bick, Ilsa J. *The Sin Eater's Confession* (juv). Minneapolis: Carolrhoda Lab, 2013. [Wis.]
- Bill, Frank. *Donnybrook* (S). NY: Farrar, Straus and Giroux, 2013. [Ind.]
- Billheimer, John W. *A Player to Be Maimed Later* (N). Waterville, Me.: Five Star, 2013. [Ohio]
- Billingsley, ReShonda T. and Victoria C. Murray. *Friends & Foes* (N). NY: Gallery, 2013. [Chicago, Ill.]
- Bilof, Vincenzo. *Necropolis Now* (N). S.I.: Severed Press, 2013. [Detroit, Mich.]
- Bird, Roy and Kim Harp. *Hark! I Hear a Meadowlark!* (juv). Stockton, Kan.: Rowe Publishing, 2013. [Kan.]
- Black, Holly. *Doll Bones* (juv). NY: Margaret K. McElderry Books, 2013. [Ohio]
- Black, Kole. *Above the Law, Beneath the Sheets* (N). Woodbury, Conn.: Spaulden Publishing, 2013. [Cincinnati, Ohio]
- _____. *Crime, Punishment & Passion* (N). Woodbury, Conn.: Spaulden Publishing, 2013. [Cincinnati, Ohio]
- Black, Lisa. *Blunt Impact* (N). Sutton, Surrey: Severn House, 2013. [Cleveland, Ohio]
- _____. *The Price of Innocence* (N). Sutton, Surrey: Severn House, 2013. [Cleveland, Ohio]
- Blackstone, Charles. *Vintage Attraction* (N). NY: Pegasus Books, 2013. [Chicago, Ill.]
- Blaine, Josie. *Something About Sophia* (N). San Jose, Calif.: Happy Publishing, 2013. [N.D.]
- Blake, Michael F. *The Holy City* (N). Atlanta, Ga.: Delphine Publications, 2013. [Chicago, Ill.]
- _____. *The Holy City II* (N). Atlanta, Ga.: Delphine Publications, 2013. [Chicago, Ill.]
- Blake, Toni. *Half Moon Hill* (N). NY: Avon Books, 201. [Ohio]
- Blakely, Roger L. *Chief* (N). Indianapolis: Dog Ear Publishing, 2013. [Chicago, Ill.]
- _____. *Scoundrel* (N). Indianapolis: Dog Ear Publishing, 2013. [Chicago, Ill.]
- Blankenburg, Tad L. *Loper* (N). Troy, Mich.: Loper Publishing, 2013. [New Lothrop, Mich.]
- Bloom, Sandra Kjarstad. *Waiting to Believe* (N). Edina, Minn.: Beaver, Äôs Pond Press, 2013. [Minn.]
- Bly, Robert. *Stealing Sugar from the Castle: Selected Poems, 1950 to the Present* (P). NY: W.W. Norton, 2013.

- Bockrath, Melida McKinney, ed. *All Paths Lead to Glandorf in Poetry* (A). Ottawa, Ohio: Warren Printing, 2013. [Glandorf, Ohio]
- Boddie, Brandi. *The Preacher's Wife* (N). Lake Mary, Fla.: Realms, 2013. [Kan.]
- Boehlke, Carolyn K. *Chasing the Moon* (juv). St. Cloud, Minn.: North Star Press, 2013. [Minn.]
- Boero, Lisa. *Murderers and Nerdy Girls Work Late* (N). Marshfield, Wis.: Nerdy Girl Press, 2013. [St. Louis, Mo.]
- Boeshaar, Andrea. *Threads of Love* (N). Lake Mary, Fla.: Realms, 2013. [Wis.]
- Boggs, Johnny T. *Summer of the Star* (N). Waterville, Me.: Five Star, 2013. [Ellsworth, Kan.]
- Bohlman, Daniel L. *547 Days to Home* (N). Akron, Ohio: 48HrBooks, 2013. [Wis.]
- Bomkamp, Dan. *The Lost Treasure of Bogus Bluff* (juv). Poynette, Wis.: Lovstad Publishing, 2013. [Wis.]
- _____. *Spirit, the Castle Rock Cougar* (juv). Poynette, Wis.: Lovstad Publishing, 2013. [Wis.]
- Bonnell, Michele. *Tunnels, Cappuccino and a Heist* (N). St. Louis, Mo.: Blue Horizons, 2103. [St. Louis, Mo.]
- Borger, Gale. *Death of a Garden Hoe* (juv). Orlando, Fla.: Echelon Press, 2013. [Wis.]
- Born, Linda A. *The Children Are Tender* (N). Greenville, S.C.: Ambassador International, 2013. [Kan.]
- Borsenik, Dianne, ed. *Lipsmack!: A Sampler Platter of Poets from NightBallet Press, Year Two* (P). Elyria, Ohio: NightBallet Press, 2013. [Ohio]
- Borys, Debra R. *Bend Me, Shape Me* (N). Mercer Island, Wash.: New Libri Press, 2013. [Chicago, Ill.]
- Bos, Marilyn Janice. *The Stray Pitch* (N). Minneapolis: Skywater Publishing, 2013. [Iowa]
- Bowditch, Eden Unger. *Ravens of Solemano* (juv). Baltimore, Md.: Bancroft Press, 2013. [Dayton, Ohio]
- Boyd, Rondel Lee. *When the Dogwoods Blossom* (M; P). Kearney, Neb.: Morris Publishing, 2013. [Ill.]
- Boyle, T.C. *Stories II* (S). NY: Viking, 2013. Bradley, Diane. *Wilder's Edge* (juv). St. Cloud, Minn.: North Star Press, 2013. [Minn.]
- Bradley, Jackie. *Postcards in the Attic* (N). Mineral Point, Wis.: Little Creek Press, 2013. [Mich.]
- Bradley, Tito M. *Bait and Switch* (N). S.I.: Bradley Publishing, 2013. [Cleveland, Ohio]
- Brakken, James A. *Tor Loken and the Death of Chief Namakagon* (N). Cable, Wis.: Badger Valley Publishing, 2013. [Wis.]
- Brandenburg, Trudy. *Peacocks on Paint Creek* (N). Charleston, S.C.: CreateSpace, 2013. [Ohio]
- Brands, Carol. *Little White Farmhouse in Iowa* (N). Pella, Iowa: Inheritance Publications, 2013. [Iowa]
- Brandt, Forrest. *The Class of 67* (N). Bloomington, Ind.: AuthorHouse, 2013. [Columbus, Ohio]
- Brennan, Robert. *To Catch a Nightmare* (N). Denver, Colo.: Outskirts Press, 2013. [Mo.]
- Bricker, Sandra D. *If the Shoe Fits* (N). Chicago, Ill.: Moody Publishers, 2013. [Cincinnati, Ohio]
- Britz-Cunningham, Scott. *Code White* (N). NY: Forge Books, 2013. [Chicago, Ill.]
- Brockway, Connie. *No Place for a Dame* (N). Seattle, Wash.: Montlake Romance, 2013.
- Broderick, James F. *Stalked* (N). Casper, Wyo.: Whiskey Creek Press, 2013. [Ind.]
- Brogan, Tracy. *Hold on My Heart* (N). Las Vegas, Nev.: Montlake Romance, 2013. [Chicago, Ill.]
- Brookins, Carl. *The Case of the Purloined Painting* (N). St. Cloud, Minn.: North Star Press, 2013. [Minneapolis, Minn.]
- Brown, Jason Lee and Shanie Latham, eds. *New Stories from the Midwest 2012* (S). Bloomington, Ind.: Quarry Books, 2013. [Midwest]
- Brown, Sue. *Isle of Wishes* (N). Tallahassee, Fla.: Dreamspinner Press, 2013. [Mich.]
- Brugger, Ruth L. *Count Candy Corn* (juv). Bloomington, Ind.: Archway Publishing, 2013. [Champaign, Ill.]
- Bruni, Sarah. *The Night Gwen Stacy Died* (N). Boston: Houghton Mifflin Harcourt, 2013. [Chicago, Ill.; Iowa]

- Brunstetter, Wanda E. *Bubble Troubles* (juv). Uhrichsville, Ohio: Barbour Publishing, 2013. [Ohio]
- _____. *Goodbye to Yesterday* (N). Uhrichsville, Ohio: Barbour Publishing, 2013. [Ind.]
- _____. *Green Fever* (juv). Uhrichsville, Ohio: Barbour Publishing, 2013. [Ohio]
- _____. *The Silence of Winter* (N). Uhrichsville, Ohio: Barbour Publishing, 2013. [Ind.]
- _____. *The Tattered Quilt* (N). Uhrichsville, Ohio: Barbour Publishing, 2013. [Ind.]
- Buckberry, Seedy. *A Windfall Homestead* (N). Eugene, Or.: Resource Publications, 2013. [Wis.]
- Buege, Larry. *Cold Turkey* (N). Marquette, Mich.: Gastropod Publishing, 2013. [Mich.]
- Bulawayo, NoViolet. *We Need New Names* (N). NY: Reagan Arthur Books, 2013. [Mich.]
- Bullard, Lisa. *Left Turn at the Cow* (juv). Boston: Houghton Mifflin Harcourt, 2013. [Minn.]
- Burley, John. *The Absence of Mercy* (N). NY: William Morrow Paperbacks, 2013. [Ohio]
- Burns, Dan. *Recalled to Life* (N). Chicago: Eckhart Press, 2013. [Chicago, Ill.]
- Busse, Sarah Martin, Shoshauna Shy, and Wendy Vardaman, eds. *Echolocations: Poets Map Madison* (P). Middleton, Wis.: Cowfeather Press, 2013. [Madison, Wis.]
- Butcher, Jim. *Skin Game* (N). London: Orbit, 2013. [Chicago, Ill.]
- Butler, Teresa Rae. *Tax Season* (N). Milwaukee, Wis.: Text 4M Publishing, 2013. [Milwaukee, Wis.]
- Buzzelli, Elizabeth Kane. *Dead Little Dolly* (N). S.I.: Beyond the Page Publishing, 2013. [Mich.]
- Cain, Molly C. *Keys to the Cages* (N). Charleston, S.C.: Four Cats Publishing, 2013. [Columbus, Ohio]
- Calhoun, Anne. *Unforgiven* (N). NY: Berkley Sensation, 2013. [S.D.]
- Calkins, Mildred Haeker. *A Ghost's Dilemma* (N). Kearny, Neb.: Morris Press, 2013. [Neb.]
- Camden, Elizabeth. *Into the Whirlwind* (N). Minneapolis: Bethany House, 2013. [Chicago, Ill.]
- Cameron, Douglas. *The Body Under the Ice* (N). Kernersville, N.C.: A-Argus Better Book Publishers, 2013. [Mich.]
- _____. *Muddy Waters* (N). Kernersville, N.C.: A-Argus Better Book Publishers, 2013. [Mich.]
- Campbell, Fay. *Hell Outta Dodge* (N). Richmond, Va.: Campian Bellstone Publishers, 2013. [Midwest]
- Campbell-Slan, Joanna. *Picture Perfect Corpse* (N). Woodbury, Minn.: Midnight Ink, 2013. [St. Louis, Mo.]
- Cander, Chris. *11 Stories* (N). Houston, Tex.: Rubber Tree Press, 2013. [Chicago, Ill.]
- Cannon, Molly. *Crazy Little Thing Called Love* (N). NY: Grand Central, 2013. [Chicago, Ill.]
- Caple, Natalee. *In Calamity's Wake* (N). NY: Bloomsbury, 2013. [S.D.]
- Carey, Jacqueline. *Autumn Bones: Agent of Hel* (N). NY: Roc, 2013. [Mich.]
- Carl, JoAnna. *The Chocolate Book Bandit* (N). NY: Obsidian, 2013. [Mich.]
- Carlson, Melody. *A Simple Christmas Wish* (N). Grand Rapids, Mich.: Revell, 2013. [Ohio]
- Carlson, Sandy. *The Town That Disappeared* (juv). Battle Creek, Mich.: Merry Viking Publishing, 2013. [Mich.]
- Carner, Chastity, et al. *Hello, Fearless Freddy Falco!* (juv). Herndon, Va.: Mascot Books, 2013. [Evansville, Ind.]
- Carrier, Michael. *Murder on Sugar Island* (N). Grand Rapids, Mich.: Greenwich Village Ink, 2013. [Mich.]
- _____. *Superior Peril: Murder on 123* (N). Grand Rapids, Mich.: Greenwich Village Ink, 2013. [Mich.]
- Carroll, Marisa. *Family Practice* (N). Don Mills, Ont.: Harlequin, 2013. [Mich.]
- Carroll, Stephanie. *A White Room* (N). S.I.: Unhinged Books, 2013. [St. Louis, Mo.]
- Carson, Anthea Jane. *Thin Ice* (N). Charleston, S.C.: CreateSpace, 2013. [Oshkosh, Wis.]
- Carter, Caela. *Me, Him, Them, and It* (juv). NY: Bloomsbury, 2013. [Chicago, Ill.]
- Carter, Dannaye. *Like Mother, Like Trick* (N). S.I.: Fam Cartel Productions, 2013. [Columbus, Ohio]
- Cass, Laurie. *Lending a Paw* (N). NY: Obsidian, 2013. [Mich.]

- Castillo, Linda. *Her Last Breath* (N). NY: Minotaur Books, 2013. [Ohio]
- Cather, Willa. *Selected Letters of Willa Cather* (corr). Ed. Andrew Jewell and Janis Stout. NY: Knopf, 2013.
- Cellini. *The Plug* (N). Charleston, S.C.: CreateSpace, 2013. [Akron, Ohio]
- Cerny, JoBe. *The Taylor Street File of Red Cin* (N). Highland Park, Ill.: Cerny/American Creative, 2013. [Chicago, Ill.]
- Chabot, Dan. *Godspeed* (N). Charleston, S.C.: CreateSpace, 2013. [Milwaukee, Wis.]
- Chandler, Jessie. *Pickle in the Middle Murder* (N). Woodbury, Minn.: Midnight Ink, 2013. [Minneapolis, Minn.]
- Chapman, Robin S. *One Hundred White Pelicans* (P). Huntington Beach, Calif.: Tebot Bach, 2013. [Wis.]
- Chapman, Ryan. *The Secret Language of Pamela* (P). Chicago: Another New Calligraphy, 2013.
- Chapman, Tim. *Bright and Yellow, Hard and Cold* (N). Forest Park, Ill.: Allium Press, 2013. [Chicago, Ill.]
- Chapman, Vannetta. *A Home for Lydia* (N). Eugene, Or.: Harvest House, 2013. [Wis.]
- _____. *Material Witness* (N). Grand Rapids, Mich.: Zondervan, 2012. [Shipshewana, Ind.]
- _____. *Perfect Square* (N). Grand Rapids, Mich.: Zondervan, 2012. [Shipshewana, Ind.]
- _____. *A Wedding for Julia* (N). Eugene, Or.: Harvest House, 2013. [Wis.]
- Charbonneau, Joelle. *Skating Under the Wire* (N). NY: Minotaur Books, 2013. [Ill.]
- Charles, Ann. *Better off Dead in Deadwood* (N). Albany, Or.: Corvallis Press, 2013. [Deadwood, S.D.]
- _____. *Deadwood Shorts* (S). Seattle: A. Charles, 2013. [Deadwood, S.D.]
- Charles, Lizzy. *Effortless with You* (juv). San Bernardino, Calif.: Swoon Romance, 2013. [Minn.]
- Charlton, Dennis. *Twigs and the Bully* (juv). Charleston, S.C.: CreateSpace, 2013. [Cincinnati, Ohio]
- Charlton-Trujillo, E.E. *Fat Angie* (juv). Somerville, Mass.: Candlewick Press, 2013. [Ohio]
- Cherry, Alison. *Red* (juv). NY: Delacorte Press, 2013. [Iowa]
- Cherry, R.L. *Foul Shot* (N). Charleston, S.C.: CreateSpace, 2013. [Chicago, Ill.]
- Chevalier, Tracy. *The Last Runaway* (N). NY: Dutton, 2013. [Ohio]
- Chilton, Dan. *Blue & Gray Cross Current* (N). Charleston, S.C.: CreateSpace, 2013. [Mo.]
- Christian, Tom. *Killing Bill O'Reilly* (N). Charleston, S.C.: CreateSpace, 2013. [Jackson, Mich.]
- Clark, Ray W. *Groovy* (N). Charleston, S.C.: CreateSpace, 2013. [Mich.]
- Clasman, Charles David *see* Anthony, David.
- Clavio, Laura Z. *The Eclectic* (N). Sandy, Or.: Eclectic Institute, 2013. [Ind.; Cincinnati, Ohio]
- Clay, Dolores. *Dying to Love Amanda* (N). Charleston, S.C.: CreateSpace, 2013. [Ohio]
- Clement-Moore, Rosemary. *Spirit and Dust* (juv). NY: Delacorte Press, 2013. [Minn.]
- Coates, Deborah. *Deep Down* (N). NY: Tor, 2013. [Rapid City, S.D.]
- Cockrum, Jim. *Short Boat on a Long River* (juv). Austin, Tex.: Pangloss Publishing, 2013. [St. Louis, Mo.]
- Coco, Nancy. *All Fudged Up* (N). NY: Kensington Publishing, 2013. [Mackinac Island, Mich.]
- Cofell, Cathryn. *Sister Satellite* (P). Middleton, Wis.: Cowfeather Press, 2013.
- Colburn, John. *Invisible Daughter* (P). Plano, Tex.: FirthForth Books, 2013. [Minn.]
- Cole, Courtney. *If You Stay* (N). NY: Forever, 2013. [Midwest]
- Collins, Kate. *Seed No Evil: A Flower Shop Mystery* (N). NY: Obsidian, 2013. [Ind.]
- Collins, Max Allan. *Ask Not* (N). NY: Forge Books, 2013. [Chicago, Ill.]
- _____. *Seduction of the Innocent* (N). London: Titan Books, 2013.
- _____. *What Doesn't Kill Her* (N). Seattle, Wash.: Thomas & Mercer, 2013. [Cleveland, Ohio]
- Collins, Renea. *I Repent* (N). Deer Park, N.Y.: Urban Books, 2013. [Columbus, Ohio]
- Compton, Julie. *Keep No Secrets* (N). Longwood, Fla.: Fresh Fork Publishing, 2013. [St. Louis, Mo.]
- Conley, Jillian. *Dating Chase Walker* (N). Chicago: My Three Sisters Publishing, 2013. [Chicago, Ill.]

- Conover, Jim. *Black Robe Killings* (N). Pekin, Ill.: Lynch Law Productions, 2013. [Chicago, Ill.]
- Cooney, Jeanne. *Hot Dish Heaven* (N). St. Cloud, Minn.: North Star Press, 2013. [Minn.; N.D.]
- Cooper, Doug. *Outside In* (N). Austin, Tex.: Greenleaf Book Group, 2013. [St. Louis, Mo.; Put-in-Bay, Ohio]
- Cooper, Lydia. *My Second Death* (N). Loveland, Colo.: Tyrus Books, 2013. [Akron, Ohio]
- Cope, David, ed. *Song of the Owashtanong: Grand Rapids Poetry in the 21st Century* (P). Roseville, Mich.: Ridgeway Press, 2013. [Grand Rapids, Mich.]
- Copeland, Lori. *A Cowboy at Heart* (N). Eugene, Or.: Harvest House, 2013. [Kan.]
- _____. *Under the Summer Sky* (N). Eugene, Or.: Harvest House, 2013. [N.D.]
- Cottrell-Bentley, Lisa M. *Iowa* (juv). Sahuarita, Ariz.: Do Life Right, 2013. [Iowa]
- Coval, Kevin. *Schtick* (P). Chicago, Ill.: Haymarket Books, 2013.
- Craig, Patrick E. *A Quilt for Jenna* (N). Eugene, Or.: Harvest House, 2013. [Ohio]
- _____. *The Road Home* (N). Eugene, Or.: Harvest House, 2013. [Ohio]
- Creevy, Patrick. *Ryan's Woods* (N). Chicago: Amika Press, 2013. [Chicago, Ill.]
- Crocker, Gareth. *King* (N). Johannesburg, S.A.: Penguin Books, 2013. [Detroit, Mich.]
- Crowe, Lucy. *Sugar Man's Daughter* (N). Anza, Calif.: Rainstorm Press, 2013. [Ill.]
- Cullinan, Heidi. *Let It Show* (N). Cincinnati: Samhain Publishing, 2013. [Minn.]
- Culver, Chris. *The Outsider* (N). N: Grand Central Publishing, 2013. [Indianapolis, Ind.]
- Cummings, Doug M. *Easy Evil* (N). Bradenton, Fla.: BookLocker.com, 2013. [Chicago, Ill.]
- Cupp, Alan. *Malicious Masquerade* (N). Plano, Tex.: Henery Press, 2013. [Chicago, Ill.]
- Dahlen, K.J. *From Beyond Death* (N). Charleston, S.C.: CreateSpace, 2013. [Wis.]
- _____. *Words to Die For* (N). Salem, Or.: Rogue Phoenix Press, 2013. [La Crosse, Wis.]
- Dalta, Dorian. *An Exceptional Zephyr* (N). Bloomington, Ind.: Balboa Press, 2013. [Minn.]
- Dalton, Michelle. *Fifteenth Summer* (juv). NY: Simon Pulse, 2013. [Mich.]
- D'Amato, Joe. *Flash Drive* (N). S.I.: Trinacria Publications, 2013. [Cincinnati, Ohio]
- Daniels, Jim. *Birth Marks* (P). Rochester, N.Y.: BOA Editions, 2013.
- Daoust, Jean-Paul. *The Sandbar* (S). Toronto: Quattro Books, 2013. [Detroit, Mich.]
- Davids, Patricia. *Amish Christmas Joy* (N). NY: Love Inspired Books, 2013. [Ohio]
- Davidson, Anya. *School Spirits* (N). NY: PictureBox, 2013.
- Davidson, Carolyn. *A Man for Glory* (N). Don Mills, Ont.: Harlequin, 2013. [Kan.]
- Davidson, MaryJanice. *You and I, Me and You* (N). NY: St. Martin's Press, 2013. [Minneapolis, Minn.]
- Davis, Aric. *The Fort* (N). Seattle, Wash.: Thomas & Mercer, 2013. [Grand Rapids, Mich.]
- Davis, Luke H. *Litany of Secrets* (N). S.I.: Dunrobin Publishing, 2013. [Mo.]
- Davis, Marc. *Bottom Line* (N). Sag Harbor, N.Y.: Permanent Press, 2013. [Chicago, Ill.]
- Dawes, Kwame. *Duppy Conqueror* (P). Port Townsend, Wash.: Copper Canyon Press, 2013.
- Daxon, Judi. *Secrets* (N). Maitland, Fla.: Xulon Press, 2013. [Dayton, Ohio]
- Day, Anjela. *Hard 3* (N). Charleston, S.C.: CreateSpace, 2013. [Detroit, Mich.]
- Day, David L. *Tearstone* (N). Miami, Man.: Belfire Press, 2013. [Ohio]
- Day, Ethan. *Self Preservation* (N). S.I.: Wilde City Press, 2013. [Chicago, Ill.]
- DeBoard, Paula Treick. *The Mourning Hours* (N). Don Mills, Ont.: Harlequin Mira, 2013. [Wis.]
- Dedin, David Alan. *Goodbye to Beekman Place*. Bloomington, Ind.: AuthorHouse, 2013. [Peoria, Ill.]
- Deegan, Ben. *Let's Play Two!* (juv). Herndon, Va.: Mascot Books, 2013. [Chicago, Ill.]
- Deese, Barbara. *Spirited Away* (N). St. Cloud, Minn.: North Star Press, 2015. [Minn.]
- De Gramont, Nina. *Meet Me at the River* (juv). NY: Atheneum Books for Young Readers, 2013. [Neb.]
- Delgado, Drea. *Loyalty & Respect 1* (N). San Bernardino, Calif.: KTL Productions, 2013. [Chicago, Ill.]
- _____. *Loyalty & Respect 2* (N). San Bernardino, Calif.: KTL Productions, 2013. [Chicago, Ill.]
- _____. *Loyalty & Respect 3* (N). San Bernardino, Calif.: KTL Productions, 2013. [Chicago, Ill.]
- _____. *Loyalty & Respect 4* (N). San Bernardino, Calif.: KTL Productions, 2013. [Chicago, Ill.]

- Demetrea. *Love, Lies, & Obsessions* (N). Charleston, S.C.: CreateSpace, 2013. [Detroit, Mich.]
- Dennis, Pat. *Murder by Chance* (N). Anoka, Minn.: Forty Press, 2013. [Minn.]
- DeRousse, Edmond P. *Choice and Consequence* (N). Mustang, Okla.: Tate Publishing & Enterprises, 2013. [Ill.]
- Des Plaines River Anthology: Historic Voices from the Graveyards of Forest Park* (P). Forest Park, Ill.: Allium Press of Chicago, 2013. [Forest Park, Ill.]
- DeSmet, Christine. *First Degree Fudge* (N). NY: Obsidian, 2013. [Wis.]
- Dessa. *A Pound of Steam* (P). Minneapolis: Rain Taxi, 2013. Detweiler, Kent. *Ragweed* (N). Charleston, S.C.: CreateSpace, 2013. [Ohio]
- Devereaux-Nelson, Robin. *In Violet's Wake* (N). Berkeley, Calif.: Soft Skull, 2013. [Mich.]
- Devon, Cat. *The Entity Within* (N). NY: St. Martin's Paperbacks, 2013. [Chicago, Ill.]
- _____. *Sleeping with the Entity* (N). NY: St. Martin's Paperbacks, 2013. [Chicago, Ill.]
- Dew, Spencer. *Here Is How It Happens* (N). St. Petersburg, Fla.: Ampersand Books, 2013. [Ohio]
- De Witt, Karen. *The Bunco Club* (N). Matteson, Ill.: Frame Masters, 2013. [Ill.]
- Dick, Diane Kay. *Journey of a Minnesota Pioneer Family* (N). Charleston, S.C.: CreateSpace, 2013. [Minn.]
- Dickerson, Gregory B. *The Contest* (N). Bloomington, Ind.: AuthorHouse, 2013. [Chicago, Ill.]
- Dill, Melvin. *Wrath of Jacob* (N). Tucson, Ariz.: Ghost River Images, 2013. [Kan.]
- DiSclafani, Anton. *The Yonahlossee Riding Camp for Girls* (N). NY: Riverhead Books, 2013.
- Diskin, E.C. *The Green Line* (N). Seattle, Wash.: Thomas & Mercer, 2013. [Chicago, Ill.]
- Dixon, Lynn M. *Warm Intrigues* (N). Bloomington, Ind.: Trafford Publishing, 2013. [Chicago, Ill.]
- Dombrowski, Chris. *Earth Again* (P). Detroit: Wayne State U P, 2013.
- Domeier, Mark A. *Heroics 201* (juv). Charleston, S.C.: CreateSpace, 2013. [Chicago, Ill.]
- Donaldson, F. Delaine. *Maggie's Boys* (N). Effingham, Ill.: Kingery Printing, 2013. [Ill.]
- Donovan, Jane. *Esme Dooley* (N). Zumbro Falls, Minn.: Sky Candle Press, 2013. [Minn.]
- Dooly, Paige Winship. *Sweet Lullaby* (N). Uhrichsville, Ohio: Barbour Publishing, 2012. [Mo.]
- Dorgan, Byron L. and David Hagberg. *Gridlock* (N). NY: Forge, 2013. [N.D.]
- Downing, Erin. *Cheating on Myself* (N). S.I.: Lingonberry Books, 2013. [Minneapolis, Minn.]
- Drexler, Jan. *The Prodigal Son Returns* (N). NY: Love Inspired Books, 2013. [Ind.]
- Dreyer, Eileen. *Once a Rake* (N). NY: Grand Central Publishing, 2013. Driza, Debra. *Mila 2.0* (juv). NY: Katherine Tegen Books, 2013. [Minn.]
- Drury, Tom. *Pacific* (N). NY: Grove Press, 2013. [Iowa]
- Eakes, Laurie Alice. *The Professor's Heart* (N). NY: Love Inspired Books, 2013. [Hillsdale, Mich.]
- Eastman, Dawn. *Pall in the Family* (N). NY: Berkley Publishing, 2013. [Mich.]
- Eden, Cynthia. *Mine to Keep* (N). Charleston, S.C.: CreateSpace, 2013. [Chicago, Ill.]
- Edge, Raymond S. *Last Witch of Cahokia* (N). Montgomery, Mo.: Redoubt Books, 2013. [Alton, Ill.]
- Edwards, Kevin. *Last Lord of the Levee* (N). Abbeville, S.C.: Moonshine Cove Publishing, 2013. [Chicago, Ill.]
- Eide, Duane A. *When You Need Me* (N). Bradenton, Fla.: BookLocker.com, 2013. [Minn.]
- Elkeles, Simone. *Wild Cards* (juv). NY: Walker Books, 2013. [Ill.]
- Elliott, Kent H. *I've Seen Dry* (N). Boulder, Mont.: Wheatgrass Publishing, 2013. [N.D.]
- Ellis, David. *The Last Alibi* (N). NY: G.P. Putnam's Sons, 2013. [Chicago, Ill.]
- Ellis, Mary. *Love Comes to Paradise* (N). Eugene, Or.: Harvest House, 2013. [Mo.]
- Elster, Jean Alicia. *The Colored Car* (juv). Detroit, Mich.: Wayne State U P, 2013. [Detroit, Mich.]
- Engler, Robert Klein. *14 West* (P). Des Plaines, Ill.: Alphabeta Press, 2013. [Des Plaines, Ill.]
- English, John. *Murder on the Missouri* (N). Belle Fourche, S.D.: Pronghorn Publishing, 2013. [S.D.]
- Enslin, Greg. *A Field of Red* (N). Troy, Ohio: Gypsy Publications, 2013. [Ohio]
- Epp, Karen Ross. *Corn Rose* (N). Bloomington, Ind.: AuthorHouse, 2013. [Iowa]

- Erickson, Mary Ellen. *Did Bigfoot Steal Christmas?* (juv). Bloomington, Ind.: iUniverse, 2013. [Minn.]
- Ernst, Kathleen. *Heritage of Darkness* (N). Woodburn, Minn.: Midnight Ink, 2013. [Iowa]
- Esch, Sandra H. *A Whisper on the Wind* (N). S.L.: Lamp Post, 2013. [Minn.]
- Estes, Angie. *Enchantée* (P). Oberlin, Ohio: Oberlin College P, 2013.
- Estleman, Loren D. *Alive!* (N). NY: Forge Books, 2013.
- _____. *Confessions of Al Capone* (N). NY: Forge Books, 2013. [Chicago, Ill.]
- Evanouski, Michael. *New Jack Rabbit City* (juv). Charleston, S.C.: CreateSpace, 2013. [Chicago, Ill.]
- Evans, Marianne. *By Appointment Only* (N). Aztec, N.M.: White Rose Publishing, 2013. [Detroit, Mich.]
- Evans, Richard Paul. *A Step of Faith* (N). NY: Simon & Schuster, 2013, [St. Louis, Mo.]
- Falvo, Stephen J. *Kidnapped! in the Erie Islands* (N). Holland, Mich.: Social Incites, 2013. [Bass Islands, Ohio]
- Farritor, Shawn J. *The Pawnee War* (N). Bloomington, Ind.: Xlibris, 2013. [Neb.]
- Fellers, Elizabeth. *The Club* (N). Tucson, Ariz.: Paper Birch Press, 2013. [Wis.]
- Ferrell, Suzanne. *Close to the Edge* (N). Charleston, S.C.: CreateSpace, 2013. [Ohio]
- _____. *Hunted* (N). Charleston, S.C.: CreateSpace, 2012. [Midwest]
- _____. *Seized* (N). Charleston, S.C.: CreateSpace, 2013. [Columbus, Ohio]
- Fink, Chris. *Farmer's Almanac* (S). NY: Emergency Press, 2013. [Wis.]
- Finkbeiner, Susie. *Paint Chips* (N). Cumberland, Md.: WhiteFire Publishing, 2013. [Mich.]
- Flaherty, Liz. *Jar of Dreams* (N). Toronto: Carina Press, 2013. [Ind.]
- Flanery, Patrick. *Fallen Land* (N). NY: Riverhead Books, 2013. [Midwest]
- Fleming, Tracy. *Out of the Abundance of the Heart, Volume 1* (P). Chicago: Love Clones Publishing, 2013.
- Fletcher, Lou. *Bingo: You're Dead* (N). S.L.: Witt's End Press, 2013. [Ohio]
- Flower, Amanda. *Andi Unexpected* (juv). Grand Rapids, Mich.: Zondervan, 2013. [Ohio]
- _____. *A Plain Disappearance* (N). Nashville, Tenn.: B & H Publishing, 2013. [Ohio]
- _____. *A Plain Scandal* (N). Nashville, Tenn.: B & H Publishing, 2013. [Ohio]
- Flower, Charles. *Sleazeball* (N). Charleston, S.C.: CreateSpace, 2013. [Cleveland, Ohio]
- Fluke, Joanne. *Red Velvet Cupcake Murder* (N). NY: Kensington Books, 2013. [Minn.]
- Ford, Linda. *The Baby Compromise* (N). NY: Love Inspired Books, 2013. [Neb.]
- Four Quarters to a Section: An Anthology of South Dakota Poets* (P). Sioux Falls, S.D.: South Dakota State Poetry Society, 2013.
- Fowler, Karen Joy. *We Are All Completely Beside Ourselves* (N). NY: G.P. Putnam's Sons, 2013 [Ind.]
- Fowler, Therese Ann. *Z: A Novel of Zelda Fitzgerald* (N). NY: St. Martin's, 2013. [Fitzgerald, Zelda]
- Frahmann, Dennis. *Tales from the Loon Town Cafe* (N). Charleston, S.C.: CreateSpace, 2013. [Wis.]
- Fraire, Gabriel A. *Mill Rats* (N). Charleston, S.C.: CreateSpace, 2013. [East Chicago, Ind.]
- Frances, Deanna. *Taking Chances* (N). Villa Park, Ill.: WigWam Publishing, 2013. [Ill.]
- Francis, Wendy. *Three Good Things* (N). NY: Simon & Schuster Paperbacks, 2013. [Wis.]
- Franklin, Darlene. *Calico Brides* (S). Uhrichsville, Ohio: Barbour Publishing, 2013. [Kan.]
- Fraser, Nicole Eva. *The Hardest Thing in This World* (N). Kernersville, N.C.: Second Wind Publishing, 2013. [Cleveland, Ohio]
- Frederick, Michael. *King of Slugs* (N). S.L.: SlugBooks, 2013. [Omaha, Neb.]
- _____. *Stuck* (N). S.L.: M. Frederick, 2013. [Mo.]
- Fredrickson, Jack. *Dead Caller from Chicago* (N). NY: Minotaur Books, 2013. [Chicago, Ill.]
- Freeman, Brian. *The Cold Nowhere* (N). London: Quercus, 2013. [Duluth, Minn.]
- _____. *Spilled Blood* (N). NY: Silver Oak, 2012. [Minn.]

- Friction, James R. *The Last Scroll* (N). Bloomington, Ind.: iUniverse, 2013. [Minn.]
- Frommer, Sara Hoskinson. *Her Brother's Keeper* (N). McKinleyville, Calif.: John Daniel & Co., 2013. [Ind.]
- Frost, Helen. *Salt* (juv). NY: Frances Foster Books, 2013. [Ft. Wayne, Ind.]
- Fuller, Kathleen. *Letters to Katie* (N). Nashville, Tenn.: Thomas Nelson, 2013. [Middlefield, Ohio]
- Gaertner, Connie. *Wake-Up Calls* (juv). Bloomington, Ind.: iUniverse, 2013. [Mich.]
- Gaiman, Neil. *Chu's Day* (juv). NY: HarperCollins Children's Books, 2013.
- _____. *Fortunately, the Milk* (juv). NY: HarperCollins Children's Books, 2013.
- _____. *The Ocean at the End of the Lane* (N). NY: William Morrow, 2013.
- Gaines, D.M. *Hittin' Licks* (N). Cleveland, Ohio: New Flavor Books & Publishing, 2013. [Cleveland, Ohio]
- _____. *Spank's Revenge* (N). Cleveland, Ohio: New Flavor Books & Publishing, 2013. [Cleveland, Ohio]
- Galang, M. Evelina. *Angel de la Luna and the 5th Glorious Mystery* (juv). Minneapolis: Coffee House Press, 2013. [Chicago, Ill.]
- Galbraith, Bree. *Once Upon a Balloon* (juv). Victoria, B.C.: Orca Book Publishers, 2013. [Chicago, Ill.]
- Ganshert, Katie. *Wishing on Willows* (N). Colorado Springs, Colo.: Waterbrook Press, 2013. [Iowa]
- Gardner, Kenneth C. *Meatball Birds and Seven Other Stories* (S). Bloomington, Ind.: iUniverse, 2013. [N.D.]
- Gardner, Micah D. *True North* (N). Charleston, S.C.: CreateSpace, 2013. [Ill.]
- Garland, Bob. *Nonsense on Woodhouse Avenue* (N). St. Paul, Minn.: Gabbrolandbooks, 2013. [Midwest]
- Garrett, Brad. *Fastballs with Franklin* (juv). Charleston, S.C.: CreateSpace, 2013. [Ill.]
- Garrity, Kevin J. *The Hatchery* (N). West Bloomfield, Mich.: Hammer Handle Press, 2013. [Mich.]
- Garthus, Nels. *Absence Makes the Heart Ponder* (N). Waukesha, Wis.: Orange Hat Publishing, 2013. [Wis.]
- Garvis-Graves, Tracey. *Covet* (N). NY: Dutton, 2013. [Kansas City, Mo.]
- Gaspard, John. *The Ambitious Card* (N). Plano, Tex.: Henery Press, 2013. [Minneapolis-St. Paul, Minn.]
- Gass, William H. *Middle C* (N). NY: Knopf, 2013. [Ohio]
- Gaus, Paul L. *The Names of Our Tears* (N). NY: Plume, 2013. [Ohio]
- Gee, Darien. *The Avalon Ladies Scrapbooking Society* (N). NY: Ballantine Books, 2013. [Ill.]
- Geisert, Arthur. *Thunderstorm* (juv). NY: Enchanted Lion Books, 2013. [Midwest]
- Geist, Jean Ann. *Only on the Radio* (N). Bowling Green, Ohio: Eli Kenoah Enterprises, 2013. [Ohio]
- George, Kaye. *Eine Kleine Murder* (N). Vancouver, Wash.: Barking Rain Press, 2013. [Ill.]
- Gerstorff, Kathy Chaffin *see* Savage, Stacy
- Gildzen, Alex. *Cleveland: Point B in Ohio Triangle* (P). Cleveland, Ohio: Crisis Chronicles Press, 2013. [Cleveland, Ohio]
- Gilliatt, Holly. *'Til St. Patrick's Day* (N). Louisville, Ky.: Turquoise Morning, 2013. [St. Louis, Mo.]
- Gilmore, Jason. *Somewhere Between Here and There* (N). Charleston, S.C.: CreateSpace, 2013. [Toledo, Ohio]
- Giordano, Adrienne. *Dog Collar Crime* (N). Naperville, Ill.: A. Giordano, 2013. [Chicago, Ill.]
- Giorgio, Kathie. *Learning to Tell (a Life) Time* (N). Charlotte, N.C.: Mint Hill Books, 2013. [Iowa]
- Gish, Robert. *River of Ghosts* (N). North Liberty, Iowa: Ice Cube Press, 2013. [Iowa]
- Glenn, Dale. *Purcell Station* (N). Indianapolis: Dog Ear Publishing, 2013. [Ind.]
- Glickman, Mary. *Marching to Zion* (N). NY: Open Road Media, 2013. [East St. Louis, Ill.]
- Goddard, Elizabeth. *North Dakota Weddings* (S). Uhrichsville, Ohio: Barbour Publishing, 2013. [N.D.]

- Godfrey, George L. *Once a Grass Widow* (N). Athens, Ill.: Nishnabek Publications, 2013. [Ill.; Kan.; Neb.]
- Goeglein, T.M. *Flicker & Burn* (juv). NY: G.P. Putnam, Åôs Sons, 2013. [Chicago, Ill.]
- Golden, Karen Anne. *The Cats That Surfed the Web* (N). Charleston, S.C.: CreateSpace, 2013. [Ind.]
- Goldman, Joel. *Chasing the Dead* (N). Charleston, S.C.: CreateSpace, 2013. [Kansas City, Kan.]
- Golembiewski, Carol. *The Projection Room: Two from the Cubist Mist* (N). Bloomington, Ind.: Abbott Press, 2013. [Milwaukee, Wis.]
- Goodman, Judy Roe. *The Stick Family and the Flood* (juv). Bloomington, Ind.: Xlibris, 2013. [Columbus, Ohio]
- Goodman, Ronald I. *Cardboard Nation* (N). S.I.: R. Goodman, 2013. [Mo.]
- Gorman, Ed. *Flashpoint* (N). Sutton, Surrey: Severn House, 2013. [Chicago, Ill.]
- Gossett, Gigi. *The Midwife Factor* (N). Bloomington, Ind.: iUniverse, 2013. [Cincinnati, Ohio]
- Gottesfeld, Jeff. *XO Ronette* (juv). Costa Mesa, Calif.: Saddleback Publishing, 2013. [Chicago, Ill.]
- Gove, Richard C. *Innocence Betrayed* (N). Charleston, S.C.: CreateSpace, 2013. [Ill.; Wis.]
- Grace, Alexa. *Profile of Evil* (N). Charleston, S.C.: CreateSpace, 2013. [Ind.]
- Gray, Harris. *Java Man* (N). Castle Rock, Colo.: H. Gray, 2013. [N.D.]
- Gray, Karen Cox. *William Martin Davis in Baker Woods* (N). Bloomington, Ind.: Xlibris, 2013. [Ill.]
- Gray, Michael Loyd. *The Canary* (N). Huron, Ohio: Bottom Dog Press, 2013. [Hemingway, Ernest]
- Gray, Trudy van Hoyer. *Manette's Café* (N). Monaca, Pa.: T. Gray, 2013. [Ill.]
- Greco, Donald. *Dracaena Marginata* (N). Charleston, S.C.: CreateSpace, 2013. [Youngstown, Ohio]
- Green, Sherelle. *A Tempting Proposal* (N). Toronto: Harlequin Kimani, 2013. [Chicago, Ill.]
- Greiman, Lois. *Finally Home* (N). NY: Kensington Books, 2013. [S.D.]
- _____. *Home Fires* (N). NY: Kensington Books, 2013. [S.D.]
- _____. *Mixing Magic* (N). Charleston, S.C.: CreateSpace, 2013. [Minn.]
- Grey, S.R. *I Stand Before You* (N). Charleston, S.C.: CreateSpace, 2013. [Ohio]
- Griffin, Mo. *Night Riders in the Tallgrass* (N). Tucson, Ariz.: Wheatmark, 2013. [Kan.]
- Griffin, Pamela. *The Governess's Dilemma* (N). Don Mills, Ont.: Harlequin, 2013. [Hillsdale, Mich.]
- Griffith, Cary J. *Wolves* (N). Cambridge, Minn.: Adventure Publications, 2013. [Minn.]
- Griffo, Michael. *Moonglow* (juv). NY: KTeen, 2013. [Neb.]
- Gubbins, John. *Raven's Fire* (N). Springville, Utah: Sweetwater Books, 2013. [Mich.]
- Gunn, James. *Transcendental* (N). NY: Tor, 2013.
- Guyette, Madelyn. *Naomi of the Plains* (N). Charleston, S.C.: CreateSpace, 2013. [Minn.]
- Haddix, Margaret Peterson. *Full Ride* (juv). NY: Simon & Schuster Books for Young Readers, 2013. [Ohio]
- _____. *Sought* (juv). NY: Simon & Schuster Books for Young Readers, 2013. [Ohio]
- Hagberg, David see Dorgan, Byron L.
- Halbrook, Kristin. *Nobody But Us* (juv). NY: HarperTeen, 2013. [N.D.]
- Hale, Wahletta. *My Brother's Finder, My Brother's Keeper* (N). Baltimore, Md.: PublishAmerica, 2013. [Ohio]
- Hallgarth, Sue. *On the Rocks* (N). Albuquerque, N.M.: Arbor Farm Press, 2013. [Cather, Willa]
- Hamilton, John M. *Hell Called Ohio* (N). Seattle, Wash.: Dark Coast Press, 2013 [Defiance, Ohio]
- Hamilton, Steve. *Let It Burn* (N). NY: Minotaur Books, 2013. [Detroit, Mich.]
- Hamilton, Victoria. *Bowled Over* (N). NY: Berkley Prime Crime, 2013. [Mich.]
- Hampton, Brenda. *Hell House* (N). Largo, Md.: Strebor Books, 2013. [St. Louis, Mo.]

- ____ and Rose Jackson-Beavers. *Full Figured 5* (N). Wyandanch, N.Y.: Urban Books, 2013. [St. Louis, Mo.]
- Handy, Lynne. *In the Time of Peacocks* (N). Bloomington, Ind.: iUniverse, 2013. [Ind.]
- Hangebrauck, Gregg. *Spider Lake* (N). Charleston, S.C.: CreateSpace, 2013. [Wis.]
- Hankins, Ruth Ann. *Crooked Lake* (N). Charleston, S.C.: CreateSpace, 2013. [Mich.]
- Hannon, Irene. *That Certain Summer* (N). Grand Rapids, Mich.: Revell, 2013. [Mo.]
- ____. *Trapped* (N). Grand Rapids, Mich.: Revell, 2013. [St. Louis, Mo.]
- Hansen, Amy Gail. *The Butterfly Sister* (N). NY: William Morrow, 2013. [Chicago, Ill.]
- Hansen, Annika. *Blueberry Falls in Love* (N). St. Cloud, Minn.: North Star Press, 2013. [Minn.]
- Hansen, Margo. *Mattie's Unspoken Vow* (N). Mustang, Okla.: Tate Publishing & Enterprises, 2013. [Minn.]
- Hansen, Valerie. *Cozy Christmas* (N). NY: Harlequin, 2013. [Kan.]
- Harmon, Brian. *Rushed* (N). Charleston, S.C.: CreateSpace, 2013. [Wis.]
- Harms, Kelly. *The Good Luck Girls of Shipwreck Lane* (N). NY: Thomas Dunne Books, 2013. [Cedar Falls, Iowa]
- Harp, Kim see Bird, Roy; Harp, Susan. *Evie Goes Clean & Green* (juv). Evansville, Ind.: M.T. Publishing, 2013. [Evansville, Ind.]
- Harper, Karen. *Upon a Winter's Night* (N). Don Mills, Ont.: Mira Books, 2013. [Ohio]
- Harrison, A.S.A. *The Silent Wife* (N). NY: Penguin Books, 2013. [Chicago, Ill.]
- Harrison, Jim. *Brown Dog: Novellas* (S). NY: Grove Press, 2013. [Mich.]
- ____. *The River Swimmer* (S). NY: Atlantic Monthly Press, 2013. [Mich.]
- Harrison, Kim. *Ever After* (N). NY: Harper Voyager, 2013.
- Harstad, Donald. *November Rain* (N). NY: Assembly Press!, 2013. [Iowa]
- Hart, Ellen. *Taken by the Wind* (N). NY: Minotaur Books, 2013. [Minneapolis, Minn.]
- Hart, Hazel. *Family History: A Locked House Mystery* (N). Charleston, S.C.: CreateSpace, 2013. [Kan.]
- Hart, Regina. *Trinity Falls* (N). NY: Dafina Books, 2013. [Ohio]
- Hartenaus, P.J. *My Sometimes Pal* (juv). Edina, Minn.: Beaver's Pond Press, 2013. [Galena, Ill.]
- Hartford Avenue Poets. *Masquerades & Misdemeanors* (P). Sheboygan, Wis.: Pebblebrook Press, 2013.
- Harvey, Michael T. *The Innocence Game* (N). NY: Knopf, 2013. [Chicago, Ill.; Evanston, Ill.]
- Hatley, Lee. *The Last Setback Levee* (N). Charleston, S.C.: CreateSpace, 2013. [Mo.]
- Hauf, Michele. *This Wicked Magic* (N). Toronto: Harlequin, 2013.
- Hawkinson, Susan. *Tina Christina Sestina* (P). Grand Rapids, Minn.: Bluewaters Press, 2013. [Minn.]
- Hayden, Robert. *Collected Poems* (P). Ed. Frederick Glaysher. NY: Liveright, 2013.
- Hazelwood, Ann Watkins. *The Funeral Parlor Quilt* (N). Paducah, Ky.: American Quilters Society, 2013. [Mo.]
- ____. *The Potting Shed Quilt* (N). Paducah, Ky.: American Quilter's Society, 2013. [Mo.]
- Hedlund, Jody. *A Noble Groom* (N). Bloomington, Minn.: Bethany House, 2013. [Mich.]
- Heintz, Kourtney. *The Six Train to Wisconsin* (N). Charleston, S.C.: CreateSpace, 2013. [Wis.]
- Held, Clay. *Bad Apple* (juv). Charleston, S.C.: CreateSpace, 2013. [Ill.]
- Helget, Danelle. *Destroyed and Detained* (N). St. Cloud, Minn.: North Star Press, 2013. [Minn.]
- Helm, Quincy A. *Throwin' Bricks at the Penitentiary* (N). Charleston, S.C.: CreateSpace, 2013. [Chicago, Ill.]
- Helmes, Scott. *One Thousand Haiku* (P). St. Paul, Minn.: Stamp Pad Press, 2013.
- Hemon, Aleksandar. *The Book of My Lives* (M). NY: Farrar, Straus and Giroux, 2013.
- Henderson, Dee. *Unspoken* (N). Minneapolis: Bethany House, 2013. [Chicago, Ill.]
- Hendrix, Daniel. *The King's Daughter* (N). Charleston, S.C.: CreateSpace, 2013. [Beaver Island, Mich.]
- Henkes, Kevin. *The Year of Billy Miller* (juv). NY: Greenwillow Books, 2013. [Wis.]

- Henrikson, Jerilyn. *Teddy: The Ghost Dog of Red Rocks* (juv). Stockton, Kan.: Rowe Publishing, 2013. [Kan.]
- Henry, Christina. *Black City* (N). NY: Ace Books, 2013. [Chicago, Ill.]
- _____. *Black Heart* (N). NY: Ace Books, 2013. [Chicago, Ill.]
- Herbach, Geoff. *I'm with Stupid* (juv). Naperville, Ill.: Sourcebooks Fire, 2013. [Wis.]
- Hermanson, Heidi, et al., eds. *The Untidy Season: An Anthology of Nebraska Women Poets* (A; P). Omaha, Neb.: Backwaters Press, 2013. [Neb.]
- Herschbach, Dennis. *Seven Graves, Two Harbors* (N). St. Cloud, Minn.: North Star Press, 2013. [Two Harbors, Minn.]
- Heywood, Carey. *Stages of Grace* (N). Richmond, Va.: C. Heywood, 2013. [Cleveland, Ohio]
- Heywood, Joseph. *Hard Ground* (S). Guildford, Conn.: Lyons Press, 2013. [Mich.]
- _____. *Killing a Cold One* (N). Guildford, Conn.: Lyons Press, 2013. [Mich.]
- Hicok, Bob. *Elegy Owed* (P). Port Townsend, Wash.: Copper Canyon Press, 2013.
- Higgins, Kyle and Alec Siegel. *C.O.W.L.: Principles of Power* (N). Berkeley, Calif.: Image Comics, 2013. [Chicago, Ill.]
- Hill, Susan. *Whistle in the Dark* (N). NY: Holiday House, 2013. [Mo.]
- Hilpert, Tom. *Superior Secrets* (N). Nashville, Tenn.: Spring Creek, 2013. [Minn.]
- Hilton, Laura V. *Awakened Love* (N). New Kensington, Pa.: Whitaker House, 2013. [Mo.]
- _____. *Surrendered Love* (N). New Kensington, Pa.: Whitaker House, 2013. [Mo.]
- Hines, Jim C. *Codex Born* (N). NY: DAW Books, 2013. [Mich.]
- Hinger, Charlotte. *Hidden Heritage* (N). Scottsdale, Ariz.: Poisoned Pen Press, 2013. [Kan.]
- Hintz, Rosemary. *The Good Year* (N). West Conshohocken, Pa.: Infinity Publishing, 2013. [Wis.]
- Hoag, Tami. *The 9th Girl* (N). NY: Dutton, 2013. [Minneapolis, Minn.]
- Hoey, Danny M. *The Butterfly Lady* (N). S.I.: Flaming Giblet Press, 2013. [Cleveland, Ohio]
- Hoffman, W.C. *Twins of Prey* (N). Lexington, Ky.: Abracadabra Productions, 2013. [Mich.]
- Hollars, B.J. *Sightings* (S). Bloomington: Indiana U P, 2013. [Midwest]
- Holmes, Katherine L. *Wide Awake Loons* (juv). S.I.: Silver Knight Publishing, 2013. [Minn.]
- Hood Chronicles, pseud. *Black Love aka Juicy* (N). Chicago: Worldhaven Agenda, 2013. [Chicago, Ill.]
- Hoover, Hadley. *Destination Unknown* (N). Raleigh, N.C.: Lulu, 2013. [Milford, Iowa]
- Hooverman, Roger H. *Catherine's Diaries* (N). Charleston, S.C.: CreateSpace, 2013. [Saginaw, Mich.]
- Hope, Amity. *Ditched* (N). Charleston, S.C.: CreateSpace, 2013. [Minn.]
- Hopkins, Bill. *River Mourn* (N). Marble Hill, Mo.: Deadly Writes Publishing, 2013. [St. Genevieve, Mo.]
- Horn, Erin Keyser. *Wings of Thunder* (juv). Charleston, S.C.: CreateSpace, 2013. [Ill.]
- Horwitz, Steven *see* Schaper, Julie
- Hotchkiss, Roy. *An Ideal Way to Fly* (N). Cincinnati: Edgecliff Press, 2013. [Cincinnati, Ohio]
- Housewright, David. *The Last Kind Word* (N). NY: Minotaur Books, 2013. [St. Paul, Minn.]
- Houston, Victoria. *Dead Insider* (N). Loveland, Colo.: Tyrus Books, 2013. [Wis.]
- Hovey, Dean L. *Whistling Sousa* (N). San Bernardino, Calif.: Alibris, 2013. [Two Harbors, Minn.]
- Howard, Christine. *Woman of the Heartland: Rural Upbringing* (N). Charleston, S.C.: CreateSpace, 2013. [Minn.]
- Howard, Dorsey. *One Way* (S). Floyd's Knob, Ind.: Heart Thoughts Publishing, 2013. [Chicago, Ill.]
- Howard, Kate. *Scooby-Doo: Stage Fright* (juv). NY: Scholastic, 2013. [Chicago, Ill.]
- Hricik, Donald E. *Nothing to Confess* (N). Winchester, Hants.: Roundfire Books, 2013. [Ohio]
- Hubbard, Charlotte. *Winter of Wishes* (N). NY: Zebra Books, 2013. [Mo.]
- Hubin, Peter J. *The Brook Flows On* (N). Spooner, Wis.: Up North Storytellers, 2013. [Wis.]
- Humke, Buzz. *The Logging Road Gang* (juv). Indianapolis: Dog Ear Publishing, 2013. [Wis.]
- Hupton, Nick. *The Ridge* (N). St. Cloud, Minn.: North Star Press, 2013. [Minn.]

- Husom, Christine. *A Death in Lionel's Woods* (N). Kernersville, N.C.: Second Wind Publishing, 2013. [Minn.]
- Hyla, Victoria J. *Running in the Mists* (N). Bloomington, Ind.: AuthorHouse, 2013. [Chicago, Ill.]
- Ickler, Glenn. *Murder on the St. Croix* (N). St. Cloud, Minn.: North Star Press, 2013. [St. Paul, Minn.]
- Ifkovic, Ed. *Downtown Strut* (N). Scottsdale, Ariz.: Poisoned Pen Press, 2013. [Ferber, Edna]
- India. *Gangstress* (N). Charleston, S.C.: CreateSpace, 2013. [Detroit, Mich.]
- _____. *The Real Hoodwives of Detroit 3* (N). Fairfield, Ohio: Grade A Publications, 2013. [Detroit, Mich.]
- Irelan, Patrick. *The Miracle Boy* (S). North Liberty, Iowa: Ice Cube Press, 2013. [Midwest]
- Irvin, Kelly. *Love Still Stands* (N). Eugene, Or.: Harvest House, 2013. [Mo.]
- Ivy, Alexandra. *Born in Blood* (N). NY: Zebra Books, 2013. [Kansas City, Kan.]
- Jabar. *Miseducation of a Hustler* (N). S.l.: Genevieve E. Davis, 2013. [Kinloch, Mo.]
- Jackson, Dave *see* Jackson, Neta
- Jackson, James M. *Bad Policy* (N). Vancouver, Wash.: Barking Rain Press, 2013. [Cincinnati, Ohio]
- Jackson, Neta and Dave Jackson. *Derailed* (N). Brentwood, Tenn.: Worthy Publishing, 2013. [Chicago, Ill.]
- _____. *Grounded* (N). Brentwood, Tenn.: Worthy Publishing, 2013. [Chicago, Ill.]
- Jackson-Beavers, Rose *see* Hampton, Brenda
- Jacobs, Mara. *Worth the Effort* (N). S.l.: Copper Country Press, 2013. [Mich.]
- Jagears, Melissa. *A Bride for Keeps* (N). Minneapolis: Bethany House, 2013. Kan.]
- Jakes, John. *A DePauw Story: How I Got from Here to There and Back* (M). DePauw Magazine, 75 (Win. 2013), 35-37.
- James, Arlene. *Love in Bloom* (N). NY: Love Inspired Books, 2013. [Kan.]
- James, Julie. *Love Irresistibly* (N). NY: Berkley Sensation, 2013. [Chicago, Ill.]
- James, Terron. *Insight* (N). Provo, Utah: Jolly Fish Press, 2013. [Detroit, Mich.]
- Janikowski-Krewal, Denise. *Spotted Overcoat* (P). Raleigh, N.C.: Lulu, 2013. [Milwaukee, Wis.]
- Januska, Michael. *Riverside Drive* (N). Toronto: Dundurn Press, 2013. [Detroit, Mich.]
- JaQuavis. *The Day the Streets Stood Still* (N). NY: Urban, 2013. [Flint, Mich.]
- Jarvela, Theresa M. *Home for the Murder* (N). St. Cloud, Minn.: North Star Press, 2013. [Minn.]
- Jeavons, Lois. *Manners, Morals & Myths* (N). Raleigh, N.C.: Lulu, 2013. [Cleveland, Ohio]
- Jenkins, Beverly. *Destiny's Embrace* (N). NY: Avon Books, 2013.
- Jenkins, John L. *I Love Base Ball* (juv). Manassas, Va.: Reconciliation Press, 2013. [Cincinnati, Ohio]
- Jenkins, Louis. *Tin Flag* (P). Duluth, Minn.: Will o' the Wisp Books, 2013.
- Jenkins, Suzanne. *The Princess of Greektown* (N). Charleston, S.C.: CreateSpace, 2013. [Detroit, Mich.]
- Johannes, Helen C. *Bloodstone* (N). Adams Basin, N.Y.: Wild Rose Press, 2013.
- Johansen, Iris. *Silencing Eve* (N). NY: St. Martin, 2013. [Chicago, Ill.]
- Johns, Madison. *Senior Snoops* (N). Charleston, S.C.: CreateSpace, 2013. [East Tawas, Mich.]
- _____. *Trouble in Tawas* (N). Charleston, S.C.: CreateSpace, 2013. [East Tawas, Mich.]
- Johnson, Christine. *The Marriage Barter* (N). NY: Love Inspired Books, 2013. [Neb.]
- Johnson, D.E. *Detroit Shuffle* (N). NY: Minotaur Books, 2013. [Detroit, Mich.]
- Johnson, Frank S. *Saint Francis in the Garden* (N). Bloomington, Ind.: iUniverse, 2013. [Mo.]
- Johnson, Joy. *The Secret of the Red Cane* (N). Omaha, Neb.: Grief Illustrated Press, 2013. [Neb.]
- Johnstone, Lea. *Autumn Drew Its Bedtime Bath* (P). Mustang, Okla.: Tate Publishing & Enterprises, 2013. [Minn.]
- Johnstone, William W. *A Big Sky Christmas* (N). NY: Pinnacle Books, 2011. [Kansas City, Mo.]
- _____. *Hard Ride to Hell* (N). NY: Kensington Publishing, 2013. [Dak.]

- Jollymore, Tim. *Listener in the Snow* (N). Oakland, Calif.: Finns Way Books, 2013. [Minn.]
- Jones, Bella. *The Black Corleones: The Beginning* (N). S.I.: TBRS Publishing, 2013. [Chicago, Ill.]
- Jones, Patrick S. *Cassandra's Turn* (juv). Colorado Springs, Colo.: Dragon Gems, 2013. [Lapeer, Mich.]
- Jordan, David. *ZHackers: Volume 2* (N). S.I.: D. Jordan, 2013. [Urbana-Champaign, Ill.]
- Jorgensen-Zimney, Lorraine. *Teddy: The Sequel* (juv). Pittsburgh, Pa.: RoseDog Books, 2013. [S.D.]
- Just Paper and Ink: The Collected Works of Write's Ink Cooperative* (A). Columbus, Ohio: Biblio Publishing, 2013. [Ohio]
- Justes, Margot. *Blood Art* (N). Charleston, S.C.: CreateSpace, 2013. [Chicago, Ill.]
- Justus, Robert L. *Rare Blood Sect* (N). Bloomington, Ind.: AuthorHouse, 2013. [St. Joseph, Mo.]
- Kadence, Sam. *On the Right Track* (juv). Tallahassee, Fla.: Harmony Ink Press, 2013. [Minn.]
- Kadohata, Cynthia. *The Thing About Luck* (juv). NY: Atheneum Books for Young Readers, 2013. [Kan.]
- Kahn, Michael A. *The Flinch Factor* (N). Scottsdale, Ariz.: Poisoned Pen Press, 2013. [St. Louis, Mo.]
- Kamen, Daniel. *Stagecoach Road: The Bullies Must Die* (N). Terrace, B.C.: CCB Publishing, 2013. [Ind.]
- Kane, Tannera. *Ghosts of Lake Superior* (N). Charleston, S.C.: CreateSpace, 2013. [Marquette, Mich.]
- Kantar, Andrew. *Game Face* (juv). Casper, Wyo.: Whiskey Creek Press, 2013. [Minn.]
- Kapp, George. *We All Died Twice* (N). Milwaukee: Three Towers Press, 2013. [Wis.]
- Karmel, Miriam. *Being Esther* (N). Minneapolis: Milkweed Editions, 2013. [Ill.]
- Kasdan, Sheryl. *Murder on Lake Minnetonka* (N). Charleston, S.C.: Create Space, 2013. [Wayzata, Minn.]
- Kasischke, Laura. *If a Stranger Approaches You* (S). Louisville, Ky.: Sarabande Books, 2013.
- Kasulis, Diane. *Four Letters* (N). St. Cloud, Minn.: North Star Press, 2013. [Minn.]
- Kava, Alex. *Stranded* (N). NY: Doubleday, 2013. [Sioux City, Iowa; Manhattan, Kan.]
- Kay, Lenore. *Syd the Crow* (juv). Charleston, S.C.: CreateSpace, 2013. [Elmhurst, Ill.]
- Kear, Lynn. *Relative Innocence* (N). Charleston, S.C.: CreateSpace, 2013. [Ill.]
- Keillor, Garrison. *O, What A Luxury: Verses Lyrical, Vulgar, Pathetic & Profound* (P). NY: Grove Press, 2013.
- Keith, K.L. *The Narrow Gate* (N). Maitland, Fla.: Xulon Press, 2013. [Minn.; Wis.]
- Kelley, Tom. *Guardmount* (N). Charleston, S.C.: CreateSpace, 2013. [Ind.]
- Kellogg, Rita Kay. *A Heart That's Worthy* (N). Charleston, S.C.: CreateSpace, 2013. [Grabill, Ind.]
- Kelly, David A. *The Wrigley Riddle* (juv). NY: Random House, 2013. [Chicago, Ill.]
- Kelly, Sofie. *Cat Trick* (N). NY: Obsidian, 2013. [Minn.]
- _____. *Final Catcall* (N). NY: Obsidian, 2013. [Minn.]
- Kemp, Dan. *A Yooper's Summer on Isle Royale* (N). Bloomington, Ind.: iUniverse, 2013. [Isle Royale, Mich.]
- Kent, Allen. *River of Light and Shadow* (N). Neosho, Mo.: AllenPearce Publishing, 2013. [Mo.]
- Kent, Julia. *Random Acts of Crazy* (N). Charleston, S.C.: CreateSpace, 2013. [Ohio]
- Kery, Beth. *When I'm with You* (N). NY: Berkley Books, 2013. [Chicago, Ill.]
- Kessler, Jeffray N. *Victor Becomes a Spy* (juv). Herndon, Va.: Mascot Books, 2013. [Mich.]
- Killeen, Dan. *Noises in the Night* (juv). St. Louis, Mo.: Happy Fun Books, 2013. [St. Louis, Mo.]
- Killilea, Marge. *The Bavarian China* (N). Oshkosh, Wis.: M. Killilea, 2013. [Oshkosh, Wis.]
- Kimberling, Brian. *Snapper* (N). NY: Pantheon Books, 2013. [Ind.]
- King, Elizabeth. *The Garden* (N). Baltimore, Md.: PublishAmerica, 2013. [Minn.]
- Kirtley, Dianne. *Point of Departure* (N). College Station, Tex.: Virtualbookworm, 2013. [Ill.]

- Kisor, Henry. *Hang Fire* (N). Waterville, Me.: Five Star, 2013. [Mich.]
- Klehr, Dawn. *The Cutting Room Floor* (juv). Woodbury, Minn.: Flux, 2013. [Minn.]
- Kline, Christina Baker. *Orphan Train* (N). NY: William Morrow, 2013. [Minn.]
- Knight, Doug. *A River Bend* (N). Bloomington, Ind.: WestBow Press, 2013. [Ind.]
- Knowles, Carrie Jane. *Lillian's Garden* (N). Ropley, Hants.: Roundfire Books, 2013. [Mich.]
- Koehn, Richard. *Lightning Rod* (N). S.l.: s.n., 2013. [Kan.]
- Koertge, Ronald. *Coaltown Jesus* (juv). Somerville, Mass.: Candlewick Press, 2013. [Ill.]
- Kohl, Candice. *Family Secrets* (N). Darlington, S.C.: Blue Star Books, 2013. [Chicago, Ill.]
- Kohoutek, Karen Joan. *The Jack-O-Lantern Box* (N). Fargo, N.D.: Skull and Book Press, 2013. [Minn.]
- Koontz, Rena. *The Devil She Knew* (N). Cincinnati: F+W Media, 2013. [Ohio]
- Kopecky, John. *Gathering of Rains* (P). Grimms, Wis.: Tenacious Quill Press, 2013. [Wis.]
- _____. *A Random Act of Poetry* (P). Grimms, Wis.: Tenacious Quill Press, 2013. [Wis.]
- Kosowski, Laura. *Fly: A Song from the Birds, Sung for You* (P). Minneapolis: L. Kosowski, 2013.
- Kraus, Daniel. *Scowler* (juv). NY: Delacorte Press, 2013. [Iowa]
- Krejci, William G. *Steward of the Isle* (N). Lakewood, Ohio: W. Krejci, 2013. [Put-in-Bay, Ohio]
- Krengel, Matthew J. *The Map Maker's Sister* (N). St. Cloud, Minn.: North Star Press, 2013. [Duluth, Minn.]
- Krohn, Pattie Leo. *I Love You David Foster Wallace* (N). Charleston, S.C.: CreateSpace, 2013. [Wallace, David Foster]
- Krosoczka, Jarrett J. *The Frog Who Croaked* (juv). NY: Walden Pond Press, 2013.
- Krueger, William Kent. *Ordinary Grace* (N). NY: Atria Books, 2013. [Minn.]
- _____. *Tamarack County* (N). NY: Atria Books, 2013. [Minn.]
- Krzmarzick, Ann. *Every Pumpkin Is Perfect* (juv). St. Paul, Minn.: Brass Tacks, 2013. [Bismarck, N.D.]
- Kupfer, Debbie Manber. *P.A.W.S.* (juv). Creve Coeur, Mo.: Rocking Horse Publishing, 2013. [St. Louis, Mo.]
- Kurowska, Joanna. *The Wall & Beyond* (P). Little Elm, Tex.: eLectio Publishing, 2013.
- Kurtz, Jane. *Anna Was Here* (juv). NY: Greenwillow Books, 2013. [Kan.]
- Kushner, Dale. *The Conditions of Love* (N). NY: Grand Central Publishing, 2013. [Wis.]
- Kusler, Rex. *Family* (N). Las Vegas, Nev.: Thomas & Mercer, 2013. [S.D.]
- LaCoursiere, Lyn Miller. *Moonbeams* (N). S.l.: Gabriel's Horn, 2013. [Minn.]
- Lake, Keri. *Soul Avenged* (N). Detroit, Mich.: K. Lake, 2013. [Detroit, Mich.]
- Lake, Lori. *Jump the Gun* (N). Belton, Tex.: Quest Books, 2013. [St. Paul, Minn.]
- Lambert, Richard C. *Crazy Side of Love* (N). Charleston, S.C.: CreateSpace, 2013. [Hannibal, Mo.]
- Lamke, Tony. *No More Bugle Calls* (N). Raleigh, N.C.: Lulu, 2013. [Ohio]
- Lancaster, Jen. *Here I Go Again* (N). NY: New American Library, 2013. [Chicago, Ill.]
- Langer, Adam. *The Salinger Contract* (N). NY: Open Road Media, 2013. [Bloomington, Ind.]
- Lapthorne, Elizabeth. *Enforcer Enflamed* (N). Akron, Ohio: Ellora's Cave Publishing, 2013. [Chicago, Ill.]
- _____. *Retrieve My Heart* (N). Akron, Ohio: Ellora's Cave Publishing, 2013. [Chicago, Ill.]
- Larsen, K.J. *Some Like It Hot* (N). Scottsdale, Ariz.: Poisoned Pen Press, 2013. [Chicago, Ill.]
- Larsen-Sanders, Nancy. *For the Duration* (N). Bloomington, Ind.: iUniverse, 2013. [Kan.]
- _____. *Marrow of Life* (N). Bloomington, Ind.: iUniverse, 2013. [Kan.]
- _____. *Sky Bird* (N). Bloomington, Ind.: iUniverse, 2013. [Kan.]
- _____. *Women with Backbone* (N). Bloomington, Ind.: iUniverse, 2013. [Kan.]
- Larson, Carol J. *Baby Farm* (juv). Casper, Wyo.: Whiskey Creek Press, 2013. [Minn.]
- _____. *The Secret Society of Sugar and Spice* (juv). Casper, Wyo.: Whiskey Creek Press, 2013. [Minn.]
- Latham, Shanie *see* Brown, Jason Lee

- Laukkanen, Owen. *Criminal Enterprise* (N). NY: G.P. Putnam's Sons, 2013. [Minneapolis, Minn.]
- Lawrence, Gary. *Baffled* (S). Phoenix, Ariz.: Gary's Write Stuff, 2013. [Rockford, Ill.]
- Leavell, Peter. *God & Gun* (N). Manzanita, Or.: Dusty Trail Books, 2013. [Dak.]
- Lee, Alan L. *Sandstorm* (N). NY: Forge, 2013.
- Lee, Sandra. *The Recipe Box* (N). NY: Hyperion, 2013. [Wis.]
- Legler, Paul. *Song of Destiny* (N). St. Cloud, Minn.: North Star Press, 2013. [N.D.]
- Lehman, Joanne. *Driving in the Fog* (P). Georgetown, Ky.: Finishing Line Press, 2013. [Ohio]
- Leslie, Judy. *For the Love of Ireland* (N). Charleston, S.C.: CreateSpace, 2013. [Chicago, Ill.]
- Lester, Derwin. *The Thin Line of Life* (N). Charleston, S.C.: CreateSpace, 2013. [Midwest]
- Levine, Philip. *My Lost Poets* (M). *Five Points: A Journal of Literature and Art*, 15 (3) 2013, 7-28.
- Levy, D.A. *Can We Hold Hands out Here* (P). NY: Brother in Elysium, 2013. [Cleveland, Ohio]
- Lezama, O.A.K. *The Proximity of Vengeance* (N). Charleston, S.C.: CreateSpace, 2013. [Mich.]
- Lickel, Lisa J. *Meow Mayhem* (N). S.L.: Whimsical Publications, 2013. [Ill.]
- Liesche, Margit. *Triptych* (N). Scottsdale, Ariz.: Poisoned Pen Press, 2013. [Chicago, Ill..]
- Limbaugh, Nile J. *Visions of Evil* (N). Cincinnati: Samhain Publishing, 2013.
- Lin, Jeannie. *The Sword Dancer* (N). Don Mills, Ont.: Harlequin, 2013.
- Linstrom, Steve. *The Last Ram* (N). St. Cloud, Minn.: North Star Press, 2013. [Neb.; S.D.]
- Liskow, Steve. *Blood on the Tracks* (N). Charleston, S.C.: CreateSpace, 2013. [Detroit, Mich.]
- Livingston, Aunnie S. *Aunnie's Summertime Adventures* (juv). Homewood, Ill.: Allison Moore & Assoc., 2013. [Chicago, Ill.]
- Loan-Wilsey, Anna. *Anything But Civil* (N). NY: Kensington Books, 2013. [Galena, Ill.]
- Logan, Jake. *Slocum and the High-Country Manhunt* (N). Jove Books, 2013. [N.D.]
- _____. *Slocum and the Thunderbird* (N). NY: Jove Books, 2013. [N.D.]
- Logan, Kylie. *Murder at the Orient Express* (N). Berkley Prime Crime, 2013. [South Bass Island, Ohio]
- _____. *Panic Button* (N). NY: Berkley Prime Crime, 2013. [Chicago, Ill.]
- Logan, Melissa. *New Beginnings* (juv). Baltimore, Md.: PublishAmerica, 2013. [Ill.]
- _____. *Trust Me* (juv). Baltimore, Md.: PublishAmerica, 2013. [Ill.]
- Lohmann, Jennifer. *Reservations for Two* (N). Don Mills, Ont.: Harlequin, 2013. [Chicago, Ill.]
- London, Natalie. *The First Robin of Spring* (N). Tallahassee, Fla.: Bella Books, 2013. [Wis.]
- Long, Susan Hill. *Whistle in the Dark* (juv). NY: Holiday House, 2013. [Mo.]
- Loos, Jody Charles. *Alex the Alien: Bubble Magic* (juv). Denver, Colo.: Outskirts Press, 2013. [Quincy, Ill.]
- _____. *Alex the Alien: Train Ride* (juv). Denver, Colo.: Outskirts Press, 2013. [Quincy, Ill.]
- Loucks, Kristi. *The Rose Red Reaper* (N). Charleston, S.C.: CreateSpace, 2013. [Chicago, Ill.]
- Lounsbury, Connie. *Kathleen Creek* (N). Wheaton, Ill.: OakTara, 2013. [Minn.]
- Lovell, Susan B. *The Sandpiper* (N). Grand Rapids, Mich.: KRIS SCROSS Press, 2013. [Mich.]
- Lower, Becky. *Banking on Temperance* (N). Blue Ash, Ohio: Crimson Romance, 2013. [St. Louis, Mo.]
- Lowery, Scott. *Empty-Handed* (P). Red Wing, Minn.: Red Dragonfly Press, 2013. Luck, Sara. *Rimfire Bride* (N). NY: Pocket Books, 2013. [N.D.]
- Lukasik, Gail. *Peak Season for Murder* (N). Waterville, Me.: Five Star, 2013. [Wis.]
- Lukens, Shyla. *Just Paying the Rent* (N). S.L.: TouchPoint Press, 2013. [Chicago, Ill.]
- Lundgren, Eric. *The Facades* (N). NY: Overlook Press, 2013 [Midwest]
- Lunetta, Demitria. *In the After* (juv). NY: HarperTeen, 2013. [Chicago, Ill.]
- Lutz, Lisbeth. *Raven* (N). Charleston, S.C.: CreateSpace, 2013. [Mich.]
- Lynch, Sean. *Wounded Prey* (N). Long Island City, N.Y.: Exhibit A, 2013. [Iowa]
- Lynd, Jacqueline R. *In All Honesty* (P). Kearney, Neb.: Morris Publishing, 2013.
- Lyons, Tamara. *Cane's Justice* (juv). Concord, N.C.: Comfort Publishing, 2013. [Ill.]
- Lystra, Donald. *Something That Feels Like Truth* (S). DeKalb, Ill.: Switchgrass Books, 2011. [Midwest]

- Maas, Tammy. *God Save Us All* (N). Anza, Calif.: Rainstorm Press, 2013. [Monticello, Iowa]
- Maazel, Fiona. *Woke up Lonely* (N). Minneapolis: Graywolf Press, 2013. [Cincinnati, Ohio]
- McBride, James. *The Good Lord Bird* (N). NY: Riverhead Books, 2013. [Kan.]
- McBride, Susan. *The Truth About Love and Lightning* (N). NY: William Morrow, 2013. [Mo.]
- McBride, Teresa. *The Restoration of Faith* (N). Charleston, S.C.: CreateSpace, 2013. [Kan.]
- _____. *The Restoration of Grace* (N). Charleston, S.C.: CreateSpace, 2013. [Kan.]
- McConkey, Jess. *The Widows of Braxton County* (N). NY: William Morrow, 2013. [Iowa]
- McCord, Monty. *Mundy's Law* (N). Waterville, Me.: Five Star, 2013. [Neb.]
- McCurdy, Bob. *An August to Remember* (N). Westby, Wis.: Prairie Viking Press, 2013. [Wis.]
- _____. *The Grandpa Who Wasn't* (N). Westby, Wis.: Prairie Viking Press, 2013. [Wis.]
- McDonnell, Madeline. *Penny, n.* (N). Milwaukee, Wis.: Rescue Press, 2013. [St. Paul, Minn.]
- McDonough, Vickie. *Whispers on the Prairie* (N). New Kensington, Pa.: Whitaker House, 2013. [Kan.]
- McDougall, Len. *The Mackinac Incident* (N). NY: Skyhorse Publishing, 2013. [Mich.]
- McDowell, Lawson. *Before He Became a Monster* (N). Omaha, Neb.: RAWR Publishing, 2013. [Omaha, Neb.]
- McElhinny, David. *Zero* (juv). Miami, Fla.: Barnhardt & Ashe Publishing, 2013. [Minn.]
- McGauley, Pat. *The Sons of Marella Windsong* (N). Hibbing, Minn.: JPM Publishing, 2013. [Hibbing, Minn.]
- McInerny, Joseph. *Powderhorn* (N). NY: Tanglefinger Books, 2013. [Minneapolis, Minn.]
- Mack, Donna. *Whispered Secrets, Whispered Prayers* (N). Pueblo, Colo.: Missing Socks and Honeybees, 2013. [N.D.]
- McLean, Patrick G. *One Last Hurrah* (N). Charleston, S.C.: CreateSpace, 2013. [St. Louis, Mo.]
- McMan, Ann. *Hoosier Daddy* (N). Fairfield, Calif.: Nuance, 2013. [Ind.]
- McMann, Lisa. *Bang* (juv). NY: Simon Pulse, 2013. [Chicago, Ill.]
- McMillan, Terry. *Who Asked You?* (N). NY: Viking, 2013.
- McRae, Frank. *Premonitions* (N). Bloomington, Ind.: AuthorHouse, 2013. [Chicago, Ill.]
- McWhorter, Tim. *Bone White* (N). Charleston, S.C.: CreateSpace, 2013. [Ohio]
- Madison, Marla. *Relative Malice* (N). Charleston, S.C.: CreateSpace, 2013. [Eau Claire, Wis.]
- Madormo, John V. *The Camp Phoenix Caper* (juv). NY: Philomel Books, 2013. [Ill.]
- _____. *The Copycat Caper* (juv). NY: Philomel Books, 2013. [Ill.]
- Maiolo, Joseph. *An Arch of Birches and Other Stories* (S). Duluth, Minn.: Overcoat Books, 2013. [Minn.]
- Majmudar, Amit. *The Abundance* (N). NY: Metropolitan Books, 2013. [Midwest]
- Major, J. Michael. *One Man's Castle* (N). Waterville, Me.: Five Star, 2013. [Ill.; St. Paul, Minn.]
- Maltman, Thomas. *Little Wolves* (N). NY: Soho Press, 2013. [Minn.]
- Mancheski, Janson. *Mask of Bone* (N). Green Bay, Wis.: J. Mancheski, 2013. [Green Bay, Wis.]
- _____. *Shoot for the Stars* (N). Charleston, S.C.: CreateSpace, 2013. [Green Bay, Wis.]
- Manos, John K. *Dialogues of a Crime* (N). Chicago: Amika Press, 2013. [Chicago, Ill.]
- Maples, Douglas L. *Confusion of the Heart* (N). Charleston, S.C.: CreateSpace, 2013. [Cincinnati, Ohio]
- Marek, Jayne, Lylanne Musselman, and Mary Sexson. *Company of Women* (P). Indianapolis: Chatter House Press, 2013. [Indianapolis, Ind.]
- Marie, Shenetta. *Sincerely Hers* (N). Cleveland, Ohio: Divine Production, 2013. [Cleveland, Ohio]
- Marr, M.A. *see* Armstrong, Kelley
- Martens, Phyllis. *Stories from an Old Town* (S). Denver, Colo.: Outskirts Press, 2013. [Minn.]
- Martin, Hugh. *The Stick Soldiers* (P). Rochester, N.Y.: BOA Editions, 2013.
- Martin, Rebecca. *The Treasure Hunt* (juv). Medina, N.Y.: Ridgeway Publishing, 2013. [N.D.]
- Martine, Jacquilynn. *Chardonnay* (N). Kansas City, Mo.: Omnipresent Sky Publishing, 2013. [Mo.]
- Mason, Kristine. *Shadow of Danger* (N). Charleston, S.C.: CreateSpace, 2013. [Wis.]
- _____. *Shadow of Perception* (N). S.I.: K. Mason, 2013. [Chicago, Ill.]

- Massey, Ellen Gray. *Papa's Gold* (juv). Fayetteville, Ark.: Pen-L Publishing, 2013. [Mo.]
- Masterton, Graham. *Forest Ghost* (N). Sutton, Surrey: Severn House, 2013. [Mich.]
- Matthews, Brian W. *Forever Man* (N). San Francisco, Calif.: JournalStone Publishing, 2013. [Mich.]
- Matthews, Stacy. *Think Twice Before You Order* (N). Charleston, S.C.: CreateSpace, 2013. [Kan.]
- Mauch, Matt. *If You're Lucky Is a Theory of Mine* (P). Fernandina Beach, Fla.: THP/Trio House, 2013. [Minn.]
- May, M.E. *Ensnorced* (N). Crystal Lake, Ill.: M&B Literary Creations, 2013. [Indianapolis, Ind.]
- _____. *Inconspicuous* (N). Crystal Lake, Ill.: M&B Literary Creations, 2013. [Indianapolis, Ind.]
- Meaney, Flynn. *Boys Wanted* (juv). NY: Little, Brown, 2013. [Wis.]
- Meats, Stephen. *Dark Dove Descending* (P; S). Lawrence, Kan.: Mammoth Publications, 2013. [Kan.]
- Mechem, Kirke. *The Strawstack Murder Case* (N). Greenville, Ohio: Coachwhip Publication, 2013. [Wichita, Kan.]
- Mehl, Nancy. *Unbreakable* (N). Minneapolis: Bethany House, 2013. [Kan.]
- _____. *Unforeseeable* (N). Minneapolis: Bethany House, 2013. [Kan.]
- Men-Tal. *Salon Talk: Kismet* (N). S.l.: G Publishing, 2013. [Detroit, Mich.]
- Mercado, Staci Angelina. *Seeking Signs* (N). S.l.: Four Feathers Press, 2013. [Iowa]
- Mesrobian, Carrie. *Sex and Violence* (juv). Minneapolis: Carolrhoda Lab, 2013. [Minn.]
- Mettey, Tim. *Trust* (N). Cincinnati: Kenwood Publishing Group, 2013. [Midwest]
- Meyer, Karen. *Whispers at Marietta* (juv). Glendale, Ariz.: Sable Creek Press, 2013. [Marietta, Ohio]
- Meyers, Pamela S. *Love Finds you in Lake Geneva, Wisconsin* (N). NY: Summerside Press, 2013. [Lake Geneva, Wis.]
- _____. *Love Will Find a Way* (N). Wheaton, Ill.: OakTara Publishers, 2013. [Wis.]
- Michalets, Jeanette. *The Ten Cent Café* (N). Charleston, S.C.: CreateSpace, 2013. [Cudahy, Wis.]
- Mildfelt, Todd. *Almost to Freedom* (juv). Richmond, Kan.: T. Mildfelt, 2013. [Kan.]
- Miller, Anne Rud. *Mashkiki Rapids* (N). S.l.: Little Big Bay, 2013. [Wis.]
- Miller, Judith. *A Simple Change* (N). Minneapolis: Bethany House, 2013. [Amana, Iowa]
- Miller, Julie. *Yuletide Protector* (N). Don Mills, Ont.: Harlequin Intrigue, 2013. [Kansas City, Mo.]
- Miller, Scott L. *Counterfeit* (N). St. Louis, Mo.: Layla Dog Press, 2013. [St. Louis, Mo.]
- Miller, Serena. *Under a Blackberry Moon* (N). Grand Rapids, Mich.: Revell, 2013. [Mich.]
- Mindel, Jenna. *Courting Hope* (N). NY: Love Inspired Books, 2013. [Mich.]
- Miner, Valerie. *Traveling with Spirits* (N). Livingston: U West Alabama P, 2013. [Minn.]
- Minton, Brenda. *The Boss's Bride* (N). Don Mills, Ont.: Harlequin, 2013. [Kan.]
- Mitchard, Jacquelyn. *What We Lost in the Dark* (juv). NY: Soho Teen, 2013. [Minn.]
- _____. *What We Saw at Night* (juv). NY: Soho Teen, 2013. [Wis.]
- Mitchell, Siri L. *Unrivaled* (N). Minneapolis: Bethany House, 2013. [St. Louis, Mo.]
- Mohrman, Barbara Eymann. *The Dust-Covered Days of Dorie Archer* (juv). Omaha, Neb.: Bern Street Publishing, 2013. [Neb.]
- Molinar, Powers. *Spartanica* (juv). Libertyville, Ill.: Sapertys Enterprises, 2013. [Chicago, Ill.]
- Mondello, Lisa. *Her Dakota Man* (N). Charleston, S.C.: CreateSpace, 2013. [S.D.]
- Monk, Devon. *Cold Copper* (N). NY: Roc, 2013. [Des Moines, Iowa]
- Moore, Edward Kelsey. *The Supremes at Earl's All-You-Can-Eat* (N). NY: Knopf, 2013. [Ind.]
- Moore, Jasmine Austin. *Undercover Secrets, Untold Lies* (N). Tallahassee, Fla.: Bella Books, 2013. [Wis.]
- Moore, Shane. *The Plea of Apollosian* (N). Holiday Shores, Ill.: New Babel Books, 2013.
- Moraff, Ken. *It Happened in Wisconsin* (N). Las Vegas, Nev.: Amazon Publishing, 2013. [Wis.]
- Moran, Sandra. *Letters Never Sent* (N). Fairfield, Calif.: Bink Books, 2013. [Chicago, Ill.; Lawrence, Kan.]
- Morgan, Leigh. *A Day at Funky's* (S). S.l.: Pen & Sword Publishing, 2013. [Wis.]
- Mori, Kyoko. *Barn Cat* (N). Boston: GemmaMedia, 2013. [Wis.]

- Morrissey, Ted. *Men of Winter* (N). Sherman, Ill.: Twelve Winters Press, 2013.
- Morsi, Pamela. *Love Overdue* (N). Don Mills, Ont.: Mira Books, 2013. [Kan.]
- Mossotti, Travis. *My Life as an Island* (P). Springfield, Mo.: Moon City Press, 2013. [St. Louis, Mo.]
- Mowrer, Cathy. *Young Thomas Ewing and the Coonskin Library* (juv). Charleston, S.C.: CreateSpace, 2013. [Ohio]
- Moxley, Jennifer. *Foyer States* (P). Iowa City: Catenary Press, 2013.
- Muench, James F. *The Teutonic Cross* (N). Milwaukee, Wis.: Silver Tongue Press, 2013. [Mo.]
- Muir, Diane Greenwood. *All Roads Lead Home* (N). Charleston, S.C.: CreateSpace, 2013. [Iowa]
- _____. *A Big Life in a Small Town* (N). Charleston, S.C.: CreateSpace, 2013. [Iowa]
- _____. *Secrets and Revelations* (N). Charleston, S.C.: CreateSpace, 2013. [Iowa]
- _____. *Treasure Uncovered* (N). Charleston, S.C.: CreateSpace, 2013. [Iowa]
- Mulford, Carolyn. *Show Me the Deadly Deer* (N). Waterville, Me.: Five Star, 2013. [Mo.]
- _____. *Show Me the Murder* (N). Waterville, Me.: Five Star, 2013. [Mo.]
- Mulhall, John. *Geddy's Moon* (N). S.I.: Blanket Fort Books, 2013. [Kan.]
- Mullin, Michael and John Skewes. *Larry Gets Lost at the Museum* (juv). Indianapolis: Indianapolis Children's Museum, 2013. [Indianapolis, Ind.]
- Murdock, Catherine Gilbert. *Heaven Is Paved with Oreos* (juv). Boston: Houghton Mifflin Harcourt, 2013. [Wis.]
- Murphy, Mary Grace. *Death Nell* (N). Charleston, S.C.: CreateSpace, 2013. [Wis.]
- Murray, Kat. *Busting Loose* (N). NY: Brava, 2013. [S.D.]
- Murray, Victoria C. *see* Billingsley, ReShonda T.
- Murre, Ralph *see* Auberle, Sharon
- Musch, Naomi. *The Green Veil* (N). Castaic, Calif.: Desert Breeze Publishing, 2013. [Wis.]
- _____. *The Red Fury* (N). Castaic, Calif.: Desert Breeze Publishing, 2013. [Peshtigo, Wis.]
- Musselman, Lylanne *see* Marek, Jayne
- Myers, Maggi. *The Final Piece* (N). Seattle, Wash.: Lake Union Publishing, 2013. [Iowa]
- Myers, Sue. *Deception* (N). Charleston, S.C.: Create Space, 2013. [Chicago, Ill.]
- Naylor, Ruth Bundy. *A Family Affair* (P). Georgetown, Ky.: Finishing Line Press, 2013. [Ohio]
- Neil, Johnny and Susan Smith. *The Messenger and the Journey* (N). Mustang, Okla.: Tate Publishing & Enterprises, 2013. [Ill.]
- Neill, Chloe. *Biting Bad* (N). NY: New American Library, 2013. [Chicago, Ill.]
- _____. *House Rules* (N). NY: New American Library, 2013. [Chicago, Ill.]
- Nelson, Colin T. *Flashover* (N). St. Cloud, Minn.: North Star Press, 2013. [Minneapolis, Minn.]
- Nelson, Milissa. *Seasons of Raina* (juv). St. Cloud, Minn.: North Star Press, 2013. [Minn.]
- Netzel, Stacey Joy. *Autumn Wish* (N). Charleston, S.C.: CreateSpace, 2013. [Wis.]
- Neu, John. *Dog Eat Dog* (N). Townsend, Wis.: Hillside House, 2013. [Wis.]
- Newport, Olivia. *The Invention of Sarah Cummings* (N). Grand Rapids, Mich.: Revell, 2013. [Chicago, Ill.]
- Newsome, C.A. *Maximum Security* (N). Charleston, S.C.: CreateSpace, 2013. [Cincinnati, Ohio]
- Ngino, Diarra. *Beyond Identities* (N). Bloomington, Ind.: Xlibris, 2013. [Cleveland, Ohio]
- Niffenegger, Audrey. *Raven Girl* (N). NY: Abrams ComicArts, 2013.
- Nimmo, Harry. *Before Summer* (S). Chicago: Prairie Avenue Productions, 2013. [Iowa]
- Norby, Rachel. *The Good One* (N). Mustang, Okla.: Tate Publishing & Enterprises, 2013. [Minn.]
- Nowak, Pamela. *Changes* (N). Waterville, Me.: Five Star, 2013. [Omaha, Neb.]
- Nusbickel, Ryan. *St. Louis Night Before Christmas* (juv). Lexington, Ky.: Nusbickel Books, 2013. [St. Louis, Mo.]
- Nussbaum, Susan. *Good Kings Bad Kings* (N). Chapel Hill, N.C.: Algonquin Books, 2013. [Ill.]
- Oates, Joyce Carol. *The Accursed* (N). NY: Ecco Press, 2013
- _____. *Daddy Love* (N). NY: Grove Press, 2013. [Mich.]

- _____. *Evil Eye: Four Novellas of Love Gone Wrong* (S). NY: Mysterious Press, 2013.
- O'Brien, William M. *Vampires of Eden* (N). Bloomington, Ind.: Abbott Press, 2013. [Mo.]
- O'Leary, Peter. *Phosphorescence of Thought* (P). Brooklyn, N.Y.: Cultural Society, 2013.
- O'Malley, Thomas. *This Magnificent Desolation* (N). NY: Bloomsbury, 2013. [Minn.]
- O'Neill, T.K. *Jackpine Savages* (N). Duluth, Minn.: Bluestone Press, 2013. [Duluth, Minn.]
- Orner, Peter. *Last Car Over the Sagamore Bridge* (S). NY: Little, Brown, 2013.
- Ortolani, Al. *Cooking Chili on the Day of the Dead* (P). Torrance, Calif.: Aldrich Press, 2013. [Kan.]
- O'Shea, Dan. *Penance* (N). Long Island City, N.Y.: Exhibit A, 2013. [Chicago, Ill.]
- Osterman, Helen Macie. *Locked Within* (N). Hanford, Calif.: Oak Tree Press, 2013. [Chicago, Ill.]
- Overocker, Quintin. *Bad Ground* (N). Charleston, S.C.: CreateSpace, 2013. [Midwest]
- Pace, Mike. *Dreams and Detours: Reflecting on the Souvenirs of a Lifetime* (N). S.I.: WHP Group, 2013. [Iowa]
- Pace, Robert F. *The Canoe in the Cabin* (N). Charleston, S.C.: CreateSpace, 2013. [Wis.]
- Pahz, Cheryl *see* Pahz, James Alon
- Pahz, James Alon. *Lilith* (N). Mt. Pleasant, Mich.: Writers' Collective, 2013. [Mich.]
- _____ and Cheryl Pahz. *The Last Adventure Box* (N). Mt. Pleasant, Mich.: Writers' Collective, 2013. [Mich.]
- Palecek, Michael. *A Perfect Duluth Day* (N). S.I.: CWG Press, 2013. [Duluth, Minn.]
- Palmer, Robert A. *Relyk* (N). Sioux Falls, S.D.: Skowndral Hill Publishers, 2013. [S.D.]
- Paretsky, Sara. *Critical Mass* (N). NY: Putnam Adult, 2013. [Chicago, Ill.]
- Parra, Nancy J. *Gluten for Punishment* (N). NY: Berkley Prime Crime, 2013. [Kan.]
- Parrish, P.J. *Heart of Ice* (N). NY: Pocket Books, 2013. [Mackinac Island, Mich.]
- Patus, William Jeffrey. *Nightflight* (N). Victoria, B.C.: Friesenpress, 2013. [Jamestown, Ohio]
- Paul, Ray. *Annabelle and the Sandhog* (N). Charleston, S.C.: CreateSpace, 2013. [Rockford, Ill.]
- Paulsen, Gary. *Vote* (juv). NY: Wendy Lamb Books, 2013.
- _____. *See also* Paulsen, Jim
- Paulsen, Jim and Gary Paulsen. *Road Trip* (juv). NY: Wendy Lamb Books, 2013.
- Perona, Tony *see* Stewart, Brenda
- Peterson, Nancy Mayborn. *Not to Be Forgiven* (N). Englewood, Colo.: Hugo House, 2013. [Neb.]
- Peterson, Tracie. *The Icecutter's Daughter* (N). Bethany House, 2013. [Minn.]
- _____. *The Miner's Lady* (N). Minneapolis: Bethany House, 2013. [Minn.]
- _____. *The Quarryman's Bride* (N). Minneapolis: Bethany House, 2013. [Minn.]
- Perez, Marlene. *Strange Fates* (N). NY: Orbit, 2013. [Minn.]
- Phelan, Matt. *Bluffton* (N). Somerville, Mass.: Candlewick Press, 2013. [Muskegon, Mich.]
- Phillips, C.N. *The Last Kings* (N). NY: Official Writers League, 2013. [Detroit, Mich.]
- Phillips, Carl. *Silverchest* (P). NY: Farrar, Straus and Giroux, 2013.
- Phillips, Jayne Anne. *Quiet Dell* (N). NY: Scribner, 2013. [Chicago, Ill.]
- Pierpoint, Eric. *The Last Ride of Caleb O'Toole* (juv). Naperville, Ill.: Sourcebooks Jabberwocky, 2013. [Kan.]
- Pietron, Barbara. *Thunderstone* (juv). Royal Oak, Mich.: Scribe Publishing, 2013. [Minn.]
- Pine, Matt. *City Water Light & Power* (N). Tucson, Ariz.: Cairn Press, 2013. [Chicago, Ill.]
- Pinson, Anita. *Voices Across the Lakes: Great Lakes Stories and Songs* (juv). West Bloomfield, Mich.: Pine Lake Press, 2013. [Midwest]
- Pittman, Allison. *All for a Song* (N). Carol Stream, Ill.: Tyndale House, 2013. [St. Louis, Mo.]
- Pleiter, Allie. *Family Lessons* (N). NY: Harlequin, 2013. [Neb.]
- Plough, Jeffrey. *Meow!: Obedience with a Price* (N). Kokomo, Ind.: J. Plough, 2013. [Ind.]
- Plumpp, Sterling. *Home/Bass* (P). Chicago: Third World Press, 2013.
- Pohlen, Jerome. *Chicago Baby* (juv). S.I.: Duo Press, 2013. [Chicago, Ill.]
- Polacco, Patricia. *The Blessing Cup* (juv). NY: Simon & Schuster Books for Young Readers, 2013.
- _____. *Gifts of the Heart* (juv). NY: G.P. Putnam's Sons, 2013. [Mich.]

- Polad, Rick. *Change of Address* (N). Chanhassen, Minn.: Calumet Editions, 2013. [Chicago, Ill.]
- Polito, Frank Anthony. *The Spirit of Detroit* (N). Detroit, Mich.: Woodward Avenue Books, 2013. [Detroit, Mich.]
- Porubsky, Matthew. *Ruled by Pluto* (P). Hemet, Calif.: Aldrich Press, 2013.
- Pratt, Scott. *River on Fire* (N). Charleston, S.C.: CreateSpace, 2013. [Mich.]
- Price, Norma Campbell. *Hogenville County* (N). Bloomington, Ind.: iUniverse, 2013. [Kan.]
- Proell, Joyce. *Eliza* (N). High River, Alta.: Champagne Books, 2013. [Minn.]
- Pulaski, Lee. *As American as Apple Pie* (N). Charleston, S.C.: CreateSpace, 2013. [Gresham, Wis.]
- Purdy, James. *The Complete Short Stories of James Purdy* (S). NY: Liveright Publishing, 2013.
- Purpero, Charles A. *29 Hours* (N). Milwaukee, Wis.: Three Towers Press, 2013. [Milwaukee, Wis.]
- Putnam, Douglas T. *Young Republican* (N). Columbus, Ohio: D. Putnam, 2013. [Ohio]
- Quattrochi, Jennifer Trout. *Creatures in the Forest, Strangers in the House* (juv). Charleston, S.C.: CreateSpace, 2013. [Ind.]
- Quinn, Tara Taylor. *The Truth About Comfort Cove* (N). Don Mills, Ont.: Harlequin, 2013. [Ind.]
- Raabe, Chris. *End Game* (N). Omaha, Neb.: Lunker Productions, 2013. [Iowa]
- _____. *On the Run* (N). Omaha, Neb.: WritersLife, 2013. [Iowa]
- Raimondo, Lynne. *Dante's Wood* (N). Amherst, N.Y.: Seventh Street Books, 2013. [Chicago, Ill.]
- Raisor, Philip. *Hoosiers: The Poems* (P). S.I.: Palooka Press, 2013. [Ind.]
- _____. *Swimming in the Shallow End* (P). Cincinnati, Ohio: Turning Point Books, 2013. [Muncie, Ind.]
- Rand, Johnathan. *Catastrophe in Caseville* (juv). Topinabee Island, Mich.: Audiocraft Publishing, 2013. [Mich.]
- Randolph, Ladette. *Haven's Wake* (N). Lincoln: U Nebraska P, 2013. [Neb.]
- Raney, Deborah. *Silver Bells* (N). NY: Summerside, 2013. [Kan.]
- Rathbun, Nanci. *Truth Kills* (N). S.I.: Cozy Cat Press, 2013. [Milwaukee, Wis.]
- Ratner, Austin. *In the Land of the Living* (N). NY: Reagan Arthur Books, 2013. [Cleveland, Ohio]
- Rausch, Marilyn. *Love Can Be Murder* (N). St. Cloud, Minn.: North Star Press, 2013. [Iowa; Minn.]
- Reardon, Deborah. *Blue Suede Shoes* (N). Austin, Tex.: River Grove Books, 2013. [Wis.]
- Reasoner, James. *Redemption: Trackdown* (N). NY: Berkley Books, 2013. [Kan.]
- Reay, Katherine. *Dear Mr. Knightley* (N). Nashville, Tenn.: Thomas Nelson, 2013. [Evanston, Ill.]
- Reed, Amy. *Over You* (juv). NY: Simon Pulse, 2013. [Neb.]
- Reed, Mary Hutchings. *Warming Up* (N). Berkeley, Calif.: She Writes Press, 2013. [Chicago, Ill.]
- Reed, Stephanie. *The Bargain* (N). Grand Rapids, Mich.: Kregel Publications, 2013. [Ohio]
- Reeves, Roger. *King Me* (P). Port Townsend, Wash.: Copper Canyon Press, 2013.
- Reid, Ruth. *A Miracle of Hope* (N). Nashville, Tenn.: Thomas Nelson, 2013. [Mich.]
- Reid, Terri. *Final Call* (N). Charleston, S.C.: CreateSpace, 2013. [Freeport, Ill.]
- _____. *Secret Hollows* (N). Charleston, S.C.: CreateSpace, 2013. [Freeport, Ill.]
- _____. *Twisted Path* (N). Charleston, S.C.: CreateSpace, 2013. [Freeport, Ill.]
- _____. *Veiled Passages* (N). Charleston, S.C.: CreateSpace, 2013. [Freeport, Ill.]
- Reilly, Gary. *Home for the Holidays* (N). Denver, Colo.: Running Meter Press, 2013. [Wichita, Kan.]
- Renee, Chris. *Kiss of Death* (N). Brandywine, Md.: Life Changing Books, 2013. [St. Louis, Mo.]
- Renfro, Vicki. *Soul Dancing with the Brass Band* (N). Milwaukee, Wis.: Mirror Publishing, 2013.
- Reno, Kay. *Stand Off: Justice Denied* (N). Charleston, S.C.: CreateSpace, 2013. [Mich.]
- _____. *Stand Out: Devil Seed* (N). Charleston, S.C.: CreateSpace, 2013. [Mich.]
- Resman, Michael. *The Mailmen of Elmwood* (N). St. Cloud, Minn.: North Star Press, 2013. [Minn.]
- Resnick, Michael D. *The Trojan Colt* (N). Amherst, N.Y.: Seventh Street Books, 2013. [Cincinnati, Ohio]
- Reynolds, D.B. *Aden* (N). Memphis, Tenn.: ImaJinn Books, 2013. [Chicago, Ill.]
- Reynolds, R.R. *Masters' Mysterium: Wisconsin Dells* (N). S.I.: Masters' Mysterium Press, 2013. [Wis.]

- Reynolds, Robert. *Thunder Bay* (N). Castroville, Tex.: Black Rose Writing, 2013. [Mich.]
- Reynolds, Thomas D. *The Kansas Hermit Poems* (P). Georgetown, Ky.: Finishing Line Press, 2013. [Kan.]
- Rhodes, David. *Jewelweed* (N). Minneapolis.: Milkweed Editions, 2013. [Wis.]
- Ridl, Jack. *Practicing to Walk Like a Heron* (P). Detroit: Wayne State U P, 2013.
- Riecki, Ron, ed. *The Way North* (A). Detroit: Wayne State U P, 2013. [Mich.]
- Riggle, Kristina. *The Whole Golden World* (N). NY: William Morrow, 2013. [Mich.]
- Riggs, John R. *Home Grown* (N). Bloomington, Ind.: AuthorHouse, 2013. [Wis.]
- Rigney, Mark. *The Skates* (N). Cincinnati, Ohio: Samhain Publishing, 2013. [Mich.]
- Riley, John. *The Model T. Connection* (juv). Parma, Mich.: J. Riley, 2013. [Mich.]
- Riley, Rob. *Dead Last* (N). Milwaukee, Wis.: Orange Hat Publishing, 2013. [Wis.]
- Rine, Deborah. *The Lake* (N). Charleston, S.C.: CreateSpace, 2013. [Lake Bluff, Ill.]
- Riordan, James. *The Kill Switch* (N). Boise, Idaho: StoneHouse Ink, 2013. [Kankakee, Ill.]
- Roba, Guthema. *Please Come Home* (P). St. Cloud, Minn.: North Star Press, 2013. [Minn.]
- Robbins, David H. *The Tu-Tone DeSoto* (N). Charleston, S.C.: CreateSpace, 2013. [Iowa]
- Roberts, Les. *Win, Place or Die* (N). Cleveland, Ohio: Gray & Co., 2013. [Cleveland, Ohio]
- Roberts, R.K. *The Story of Kinnard Breen* (N). Maitland, Fla.: Xulon Press, 2013. [Wis.]
- Robinson, Lauri. *The Cowboy Who Caught Her Eye* (N). Don Mills, Ont.: Harlequin, 2013. [S.D.]
- Robinson-McNeese, W.G. *A South End Sunday Dawning: Come Rain or Come Shine* (N). Mustang, Okla.: Tate Publishing & Enterprises, 2013. [East St. Louis, Ill.]
- Robuck, Erika. *Call Me Zelda* (N). NY: New American Library, 2013. [Fitzgerald, Zelda]
- Roby, Kimberla Lawson. *A House Divided* (N). NY: Grand Central Publishing, 2013. [Chicago, Ill.]
- _____. *The Reverend's Wife* (N). NY: Grand Central Publishing, 2012. [Chicago, Ill.]
- Rodriguez, Linda. *Every Broken Trust* (N). NY: Minotaur Books, 2013. [Kansas City, Mo.]
- Roers, Walter J. *Tyger! Tyger!* (N). St. Cloud, Minn.: North Star Press, 2013. [Minneapolis, Minn.]
- Rogers, Wallace. *Byron's Lane* (N). Minneapolis: Langdon Street Press, 2013. [Minn.]
- Romancing the Lakes of Minnesota* (S). White Bear Lake, Minn.: Melange Books, 2013. [Minn.]
- Roquet, Dana. *Into the Future* (N). Charleston, S.C.: CreateSpace, 2013. [Iowa]
- _____. *Out of the Past* (N). Charleston, S.C.: CreateSpace, 2013. [Iowa]
- Rose, Elizabeth. *Murder in Death's Door County* (N). Charleston, S.C.: CreateSpace, 2013. [Wis.]
- Rose, Richard. *The Lazarus Conspiracies* (N). Honolulu: Savant Books & Publications, 2013. [Chicago, Ill..]
- Rosen, Renee. *Dollface* (N). NY: New American Library, 2013. [Chicago, Ill.]
- Ross, Chris. *Born & Raised* (N). New Haven, Conn.: Tell Me Press, 2013. [Ind.]
- Roth, Veronica. *Allegiant* (juv). NY: Katherine Tegen Books, 2013. [Chicago, Ill.]
- _____. *Insurgent* (juv). NY: Katherine Tegen Books, 2012. [Chicago, Ill.]
- Rought, A.E. *Broken* (juv). Nottingham, Eng.: Strange Chemistry, 2013. [Mich.]
- _____. *Tainted* (juv). Nottingham, Eng.: Strange Chemistry, 2013. [Mich.]
- Rowell, Rainbow. *Eleanor & Park* (juv). NY: St. Martin's Griffin, 2013. [Omaha, Neb.]
- Roy, Lori. *Until She Comes Home* (N). NY: Dutton, 2013. [Detroit, Mich.]
- Russell, Sheldon. *The Dig: In Search of Coronado's Treasure* (N). Norman: U Oklahoma P, 2013. [Kan.]
- Ryan, Annelise. *Lucky Stiff* (N). NY: Kensington Publishing, 2013. [Wis.]
- Ryan, Lexi. *Wish I May* (N). Michigan City, Ind.: Lexi Ryan Books, 2013. [Ind.]
- Sabbag, Evelyn. *Workshop 'til You Drop* (N). S.I.: Triumph Ventures, 2013. [Yellow Springs, Ohio]
- Safarik, Allan. *Swedes' Ferry* (N). Regina, Sask.: Coteau Books, 2013. [N.D.]
- Sanders, Yolonda Tonette. *In Times of Trouble* (N). Lanham, Md.: Strebor Books, 2013. [Ohio]
- Sanderson, A.L. *The Last Dance* (N). S.I.: Haven Publishing, 2013. [Minn.]
- Sandford, John. *Silken Prey* (N). NY: G.P. Putnam's Sons, 2013. [Minneapolis, Minn.]
- _____. *Storm Front* (N). NY: G.P. Putnam's Sons, 2013. [Minn.]
- Sandra. *Her Sweetest Revenge 2* (N). Atlanta, Ga.: Delphine Publications, 2013. [Detroit, Mich.]

- Savage, Stacy and Kathy Chaffin Gerstorff. *Naturally Yours: Poems and Short Stories About Indiana State Parks and Reservoirs* (P; S). Charleston, S.C.: CreateSpace, 2013. [Ind.]
- Sawyer, Kim Vogel. *What Once Was Lost* (N). Colorado Springs, Colo.: WaterBrook Press, 2013. [Kan.]
- Scaletta, Kurtis. *The Winter of the Robots* (juv). NY: Knopf, 2013. [Minneapolis, Minn.]
- Schanbacher, Gary. *Crossing Purgatory* (N). Neptune, N.J.: Pegasus Books, 2013. [Kan.]
- Schanilec, Ernest Francis. *War & Beyond* (N). Gwinner, N.D.: J&M Printing, 2013. [Minn.]
- Schaper, Julie and Steven Horwitz, eds. *Twin Cities Noir* (S). 2nd ed. NY: Akashic, 2013. Minneapolis, Minn.; St. Paul, Minn.]
- Scheffler, Jean. *The Sugar House* (N). S.l.: J. Scheffler, 2013. [Detroit, Mich.]
- Scheske, Fred. *Malice in Waukegan* (N). Denver, Colo.: Outskirts Press, 2013. [Waukegan, Ill.]
- Schofield, Nikki Stoddard. *Treason Afoot* (N). Bloomington, Ind.: AuthorHouse, 2013. [Ind.]
- Schreiner, Jane S. *Growing Home* (N). Charleston, S.C.: CreateSpace, 2013. [Mo.]
- Schritt, Dorothy Annie. *Samson and Sunset* (N). Charleston, S.C.: CreateSpace, 2013. [Neb.]
- _____. *Silky Vixen* (N). Charleston, S.C.: CreateSpace, 2013. [Neb.]
- Schroeter, Rodney, ed. *A Wisconsin Harvest, Volume 2* (P; S). Silver Creek, Wis.: Wisconsin Writers Association Press, 2013. [Wis.]
- Schwab, S.L. *South Heart* (N). Charleston, S.C.: CreateSpace, 2013. [South Heart, N.D.]
- Schwartz, Joe. *A Season Without Rain* (N). Fayetteville, N.C.: GMTA Publishing, 2013. [St. Louis, Mo.]
- _____. *The Veiled Prophet of St. Louis* (S). St. Louis, Mo.: Insomniac Press, 2013. [St. Louis, Mo.]
- Schwegel, Theresa. *The Good Boy* (N). NY: Minotaur Books, 2013. [Chicago, Ill.]
- Sciarratta, Evelyn. *Starting Over* (N). St. Charles, Mo.: E. Sciarratta, 2013. [Ill.]
- Scillian, Devin. *Johmy Kaw: A Tale Tall* (juv). Ann Arbor, Mich.: Sleeping Bear Press, 2013. [Kan.]
- Scott, J. Wolf. *Erebos Rising* (N). Charleston, S.C.: CreateSpace, 2013. [Muncie, Ind.]
- Scott, Jennifer. *The Sister Season* (N). NY: NAL Accent, 2013. [Kansas City, Mo.]
- Scott, S.A. *Pea Soup and Tomatoes* (juv). St. Anthony, Minn.: S.A. Scott, 2013. [Fridley, Minn.]
- Scoville, Ryan. *The Slithy Toves* (N). S.l.: Aster Mountain, 2013. [Ohio]
- Sedeora, Irene. *A Hunting She Did Go* (N). Charleston, S.C.: CreateSpace, 2013. [Ill.]
- Seeley, Tim. *Live Like You Mean It* (N). Berkeley, Calif.: Image Comics, 2013. [Wis.]
- Selcer, David M. *Muscles, Music and Murder* (N). S.l.: Cozy Cat Press, 2013. [Columbus, Ohio]
- Senden, S.M. *Lethal Boundaries* (N). Kernersville, N.C.: Second Wind Publishing, 2013. [Red Oak, Iowa]
- Sens, Cynthia. *The Devil's Playground* (N). Bloomington, Ind.: iUniverse, 2013. [Iowa]
- Sexson, Mary see Marek, Jayne
- Shaffer, Dale F. *Spot of Blood* (N). Indianapolis: Dog Ear Publishing, 2013. [Chicago, Ill.]
- Shailer, Janet. *The Austerlitz Bugle-Telegraph* (N). Wilmington, Ohio: Orange Frazier Press, 2013. [Ohio]
- Sheehan, John. *The Fifth Seed* (N). Bloomington, Ind.: AuthorHouse, 2013. [Minn.]
- Sheldon, Carol. *Driven to Rage* (N). Sausalito, Calif.: Houghton, 2013. [Mich.]
- Shelton, Paige. *If Bread Could Rise to the Occasion* (N). NY: Berkley Prime Crime, 2013. [Mo.]
- Shepherd, Ann K. *On Ice* (N). Charleston, S.C.: CreateSpace, 2013. [Mt. Vernon, Ohio]
- Shorey, Ann Kirk. *When the Heart Heals* (N). Grand Rapids, Mich.: Revell, 2013. [Mo.]
- Short, Julie. *Murder on the Prairie* (N). Hudson, Wis.: Romeii, 2013. [Wis.]
- Short, Sharon. *My One Square Inch of Alaska* (N). NY: Plume, 2013. [Ohio]
- Shriver, Lionel. *Big Brother* (N). Toronto: HarperCollins Canada, 2013. [Iowa]
- Shy, Shoshauna see Busse, Sarah Martin
- Siegel, Alec see Higgins, Kyle
- Sievers, Kent. *Little Man* (N). S.l.: Fiction Works, 2013. [Omaha, Neb.]
- Silbert, Layle. *Yudl* (N). NY: Seven Stories Press, 2013. [Chicago, Ill.]
- Silver, Dina. *Finding Bliss* (N). Seattle, Wash.: Lake Union Publishing, 2013. [Glenview, Ill.]

- Silver, Lelia M. *Hearts with History* (N). Charleston, S.C.: CreateSpace, 2013. [Ohio]
- Simar, Candace. *Farm Girls* (P). Brainerd, Minn.: River Place Press, 2013. [Minn.]
- Simic, Charles. *New and Selected Poems, 1962-2012* (P). Boston: Houghton Mifflin Harcourt, 2013.
- Simmons, Matthew. *Happy Rock* (S). Seattle, Wash.: Dark Coast Press, 2013. [Mich.]
- Simmons, Tracy M. *Tiger Hunting*. Charleston, S.C.: CreateSpace, 2013. [Kan.]
- Simons, Donna Searight. *Copper Empire* (N). Macomb, Mich.: Empire Publishing, 2013. [Mich.]
- Simpson, Morris. *Lakota Moon* (N). Bloomington, Ind.: Xlibris Corp., 2013. [S.D.]
- Sittenfeld, Curtis. *Sisterland* (N). NY: Random House, 2013. [St. Louis, Mo.]
- Sitter, Tom. *Costellos* (N). Charleston, S.C.: CreateSpace, 2013. [Chicago, Ill.; Wis.]
- Skewes, John *see* Mullin, Michael
- Skomal, Lenore. *Third Willow* (juv). Charleston, S.C.: CreateSpace, 2013. [Neb.]
- Slater, Thomas. *No More Time-Outs* (N). Silver Spring, Md.: Strebor, 2011. [Detroit, Mich.]
- Smallman, Steve. *Santa Is Coming to Cincinnati* (juv). Naperville, Ill.: Sourcebooks Jabberwocky, 2013. [Cincinnati, Ohio]
- _____. *Santa Is Coming to Columbus* (juv). Naperville, Ill.: Sourcebooks Jabberwocky, 2013. [Columbus, Ohio]
- _____. *Santa Is Coming to Duluth* (juv). Naperville, Ill.: Sourcebooks Jabberwocky, 2013. [Minn.]
- _____. *Santa Is Coming to Green Bay* (juv). Naperville, Ill.: Sourcebooks Jabberwocky, 2013. [Green Bay, Wis.]
- _____. *Santa Is Coming to Indiana* (juv). Naperville, Ill.: Sourcebooks Jabberwocky, 2013. [Ind.]
- _____. *Santa Is Coming to Iowa* (juv). Naperville, Ill.: Sourcebooks Jabberwocky, 2013. [Iowa]
- _____. *Santa Is Coming to Kansas City* (juv). Naperville, Ill.: Sourcebooks Jabberwocky, 2013. [Kansas City, Mo.]
- _____. *Santa Is Coming to Missouri* (juv). Naperville, Ill.: Sourcebooks Jabberwocky, 2013. [Mo.]
- _____. *Santa Is Coming to Naperville* (juv). Naperville, Ill.: Sourcebooks Jabberwocky, 2013. [Naperville, Ill.]
- _____. *Santa Is Coming to Nebraska* (juv). Naperville, Ill.: Sourcebooks Jabberwocky, 2013. [Neb.]
- _____. *Santa Is Coming to Omaha* (juv). Naperville, Ill.: Sourcebooks Jabberwocky, 2013. [Omaha, Neb.]
- _____. *Santa Is Coming to South Dakota* (juv). Naperville, Ill.: Sourcebooks Jabberwocky, 2013. [S.D.]
- _____. *Santa Is Coming to St. Louis* (juv). Naperville, Ill.: Sourcebooks Jabberwocky, 2013. [St. Louis, Mo.]
- _____. *Santa Is Coming to the Quad Cities* (juv). Naperville, Ill.: Sourcebooks Jabberwocky, 2013. [Ill.; Iowa]
- Smith, Austin. *Almanac* (P). Princeton, N.J.: Princeton U P, 2013.
- Smith, Cotton. *Ring of Fire* (N). St. Charles, Mo.: High Hill Press, 2013. [Kan.]
- Smith, Kyle B. *Beyond the Breakwall* (P). Charleston, S.C.: CreateSpace, 2013. [Conneaut, Ohio]
- Smith, Raen. *House of Fire* (N). Charleston, S.C.: CreateSpace, 2013. [Appleton, Wis.]
- _____. *House of Steel* (N). S.I.: R. Smith, 2013. [Appleton, Wis.]
- _____. *House of V* (N). Charleston, S.C.: CreateSpace, 2013. [Appleton, Wis.]
- Smith, S.L. *Running Scared* (N). Edina, Minn.: Beaver's Pond Press, 2013. [Minn.]
- Smith, Susan *see* Neil, Johnny
- Snelling, Lauraine. *Wake the Dawn* (N). NY: FaithWords, 2013. [Minn.]
- Sokolow, Deb. *Whatever Happened to the Pentagon?* (N). Chicago: D. Sokolow, 2013. [Chicago, Ill.]
- Solensten, John. *Buffalo Grass* (N). St. Cloud, Minn.: North Star Press, 2013. [S.D.]
- Somerset, Shelter. *The South Side Tour Guide* (N). Tallahassee, Fla.: Dreamspinner Press, 2013. [Chicago, Ill.]
- Sonnenberg, Jackie. *All That Glitters* (N). Villa Park, Ill.: New Leaf Book, 2013. [Iowa]
- Southard, Nate. *Pale Horses* (N). Charleston, S.C.: CreateSpace, 2013. [Ind.]

- Southwood, Kate. *Falling to Earth* (N). NY: Europa Editions, 2013. [Ill.]
- Spargo, R. Clifton. *Beautiful Fools* (N). NY: Overlook Press, 2013. [Fitzgerald, F. Scott; Fitzgerald, Zelda]
- Sparks, Megan. *Falling Hard* (juv). North Mankato, Minn.: Capstone Young Readers, 2013. [Ill.]
- _____. *Hell's Belles* (juv). North Mankato, Minn.: Capstone Young Readers, 2013. [Ill.]
- Speaker, Thomas B. *Born to Sing* (N). Mustang, Okla.: Tate Publishing & Enterprises, 2013. [Chicago, Ill.]
- Spinelli, Leslyn Amthor. *Taken by Surprise* (N). Charleston, S.C.: CreateSpace, 2013. [Madison, Wis.]
- _____. *Taken for Granted* (N). Charleston, S.C.: CreateSpace, 2013. [Madison, Wis.]
- John, Cheryl. *Hometown Sheriff* (N). Don Mills, Ont.: Harlequin, 2013. [Iowa]
- St. John, Margarite. *Agenda for Murder* (N). Ft. Wayne, Ind.: Bauer Communications, 2013. [Ft. Wayne, Ind.]
- _____. *The Art of Death* (N). Ft. Wayne, Ind.: Bauer Communications, 2013. [Ft. Wayne, Ind.]
- Stahl, Shey. *Delayed Penalty* (N). Charleston, S.C.: CreateSpace, 2013. [Chicago, Ill.]
- Stander, Aaron. *Death in a Summer Colony* (N). Interlochen, Mich.: Writers & Editors, 2013. [Mich.]
- Stanton, Angie. *Rock and a Hard Place* (juv). NY: HarperTeen, 2013. [Wis.]
- _____. *Snapshot* (juv). NY: HarperTeen, 2013. [Wis.]
- Stark, Gene. *Water and Dirt* (N). St. Cloud, Minn.: North Star Press, 2013. [Minn.]
- Stephenson, Hannah, ed. *The Ides of March: An Anthology of Ohio Poets* (P). Columbus, Ohio: Columbus Creative Cooperative, 2013. [Ohio]
- Stapp, C. Martin. *Two Thursdays* (N). Charleston, S.C.: CreateSpace, 2013. [Cincinnati, Ohio]
- Stevens, Carl. *The Charging Bull of Terry County* (N). Charleston, S.C.: CreateSpace, 2013. [Ind.]
- Stewart, Brenda and Tony Perona. *Hoosier Hoops & Hijinks* (S). Indianapolis: Blue River, 2013. [Ind.]
- Stewart, Leah. *The History of Us* (N). NY: Simon & Schuster, 2013. [Cincinnati, Ohio]
- Stone, Juliana. *The Christmas He Loved Her* (N). Naperville, Ill.: Sourcebooks Casablanca, 2013. [Mich.]
- _____. *The Summer He Came Home* (N). Naperville, Ill.: Sourcebooks Casablanca, 2013. [Mich.]
- Stone, Tamara Ireland. *Time After Time* (juv). NY: Hyperion, 2013. [Evanston, Ill.]
- Stonich, Sarah. *Vacationland* (N). Minneapolis: U Minnesota P, 2013. [Minn.]
- Street, Ronald. *No Longer Innocent* (N). Guntown, Miss.: Master Minds Publications, 2013. [Oak Park, Ill.]
- Strobl, Fritz. *Cyber Death* (N). Chaska, Minn.: F. Strobl, 2013. [Wayzata, Minn.]
- Stroby, Wallace. *Shoot the Woman First* (N). NY: Minotaur Books, 2013. [Detroit, Mich.]
- Sturgeon, John. *Crimes of the Levee* (N). Castroville, Tex.: Black Rose Writing, 2013. [Chicago, Ill.]
- Sullivan, Tim. *The Chicago Precinct Captain* (N). Bloomington, Ind.: Xlibris, 2013. [Chicago, Ill.]
- Sundstøl, Vidar. *The Land of Dreams* (N). Minneapolis: U Minnesota P, 2013. [Minn.]
- Sunman, Corba. *Running Wild* (N). Leicester: Thorpe, 2013. [Kan.]
- Sutherland, Colleen. *Yesterday's Secrets, Tomorrow's Promises* (N). Charleston, S.C.: CreateSpace, 2013. [Mich.]
- Sutton, Kelsey. *Some Quiet Place* (juv). Woodbury, Minn.: Flux, 2013. [Wis.]
- Sutton, Nathan. *Tower Grove Park* (N). St. Louis, Mo.: Mohawk Street Productions, 2013. [St. Louis, Mo.]
- Swanson, D.A. *The Thirty-Ninth Man* (N). St. Cloud, Minn.: North Star Press, 2013. [Minn.]
- Swanson, Denise. *Nickeled-and-Dimed to Death* (N). NY: Signet Books, 2013. [Mo.]
- Swardstrom, Will. *Dead Sight* (N). Charleston, S.C.: CreateSpace, 2013. [S.D.]
- _____. *Dead Sleep* (N). Charleston, S.C.: CreateSpace, 2013. [Albion, Ill.]
- Swamy, Brian. *The Exotic Music of the Belly Dancer* (N). Waxahachie, Tex.: Writer's Coffee Shop, 2013. [Ind.]
- Swift. *The Chase* (N). Milwaukee, Wis.: RH Publishing, 2013. [Milwaukee, Wis.]
- _____. *Mastering the Game* (N). Milwaukee, Wis.: RH Publishing, 2013. [Milwaukee, Wis.]

- Swykert, D.J. *The Death of Anyone* (N). White Bear Lake, Minn.: Melange Books, 2013. [Detroit, Mich.]
- Sykes, Dorian. *King of Detroit: The Rising* (N). Newark, N.J.: RJ Publications, 2013. [Detroit, Mich.]
- Szarke, Connie Claire. *A Stone for Amer* (N). Mound, Minn.: Heron Bay Publishing, 2013. [Minn.]
- Tanzer, Ben. *Orphans* (N). DeKalb, Ill.: Switchgrass Books, 2013. [Chicago, Ill.]
- Tasler, Robert L. *Spreading the Word* (S). Charleston, S.C.: CreateSpace, 2013. [N.D.]
- Tatlock, Ann. *Sweet Mercy* (N). Minneapolis: Bethany House, 2013. [Ohio]
- Taylor, James R., III. *Bits & Pieces* (N). Bloomington, Ind.: iUniverse, 2013. [Ohio]
- Taylor, Lori. *Holly Wild: Packing for the Porkies* (juv). Pinckney, Mich.: Bear Track Press, 2013. [Mich.]
- Teachout, Lynette. *Journey with Zeke: Choices* (juv). Bloomington, Ind.: Balboa Press, 2013.
- Terrall, J.E. *Tales from the Territory* (S). S.I.: J. Terrall, 2013. [Dak.; S.D.]
- Thiede, Todd M. *Time Killer* (N). Bloomington, Ind.: iUniverse, 2013. [Rockton, Ill.]
- Thomas, B.G. *Anything Could Happen* (N). Tallahassee, Fla.: Dreamspinner Press, 2013. [Kansas City, Mo.]
- _____. *The Boy Who Came in from the Cold* (N). Tallahassee, Fla.: Dreamspinner Press, 2013. [Kansas City, Mo.]
- Thompson, Richard A. *Lowertown* (N). Anoka, Minn.: 40 Press, 2013. [St. Paul, Minn.]
- Thornton, Marshall. *Murder Book* (N). Albion, N.Y.: MLR Press, 2013. [Chicago, Ill.]
- Thorpe, Harold W. *Bittersweet Harvest* (N). Mineral Point, Wis.: Little Creek Press, 2013. [Wis.]
- _____. *Wyatt's Woods* (juv). Mineral Point, Wis.: Little Creek Press, 2013. [Wis.]
- Tichelaar, Tyler. *The Best Place* (N). Marquette, Mich.: Marquette Fiction, 2013. [Marquette, Mich.]
- Tidwell, Robin. *Recycled* (N). Creve Coeur, Mo.: Rocking Horse Publishing, 2013. [St. Louis, Mo.]
- _____. and Shannon Yarbrough, eds. *Spirits of St. Louis: Missouri Ghost Stories* (A). Creve Coeur, Mo.: Rocking Horse Publishing, 2013. [Mo.]
- Tollefson, Ozzie. *Mr. Teacher* (N). Hegins, Pa.: Selbu, 2013. [Minn.]
- Travis, Todd. *Creatures of Appetite* (N). Charleston, S.C.: CreateSpace, 2013. [Neb.]
- Tunstall, Sherrod. *Spicy* (N). Savage, Md.: La Femme Fatale Productions, 2013. [St. Louis, Mo.]
- Turow, Scott. *Identical* (N). NY: Grand Central Publishing, 2013. [Ill.]
- Tweedt, B.C. *Greyson Grey: Fair Game* (juv). Charleston, S.C.: CreateSpace, 2013. [Des Moines, Iowa]
- Twemlow, Nick. *Palm Trees* (P). Chicago: Green Lantern Press, 2013.
- Underhill, Robert. *Suttons Bay* (N). Northport, Mich.: Delicti Press, 2013. [Suttons Bay, Mich.]
- Unruh, Leon. *Dog of the Afterworld* (N). Fairbanks, Alaska: Birchbark Press, 2013. [Kan.]
- Vachss, Andrew H. *Aftershock* (N). NY: Pantheon, 2013.
- Valenti, Laura L. *The Heart of the Spring Comes Home* (N). West Conshohocken, Pa.: Infinity Publishing, 2013. [Bennett Spring, Mo.]
- Valley, Jody. *A Venomous Cocktail* (N). Tallahassee, Fla.: Bella Books, 2013. [Mich.]
- Van Buren, Lois. *In the Pillared Dark* (N). Dexter, Mich.: Thomson-Shore Printing, 2013. [Kent, Ohio]
- Van Eperen, Jeannine D. *A Perfect Husband* (N). Richmond, Ky.: Wings ePress, 2013. [Appleton, Wis.]
- Vanghen, Karl. *Lowertown* (N). Charleston, S.C.: CreateSpace, 2013. [St. Paul, Minn.]
- Vardaman, Wendy see Busse, Sarah Martin
- Vaughan, Ada. *Sweets* (N). Lexington, Ky.: A Vaughan, 2013. [Chicago, Ill.]
- Vaughn-Robinson, Kirk. *The Chorus of the Forest* (juv). S.I.: Rittner Press, 2013. [Neb.]
- Vernier, T.E. *Feckenmeyer's Mailbox* (N). Tomah, Wis.: T&D Publishing, 2013. [Wis.]
- Vessells, Jennifer. *Life in Plan B* (N). S.I.: Vessells Publishing, 2013. [Columbus, Ohio]

- Vigoren, Peggy Ann. *The Adoption of Charlie Keenan* (N). St. Cloud, Minn.: North Star Press, 2013. [Minn.]
- Vincent, L.M. *Saving Dr. Block* (juv). Manchester, Mass.: Bunbury Press, 2013. [Kan.]
- Vines, Doyle Raymond. *Winter Soup* (P). Cobden, Ill.: Southpass Publications, 2013.
- Vogel, Karen Anna. *Knit Together* (N). Levittown, Pa.: Helping Hands Press, 2013. [Ind.]
- Vogel, Sean. *Chicago Bound* (juv). Washington, D.C.: MB Publishing, 2013. [Chicago, Ill.]
- Vohs, J.W. *Evolution* (N). Charleston, S.C.: CreateSpace, 2013. [Ind.]
- Von Zugspitze, Friedrich. *Fritz's Follies* (juv). Kokomo, Ind.: Pickle Puss Press, 2013. [Kokomo, Ind.]
- Waggoner, Sandra. *Son of an Honest Man* (juv). Glendale, Ariz.: Sable Creek Press, 2013. [Kan.]
- Wagner, Elaine M. *Blame It on Bovary* (N). Mendota Heights, Minn.: Tremolo Books, 2013. [Minn.]
- Wagner, Shari. *The Harmonist at Nightfall: Poems of Indiana* (P). Huron, Ohio: Bottom Dog Press, 2013. [Ind.]
- Wakoski, Diane. *Bay of Angels* (P). Tallahassee, Fla.: Anhinga Press, 2013.
- Walker, Julie Ann. *Born Wild* (N). Naperville, Ill.: Sourcebooks Casablanca, 2013. [Chicago, Ill.]
- Wallace, Jack E. *Croghan's War* (N). Bloomington, Ind.: iUniverse, 2013. [Chicago, Ill.]
- Warren, Susan May. *Take a Chance on Me* (N). Carol Stream, Ill.: Tyndale House, 2013. [Minn.]
- Washburn, Warren. *The Wann Gamble* (N). Charleston, S.C.: CreateSpace, 2013. [Neb.]
- Wasserman, Robin. *The Waking Dark* (juv). NY: Knopf, 2013. [Kan.]
- Watson, Larry. *Let Him Go* (N). Minneapolis: Milkweed Editions, 2013. [N.D.]
- Watson, Lisa Y. *Love Contract* (N). Toronto: Harlequin Kimani, 2013. [Chicago, Ill.]
- Watterson, Kate. *Charred* (N). NY: Tor, 2013. [Milwaukee, Wis.]
- Weatherby, Kent. *Stone Cold Alive* (N). Charleston, S.C.: CreateSpace, 2013. [Kansas City, Mo.]
- _____. *Will Evil Never Die* (N). Charleston, S.C.: CreateSpace, 2013. [Kansas City, Mo.]
- Weaver, Ami. *The Nanny's Christmas Wish* (N). Don Mills, Ont.: Harlequin, 2013. [Mich.]
- Weaver, Dick. *Rubbed the Wrong Way* (N). West Conshohocken, Pa.: Infinity Publishing, 2013. [Minn.]
- Webb, Wendy. *The Fate of Mercy Alban* (N). NY: Voice, 2013. [Minn.]
- Webber, Heather. *The Root of All Trouble* (N). Charleston, S.C.: CreateSpace, 2013. [Ohio]
- Weber, Ronald. *Riverwatcher* (N). NY: Skyhorse Publishing, 2013. [Mich.]
- Weede, Kay. *Phoebe's Journey* (N). Charleston, S.C.: CreateSpace, 2013. [Iowa]
- Wendelboe, C.M. *Death on the Greasy Grass* (N). NY: Berkley Prime Crime, 2013. [S.D.]
- Wentz, Pete. *Gray* (N). NY: MTV Books/Gallery Books, 2013. [Chicago, Ill.]
- Werner, Steve. *The Titan* (N). S.I.: Business Excellence Press, 2013. [Chicago, Ill.]
- Werstein, Ed. *Who Are We Then?* (P). Norfolk, Va.: Partisan Press, 2013. [Wis.]
- Wescott, Shelbi. *The System* (juv). Portland, Or.: Arthur Press, 2013. [Neb.]
- Westbrook Jack R. *Kaisa* (N). Mt. Pleasant, Mich.: ORSB Publishing, 2013. [Mich.]
- Western Ohio Writers Association. *Flights of Fiction: An Anthology of Short Stories Set in Southwestern Ohio* (S). Amherst, Ohio: Handcar Press, 2013. [Ohio]
- Westring, Hollie. *Whispers & Wishes* (N). Charleston, S.C.: CreateSpace, 2013. [Mo.]
- Whelan, Gloria. *Living Together* (S). Detroit: Wayne State U P, 2013.
- White, Kenna. *Simple Pleasures* (N). Tallahassee, Fla.: Bella Books, 2013. [Joplin, Mo.]
- White, Mary Vensel. *The Qualities of Wood* (N). London: Authonomy, 2013. [Midwest]
- White, Terry. *Saraband for a Runaway* (N). Forestdale, Mass.: Grand Mal Press, 2013. [Ohio]
- Whitson, Stephanie Grace. *The Message on the Quilt* (N). Uhrichsville, Ohio: Barbour Publishing, 2013. [Neb.]
- Wickman, Kathleen J. *Phantom's Crossing* (N). Charleston, S.C.: CreateSpace, 2013. [Paulding, Mich.]
- Wightman, Barry. *Pepperland* (N). Denver, Colo.: Running Meter Press, 2013. [Chicago, Ill.]
- Wilder, Brenda. *Sadie in St. Louis* (juv). Mustang, Okla.: Tate Publishing & Enterprises, 2013. [St. Louis, Mo.]

- Will, Taz. *Lifelong Love* (N). St. Louis, Mo.: Keep It Funky Publishing, 2013. [St. Louis, Mo.]
- Williams, Pauline Knaeble. *Finding Hollis* (N). Anoka, Minn.: 40 Press, 2013. [Minneapolis, Minn.]
- Williams, Samantha McIntosh. *Last Bear on Brandywine Crick* (N). Indianapolis: Dog Ear Publishing, 2013. [Ind.]
- Williamson, Kay. *Murder on Start Route One* (N). Charleston, S.C.: CreateSpace, 2013. [Mich.]
- Willkom, Kyle. *Wake up Call* (N). Charleston, S.C.: CreateSpace, 2013. [Milwaukee, Wis.]
- Wills, John M. *The Year Without Christmas* (N). Hanford, Calif.: Oak Tree Press, 2013. [Chicago, Ill.]
- Wilson, A.C. *Black Hills Angel* (N). Charleston, S.C.: CreateSpace, 2013. [S.D.]
- . *Rockwell's Lady* (N). Charleston, S.C.: CreateSpace, 2013.
- . *To Right a Wrong* (N). Charleston, S.C.: CreateSpace, 2013.
- Wilson, Arthur. *A Christmas Reckoning* (N). Indianapolis: Dog Ear Publishing, 2013. [Chicago, Ill.]
- Wilson, Connie Corcoran. *Red Is for Rage* (N). Moline, Ill.: Quad City Press, 2013. [Cedar Falls, Iowa]
- Wilson, Margo. *The Main Ingredient* (N). Homewood, Ill.: Rainsfield Press, 2013. [Wis.]
- Wilson, Mary L. *Living Raunchy* (N). Florissant, Mo.: Priority Books, 2013. [St. Louis, Mo.]
- Wink, Dawn. *Meadowlark* (N). Greybull, Wyo.: Pronghorn Press, 2013. [S.D.]
- Wise, William. *Saints of Detroit* (N). Charleston, S.C.: CreateSpace, 2013. [Detroit, Mich.]
- Witt, L.A. *Unhinge the Universe* (N). San Francisco, Calif.: Loose Id, 2013. [Omaha, Neb.]
- Woiwode, Laurel. *Past Darkness* (N). Wheaton, Ill.: Crossway, 2013. [N.D.]
- Wolf, Dawn R. *Dead Guys Don't Sin* (P). S.I.: MPK Christian Celtic Band, 2013.
- Wolfe, Leonard Phillip. *Kenna* (N). Bloomington, Ind.: Xlibris, 2013. [Ill.]
- Woodhull, Bruce. *Wild Indians* (N). Charleston, S.C.: CreateSpace, 2013. [Omaha, Neb.]
- Woodrell, Daniel. *The Maid's Version* (N). NY: Little, Brown, 2013. [Mo.]
- Woodworth, Chris. *Ivy in the Shadows* (juv). NY: Farrar, Straus and Giroux, 2013. [Ind.]
- Wright, B.W. *A Needle and a Haystack* (N). Sudbury, Mass.: eBookIt, 2013. [Ind.]
- Wurdock, PeterThomas. *Bending Water and Stories Nearby* (S). Royal Oak, Mich.: Blue Boundary, 2013. [Mich.]
- Wyatt, Cheryl. *Doctor to the Rescue* (N). NY: Love Inspired, 2013. [Ill.]
- . *The Nurse's Secret Suitor* (N). NY: Love Inspired, 2013. [Ill.]
- Wyatt, Morgan K. *Dangerous Curves* (N). Shelbyville, Tenn.: Secret Cravings Publishing, 2013. [Columbus, Ohio]
- Yancey, Karen Ebert. *Hot Sling* (P). Washington Island, Wis.: Washington Harbor Press, 2013. [Wis.]
- Yarbrough, Shannon *see* Tidwell, Robin
- Young, Samantha. *Into the Deep* (N). Charleston, S.C.: CreateSpace, 2013. [Ind.]
- Yost, Jerry. *Rune* (juv). Bloomington, Ind.: AuthorHouse, 2013. [Kensington, Minn.]
- Zaroski, Melissa. *Family Secrets* (N). Charleston, S.C.: CreateSpace, 2013. [Ill.]
- Zediker, Rose Ross. *Wedding on the Rocks* (N). NY: Love Inspired Books, 2013. [S.D.]
- Zero, Max. *Vonnegut's Ghost* (N). Alton, Ill.: Madleigh Publishing, 2013. [Vonnegut, Kurt; Ill.]
- Zettel, Sarah. *Dust Girl* (juv). NY: Random House, 2012. [Kan.]
- Zubro, Mark Richard. *Pawn of Satan* (N). Albion, N.Y.: MLR Press, 2013. [Chicago, Ill.]

SECONDARY SOURCES

General

- Beasecker, Robert, ed. Annual Bibliography of Midwestern Literature, 2011 (bibl). *MidAmerica*, 40 (2013), 145-213.
- Beins, Agatha and Julie R. Enszer. "We Couldn't Get Them Printed," So We Learned to Print: *Ain't I a Woman?* and the Iowa City Women's Press (crit; publ). *Frontiers: A Journal of Women Studies*, 34 (2) 2013, 186-221. [Iowa City, Iowa]

- Bischoff, Peter. The Early Literature of the American West (crit). *Studies in the Western*, 21 (2013), 33-54. [Ohio Valley]
- From Main Street to Your Street: Minnesota Writers on the Map* [literary map]. St. Paul, Minn.: Friends of the St. Paul Public Library, 2013. 31 x 23 inches. [Minn.]
- Gutsche, Robert E. and Erica Salkin. "It's Better Than Blaming a Dead Young Man": Creating Mythical Archetypes in Local Coverage of the Mississippi River Drownings (jrn). *Journalism: Theory, Practice, and Criticism*, 14 (Jan. 2013), 61-77. [Wis.]
- Hansen, Nancy Sue and Barbara Ann Dush. *Nebraska Authors*, vol. 1 (bibl). Fullerton, Neb.: Nebraska Authors Project, 2013.
- Lauck, Jon K. The Myth of the Midwestern "Revolt from the Village" (crit). *MidAmerica*, 40 (2013), 39-85.
- Leary, James P. Foreign Words and Folksongs: Field Recordings from American's Upper Midwest (crit). *Western Folklore*, 72 (Sum.-Fall 2013), 294-315. [Mich.; Minn.; Wis.]
- Mahala, Macelle. *Penumbra: The Premier Stage for African American Drama* (crit; D). Minneapolis: U Minnesota P, 2013. [St. Paul, Minn.]
- Miller, Jon, ed. The Akron Offering: *A Ladies' Literary Magazine, 1849-1850; a Critical Edition, Complete and Annotated* (crit; jrn). Akron, Ohio: U Akron P, 2013. [Akron, Ohio]
- Montez, Noe Wesley. "Keepin' It 100": Performing Recovery in Cleveland Public Theatre's Y-Haven Project (crit). *Theatre Topics*, 23 (Mar. 2013), 83-95. [Cleveland, Ohio]
- Primeau, Ronald, ed. *American Road Literature: Critical Insights* (crit). Ipswich, Mass.: Salem Press, 2013.
- _____, ed. *Midwestern Literature: Critical Insights* (crit). Ipswich, Mass.: Salem Press, 2013.
- Rydberg, Peter Martin. Proud Theater: A Queer Youth Performance Model (crit). Ph.D. Dissertation, U Wisconsin, Madison, 2012. [Madison, Wis.]
- Schlabach, Elizabeth Schroeder. *Along the Streets of Bronzeville: Black Chicago's Literary Landscape* (crit). Urbana: U Illinois P, 2013. [Chicago, Ill.]
- Stewart, Fenn Elan. Hiawatha/Hereafter: Re-Appropriating Longfellow's Epic in Northern Ontario (crit). *ARIEL: A Review of International English Literature*, 44 (Oct. 2013), 159-80.
- Szentkirályi, Endre. Growing up Hungarian in Cleveland: Case Studies of Language Use (crit). *Hungarian Studies Review*, 40 (Spr. 2013), 39-68. [Cleveland, Ohio]
- True, Micah. Is It Time for a New Edition of the Jesuit Relations from New France? Campeau vs. Thwaites (crit). *Papers of the Bibliographical Society of Canada*, 51 (Fall 2013), 261-79.
- Weaver, Diana. Letters to Lucy Johnston: Addressing the Need for Literature on the Kansas Prairies (corr; crit). *Information & Culture*, 48 (1) 2013, 50-67. [Kan.]
- Young, Harvey. *Black Theatre Is Black Life: An Oral History of Chicago Theater and Dance, 1970-2010* (crit). Evanston, Ill.: Northwestern U P, 2013. [Chicago, Ill.]

Addams, Jane (1860-1935)

- Braches-Chyrek, Rita. *Jane Addams, Mary Richmond und Alice Salomon: Professionalisierung und Disziplinbildung Sozialer Arbeit* (biog). Opladen: Verlag Barbara Budrich, 2013.
- Hudson, Cheryl. The "Un-American" Experiment: Jane Addams's Lessons from Pullman (crit). *Journal of American Studies*, 47 (Nov. 2013), 903-23.
- Le Goff, Alice. *Care et Démocratie Radicale* (crit). Paris: Presses Universitaires de France, 2013.
- Seigfried, Charlene Haddock. The Social Self in Jane Addams's Prefaces and Introductions (crit). *Transactions of the Charles S. Peirce Society*, 49 (Spr. 2013), 127-56.

Algren, Nelson (1909-1981)

- Mills, Nathaniel F. Playing in the Dark, on the Left, and out of Bounds: Nelson Algren, World War II, and the Cross-Racial Imagination of Blackness (crit). *MELUS*, 38 (Win. 2013), 146-70.

Anderson, Sherwood (1876-1941)

Esplugas, Celia C. María Luisa Bombal and Sherwood Anderson: Early Twentieth-Century Pan-American Feminism (crit). *College Literature*, 40 (Spr. 2013), 155-70.

Matheny, Kathryn Grace. The Short Story Composite and the Roots of Modernist Narrative (crit). Ph.D. Dissertation, U Alabama, 2012.

Ortolano, Scott. Logically Disturbed: Cognitive Otherness, Consumer Culture, and the Pursuit of Happiness in American Modernist Literature (crit). Ph.D. Dissertation, Florida State U, 2013.

Ritzenberg, Aaron. *The Sentimental Touch: The Language of Feeling in the Age of Managerialism* (crit). NY: Fordham U P, 2013.

Sklar, Howard. *The Art of Sympathy in Fiction: Forms of Ethical and Emotional Persuasion* (crit). Amsterdam: John Benjamins Publishing Co., 2013.

Arnow, Harriette Simpson (1908-1986)

Le Bourhis, Rachal Marie. Independent Mountaineers: Tracing a Path of Individualism in Selected Appalachian Literature, Film, and Popular Culture Since 1950 (crit). Ph.D. Dissertation, Indiana U Pennsylvania, 2012.

Audubon, John James (1785-1851)

Chatelin, Yvon. *Promenades dans une Amérique Naissante: Sur les pas d'Audubon le Naturaliste* (1803-1850) (biog). Paris: L'Harmattan, 2013.

Jackson, Christine E. *John James LaForest Audubon: An English Perspective* (biog; crit). Withersfield, Suffolk: C.E. Jackson, 2013.

Austin, Mary (1868-1934)

Mallios, Peter Lancelot. Democracy of Difference: Mary Austin, Joseph Conrad, and Global Feminism (crit). *Studia Neophilologica*, 85 suppl. (2013), 125-35.

Worden, Daniel. Landscape Culture: Ansel Adams and Mary Austin's Taos Pueblo (crit). *Criticism*, 55 (Win. 2013), 69-94.

Baum, L. Frank (1856-1919)

Bell, J.L. Piecing Together the *Patchwork Girl* Art: A Conjectural Study (crit). *Baum Bugle*, 57 (Aut. 2013), 20-26.

_____. The Troublesome Tottenhots: The Long History Behind Baum's "Little Brown Folks" (crit). *Baum Bugle*, 57 (Spr. 2013), 26-33.

Bollman, William. 1899: *L. Frank Baum's Oz-Inspiring Macatawa Park* (biog; crit). Bloomington, Ind.: Trafford Publishing, 2013.

Davis, Jared. Imagining Oz Before Dorothy (crit). *Baum Bugle*, 57 (Spr. 2013), 34-36.

De Shields, André. Easin' on down the Yellow Brick Road: A Black Man's Journey to Oz (crit; M). *Baum Bugle*, 57 (Aut. 2013), 31-38.

Eyler, Joshua. Disability and Prosthesis in L. Frank Baum's *The Wonderful Wizard of Oz* (crit). *Children's Literature Association Quarterly*, 38 (Fall 2013), 319-34.

Fricke, John. *The Wonderful World of Oz: An Illustrated History of the American Classic* (crit). Camden, Me.: Down East Books, 2013.

Harnetz, Aljean. *The Making of The Wizard of Oz* (crit). Chicago: Chicago Review Press, 2013.

Mébès, Marcus D. Patching Together History: A Centennial Appreciation of Scraps, the

Patchwork Girl of Oz (crit). *Baum Bugle*, 57 (Aut. 2013), 7-13.

Remes, Justin. "That Man Behind the Curtain": Atheism and Belief in *The Wizard of Oz* (crit). *Film-Philosophy*, 17 (1) 2013, 84-95.

Riley, Michael O. A New Bibliographic Description of *The Wonderful Wizard of Oz* (bibl; pub). *Baum Bugle*, 57 (Aut. 2013), 46-54.

Schmaltz, Anita. A Calico Chaos: L. Frank Baum Parades a Fantastical Circus in *The Patchwork Girl of Oz* (crit.). *Baum Bugle*, 57 (Aut. 2013), 14-19.

Shamsie, Kamila. *The Wonderful Wizard of Oz* by L. Frank Baum (crit). *Brick*, 91 (Sum. 2013), 86-87.

Beck, Robert (1918-1992)

Gifford, Justin. *Pimping Fictions: African American Crime Literature and the Untold Story of Black Pulp Publishing* (crit; pub). Philadelphia: Temple U P, 2013.

Bell, Matt (b. 1980)

Kirch, Claire. Be Afraid, Be Very Afraid (biog; crit). *Publishers Weekly*, 260 (10 June 2013), 44-45.

Bellamann, Henry (1882-1945)

Price, Rachel. "To Honor a Man": The Decline of Hegemonic Masculinity in Henry Bellamann's *Kings Row* (crit). *MidAmerica*, 40 (2013), 16-28.

Bellow, Saul (1915-2005)

Bellow, Greg. *Saul Bellow's Heart: A Son's Memoir* (crit; M). NY: Bloomsbury, 2013.

Cronin, Gloria L. and Lee Trepanier, eds. *A Political Companion to Saul Bellow* (crit). Lexington: U P Kentucky, 2013.

Dracsineanu, Catalin. *The Making of the Modern Intellectual in the Works of Saul Bellow and James Baldwin* (crit). Iasi: Lumen, 2013.

Leader, Zachary. Cultural Nationalism and Modern Manuscripts: Kingsley Amis, Saul Bellow, Franz Kafka (crit). *Critical Inquiry*, 40 (Aut. 2013), 160-93.

Manea, Norman. *Saul Bellow: Settling My Accounts Before I Go Away: A Words & Images Interview* (biog; I). Rhinebeck, N.Y.: Sheep Meadow Press, 2013.

Strand, Eric. Lighting out for the Global Territory: Postwar Revisions of Cultural Anthropology and Jewish American Identity in Bellow's *Henderson the Rain King* (crit). *ELH*, 80 (Spr. 2013), 287-316.

Watson, Tim. "Every Guy Has His Own Africa": Postwar Anthropology in Saul Bellow's *Henderson the Rain King* (crit). *Novel: A Forum on Fiction*, 46 (Sum. 2013), 275-95.

Berryman, John (1914-1972)

Greening, John. Dream Song and Transformation: John Berryman (1914-72) and Anne Sexton (1928-74) (crit). *PN Review*, 39 (Jan.-Feb. 2013), 55-57.

Laing, Olivia. *The Trip to Echo Spring: Why Writers Drink* (biog; crit). Edinburgh: Canongate, 2013.

McGowan, Philip. Berryman, Sexton and the Possibilities of Poetic Language (crit). *English: The Journal of the English Association*, 62 (Win. 2013), 380-404.

Mariani, Paul. Broken Beauty: The Last Days of John Berryman (biog; crit). *Commonweal*, 140 (11 Jan. 2013), 21-23.

Roberts, Tony. 77 Dream Songs: Henry Agonistes (crit). *PN Review*, 39 (Jan.-Feb. 2013), 9-10.

Bierce, Ambrose (1842-1914?)

Andreas, Susan Harris. Recovering the Waste: Recognition in the Texts of American Civil War and Vietnam War Veterans (crit). Ph.D. Dissertation, Fordham U, 2012.

Carey, Craig. [A] and [B]: Marks, Maps, Media, and the Materiality of Ambrose Bierce's Style (crit). *American Literature*, 85 (Dec. 2013), 629-60.

Joshi, S.T. A Triumvirate of Fantastic Poets: Ambrose Bierce, George Sterling, and Clark Ashton Smith (crit). *Extrapolation*, 54 (Sum. 2013), 147-61.

- Khanom, Afruza. Silence as Literary Device in Ambrose Bierce's "An Occurrence at Owl Creek Bridge" (crit). *Teaching American Literature*, 6 (Spr. 2013), 45-52.
- Krawczyk-Laskarzewska, Anna. "Smilers, Defilers, Reekers and Leakers": Dogs as Tools of Subversion and Transgression in Short Stories by Edgar A. Poe, Mark Twain and Ambrose Bierce (crit). *Studies in English Drama and Poetry*, 3 (2013), 229-46.
- Ramsey, Shawn. Cultural Persuasion in Lexicographical Space: Dictionaries as Site of Nineteenth-Century Epideictic Rhetoric (crit). *Rhetoric Review*, 32 (1) 2013, 64-80.
- Roth, Forrest Stephen. Specimen Fiction: The 19th Century Tradition of the American Short-Short Story: Critical Essay with Creative Work (crit). Ph.D. Dissertation, U Louisiana, Lafayette, 2013.
- Tabachnick, Stephen E. A Possible Source for the Conclusion of Ambrose Bierce's "An Occurrence at Owl Creek Bridge" (crit). *ANQ*, 26 (1) 2013, 45-48.

Black Elk (1863-1950)

- McGann, Jerome. American Memory in *Black Elk Speaks* (crit). *New Literary History*, 44 (Sum. 2013), 401-24.

Bloch, Robert (1917-1994)

- Olivares Merino, Eugenio M. and Julio A. Olivares Merino, eds. *Peeping through the Holes: Twenty-First Century Essays on Psycho* (crit). Newcastle upon Tyne: Cambridge Scholars Publishing, 2013.

Bly, Robert (b. 1926)

- Gustafson, Mark. Captain Robert Bly, Ortega y Gasset, and the Buddha on the Road (crit). *Kenyon Review*, 35 (Fall 2013), 203-24.
- Smith, Thomas R., ed. *Airmail: The Letters of Robert Bly and Tomas Tranströmer* (corr; crit). Minneapolis: Graywolf Press, 2013.

Boruch, Marianne (b. 1950)

- Izaguirre, Frank. The Rise and Fall of Travel Writing (crit). *Fourth Genre: Explorations in Nonfiction*, 15 (Spr. 2013), 183-88.

Boyle, Kay (1902-1992)

- Goodspeed-Chadwick, Julie. Reading and Teaching the Modernist Aesthetics and Identity Politics in Kay Boyle's "The White Horses of Vienna" (crit). *Teaching American Literature*, 6 (Sum. 2013), 122-31.

Bradbury, Ray (1920-2012)

- Kosnicar, Sofija M. Naravni Jezik in Kulturna Dediscina v Distopičnem Semiosfernem Jedru (crit). *Primerjalna Knjevnost*, 36 (1) 2013, 157-77.
- MacCulloch, Simon. Dennis Etchison's *The Dark Country*: After Bradbury (crit). *Weird Fiction Review*, 4 (Fall 2013), 234-41.
- McMillan, Gloria, ed. *Orbiting Ray Bradbury's Mars: Biographical, Anthropological, Literary, Scientific and Other Perspectives* (crit). Jefferson, N.C.: McFarland & Co., 2013.
- Nolan, William F. *Nolan on Bradbury: Sixty Years of Writing About the Master of Science Fiction* (crit). NY: Hippocampus Press, 2013.
- Schotland, Sara D. Belittling "Mr. Big": Teaching Ray Bradbury's "The Dwarf" (crit). *Teaching American Literature*, 6 (Sum. 2013), 102-21.
- Touponce, William F. *Lord Dunsany, H.P. Lovecraft, and Ray Bradbury: Spectral Journeys* (crit). Lanham, Md.: Scarecrow Press, 2013.

Bromfield, Louis (1896-1956)

Freitag, Florian. *The Farm Novel in North America: Genre and Nation in the United States, English Canada, and French Canada, 1845-1945* (crit). Rochester, N.Y.: Camden House, 2013.

Brooks, Gwendolyn (1917-2000)

Conrad, Rachel. "And Stay, a Minute More, Alone": Time and Subjectivities in Gwendolyn Brooks's *Bronzeville Boys and Girls* (crit). *Children's Literature Association Quarterly*, 38 (Win. 2013), 379-98.

Bujold, Lois McMaster (b. 1949)

Baker, Lucy. A Curious Doubled Existence: Birth Here and in Lois McMaster Bujold's Vorkosigan Saga (crit). *Ada: A Journal of Gender, New Media, and Technology*, 3 (2013), unpaginated.

Croft, Janet Brennan, ed. *Lois McMaster Bujold: Essays on a Modern Master of Science Fiction and Fantasy* (crit). Jefferson, N.C.: McFarland & Co., 2013.

Burroughs, William S. (1914-1997)

Anderson, Donald Leonard. Power and Indeterminacy: The Noisy Networks of Foucault, Cage, Burroughs, and Delany (crit). Ph.D. Dissertation, U Washington, 2011.

Cline, Kurt. "Time Junky": Shamanic Journeyings and Gnostic Eschatology in the Novels of William S. Burroughs (crit). *Tamkang Review*, 43 (June 2013), 33-58.

Collins, Ronald L.K. *Mania: The Story of the Outraged & Outrageous Lives That Launched a Cultural Revolution* (crit). Oak Park, Ill.: Top Five Books, 2013.

Cran, Rona. "Everything Is Permitted": William Burroughs' Cut-Up Novels and European Art (crit). *Comparative American Studies*, 11 (Sept. 2013), 300-13.

García-Robles, Jorge. *The Stray Bullet: William S. Burroughs in Mexico* (biog). Minneapolis: U Minnesota P, 2013.

Haines, Christian P. A Desire Called America: Biopolitics and Utopian Forms of Life in American Literature (crit). Ph.D. Dissertation, U Minnesota, 2012.

James, Petra. *Bohumil Hrabal: "Composer un Monde Blessant à Coups de Ciseaux et de Gomme Arabique"* (crit). Paris: Éditions Classiques Garnier Numérique, 2013.

Lane, Véronique. The Parting of Burroughs and Kerouac: The French Backstory to the First Beat Novel, from Rimbaud to Poetic Realist Cinema (crit). *Comparative American Studies*, 11 (Sept. 2013), 265-79.

Mackenzie, James Alexander. Aesthetics of Prophecy: The Beat Generation and Contemporary Culture (crit). Ph.D. Dissertation, Macquarie U, 2013.

Martin, Michelle. On the Question of the Human: A General Economy of Contemporary Tastes (crit). Ph.D. Dissertation, Temple U, 2013.

Strand, Eric. The Last Frontier: Burroughs's Early Work and International Tourism (crit). *Twentieth Century Literature*, 59 (Spr. 2013), 1-36.

Strong, Simon. "Even the Old Dude Is Cool!": William Burroughs on the Wheels of Steel and the Silver Screen (crit). Melbourne: Ledatape Organisation, 2013.

Weidner, Chad. Mutable Forms: The Proto-Ecology of William Burroughs' Early Cut-Ups (crit). *Comparative American Studies*, 11 (Sept. 2013), 314-26.

Weiss, William. *Our Spiritual Destiny Is in Space* (I). Coventry: Beat Scene Press, 2013.

Wills, David S. *Scientologist!: William S. Burroughs and the "Weird Cult"* (biog). United Kingdom: Beatdom Books, 2013.

Castillo, Ana (b. 1953)

Bertonazzi, Judy M. Feminist Borderland Aesthetics in Three North American U.S. Women's Novels (crit). Ph.D. Dissertation, Indiana U Pennsylvania, 2013.

- Esparza, Araceli. Toward a Feminist Theory of Justice for the Disappeared: Ana Castillo's Creative Writing and the Case of Sister Dianna Ortiz (crit). *Feminist Formations*, 25 (Win. 2013), 1-32.
- Nolasco-Bell, Rosario. Nature and the Environment in Ana Castillo's *So Far from God* and Elmaz Abinader's *Children of the Roojme* (crit). Ph.D. Dissertation, U Arkansas, 2013.
- Norman, Brian. *Dead Women Talking: Figures of Injustice in American Literature* (crit). Baltimore, Md.: Johns Hopkins U P, 2013.
- Pearce-Gonzales, Bryan R. Sabotaging Patriarchy: La Locura as Feminist Countersociety in Ana Castillo's *So Far from God* (crit). *Label Me Latino/a*, 3 (Spr. 2013), 1-14.
- Socolovsky, Maya. *Troubling Nationhood in U.S. Latina Literature: Explorations of Place and Belonging* (crit). New Brunswick, N.J.: Rutgers U P, 2013.
- Szeghi, Tereza M. Indigeneity and Mestizaje in Ana Castillo's *The Mixquiahuala Letters* and Leslie Marmon Silko's *Almanac for the Dead* (crit). *Comparative Literature*, 65 (Fall 2013), 429-49.
- Vivancos Perez, Ricardo F. *Radical Chicana Poetics* (crit). Basingstoke: Palgrave Macmillan, 2013.

Cather, Willa (1873-1947)

- Beck, Zachary. American Modernism's Fading Flowers of Friendship (crit). Ph.D. Dissertation, Baylor U, 2013.
- Bloomquist, Katherine Mary. American Women Writers, Visual Vocabularies, and the Lives of Literary Regionalism (crit). Ph.D. Dissertation, Washington U, St. Louis.
- Byttebier, Stephanie. Trials of Empathy: The Drama of Suffering in James and Cather (crit). Ph.D. Dissertation, Boston U, 2012.
- Carruth, Allison. *Global Appetites: American Power and the Literature of Food* (crit). Cambridge: Cambridge U P, 2013.
- Clere, Sarah. Cather's Editorial Shaping of *Sapphira and the Slave Girl* (crit). *Studies in the Novel*, 45 (Fall 2013), 442-59.
- Fletcher, Angus. Willa Cather and the Upside-Down Politics of Feminist Darwinism (crit). *Frontiers: A Journal of Women Studies*, 34 (2) 2013), 114-33.
- Fortier, Eric. Aesthetic Experience in the Culture of Professionalism, 1890-1925 (crit). Ph.D. Dissertation, U Massachusetts, Amherst, 2013.
- Freitag, Florian. *The Farm Novel in North America: Genre and Nation in the United States, English Canada, and French Canada, 1845-1945* (crit). Rochester, N.Y.: Camden House, 2013.
- Hamilton, Sharon. Breaking the Lock: Willa Cather's Manifesto for Sexual Equality in "Coming, Aphrodite!" (crit). *Women's Studies*, 42 (Dec. 2013), 857-85.
- Harris, Richard C. "Dear Alfred"/"Dear Miss Cather": Willa Cather and Alfred Knopf, 1920-1947 (corr; crit). *Studies in the Novel*, 45 (Fall 2013), 387-407.
- Homestead, Melissa J. Willa Cather, Edith Lewis, and Collaboration: The Southwestern Novels of the 1920s and Beyond (crit). *Studies in the Novel*, 45 (Fall 2013), 408-41.
- James, Pearl. *The New Death: American Modernism and World War I* (crit). Charlottesville: U Virginia P, 2013.
- Jewell, Andrew and Janis Stout, eds. *The Selected Letters of Willa Cather* (corr; crit). NY: Knopf, 2013.
- Johanningsmeier, Charles. The Making of "Die Tochter der Praie (Daughter of the Prairie)": Willa Cather's Fictions in Germany, 1926-1952 (crit). *Studies in the Novel*, 45 (Fall 2013), 559-79.
- Kishi, Madoka. "More Than Anything Else, I Like My Closets": Willa Cather's Melancholic Erotics in *The Professor's House* (crit). *Journal of Modern Literature*, 36 (Spr. 2013), 157-73.

- Lavin, Matthew J. Material Memory: Willa Cather, "My First Novels (There Were Two)," and *The Colophon: A Book Collector's Quarterly* (crit; pub). *Studies in the Novel*, 45 (Fall 2013), 500-18.
- Leichner, Amber Harris. "To Bend Without Breaking": American Women's Authorship and the New Woman, 1900-1935. Ph.D. Dissertation, U Nebraska, 2012.
- Lima, Enrique. Willa Cather's Rewriting of the Historical Novel in *Death Comes for the Archbishop* (crit). *Novel: A Forum on Fiction*, 46 (Sum. 2013), 179-92.
- Matheny, Kathryn Grace. The Short Story Composite and the Roots of Modernist Narrative (crit). Ph.D. Dissertation, U Alabama, 2012.
- O'Brien, Sharon. Possession and Publication: Willa Cathers Struggle to Save *My Ántonia* (crit). *Studies in the Novel*, 45 (Fall 2013), 460-75.
- Oman, Patricia. "The Moving Was Over and Done": *The Professor's House* and Middle America (crit). *MidAmerica*, 40 (2013), 29-38.
- Packer-Kinlaw, Donna. Anxious Journeys: Past, Present, and Construction of Identity in American Travel Writing (crit). Ph.D. Dissertation, U Maryland, 2012.
- Palleau-Papin, Françoise. Slowly, But Surely: Willa Cather's Reception in France (crit). *Studies in the Novel*, 45 (Fall 2013), 538-58.
- Reynolds, Guy. The Transatlantic Virtual Salon: Cather and the British (crit). *Studies in the Novel*, 45 (Fall 2013), 349-68.
- Ronning, Kari. Speaking Volumes: Embodying Cather's Works (crit). *Studies in the Novel*, 45 (Fall 2013), 519-37.
- Scheiber, Andrew. Blues as [Agri]Culture: A Polemical Reflection (crit). *Arkansas Review*, 44 (Aug. 2013), 67-74.
- Shepherd, Aram. The Contours of America: Latin America and the Borders of Modernist Literature in the United States (crit). Ph.D. Dissertation, U North Carolina, Chapel Hill, 2012.
- Sohn, Jeonghee and Yeo Jin Kim. [The West as a Space of Diversity for an Im/Migrant: Many American Dreams in *My Ántonia*] (crit). *British and American Fiction*, 20 (Spr. 2013), 105-28.
- Squires, L. Ashley. The Standard Oil Treatment: Willa Cather, The Life of Mary Baker Eddy, and Early Twentieth Century Collaborative Authorship (crit). *Studies in the Novel*, 45 (Fall 2013), 328-48.
- Stoeckl, Sarah. Static Chaos: The Great War and Modern Novels of Sterility (crit). Ph.D. Dissertation, U Oregon, 2012.
- Thacker, Robert. "As the Result of Many Solicitations": Ferris Greenslet, Houghton Mifflin, and Cather's Career (crit; pub). *Studies in the Novel*, 45 (Fall 2013), 369-86.
- Thompson, Harry F. This Is Not a Plough: Magritte, Foucault, and Resisting Authenticity in Cather's *My Ántonia* (crit). *Interdisciplinary Literary Studies*, 15 (Fall 2013), 203-20.
- Woods, Carly S., Joshua P. Ewalt, and Sara J. Baker. A Matter of Regionalism: Remembering Brandon Teena and Willa Cather at the Nebraska History Museum (crit). *Quarterly Journal of Speech*, 99 (Aug. 2013), 341-63.

Chesnutt, Charles W. (1858-1932)

- Bryant, Earle V. Charles W. Chesnutt's Prodigal Son: Scriptural Allusion and Ethnic Treason in "Uncle Wellington's Wives" (crit). *American Literary Realism*, 46 (Fall 2013), 47-57.
- Daniels, Melissa Asher. Black Literary Realism and the Romance of Race (crit). Ph.D. Dissertation, Northwestern U, 2012.
- Gorman, Gene I. "Restricted Movement" and Coordinates of Freedom: Southern Chain Gangs in Twentieth-Century American Literature and Film (crit). Ph.D. Dissertation, Boston College, 2012.
- Horne, Abigail Thibault. Between the Mob and the Noose: The Lynching Intercessor in American Literature and Film (crit). Ph.D. Dissertation, Washington U, St. Louis, 2012.

- Hubbs, Jolene. Goophering Jim Crow: Charles Chesnut's 1890s America (crit). *American Literary Realism*, 46 (Fall 2013), 12-26.
- Lawson, Benjamin S. Witnessing Charles Chesnutt: The Contexts of "The Dumb Witness" (crit). *MELUS*, 38 (Win. 2013), 103-21.
- Mariano, Trinyan. The Law of Torts and the Logic of Lynching in Charles Chesnutt's *The Marrow of Tradition* (crit). *PMLA*, 128 (May 2013), 559-74, 855.
- Marren, Susan M. "Where a Man Is a Man"? Ancestral Possibilities in Charles Chesnutt's *Paul Marchand, F.M.C.* (crit). *African American Review*, 46 (Sum.-Fall 2013), 397-411.
- Mexal, Stephen J. The Roots of "Wilding": Black Literary Naturalism, the Language of Wilderness, and Hip Hop in the Central Park Jogger Rape (crit). *African American Review*, 46 (Spr. 2013), 101-15.
- Rudolph, Kerstin. A Woman of One's Own Blood: John Walden and the Making of White Masculinity in Charles W. Chesnutt's *The House Behind the Cedars* (crit). *American Literary Realism*, 46 (Fall 2013), 27-46.
- Taylor, Matthew A. *Universes Without Us: Posthuman Cosmologies in American Literature* (crit). Minneapolis: U Minnesota P, 2013.
- Troppe, Marie. Black Benefactors and White Recipients: Counternarratives of Benevolence in Nineteenth-Century American Literature (crit). Ph.D. Dissertation, U Maryland, 2012.
- Wagner-McCoy, Sarah. Virgilian Chesnutt: Eclogues of Slavery and Georgics of Reconstruction in the Conjure Tales (crit). *ELH*, 80 (Spr. 2013), 199-220.

Chopin, Kate (1850-1904)

- Berkley, Angela Marie. Show and Tell: Photography, Film and Literary Naturalism in Late Nineteenth Century America (crit). Ph.D. Dissertation, U Michigan, 2012.
- Bodine-Reed, Cheryl A. A Comparative Historical Analysis of the Education of Middle-Class and Upper-Class Women in Paris and Saint Louis (1863-1882) (biog; crit). Ph.D. Dissertation, St. Louis U, 2013.
- Bonner, Thomas, Jr. and Robert E. Skinner. Rebel in Life and Fiction: Kate Chopin and Her Writings (bibl; crit). *Firsts: The Book Collector's Magazine*, 23 (Feb. 2013), 14-23.
- Freitag, Florian. Rencontres Américaines: Encounters Between Anglo-Americans and French Americans in Kate Chopin's Short Stories (crit). *Amerikastudien/American Studies*, 58 (3) 2013, 409-26.
- Johanningsmeier, Charles. *The Awakening* and American Libraries: An Update (crit). *Studies in American Naturalism*, 8 (Win. 2013), 236-48.
- Nagel, James. *Race and Culture in New Orleans Stories: Kate Chopin, Grace King, Alice Dunbar-Nelson, and George Washington Cable* (crit). Tuscaloosa: U Alabama P, 2013.
- Roth, Forrest Stephen. Specimen Fiction: The 19th Century Tradition of the American Short-Short Story: Critical Essay with Creative Work (crit). Ph.D. Dissertation, U Louisiana, Lafayette, 2013.
- Shaker, Bonnie James and Angela Gianoglio Pettitt. "Her First Party" as Her Last Story: Recovering Kate Chopin's Fiction (crit). *Legacy: A Journal of American Women Writers*, 30 (2) 2013, 384-96.
- Stevens, Jenny. In Praise of the Short Story (crit). *Use of English*, 64 (Sum. 2013), 52-56.
- Tewelde-Negassi, Sara. The Denotation of Room and Its Impact on the Construction of Female Identity in Kate Chopin's *The Awakening* (crit). *Gender Forum*, 45 (2013), unpaginated.

Cisneros, Sandra (b. 1954)

- Harper, Mihaela P. Fabric Frontiers: Thread, Cloth, Body, Self in Latina Literature and Film (crit). *Hispanic Review*, 81 (Spr. 2013), 165-80.
- Saber, Yomna. The Charged Strolls of the Brown Flaneuse in Sandra Cisneros's *The House on Mango Street* (crit). *Pacific Coast Philology*, 48 (1) 2013, 69-87.

- Sánchez Ortiz, Raquel. Identity Politics in the Autobiographical Novel: A Comparative Study of Mexican-Americans and French Maghrebis (crit). *Contemporary French and Francophone Studies*, 17 (Jan. 2013), 89-98.
- Socolovsky, Maya. *Troubling Nationhood in U.S. Latina Literature: Explorations of Place and Belonging* (crit). New Brunswick, N.J.: Rutgers U P, 2013.
- Stella, Stephanie Marie. Rhetorics of Girlhood Trauma in Writing by Holly Goddard Jones, Joyce Carol Oates, Sandra Cisneros, and Jamaica Kincaid (crit). Ph.D. Dissertation, Marquette U, 2013.
- Valdivia Orozco, Pablo. *Weltenvielfalt: Eine Romantheoretische Studie im Ausgang von Gabriel García Márquez, Sandra Cisneros und Roberto Bolaño* (crit). Berlin: De Gruyter, 2013.
- Vivancos Perez, Ricardo F. *Radical Chicana Poetics* (crit). Basingstoke: Palgrave Macmillan, 2013.
- Wickelson, Paul B. Shaking Awake the Memory: The Gothic Quest for Place in Sandra Cisneros's *Caramelo* (crit). *Western American Literature*, 48 (Spr.-Sum. 2013), 90-114.

Clemens, Samuel L. (1835-1910)

- Accetta, Valerie. Muddy Waters: The Complexities of Casting a Musical About Race (crit). *Studies in Musical Theatre*, 7 (3) 2013, 351-58.
- Bang, In Shik. Mark Twain's Last Global Lecture Tour: A Turning Point to Change His Orientalist Perspective (crit). *British and American Fiction*, 20 (Spr. 2013), 207-26.
- Beckman, John. The Church of Fact: Genre Hybridity in *Huckleberry Finn* and *Silas Lapham* (crit). *Arizona Quarterly*, 69 (Aut. 2013), 23-47.
- Blackford, Holly Virginia. Raw Shok and Modern Method: Child Consciousness in *Flowers for Algernon* and *The Curious Incident of the Dog in the Night-Time* (crit). *Children's Literature Association Quarterly*, 38 (Fall 2013), 284-303.
- Bustillos, Dan and Brad Thornock. Marking Twain (crit). *Journal of Medical Humanities*, 34 (Dec. 2013), 455-58.
- Carlyton, David. Twain's "Stretchers": The Circus Shapes *Huckleberry Finn* (crit). *Bandwagon*, 57 (Sept.-Dec. 2013), 6-27.
- Daniels, Melissa Asher. Black Literary Realism and the Romance of Race (crit). Ph.D. Dissertation, Northwestern U, 2012.
- Dybiec-Gajer, Joanna. The Making of Mark Twain in the Polish Context: On the Author's 100th Death Anniversary (biog; pub). *Annales Universitatis Paedagogicae Cracoviensis. Studia Anglica*, 3 (2013), 20-36.
- Francescato, Simone. Old Roads, New Tramps: 19th-Century American Pedestrian Travelers in Europe (crit). *Cuadernos de Literatura Inglesa y Norteamericana*, 16 (May-Nov. 2013), 11-22.
- Goldman, Alan H. *Philosophy and the Novel* (crit). Oxford: Oxford U P, 2013.
- Griffin, Benjamin, et al., eds. *Autobiography of Mark Twain: The Complete and Authoritative Edition*. Vol. 2 (biog; M). Berkeley: U California P, 2013.
- Hochgatterer, Paulus. Zaune Streichen und Andere Mittelwichtige Sachen: Ein Versuch über Identität (crit). *Informationen zur Deutschdidaktik: Zeitschrift für den Deutschunterricht in Wissenschaft und Schule*, 3 (2013), 38-45.
- Hsu, Hsuan L. Sitting in Darkness: Mark Twain and America's Asia (crit). *American Literary History*, 25 (Spr. 2013), 69-84.
- Huber, Kate. Transnational Translation: Foreign Language in the Travel Writing of Cooper, Melville, and Twain (crit). Ph.D. Dissertation, Temple U, 2013.
- Hume, Beverly A. Mark Twain's Mysterious Duplicate in *Pudd'nhead Wilson* (crit). *Nineteenth-Century Literature*, 68 (June 2013), 90-112.
- Johnston, Carrie. Mark Twain's "Remarkable Achievement": Effacing the South for Northern Audiences (crit). *Rocky Mountain Review*, 67 (1) 2013, 67-74.

- Krawczyk-Laskarzewska, Anna. "Smilers, Defilers, Reekers and Leakers": Dogs as Tools of Subversion and Transgression in Short Stories by Edgar A. Poe, Mark Twain and Ambrose Bierce (crit). *Studies in English Drama and Poetry*, 3 (2013), 229-46.
- Lai, Suet-Lin, Selina. Lighting out for the Chinese Territory: Mark Twain & Sivilization in China (crit). Ph.D. Dissertation, U Hong Kong, 2013.
- Leonard, James Wharton. The View from the Raft: Huck Finn's Authentically Nietzschean Perspective (crit). *American Literary Realism*, 46 (Fall 2013), 76-85.
- Loving, Jerome. *Confederate Bushwhacker: Mark Twain in the Shadow of the Civil War* (biog; crit). Lebanon, N.H.: U P New England, 2013.
- Martin, Gretchen, ed. *Twain's Omissions: Exploring the Gaps as Textual Content* (crit). Newcastle upon Tyne: Cambridge Scholars Publishing, 2013.
- Muller, John. *Mark Twain in Washington, D.C.: The Adventures of a Capital Correspondent* (biog). Charleston, S.C.: History Press, 2015.
- Nader, Jennifer M. Mark Twain in Australia: Two New Interviews (crit; I). *American Literary Realism*, 45 (Win. 2013), 166-73.
- Newell, Kate. "You Don't Know About Me Without You Have Read a Book": Authenticity in Adaptations of *Adventures of Huckleberry Finn* (crit). *Literature/Film Quarterly*, 41 (4) 2013, 303-16.
- Nichols, Garrett. "Clo'es Could Do de Like o' Dat": Race, Place, and Power in Mark Twain's *The Tragedy of Pudd'nhead Wilson* (crit). *Southern Literary Journal*, 46 (Fall 2013), 110-26.
- Ou, Hsin-Yun. The Chinese Stereotypical Signification in *Ah Sin* (crit). *Mosaic: A Journal for the Interdisciplinary Study of Literature*, 46 (Dec. 2013), 145-61.
- Rasmussen, R. Kent, ed. *Dear Mark Twain: Letters from His Readers* (corr). Berkeley: U California P, 2013.
- Reigstad, Thomas J. *Scribblin' for a Livin': Mark Twain's Pivotal Period in Buffalo* (biog; crit). Amherst, N.Y.: Prometheus Books, 2013.
- Ritzenberg, Aaron. *The Sentimental Touch: The Language of Feeling in the Age of Managerialism* (crit). NY: Fordham U P, 2013.
- Roark, Jarrod. *Beneath Mark Twain: Justice and Gender in Twain's Early Western Writing, 1861-1873* (crit). Ph.D. Dissertation, U Missouri, Kansas City, 2013.
- Rój, Anna. Bog i Szatan: Kontrowersyjna Wizja Wiary Chrześcijańskiej w "Listach z Ziemi," Marka Twaina (crit). *Archeus: Studia z Bioetyki i Antropologii Filozoficznej*, 14 (2013), 155-63.
- Seybold, Matthew Edward Alexander. *The Long Con: Fraud, Finance, and Nineteenth-Century American Fiction* (crit). Ph.D. Dissertation, U California, Irvine, 2012.
- Singh, Abha. *Anarchism in American Literature: With Special Reference to Thoreau, Emerson and Mark Twain* (crit). New Delhi: Sanbun Publishers, 2013.
- Spanos, William V. American Exceptionalism in the Post-9/11 Era: The Myth and the Reality (crit). *Symploke: A Journal for the Intermingling of Literary, Cultural and Theoretical Scholarship*, 21 (1-2) 2013, 291-323.
- _____. *Shock and Awe: American Exceptionalism and the Imperatives of the Spectacle in Mark Twain's A Connecticut Yankee in King Arthur's Court* (crit). Hanover, N.H.: Dartmouth College P, 2013.
- Strathcarron, Ian Macpherson. *The Indian Equator: Mark Twain's India Revisited* (biog). Oxford: Signal Books, 2013.
- Tally, Robert T., Jr. Bleeping Mark Twain? Censorship, Huckleberry Finn, and the Functions of Literature (crit). *Teaching American Literature*, 6 (Spr. 2013), 97-108.
- Tromp, Alicia. Platonic Parody: Mark Twain and the Quest for the Idea(l) in "My Platonic Sweetheart" (crit). *American Literary Realism*, 46 (Fall 2013), 58-75.
- Wolff, Nathan. Emotional Insanity, Cynical Reason, and *The Gilded Age* (crit). *ELH*, 80 (Spr. 2013), 173-97.

Yang, Jincai. American Literature in Chinese Perspectives (crit). *Foreign Literature Studies/Wai Guo Wen Xue Yan Jiu*, 35 (Aug. 2013), 22-29.

Connell, Evan S. (1924-2013)

Werris, Wendy. The Impact of Evan Connell (crit). *Publishers Weekly*, 260 (14 Jan. 2013), 9.

Cook, George Cram (1873-1924)

Lorenz, Paul and David Roessel, eds. *Americans and the Experience of Delphi* (crit). Boston: Somerset Hall Press, 2013.

Coover, Robert (b. 1932)

Bakay, Gonül. Two Postmodern Perspectives on the Rosenberg Case (crit). *Interactions: Ege Journal of British and American Studies/Ege İngiliz ve Amerikan İncelemeleri Dergisi*, 22 (Spr.-Fall 2013), 1-12.

Jasinski, Shawn Mark. Critical Ruptures: Violence and the Legacy of American Exceptionalism from the Cold War to 9/11 (crit). Ph.D. Dissertation, SUNY Binghamton, 2012.

Mahir, Zaid. History as Predicament vs. History as a Venue: A Comparative Study of Robert Coover's *The Public Burning* and 'Abdul Khaaliq al-Rikaabi's Saabi' Ayaam al-Khalq (crit). Ph.D. Dissertation, U Missouri, Columbia, 2013.

Moses, Geoffrey. The Lack of a Future: Utopian Absence and Longing in Twentieth- and Twenty-First-Century American Fiction (crit). Ph.D. Dissertation, Kent State U, 2013.

_____. *The Public Burning*, Utopia, and the Limits of Postmodern Imagination (crit). *Critique*, 54 (3) 2013, 308-15.

Vanderhaeghe, Stéphane. *Robert Coover and the Generosity of the Page* (crit). Champaign: Dalkey Archive Press, 2013.

Vayo, Brendon K. A Trinity of Iconoclasm in Robert Coover's *The Public Burning* (crit). *Critique*, 54 (4) 2013, 478-88.

Zheng, Baiqing. From Courtly Love to Snow White (crit). *Gender Forum*, 44 (2013), unpaginated.

Crane, Hart (1899-1932)

Bayley, Sally, Suzie Hanna, and Tom Simmons. Forum: Thinking Narratively, Metaphorically and Allegorically through Poetry, Animation and Sound (crit). *Journal of American Studies*, 47 (Nov. 2013), 1231-56.

Bazin, Victoria. Hysterical Virgins and Little Magazines: Marianne Moore's Editorship of *The Dial* (crit). *Journal of Modern Periodical Studies*, 4 (1) 2013, 55-75.

Hall, Susanne E. Hart Crane in Mexico: The End of a New World Poetics (crit). *Mosaic: A Journal for the Interdisciplinary Study of Literature*, 46 (Mar. 2013), 135-49.

Piechucka, Alicja. Black Suns of Melancholy: Hart Crane's Treatment of the Sun Motif in the Light of Mircea Eliade's Study of Solar Cults (crit). *European Journal of American Studies*, 1 (2013), unpaginated.

Simpson, Dustin Paul. Modern Poetry and Poetic Pleasure (crit). Ph.D. Dissertation, U Chicago, 2012.

Cunningham, Michael (b. 1952)

Michlin, Monica. Expanding Adaptation: Intertextuality and Remediation in Stephen Daldry's *The Hours* (crit). *Interfaces: Image Texte Language*, 34 (2013), 139-64.

Curtis, Christopher Paul (b. 1953)

Barker, Jani L. Naive Narrators and Double Narratives of Racially Motivated Violence in the Historical Fiction of Christopher Paul Curtis (crit). *Children's Literature*, 41 (2013), 172-203.

Yoder, Amarou. Something Resembling Hope: Notes on Strategies for Teaching Canadian Social Justice Literature (crit). *McGill Journal of Education/Revue des Sciences de l'Éducation de McGill*, 48 (Spr. 2013), 435-41.

De Vries, Peter (1910-1993)

Brinkman, Martien E. *Jesus Incognito: The Hidden Christ in Western Art Since 1960* (crit). Amsterdam: Rodopi, 2013.

Dorn, Edward (1929-1999)

Pisano, Claudia Moreno, ed. *Amiri Baraka & Edward Dorn: The Collected Letters* (corr; crit). Albuquerque: U New Mexico P, 2013.

Sinclair, Iain. Out of the Badlands (crit). *PN Review*, 40 (Nov.-Dec. 2013), 14-17.

Dos Passos, John (1896-1970)

Dehoux, Amaury. *L'Égarment comme Signe d'une Communauté: La Génération Perdue d'Aragon, Dos Passos, Fitzgerald et Hemingway* (crit). Brussels: Peter Lang, 2013.

Ferré, Vincent. *L'Essai Fictionnel: Essai et Roman Chez Proust, Broch, Dos Passos* (crit). Paris: Honoré Champion Éditeur, 2013.

Frattarola, Angela. The Limitations of Vision and the Power of Folklore in John Dos Passos's *U.S.A.* (crit). *Studies in the Novel*, 45 (Spr. 2013), 80-101.

Mallios, Peter. "The Most Powerful Private Citizen in America": H.L. Mencken, J.P. Morgan, and John Dos Passos (crit). *Notes and Queries*, 60 (June 2013), 284-87.

Matheny, Kathryn Grace. The Short Story Composite and the Roots of Modernist Narrative (crit). Ph.D. Dissertation, U Alabama, 2012.

Mickalites, Carey James. Celebrity Modernism (crit). *Journal of Modern Literature*, 36 (Sum. 2013), 157-60.

Misugi, Keiko. John Dos Passos's Early War Novels and the Question of Manliness (crit). *Kobe Jogakuin Daigaku Kenkyūjo/Kobe College Studies*, 60 (June 2013), 125-40.

Moses, Geoffrey. The Lack of a Future: Utopian Absence and Longing in Twentieth- and Twenty-First-Century American Fiction (crit). Ph.D. Dissertation, Kent State U, 2013.

Murad, David. American Images of Spain, 1905-1936: Stein, Dos Passos, Hemingway (crit). Ph.D. Dissertation, Kent State U, 2013.

Peyroles, Aurore. Roman et Engagement: Le Laboratoire des Années 1930 en Allemagne, aux États-Unis et en France. Autour de *November 1918* de Doblin, de *USA* de Dos Passos et *Du Monde Réel* d'Aragon (crit). Thèse de Doctorat, Université Paris, Sorbonne, 2013.

Pizer, Donald. *Toward a Modernist Style: John Dos Passos: A Collection of Essays* (crit). NY: Bloomsbury, 2013.

Rogers, Gayle. Restaging the Disaster: Dos Passos and National Literatures After the Spanish-American War (crit). *Journal of Modern Literature*, 36 (Win. 2013), 61-79.

Shepherd, Aram. The Contours of America: Latin America and the Borders of Modernist Literature in the United States (crit). Ph.D. Dissertation, U North Carolina, Chapel Hill, 2012.

Trumpeter, Kevin. Furnishing Modernist Fiction: The Aesthetics of Refuse (crit). *Modernism/Modernity*, 20 (Apr. 2013), 307-26.

Warren, Kellie D. Pan-American Modernism (crit). Ph.D. Dissertation, Tulane U, 2012.

Dove, Rita (b. 1952)

Pereira, Malin. Re-Reading Trethewey through Mixed Race Studies (crit). *Southern Quarterly*, 50 (Sum. 2013), 123-52.

Richardson, Riché. Framing Rosa Parks in Reel Time (crit). *Southern Quarterly*, 50 (Spr. 2013), 55-65.

Dreiser, Theodore (1871-1945)

- Altug, Zeynep Asya. Gerçekçi ve Dogalci Amerikan Romanında Birey ve Uygurlik Çatışması (crit). *Türkbilim*, 13 (2013), 1-20.
- Fluck, Winfried. Crime, Guilt, and Subjectivity in Dreiser, Mead, and Lacan (crit). *Amerikastudien/American Studies*, 58 (2) 2013, 235-58.
- Graham, T. Austin. Fish, Crystal, and Loop: Dreiser's Histories in the "Trilogy of Desire": *ELH*, 80 (Win. 2013), 1237-66.
- Hopkins, Patricia D. Lynching the Black Male Body in Theodore Dreiser's "Nigger Jeff": Did He "Get It All in"? (crit). *American Literary Realism*, 45 (Spr. 2013), 229-47.
- Marshall, Kate. Dreiser's Stamping Room: Becoming Media in An American Tragedy (crit). *Novel: A Forum on Fiction*, 46 (Sum. 2013), 234-52.
- Modestino, Kevin. Running High on Feeling: Emotional Ecologies in *Sister Carrie*, Robert Park, and China Miéville (crit). *Studies in American Naturalism*, 8 (Sum. 2013), 52-78.
- Myers, Robert M. "A Purely Ideational Lake": The Representation of Wilderness in Dreiser's *An American Tragedy* (crit). *Isle: Interdisciplinary Studies in Literature and Environment*, 20 (Spr. 2013), 377-95.
- Neel, Phillip E. The Doldrums, or Shadows of Revolution in Theodore Dreiser's Cold World (crit). *Philosophy and Literature*, 37 (Apr. 2013), 164-78.
- Packer-Kinlaw, Donna. Anxious Journeys: Past, Present, and Construction of Identity in American Travel Writing (crit). Ph.D. Dissertation, U Maryland, 2012.
- Phipps, Gregory. One Crime, Two Pragmatisms: The Philosophical Context of Theodore Dreiser's *An American Tragedy* (crit). *Studies in American Naturalism*, 8 (Win. 2013), 214-35.
- Pizer, Donald. *"The Game As It is Played": Essays on Theodore Dreiser* (crit). NY: Peter Lang, 2013.
- Squires, L. Ashley. The Tragedy of Desire: Christian Science in Theodore Dreiser's *The "Genius"* (crit). *American Literary Realism*, 45 (Win. 2013), 95-117.
- Tajibaeva, Janna S. Consumer Culture, Material Desires, and Images of Women in American Novels and Art at the Turn of the 20th Century (crit). Ph.D. Dissertation, U Louisville, 2012.
- Vogel, Andrew. "Change in Fixity": Theodore Dreiser's *A Hoosier Holiday* and the Commitment to American Automobility (crit). *Studies in Travel Writing*, 17 (June 2013), 145-59.

Dunbar, Paul Laurence (1872-1906)

- Jaji, Tsitsi. Art Song Poetics: Performing Samuel Coleridge-Taylor's Setting of Paul L. Dunbar's "A Corn Song" (crit). *J19: The Journal of Nineteenth-Century Americanists*, 1 (Spr. 2013), 201-06.
- March, Deborah M. Reframing Blackness: The Photograph and African American Literary Modernism at the Turn of the Twentieth Century. Ph.D. Dissertation, Yale U, 2012.
- Murphy, Jillmarie. Chains of Emancipation: Place Attachment and the Great Northern Migration in Paul Laurence Dunbar's *The Sport of the Gods* (crit). *Studies in American Naturalism*, 8 (Win. 2013), 150-70.
- Nurhussein, Nadia. The Puzzle of Dialect in Harryette Mullen's *Sleeping with the Dictionary* (crit). *Modern Language Studies*, 42 (Win. 2013), 34-51.

Dylan, Bob (b. 1941)

- Bell, Ian. *Time out of Mind: The Lives of Bob Dylan* (biog). Edinburgh: Mainstream Publishing, 2013.
- Beviglia, Jim. *Counting down Bob Dylan: His 100 Finest Songs* (bibl; crit). Lanham, Md.: Scarecrow Press, 2013.
- Black, Taylor. Ballad of an Untimely Man: Bob Dylan at the Hollywood Bowl (crit). *American Quarterly*, 65 (June 2013), 397-404.

- Crespi, Alberto. *Quante Strade: Bob Dylan e il Mezzo Secolo di Blowin' in the Wind* (crit). Rome: Arcana, 2013.
- D'Cruz, Carolyn and Glenn D'Cruz. "Even the Ghost Was More Than One Person": Hauntology and Authenticity in Todd Haynes's *I'm Not There* (crit). *Film-Philosophy*, 17 (1) 2013, 315-30.
- Hagerman, Sam. Walking the Tightrope with Dylan: Cultural Performance in *Don't Look Back* (crit). *Film Matters*, 4 (Win. 2013), 5-11.
- Hampton, Timothy. Tangled Generation: Dylan, Kerouac, Petrarch, and the Poetics of Escape (crit). *Critical Inquiry*, 39 (Sum. 2013), 703-31.
- Hollingshaus, Wade J. *Philosophizing Rock Performance: Dylan, Hendrix, Bowie* (crit). Lanham, Md.: Scarecrow Press, 2013.
- Hughes, John. *Invisible Now: Bob Dylan in the 1960s* (crit). Farnham, Surrey: Ashgate, 2013.
- Jones, Christine Hand. Bob Dylan and the End of the (Modern) World (crit). Ph.D. Dissertation, U Texas, Dallas, 2013.
- Lill, Max. *The Whole Wide World Watchin': Musik und Jugendprotest in den 1960er Jahren—Bob Dylan und The Grateful Dead* (crit). Berlin: Archiv der Jugendkulturen, 2013.
- Mai, Anne-Marie, et al., eds. *Hvor Dejlige Havfruer Svømmer: Om Bob Dylans Digtning* (crit). Odense: Syddansk Universitetsforlag, 2013.
- Maxwell, Grant. "An Extreme Sense of Destiny": Bob Dylan, Affect, and Final Causation (crit). *Journal of Religion and Popular Culture*, 25 (Spr. 2013), 146-62.
- Muir, Andrew. *One More Night: Bob Dylan's Never Ending Tour* (biog; crit). Charleston, S.C.: CreateSpace, 2013.
- Ring, Kevin. *Bob Dylan in Jack Kerouac's Lowell...1975* (crit). Coventry: Beat Scene Press, 2013.
- Wenner, Jann S., ed. *Bob Dylan: His 100 Greatest Songs, 40 Years of Rolling Stone Interviews* (bibl; crit; I). NY: J. Wenner, 2013.

Erdrich, Louise (b. 1954)

- Bertonazzi, Judy M. Feminist Borderland Aesthetics in Three North American U.S. Women's Novels (crit). Ph.D. Dissertation, Indiana U Pennsylvania, 2013.
- Gregor, Zsafia. "Privy to Both Worlds": The Meeting of Languages in Louise Erdrich's *Love Medicine* (crit). *Americana: E-Journal of American Studies in Hungary*, 9 (Spr. 2013), unpaginated.
- Hafen, P. Jane, ed. *Louise Erdrich: Critical Insights* (crit). Ipswich, Mass.: Salem Press, 2013.
- Hamilton, Robert C. "Disaster Stamps": The Significance of Philately in Louise Erdrich's *The Plague of Doves* (crit). *ANQ*, 26 (4) 2013, 266-72.
- Horvath, Jordan. Defining and Subverting the Midwestern Ethic: Gene Stratton-Porter and Louise Erdrich as Wary Educators (crit). *MidAmerica*, 40 (2013), 100-08.
- Oates, Joyce Carol. In a Trance of Dread (rev). *New York Review of Books*, 60 (7 Mar. 2013), 17-19.
- Riche, Maureen. "Waiting Halfway in Each Other's Bodies": Kinship and Corporeality in Louise Erdrich's "Father's Milk" (crit). *Studies in American Indian Literatures*, 25 (Win. 2013), 48-68.
- Stuart, Michelle Pagni. "Counting Coup" on Children's Literature About American Indians: Louise Erdrich's Historical Fiction (crit). *Children's Literature Association Quarterly*, 38 (Sum. 2013), 215-35.
- Taj, S. Shaheen. *Native American Women's Writing: Paula Gunn Allen, Leslie Marmon Silko and Louise Erdrich* (crit). New Delhi: Prestige Books International, 2013.
- Washburn, Frances. *Tracks on a Page: Louise Erdrich, Her Life and Works* (biog; crit). Santa Barbara, Calif.: Praeger, 2013.

Eugenides, Jeffrey (b. 1960)

- Kelly, Adam. *American Fiction in Transition: Observer-Hero Narrative, the 1990s, and Postmodernism* (crit). NY: Bloomsbury, 2013.

- Kostova, Bilyana Vanyova. Collective Suffering, Uncertainty and Trauma in Jeffrey Eugenides's *The Virgin Suicides*: Of Bystanders, Perpetrators and Victims (crit). *Atlantis: Revista de la Asociación Española de Estudios Anglo-Norteamericanos*, 35 (Dec. 2013), 47-63.
- Shostak, Debra. "Impossible Narrative Voices": Sofia Coppola's Adaptation of Jeffrey Eugenides's *The Virgin Suicides* (crit). *Interdisciplinary Literary Studies*, 15 (Fall 2013), 180-202.
- Warren-Riley, Sarah. Monster Decoded: Science vs. Humanity in Jeffrey Eugenides's *Middlesex* (crit). *MidAmerica*, 40 (2013), 109-23.

Fearing, Kenneth (1902-1961)

- Arnold, Wayne E. Nathaniel West, Henry Miller, Kenneth Fearing and the Literary Competition with Consumer Consumption (crit). Ph.D. Dissertation, U Louisiana, Lafayette, 2013.

Ferber, Edna (1885-1968)

- Decker, Todd R. *Show Boat: Performing Race in an American Musical* (crit). NY: Oxford U P, 2013.
- McGraw, Eliza R.L. *Edna Ferber's America* (crit). Baton Rouge: Louisiana State U P, 2013.
- Ortolano, Scott. Logically Disturbed: Cognitive Otherness, Consumer Culture, and the Pursuit of Happiness in American Modernist Literature (crit). Ph.D. Dissertation, Florida State U, 2013.
- Wood, Bethany. Capital Complex: Valuations of Femininity in 1920s Stage Adaptations from Women's Culture (crit). Ph.D. Dissertation, U Wisconsin, Madison, 2012.

Fitzgerald, F. Scott (1896-1940)

- Alexander, Jeanne M., comp. Current Bibliography (bibl). *F. Scott Fitzgerald Review*, 11 (2013), 197-202.
- Baiada, Christa. Ash Imagery in Chang-Rae Lee's *Native Speaker* (crit). *Explicator*, 71 (Jan.-Mar. 2013), 65-68.
- Beck, Zachary. American Modernism's Fading Flowers of Friendship (crit). Ph.D. Dissertation, Baylor U, 2013.
- Béghain, Véronique, ed. *Quand l'Europe Retraduit The Great Gatsby: Le Corps Transfrontalier du Texte* (crit; pub). Pessac: Presses Universitaires de Bordeaux, 2013.
- Beidler, Philip D. The Great Party-Crasher: *Mrs. Dalloway*, *The Great Gatsby*, and the Cultures of World War I Remembrance (crit). *War, Literature, and the Arts*, 25 (2013), unpaginated.
- Berret, Anthony J. *Music in the Works of F. Scott Fitzgerald: Unheard Melodies* (crit). Madison, N.J.: Fairleigh Dickinson U P, 2013.
- Bradley, Regina. Fade to Black, Old Sport: How Hip Hop Amplifies Baz Luhrmann's *The Great Gatsby* (crit). *Sounding Out!: The Sound Studies Blog*, Oct. 2013, unpaginated.
- Brown, Heather. "Like a Star Balanced with Another Star": Lawrentian Relationships in *Tender Is the Night* (crit). *F. Scott Fitzgerald Review*, 11 (2013), 99-115.
- Charles, Patrick. *Textanalyse und Interpretation zu F. Scott Fitzgerald, The Great Gatsby* (crit). Hollfeld: Bange, 2013.
- Churchwell, Sarah Bartlett. *Careless People: Murder, Mayhem and the Invention of The Great Gatsby* (crit). London: Virago, 2013.
- Clark, Richard M. Dick Humbird and the Devil Wagon of Doom: Cars, Carnivores, and Feminine Carnality in *This Side of Paradise* (crit). *F. Scott Fitzgerald Review*, 11 (2013), 32-53.
- Curnutt, Kirk. Proof of Hard Striving (rev). *F. Scott Fitzgerald Review*, 11 (2013), 182-96.
- Daniel, Anne Margaret. F. Scott Fitzgerald and the *New Yorker*, 1925-1941 (crit). *F. Scott Fitzgerald Review*, 11 (2013), 10-31.

- Davis, Lanta. *Signs That Point Nowhere: Empty Theological Forms in Twentieth-Century American Literature* (crit). Ph.D. Dissertation, Baylor U, 2013.
- Dehoux, Amaury. *L'Égarement comme Signe d'une Communauté: La Génération Perdue d'Aragon, Dos Passos, Fitzgerald et Hemingway* (crit). Brussels: Peter Lang, 2013.
- Donaldson, Scott. Editing Fitzgerald: James L.W. West III's Accomplishment (rev). *F. Scott Fitzgerald Review*, 11 (2013), 157-65.
- Fobes, Alexander S. F. Scott Fitzgerald, Virginia Woolf, and the Watch for Spots of Time (crit). *F. Scott Fitzgerald Review*, 11 (2013), 80-98.
- Fruscione, Joseph. A Writer and/in His Era (rev). *F. Scott Fitzgerald Review*, 11 (2013), 165-70.
- Giles, Paul. A Good Gatsby: Baz Luhrmann Undomesticates Fitzgerald (crit). *Commonweal*, 140 (12 July 2013), 12-15.
- Hampl, Patricia. F. Scott Fitzgerald's Essays from the Edge: The Jazz Age Novelist's Chronicle of His Mental Collapse, Much Derided by His Critics, Anticipated the Rise of Autobiographical Writing in America (crit). *American Scholar*, 81 (Spr. 2012), 104-11.
- Hart, Jeffrey Peter. *The Living Moment: Modernism in a Broken World* (crit). Evanston, Ill.: Northwestern U P, 2012.
- Hauhart, Robert C. Religious Language and Symbolism in *The Great Gatsby's* Valley of Ashes (crit). *ANQ*, 26 (3) 2013, 200-04.
- Hay, Funda. Can Yücel Çevirisi ile *The Great Gatsby* (crit). *Littera*, 32 (June 2013), 195-201.
- Holt, Jason. Hemingway's Death in *The Sun Also Rises* (biog; crit). *Pennsylvania Literary Journal*, 5 (Sum. 2013), 37-40.
- James, Nick. Which Side of Paradise? (crit). *Sight and Sound*, 23 (June 2013), 34-38.
- James, Pearl. *The New Death: American Modernism and World War I* (crit). Charlottesville: U Virginia P, 2013.
- Kérchy, Anna. The Challenges of Retranslating *The Great Gatsby* into Hungarian: With a Focus on Metaphors of Emotion and Embodiment (crit; lang). *F. Scott Fitzgerald Review*, 11 (2013), 137-56.
- Kerjan, Liliane. *Fitzgerald: Le Désenchanté* (biog). Paris: Albin Michel, 2013.
- Krug, Matthias. International Creation: Examining Cross-Cultural Influences in Ernest Hemingway's *For Whom the Bell Tolls* (crit). *Interdisciplinary Literary Studies*, 15 (2) 2013, 261-88.
- Laing, Olivia. *The Trip to Echo Spring: Why Writers Drink* (biog; crit). Edinburgh: Canongate, 2013.
- Lee, Yun Jin. Exploring Representational Possibilities: A New Self of Celebration or Condemnation in *The Great Gatsby* (crit). *British and American Fiction*, 20 (Win. 2013), 147-77.
- Lorenz, Paul and David Roessel, eds. *Americans and the Experience of Delphi* (crit). Boston: Somerset Hall Press, 2013.
- McFarland, Ron. The World's Most Interesting Man (biog; crit). *Midwest Quarterly*, 54 (Sum. 2013), 414-30.
- McGowan, Philip. Exile and the City: F. Scott Fitzgerald's "The Lost Decade" (crit). *F. Scott Fitzgerald Review*, 11 (2013), 54-79.
- Machcinski, Kathryn F. "Civilization Is Going to Pieces": Crime, Morality, and Their Role in *The Great Gatsby* (crit). Ph.D. Dissertation, Cleveland State U, 2013.
- Mangum, Bryant, ed. *F. Scott Fitzgerald in Context* (biog; crit). NY: Cambridge U P, 2013.
- Marshall, Lee. Gatsby Forever (crit). *Queen's Quarterly*, 120 (Sum. 2013), 194-205.
- Maxwell, Lauren Rule. *Romantic Revisions in Novels from the Americas* (crit). West Lafayette, Ind.: Purdue U P, 2013.
- Meyers, Jeffrey. The Literary Lineage of Names in *The Great Gatsby* (crit). *Notes on Contemporary Literature*, 43 (May 2013), 2-4.
- Moore, Ray. *The Great Gatsby by F. Scott Fitzgerald: A Critical Introduction* (crit). Charleston, S.C.: CreateSpace, 2013.

- Noble, Don. Further Adventures of Unreliable Narrators (rev). *F. Scott Fitzgerald Review*, 11 (2013), 177-82.
- Page, Dave, ed. *The Thoughtbook of F. Scott Fitzgerald: A Secret Boyhood Diary* (biog; M). Minneapolis: U Minnesota P, 2013.
- Powers, Thomas. The Road to West Egg (rev). *London Review of Books*, 35 (4 July 2013), 9-11.
- Snyder, Katherine V. Gatsby's Ghost: Post-Traumatic Memory and National Literary Tradition in Joseph O'Neill's *Netherland* (crit). *Contemporary Literature*, 54 (Fall 2013), 459-90.
- Stone, Bruce. A Problem of Precipitation: Finding *Gatsby* in *Chronicle of a Death Foretold* (crit). *F. Scott Fitzgerald Review*, 11 (2013), 116-36.
- Trumpeter, Kevin. Furnishing Modernist Fiction: The Aesthetics of Refuse (crit). *Modernism/Modernity*, 20 (Apr. 2013), 307-26.
- West, James L.W., III. Fitzgerald, Hemingway, and "Thank You for the Light" (crit). *F. Scott Fitzgerald Review*, 11 (2013), 1-9.
- Wilson, Doni M. From Both Sides Now: Fiction, Fairness, and Zelda Fitzgerald (rev). *F. Scott Fitzgerald Review*, 11 (2013), 171-73.
- Wolf, Howard R. Challenges to the Self in the 20th Century: Keats, Fitzgerald, and Extreme Theory (crit). *Commonwealth Review*, 22 (1) 2013, 53-67.

Fitzgerald, Zelda Sayre (1900-1948)

- Davis, Lanta. Signs That Point Nowhere: Empty Theological Forms in Twentieth-Century American Literature (crit). Ph.D. Dissertation, Baylor U, 2013.

Franzen, Jonathan (b. 1959)

- Arthur, Jason. *Violet America: Regional Cosmopolitanism in U.S. Fiction Since the Great Depression* (crit). Iowa City: U Iowa P, 2013.
- Carroll, Joseph. Correcting for *The Corrections*: A Darwinian Critique of a Foucauldian Novel (crit). *Style*, 47 (Spr. 2013), 87-118.
- Ingraham, Chris. Talking (About) the Elite and Mass: Vernacular Rhetoric and Discursive Status (crit). *Philosophy and Rhetoric*, 46 (1) 2013, 1-21.
- Long, Christian. Mapping Suburban Fiction (crit). *Journal of Language, Literature and Culture*, 60 (Dec. 2013), 193-213.
- Studer, Seth and Ichiro Takayoshi. Franzen and the "Open-Minded but Essentially Untrained Fiction Reader" (crit). *Post45*, 8 July 2013, unpaginated.

Gaiman, Neil (b. 1960)

- Brisbin, Ally and Paul Booth. The Sand/wo/man: The Unstable Worlds of Gender in Neil Gaiman's Sandman Series (crit). *Journal of Popular Culture*, 46 (Feb. 2013), 20-37.
- Hume, Kathryn. Neil Gaiman's Sandman as Mythic Romance (crit). *Genre: Forms of Discourse and Culture*, 46 (Fall 2013), 345-65.
- Porter, Adam. Neil Gaiman's Lucifer: Reconsidering Milton's Satan (crit). *Journal of Religion and Popular Culture*, 25 (Sum. 2013), 175-85.
- Sung, Eunai. [Neil Gaiman's *Stardust* and the Victorian Fantasy] (crit). *British and American Fiction*, 20 (Spr. 2013), 81-104.
- Wilkie-Stibbs, Christine. Imaging Fear: Inside the Worlds of Neil Gaiman (An Anti-Oedipal Reading) (crit). *Lion and the Unicorn*, 37 (Jan. 2013), 37-53.

Garland, Hamlin (1860-1940)

- Holbo, Christine. Hamlin Garland's "Modernism" (crit). *ELH*, 80 (Win. 2013), 1205-36.
- Morel, Eric. The Past and the Postwestern: Garland's Cavanagh, Closure, and Conventions of Reading (crit). *Western American Literature*, 48 (Spr.-Sum. 2013), 163-77.

Newlin, Keith, ed. *Garland in His Own Time: A Biographical Chronicle of His Life, Drawn from Recollections, Interviews, and Memoirs by Family, Friends, and Associates* (biog; crit; I). Iowa City: U Iowa P, 2013.

Gass, William H. (b. 1924)

Gorra, Michael. An Inventory of Inhumanity (rev). *New York Review of Books*, 60 (4 Apr. 2013), 47-48.

O'Hara, Daniel T. The Greatest Gift: On the Ecstasy of Reading in "The Beast of the Jungle" (crit). *Henry James Review*, 34 (Fall 2013), 245-48.

Walls, Seth Colter. Something Unsafe About Books (rev). *London Review of Books*, 35 (9 May 2013), 22-23.

Glaspell, Susan (1876-1948)

Biers, Katherine. Stages of Thought: Emerson, Maeterlinck, Glaspell (crit). *Modern Drama*, 56 (Win. 2013), 457-77.

Eisenhauer, Drew and Brenda Murphy, eds. *Intertextuality in American Drama: Critical Essays on Eugene O'Neill, Susan Glaspell, Thornton Wilder, Arthur Miller and Other Playwrights* (crit). Jefferson, N.C.: McFarland & Co., 2013.

Lorenz, Paul and David Roessel, eds. *Americans and the Experience of Delphi* (crit). Boston: Somerset Hall Press, 2013.

Goines, Donald (1938-1974)

Gifford, Justin. *Pimping Fictions: African American Crime Literature and the Untold Story of Black Pulp Publishing* (crit; pub). Philadelphia: Temple U P, 2013.

Greeley, Andrew M. (1928-2013)

Panthalookaran, Devassy. *Man of God: A Study of Faith and Imagination in the Novels of Andrew M. Greeley* (crit). Delhi: Media House, 2013.

Grey, Zane (1872-1939)

Bischoff, Peter and Peter Noçon. Three Wests: Zane Grey, Frank Gruber, Louis L'Amour (crit). *Studies in the Western*, 21 (2013), 139-60.

Hall, Kenneth. A Note on Zane Grey's Lewis Wetzel (crit). *Studies in the Western*, 21 (2013), 65-70.

Hall, James (1793-1868)

Hutchinson, Elizabeth. From Pantheon to Indian Gallery: Art and Sovereignty on the Early Nineteenth-Century Cultural Frontier (crit). *Journal of American Studies*, 47 (May 2013), 313-37.

Hamilton, Virginia (1934-2002)

Placide, Jaira. Political Uses of Speculative Fiction in Virginia Hamilton's *Justice and Her Brothers* (crit). *Sankofa: A Journal of African Children's and Young Adult Literature*, 12 (2013), 49-58.

Yenika-Agbaw, Vivian S. "Rumpelstiltskin": A Picture Book Multicultural Retelling (crit). *Callaloo*, 36 (Spr. 2013), 430-39.

Hansberry, Lorraine (1930-1965)

Burrell, Julie M. "Our Story Has Not Been Told in Any Moment": Radical Black Feminist Theatre from the Old Left to Black Power (crit). Ph.D. Dissertation, U Massachusetts, Amherst, 2013.

- Innes, Kari. Revelations of a Genealogy: Biblical Women in Performance During Twentieth-Century American Feminisms (crit). Ph.D. Dissertation, Bowling Green State U, 2012.
- Jun, Joon-Taek. [Clybourne Park: The Inefficiency of ,”Jim Crow” and “Post-Race”] (crit). *Journal of Modern British and American Drama*, 26 (Dec. 2013), 135-59.
- Lipari, Lisbeth. Hansberry’s Hidden Transcript (crit). *Journal of Popular Culture*, 46 (Feb. 2013), 119-42.

Hay, John (1838-1905)

- Taliaferro, John. *All the Great Prizes: The Life of John Hay, from Lincoln to Roosevelt* (biog; crit). NY: Simon & Schuster, 2013.

Hayden, Robert (1913-1980)

- Kuroszyk, Miriam. *Poetic Brokers: Robert Hayden, Melvin B. Tolson, and International Modernism in African American Poetry* (crit). Trier: WVT, Wissenschaftlicher Verlag Trier, 2013.

Hecht, Ben (1894-1964)

- Gorbach, Julien. Crying in the Wilderness: The Outlaw and Poet in Ben Hecht’s Militant Zionism (crit). Ph.D. Dissertation, U Missouri, Columbia, 2013.

Heinlein, Robert A. (1907-1988)

- Higgins, David M. Psychic Decolonization in 1960s Science Fiction (crit). *Science Fiction Studies*, 40 (July 2013), 228-45.
- Leonard, Philip. *Literature After Globalization: Textuality, Technology and the Nation-State* (crit). London: Bloomsbury Academic, 2013.
- Picholle, Éric. La Suspension d’Incrédulité, Stratégie Cognitive (crit). *ReS Futurae: Revue d’Études sur la Science-Fiction*, 2 (2013), unpaginated.

Hemingway, Ernest (1899-1961)

- Alsop, Elizabeth. Making Conversation: The Poetics of Voice in Modernist Fiction (crit). Ph.D. Dissertation, City U New York, 2012.
- Anderson, David L. Analogues of the Deserter-in-the-Gauertal Incident: *Philoxenia* in “The Snows of Kilimanjaro” (crit). *Hemingway Review*, 33 (Fall 2013), 15-26.
- Bharadwaj, Apoorva. *Narcissism Conundrum: Mapping the Mindscape of Ernest Hemingway* (crit). Newcastle upon Tyne: Cambridge Scholars Publishing, 2013.
- Bain, Grant. Fat Words, Fat Souls: Momaday, Hemingway, and the Nature of Truth (crit). *CEA Critic*, 75 (Nov. 2013), 303-09.
- Bastos, Manuel de Lima. *O Albergue das Letras: Ernest Hemingway, Álvaro Cunheiro, Brito Camacho, Aquilino Ribeiro & Companhia* (crit). Parede, Port.: Sopa de Letras, 2012.
- Beck, Zachary. American Modernism’s Fading Flowers of Friendship (crit). Ph.D. Dissertation, Baylor U, 2013.
- Benca, Goretti M.V. “In the Breaking of the Bread”: Holy and Secular Communion in “Big Two-Hearted River” (crit). *Hemingway Review*, 33 (Fall 2013), 65-72.
- Bharadwaj, Apoorva. *Narcissism Conundrum: Mapping the Mindscape of Ernest Hemingway through an Enquiry into His Epistolary and Literary Corpus* (crit). Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2013.
- Brown, Robert. Ironic Appropriation of Hemingway’s *For Whom the Bell Tolls* in Bulosan’s *The Cry and the Dedication* (crit). *CLCWeb: Comparative Literature and Culture*, 15 (June 2013), unpaginated.
- Buchanan, Judith, ed. *The Writer on Film: Screening Literary Authorship* (crit). Basingstoke: Palgrave Macmillan, 2013.

- Burak, Alexander. *"The Other" in Translation: A Case for Comparative Translation Studies* (crit). Bloomington, Ind.: Slavica Publishing, 2013.
- Cain, William E. The Death of Love in *A Farewell to Arms* (crit). *Sewanee Review*, 121 (Sum. 2013), 376-92.
- Camasta, Nicole J. "I Was Made to Eat": Food and Brillat-Savarin's Genesiac Sense in *A Farewell to Arms* (crit). *Hemingway Review*, 33 (Fall 2013), 86-92.
- Campillo-Fenoll, Marcos. La Ansiedad de la Influencia: La Renovada Presencia de Ernest Hemingway en la Escritura de Gabriel García Márquez (crit). *Revista de Estudios Colombianos*, 41-42 (2013), 38-48.
- Carlson, Peter. Ernest Hemingway Toasts J.D. Salinger (biog). *American History*, 48 (Aug. 2013), 26-27.
- Carter, Natalie. "Always Something of It Remains": Sexual Trauma in Ernest Hemingway's *For Whom the Bell Tolls* (crit). *War, Literature & the Arts*, 25 (2013), 1-40.
- Cella, Susana, ed.. Escenario Móvil: Cuestiones de Representación (crit). Buenos Aires: Editorial de la Facultad de Filosofía y Letras, Universidad de Buenos Aires, 2012.
- Civille, Michael. Illusions of Prestige: Hemingway, Hollywood, and the Branding of an American Self-Image, 1923-1958 (crit). Ph.D. Dissertation, Boston U, 2013.
- Daiker, Donald A. In Search of the Real Nick Adams: The Case for "A Very Short Story" (crit). *Hemingway Review*, 32 (Spr. 2013), 28-41.
- Davis, Lanta. Signs That Point Nowhere: Empty Theological Forms in Twentieth-Century American Literature (crit). Ph.D. Dissertation, Baylor U, 2013.
- Dehoux, Amaury. *L'Égarment comme Signe d'une Communauté: La Génération Perdue d'Aragon, Dos Passos, Fitzgerald et Hemingway* (crit). Brussels: Peter Lang, 2013.
- Domorr, Teodóra. Absent Fathers, Homosexual Sons, and Melancholic Repression in Three of Hemingway's Short Stories (crit). *Intertexts*, 17 (Spr.-Fall 2013), 69-89.
- _____. Anxious Masculinity and Silencing in Ernest Hemingway's "Mr. and Mrs. Elliot" (crit). *Hungarian Journal of English and American Studies*, 19 (Spr. 2013), 121-33.
- Donaldson, Scott. Great Editing: Beginner's Luck (pub). *Sewanee Review*, 120 (Fall 2012), 592-98.
- Drekonja, Branko and Aleksander Jankovic Potocnik. *Hemingway's Trail of the Novel A Farewell to Arms* (crit). Bennington, Vt.: Merriam Press, 2013.
- Feldman, Andrew. Ernest Hemingway and Enrique Serpa: A Propitious Friendship (biog; crit). *Hemingway Review*, 32 (Spr. 2013), 58-76.
- Fenstermaker, John. Hemingway's Modernism: Exploring Its Victorian Roots (crit). *South Atlantic Review*, 76 (3) 2011, 77-92.
- Fox, Bettye Olier. *The Privilege of Man Is to Dream: Mark Twain's Visit to Hawaii* (biog). Conshohocken, Pa.: Infinity Publishing, 2013.
- Goldman, Alan H. *Philosophy and the Novel* (crit). Oxford: Oxford U P, 2013.
- Gurpegui, José Antonio. *Hemingway and Existentialism* (crit). Valencia: Universidad de Valencia, 2013.
- Hankins, Gabriel Anderson. Fictions of a World Polity: Modernism and World Governance, 1901-1939 (crit). Ph.D. Dissertation, U Virginia, 2013.
- Harris, Donal Frederick. On Company Time: American Modernism and the Big Magazines (crit). Ph.D. Dissertation, UCLA, 2013.
- Hart, Jeffrey Peter. *The Living Moment: Modernism in a Broken World* (crit). Evanston, Ill.: Northwestern U P, 2012.
- Heaney, Caitlin, Jewel H. Matsch, Amanda G. McNaughton, and Michael McSherry. Current Bibliography (bibl). *Hemingway Review*, 32 (Spr. 2013), 154-70.
- Hemingway, Hilary. Hemingway's *Pilar* (biog). *WoodenBoat* 233 (July-Aug. 2013), 52-58.
- _____. *Pilar's Life at the Finca* (biog). *WoodenBoat* 233 (July-Aug. 2013), 59-61.
- Hemingway, Valerie. At Hemingway's Table: Food for the Five Senses(crit). *Hemingway Review*, 33 (Fall 2013), 93-99.

- Herlihy-Mera, Jeffrey. Reinterpreting "Papa(á)" in Cuba: On the Social Dimensions of Hemingway's Translingual Nickname (biog; crit). *Hemingway Review*, 33 (Fall 2013), 100-09.
- Hurley, C. Harold. An Error in the Text of Ernest Hemingway's *A Farewell to Arms* (crit). *Explicator*, 71 (June 2013), 281-83.
- James, Pearl. *The New Death: American Modernism and World War I* (crit). Charlottesville: U Virginia P, 2013.
- Kanyusik, William Bradley. The Wound at the Heart of Vision: Fraught Masculinities, Marked Bodies, and the Subject of Disability (crit). Ph.D. Dissertation, U Minnesota, 2013.
- Keener, Andrew S. "Is It Unmaidenly?": Courtly and Carnal Language in Hemingway's *Across the River and Into the Trees* (crit). *Hemingway Review*, 33 (Fall 2013).
- Killmann, Hans-Joachim. *Ernest Hemingway's Short Stories: Eine Bibliographie der Sekundärliteratur, 1923-2013* (bibl). Mühlheim am Main: H-J. Killmann, 2013.
- Kimbrel, William W., Jr. Liminal Hemingway: Living and Teaching on the Margins—Confessions of an American Traveler (M). *Hemingway Review*, 32 (Spr. 2013), 129-36.
- Kholkin, Vladimir. V Dozhde Neponimaniia: Ernest Kheminguf i Iurfi Kazakov: "Koshka Pod Dozhem" i "Von Bezhit Sobaka" (crit). *Zvezda*, 2 (2013), unpaginated.
- Koseman, Zennure. Ernest Hemingway' in "Satilik Bebek Patikleri: Hiç Giyilmemis" Adli Kısa Kısa Oyküsude Çok Anlamlılık (crit). *Journal of Graduate School of Social Sciences*, 7 (3) 2013, 105-16.
- Krug, Matthias. International Creation: Examining Cross-Cultural Influences in Ernest Hemingway's *For Whom the Bell Tolls* (crit). *Interdisciplinary Literary Studies*, 15 (Fall 2013), 261-88.
- Kyle, Frank. *Hemingway and the Post-Narrative Condition: A Commentary on The Sun Also Rises and Other Essays* (crit). Rev. ed. Bloomington, Ind.: AuthorHouse, 2013.
- Laing, Olivia. *The Trip to Echo Spring: Why Writers Drink* (biog; crit). Edinburgh: Canongate, 2013.
- Lamay, Kimberly J. The Creation of an American Collective Memory of the First World War: 1917-1941 (crit). Ph.D. Dissertation, SUNY Albany, 2013.
- Lamb, Robert Paul. *The Hemingway Short Story: A Study in Craft for Writers and Readers* (crit). Baton Rouge: Louisiana State U P, 2013.
- Larson, Kelli A. Current Bibliography (bibl). *Hemingway Review*, 33 (Fall 2013), 123-34.
- Ledden, Dennis B. Ernest Hemingway's Concealment and Discovery of His Male Self: The Influence of His Romantic Relationship with Agnes von Kurowsky on His Early Fiction (crit). Ph.D. Dissertation, Indiana U Pennsylvania, 2013.
- Levin, Elizabetha. In Their Time: The Riddle Behind the Epistolary Friendship Between Ernest Hemingway and Ivan Kashkin (corr; pub). *Hemingway Review*, 32 (Spr. 2013), 95-108.
- Linnemann, Amy Elizabeth Clark. Bearing Others: Maternity at the Margins of Modernism (crit). Ph.D. Dissertation, Indiana U, 2012.
- Long, Samantha. Catherine as Transgender: Dreaming Identity in *The Garden of Eden* (crit). *Hemingway Review*, 32 (Spr. 2013), 42-57.
- McGill, Christopher. Figuring the Beast: The Aesthetics of Animality in American Literature (crit). Ph.D. Dissertation, U Oregon, 2012.
- McParland, Robert P., ed. *Film and Literary Modernism* (crit). Newcastle upon Tyne: Cambridge Scholars Publishing, 2013.
- Madsen, Diane Gilbert. "To Pound a Vicious Typewriter": Hemingway's Corona #3 (biog). *Hemingway Review*, 32 (Spr. 2013), 109-21.
- Marcus, Phillip L. "I Knew That Underneath Mr. H and I Were Really a Lot Alike": Reading Hemingway's *The Old Man and the Sea* with Elizabeth Bishop's "The Fish" (crit). *Hemingway Review*, 33 (Fall 2013), 27-43.

- Matheny, Kathryn Grace. The Short Story Composite and the Roots of Modernist Narrative (crit). Ph.D. Dissertation, U Alabama, 2012.
- Meyers, Jeffrey. The Swedish Thing (biog; crit). *Times Literary Supplement*, 5745 (10 May 2013), 14-15.
- Modellmog, Debra and Suzanne del Gizzo, eds. *Ernest Hemingway in Context* (biog; crit). NY: Cambridge U P, 2013.
- Monteiro, George. Hemingway in Madeira in 1954 (biog). *Hemingway Review*, 32 (Spr. 2013), 122-28.
- Murad, David. American Images of Spain, 1905-1936: Stein, Dos Passos, Hemingway (crit). Ph.D. Dissertation, Kent State U, 2013.
- Neimneh, Shadi. The Anti-Hero in Modernist Fiction: From Irony to Cultural Renewal (crit). *Mosaic: A Journal for the Interdisciplinary Study of Literature*, 46 (Dec. 2013), 75-90.
- Nemecek, Angela Lea. Disabling Modernism: Disability and Anti-Eugenic Ethics in the Modernist Novel (crit). Ph.D. Dissertation, U Virginia, 2012.
- Nickel, Matthew C. *Hemingway's Dark Night: Catholic Influences and Intertextualities in the Work of Ernest Hemingway* (crit). Wickford, R.I.: New Street Communications, 2013.
- Ortolano, Scott. Logically Disturbed: Cognitive Otherness, Consumer Culture, and the Pursuit of Happiness in American Modernist Literature (crit). Ph.D. Dissertation, Florida State U, 2013.
- Puckett, James A. "Sex Explains It All": Male Performance, Evolution, and Sexual Selection in Ernest Hemingway's *The Sun Also Rises* (crit). *Studies in American Naturalism*, 8 (Win. 2013), 125-49.
- Rhodes, Evan Wright. Kin Aesthetics: Boxing and the Public Arenas of Modernism (crit). Ph.D. Dissertation, U Virginia, 2012.
- Roos, Michael. Agassiz or Darwin: Faith and Science in Hemingway's High School Zoology Class (biog; crit). *Hemingway Review*, 32 (Spr. 2013), 7-27.
- Sabharwal, Aditya. *Critical Interpretation of Ernest Hemingway* (crit). New Delhi: Wisdom Press, 2013.
- Scott, Joseph B. The American Alien: Immigrants, Expatriates and Extraterrestrials in Twentieth-Century U.S. Fiction (crit). Ph.D. Dissertation, U Missouri, Columbia, 2012.
- Severson, Marvin J. "Superior to All Men": Violent Masculinity, Fascism, and American Identity in Depression-Era American Literature (crit). Ph.D. Dissertation, Tulane U, 2013.
- Shepherd, Aram. The Contours of America: Latin America and the Borders of Modernist Literature in the United States (crit). Ph.D. Dissertation, U North Carolina, Chapel Hill, 2012.
- Shul'ts, Sergei. Hemingway and Tolstoy: "The Snows of Kilimanjaro" and "Death of Ivan Il'ich" (crit). *Tolstoy Studies Journal*, 25 (2013), 82-89.
- Sigal, Clancy. *Hemingway Lives!: Why Reading Ernest Hemingway Matters Today* (crit). NY: OR Books, 2013.
- Smeets, Joris W. *Hemingway; "The Best Writers Are Liars": De Parijse Memoires van Ernest Hemingway en Zijn Vrienden* (biog; crit). Soesterberg: Uitgeverij Aspekt, 2013.
- Spanier, Sandra, Albert J. DeFazio, and Robert W. Trogden, eds. *The Letters of Ernest Hemingway: Volume 2, 1923-1925* (corr; crit). Cambridge: Cambridge U P, 2013.
- Stamant, Nicole. Hemingway's Hospitality in *A Moveable Feast* (crit). *Hemingway Review*, 33 (Fall 2013), 73-78.
- Stephens, Gregory and Janice Cools. "Out Too Far": Half-Fish, Beaten Men, and the Tenor of Masculine Grace in *The Old Man and the Sea* (crit). *Hemingway Review*, 32 (Spr. 2013), 77-94.
- Stoeckl, Sarah. Static Chaos: The Great War and Modern Novels of Sterility (crit). Ph.D. Dissertation, U Oregon, 2012.
- Stubbs, Neil. "Watch out How That Egg Runs": Hemingway and the Rhetoric of American Road Food (crit). *Hemingway Review*, 33 (Fall 2013), 79-85.

- Thomières, Daniel. Being and Time in Ernest Hemingway's "Cat in the Rain" (crit). *Journal of the Short Story in English*, 60 (Spr. 2013), 31-42.
- Toker, Alpaslan. Ernest Hemingway's Characters in *The Sun Also Rises* Trapped Within the Vicious Circle of Alienation (crit). *Journal of Academic Studies*, 14 (2013), 17-34.
- Trinidad, Antolin. The Location of Trauma (crit). Ph.D. Dissertation, George Washington U, 2013.
- Watson, Tim. "Every Guy Has His Own Africa": Postwar Anthropology in Saul Bellow's *Henderson the Rain King* (crit). *Novel: A Forum on Fiction*, 46 (Sum. 2013), 275-95.
- Wells-Lassagne, Shannon and Ariane Hudelet, eds. *Screening Text: Critical Perspectives on Film Adaptation* (crit). Jefferson, N.C.: McFarland & Co., 2013.
- West, James L.W., III. Fitzgerald, Hemingway, and "Thank You for the Light" (crit). F. Scott Fitzgerald Review, 11 (2013), 1-9.
- White, Eric B. Continental Conjecture: Ephemera, Imitation and America's (Late) Modernist Canons in the Three Mountains Press and Robert McAlmon's Contact Editions (crit; pub). *European Journal of American Culture*, 32 (Sept. 2013), 285-306.
- Wiener, Gary, ed. *War in Ernest Hemingway's For Whom the Bell Tolls* (crit). Detroit, Mich.: Greenhaven Press, 2013.
- Xhonneux, Lies. Rebecca Brown's Disidentificatory Reading of Canonical Minimalism: Placing Anti-Abjection on the Literary Agenda (crit). *English Studies*, 93 (Nov. 2012), 858-75.
- . "What Keeps Us Moving": Multiple Identifications in the Writings of Rebecca Brown (crit). Ph.D. Dissertation, Universiteit Antwerpen, 2013.
- Zorzi, Rosella Mamoli. Hemingway in Venice (biog). *Five Points: A Journal of Literature and Art*, 15 (3) 2013, 64-73.

Herbst, Josephine (1892-1969)

- Scarpino, Cinzia. American Uncles and Aunts: Generations, Genealogies, Bildungs in 1930s Novels (crit). *Altre Modernità*, 9 (2013), 158-83.

Howells, William Dean (1837-1920)

- Beckman, John. The Church of Fact: Genre Hybridity in *Huckleberry Finn* and *Silas Lapham* (crit). *Arizona Quarterly*, 69 (Aut. 2013), 23-47.
- Daniels, Melissa Asher. Black Literary Realism and the Romance of Race (crit). Ph.D. Dissertation, Northwestern U, 2012.
- Gundry, Jenifer L. Print Culture in Utopia: A Study of Five Fin de Siècle Anglo-American Literary Utopias (crit). Ph.D. Dissertation, Drew U, 2012.
- McGehee, Michael. Religion, Family, and National Belonging in W.D. Howells' *The Undiscovered Country* (crit). *American Literary Realism*, 45 (Win. 2013), 118-32.
- Paek, Joongul. [The Cultural Politics of Excess: Mass Culture and Realism in *The Rise of Silas Lapham*] (crit). *Journal of English Language and Literature/Yongo Yongmunhak*, 59 (5) 2013, 667-88.
- Pizer, Donald. W.D. Howells' *A Hazard of New Fortunes*: A Mostly Formalist Reading (crit). *American Literary Realism*, 46 (Fall 2013), 1-11.
- Van Kley, Nicholas. American Fiction, Bodies, and Social Knowledge During the Era of Sociology, 1890-1912 (crit). Ph.D. Dissertation, Brandeis U, 2013.
- Wortham, Thomas. William Dean Howells's Spiritual Quest(ioning) in a "World Come of Age," (crit). *Renascence: Essays on Values in Literature*, 65 (Spr. 2013), 206-24.

Hughes, Langston (1902-1967)

- Barton, Melissa Rose. Staging Liberation: Race, Representation, and Forms of American Theatre, 1934-1965 (crit). Ph.D. Dissertation, U Chicago, 2012.

- Beyer, Bethany Renee. Performable Nations: Music and Literature in Late Nineteenth- and Early Twentieth-Century Cuba, Brazil, and the United States. Ph.D. Dissertation, U California, Los Angeles, 2013.
- Chinitz, David. *Which Sin to Bear?: Authenticity and Compromise in Langston Hughes* (crit). NY: Oxford U P, 2013.
- Ehlers, Sarah Elizabeth. Red or Dead: States of Poetry in Depression America (crit). Ph.D. Dissertation, U Michigan, 2012.
- Farooq, Nihad M. National Myths, Resistant Persons: Ethnographic Fictions of Haiti (crit). *Journal of Transnational American Studies*, 5 (1) 2013, unpaginated.
- Gould, Rebecca. Jim Crow in the Soviet Union (crit). *Callaloo*, 36 (Win. 2013), 125-41.
- Miller, R. Baxter. *Langston Hughes: Critical Insights* (crit). Ipswich, Mass.: Salem Press, 2013.
- Miller, W. Jason. "Don't Turn Back": Langston Hughes, Barack Obama, and Martin Luther King (crit). *African American Review*, 46 (Sum.-Fall 2013), 425-38.
- Neigh, Janet. The Transnational Frequency of Radio Connectivity in Langston Hughes, 1940s Poetics (crit). *Modernism/Modernity*, 20 (Apr. 2013), 265-85.
- Quinn, Kelly. Langston Hughes and Prentiss Taylor—The Golden Stair Press (crit; pub). *Archives of American Art Journal*, 52 (3-4) 2013, 16-21.
- Sastri, Reena. Words and Music: A Conversation with Elena Ruehr (crit; I). *PN Review*, 39 (May-June 2013), 30-32.
- Schultz, Kathy Lou. *The Afro-Modernist Epic and Literary History: Tolson, Hughes, Baraka* (crit). NY: Palgrave Macmillan, 2013.
- Strudensky, Andrea Lynn. Catastrophe's Apostrophe: The Poetics of Address in Frank O'Hara, Jack Spicer, and Langston Hughes (crit). Ph.D. Dissertation, SUNY Buffalo, 2012.
- Vogel, Andrew. Recitative: The Persuasive Tenor of Jazz Culture in Langston Hughes, Billy Strayhorn, and John Coltrane (crit). *Harlot: A Revealing Look at the Arts of Persuasion*, 9 (2013), unpaginated.
- Williams, Carmaletta M. and John Edgar Tidwell, eds. *My Dear Boy: Carrie Hughes's Letters to Langston Hughes, 1926-1938* (corr). Athens: U Georgia P, 2013.

Hurst, Fannie (1885-1968)

- Kaplan, Carla. *Miss Anne in Harlem: The White Women of the Black Renaissance* (biog; crit). NY: HarperCollins, 2013.

Jones, T. P. (b. 1941)

- Lawrence, John Shelton and Marty S. Knepper. T.P. Jones's Loss of Certainty Trilogy: The Politics of Jobs, Race, Democracy, and River Management in a Fictional Upper Midwest City (crit). *Journal of American Culture*, 36 (Sept. 2013), 177-93.

Kantor, MacKinlay (1904-1977)

- Smiley, Robin H. MacKinlay Kantor: An Annotated Checklist of First Editions (bibl). *Firsts: The Book Collector's Magazine*, 23 (Jan. 2013), 17-36.
- _____. The Works of MacKinlay Kantor: Lyrical Expressions of American History (biog; crit). *Firsts: The Book Collector's Magazine*, 23 (Jan. 2013), 12-16.
- [_____] MacKinlay Kantor: The Films (bibl). *Firsts: The Book Collector's Magazine*, 23 (Jan. 2013), 37-41.

Kasischke, Laura (b. 1961)

- Reed, Brian M. Confessional Poetry: Staging the Self (crit). *Anglistik und Englischunterricht*, 79 (2013), 99-114.

Kirkland, Joseph (1830-1893)

Freitag, Florian. *The Farm Novel in North America: Genre and Nation in the United States, English Canada, and French Canada, 1845-1945* (crit). Rochester, N.Y.: Camden House, 2013.

Kooser, Ted (b. 1939)

Noe, Marcia. Three Midwestern Biographies: A Review Essay (rev). *MidAmerica*, 40 (2013), 140-44.

Stillwell, Mary K. *The Life and Poetry of Ted Kooser* (biog; crit). Lincoln: U Nebraska P, 2013.

Larsen, Nella (1891-1964)

Castillo-Garsows, Melissa Ann. Embranquecimento: Whitening in the Harlem Renaissance and the Brazil Solution (crit). *LL Journal*, 8 (1) 2013, unpaginated.

Caughie, Pamela L. "The Best People": The Making of the Black Bourgeoisie in Writings of the Negro Renaissance (crit). *Modernism/Modernity*, 20 (Sept. 2013), 519-37.

Godfrey, Mollie. Rewriting White, Rewriting Black: Authentic Humanity and Authentic Blackness in Nella Larsen's "Sanctuary" (crit). *MELUS*, 38 (Win. 2013), 122-45.

Knadler, Stephen. Unsanitized Domestic Allegories: Biomedical Politics, Racial Uplift, and the African American Woman's Risk Narrative (crit). *American Literature*, 85 (Mar. 2013), 93-119.

Nisetich, Rebecca. Reading Race in Nella Larsen's Passing and the Rhinelander Case (crit). *African American Review*, 46 (Sum.-Fall 2013), 345-61.

Rosenblum, Lauren M. *Smart Ladies Sit Still: Women, Modernism and Photography* (crit). Ph.D. Dissertation, SUNY Stony Brook, 2012.

Wilson, Mary. *The Labors of Modernism: Domesticity, Servants, and Authorship in Modernist Fiction* (crit). Farnham, Surrey: Ashgate, 2013.

_____. "Working Like a Colored Person": Race, Service, and Identity in Nella Larsen's *Passing* (crit). *Women's Studies*, 42 (Dec. 2013), 979-1009.

Leonard, Elmore (1925-2013)

Noçon, Peter. A Reading of Elmore Leonard's *Hombre* (crit). *Studies in the Western*, 21 (2013), 117-38.

Rzepka, Charles J. *Being Cool: The Work of Elmore Leonard* (crit). Baltimore, Md.: Johns Hopkins U P, 2013.

Leonard, William Ellery (1876-1944)

Reinitz, Neale. *William Ellery Leonard: The Professor and the Locomotive God* (biog; crit). Lanham, Md.: Fairleigh Dickinson U P, 2013.

Leopold, Aldo (1886-1948)

Beusterien, John and J. Baird Callicott. Humor and Politics through the Animal in Cervantes and Leopold (crit). *Comparative Literature Studies*, 50 (1) 2013, 43-63.

Gowans, Matthew. Down to Earth Ethics: Exploring Relation and Environmental Responsibility (crit). Ph.D. Dissertation, Loyola U, Chicago, 2013.

Mannon, Ethan Bruce. Kindred Ethics: Leopold and Badiou, Ecocriticism and Theory (crit). *Journal of Ecocriticism*, 5 (1) 2013, unpaginated.

Le Sueur, Meridel (1900-1996)

Virgintino, Nathalie. Community, Body and the Female Experience in Meridel Le Sueur's *The Girl* (crit). *The Quint: An Interdisciplinary Journal from the North*, 6 (Dec. 2013), 106-26.

Levine, Philip (1928-2015)

Hirsch, Edward. Thirty Years from Somewhere (crit). *Five Points: A Journal of Literature and Art*, 15 (1-2) 2013, 35-38.

L'Esperance, Mari and Tomás Q. Morín, eds. *Coming Close: Forty Essays on Philip Levine* (crit). Iowa City, Iowa: Prairie Lights Books, 2013.

Morín, Tomás Q. A Conversation with Philip Levine (I). *American Poetry Review*, 42 (Nov.-Dec. 2013), 47-49.

Lewis, Sinclair (1885-1951)

Long, Christian. Mapping Suburban Fiction (crit). *Journal of Language, Literature and Culture*, 60 (Dec. 2013), 193-213.

Severson, Marvin J. "Superior to All Men": Violent Masculinity, Fascism, and American Identity in Depression-Era American Literature (crit). Ph.D. Dissertation, Tulane U, 2013.

Lincoln, Abraham (1809-1865)

Biddle, Daniel R. and Murray Dubin. "God Is Settling the Account": African American Reaction to Lincoln's Emancipation Proclamation (crit). *Pennsylvania Magazine of History and Biography*, 137 (Jan. 2013), 57-78.

Dimock, Wai-Chee. Crowdsourcing History: Ishmael Reed, Tony Kushner, and Steven Spielberg Update the Civil War (crit). *American Literary History*, 25 (Win. 2013), 896-914.

Fleming, David. March 1865: The End of Elegance (crit). *Rhetoric Review*, 32 (4) 2013, 375-96.

Harrison, Emily Kate. Bang, Bang, Mr. President: Re-Visioning Presidential Assassination on the American Stage (crit). Ph.D. Dissertation, U Colorado, Boulder, 2012.

Morris, Charles E., III. Sunder the Children: Abraham Lincoln's Queer Rhetorical Pedagogy (crit). *Quarterly Journal of Speech*, 99 (Nov. 2013), 395-422.

Newman, Richard S. The Age of Emancipating Proclamations: Early Civil War Abolitionism and Its Discontents (crit). *Pennsylvania Magazine of History and Biography*, 137 (Jan. 2013), 33-55.

Peatman, Jared. *The Long Shadow of Lincoln's Gettysburg Address* (crit). Carbondale: Southern Illinois U P, 2013.

Wald, Priscilla. "Conjunctive Relations" (crit). J19: *The Journal of Nineteenth-Century Americanists*, 1 (Spr. 2013), 15-16.

Wilson, Douglas L. Lincoln's Rhetoric (crit). *Journal of the Abraham Lincoln Association*, 34 (Win. 2013), 1-17.

McAlmon, Robert (1895-1956)

White, Eric B. Continental Conjecture: Ephemera, Imitation and America's (Late) Modernist Canons in the Three Mountains Press and Robert McAlmon's Contact Editions (crit; pub). *European Journal of American Culture*, 32 (3) 2013, 285-306.

MacLeish, Archibald (1892-1982)

Currell, Susan. "Wall Street Lays an Egg": Financial Drama and the 1933 Banking Collapse in Archibald MacLeish's *Panic: A Drama of Industrial Crisis* (1935) (crit). *Modern Drama*, 56 (Fall 2013), 327-51.

Malcolm X (1925-1965)

Abernethy, Graeme. *The Iconography of Malcolm X* (biog; crit). Lawrence: U P Kansas, 2013.

Craven, Alice Mikal. The Gangster in *The Devil Finds Work* as a Template for Reading the Parisian Banlieues (crit). *African American Review*, 46 (Win. 2013), 573-86.

- McDuffie, Erik S. and Komozi Woodard. "If You're in a Country That's Progressive, the Woman is Progressive": Black Women Radicals and the Making of Politics and Legacy of Malcolm X (crit). *Biography: An Interdisciplinary Quarterly*, 36 (Sum. 2013), 507-39.
- Markle, Seth M. Brother Malcolm, Comrade Babu: Black Internationalism and the Politics of Friendship (crit). *Biography: An Interdisciplinary Quarterly*, 36 (Sum. 2013), 540-67.
- Miller, D. Quentin. Lost and...Found? James Baldwin's Script and Spike Lee's *Malcolm X* (crit). *African American Review*, 46 (Win. 2013), 671-85.
- Polk, Khary. Malcolm X, Sexual Hearsay, and Masculine Dissemblance (crit). *Biography: An Interdisciplinary Quarterly*, 36 (Sum. 2013), 568-84.
- Street, Joe, et al. Roundtable: Manning Marable, *Malcolm X: A Life of Reinvention* (crit). *Journal of American Studies*, 47 (Feb. 2013), 23-47.
- Tuck, Stephen. I Literally Laughed When I Read It (I). *Journal of American Studies*, 47 (Feb. 2013), 44-47.
- Wilson, Jamie Jaywann. "Come down off the Cross and Get Under the Crescent": The Newspaper Columns of Elijah Muhammad and Malcolm X (crit). *Biography: An Interdisciplinary Quarterly*, 36 (Sum. 2013), 494-506.

Mamet, David (b. 1947)

- Bernardi, Daniel, Murray Pomerance, and Hava Tirosh-Samuelson, eds. *Hollywood's Chosen People: The Jewish Experience in American Cinema* (crit). Detroit, Mich.: Wayne State U P, 2013.
- Lee, Eun-Joo. [Sexual Politics in *Speed-the-Plow*] (crit). *Journal of Modern British and American Drama*, 26 (Apr. 2013), 119-41.
- Whatley, Rodney. Mametspeak: David Mamet's Theory on the Power and Potential of Dramatic Language (crit). Ph.D. Dissertation, Florida State U, 2011.

Masters, Edgar Lee (1868-1950)

- He, Yumin. A Congress of Lichee Nuts for America: Chinese Religion in Edgar Lee Masters's New York Chinatown Poetry Collection (crit). *Religion and the Arts*, 17 (1-2) 2013, 135-56.
- Moscadi, Iuri. *Spoon River: Una Traduzione a Quattro Mani* (crit). *Letteratura e Letterature*, 7 (2013), 59-68.

Maxwell, William (1908-2000)

- Comba, Gretchen C. An "Unlikely" Intersectionalist: Black Feminist Ethics in William Maxwell's *Time Will Darken It* (crit). *MidAmerica*, 40 (2013), 124-39.

Moberg, Vilhelm (1898-1973)

- Nettervik, Ingrid, ed. *Dramatikern Vilhelm Moberg: Tre Forelasningar* (crit). Vaxjo: Vilhelm Moberg-Sallskapet, 2013.
- ____ and Anna Williams, eds. *Vilhelm Mobergs Verk: Personer och Citat* (crit). Stockholm: Carlsson, 2013.

Monroe, Harriet (1860-1936)

- Schulze, Robin G. *The Degenerate Muse: American Nature, Modernist Poetry, and the Problem of Cultural Hygiene* (crit). Oxford: Oxford U P, 2013.

Moore, Lorrie (b. 1957)

- Buntin, Julie. The Leaping Mind: Lorrie Moore (biog; crit). *Publishers Weekly*, 260 (16 Dec. 2013), 32-33.
- Graham, Sarah. Unfair Ground: Girlhood and Theme Parks in Contemporary Fiction (crit). *Journal of American Studies*, 47 (Aug. 2013), 589-604.

Morice, Dave (b. 1946)

Chizek, Joye. *Dr. Alphabet Unmasked* (biog). Iowa City, Iowa: Wooden Nickel Art Press, 2013.

Morris, Wright (1910-1998)

Benson, Jackson J. *Haunted: The Strange and Profound Art of Wright Morris: A Biography and a Photo Gallery* (biog; crit). Bloomington, Ind.: Xlibris Corp., 2013.

Morrison, Toni (b. 1931)

Abbott, H. Porter. *Real Mysteries: Narrative and the Unknowable* (crit). Columbus: Ohio State U P, 2013.

Anderson, Melanie. *Spectrality in the Novels of Toni Morrison* (crit). Knoxville: U Tennessee P, 2013.

Ansari, S.A. Thameemul. *An Interpretive Discourse on the Concept of Freedom* (crit). New Delhi: Bahri Publications, 2013.

Azumurana, Solomon Omatsola. The Dilemma of Western Education in Aidoo's *Changes: A Love Story*, Naylor's *The Women of Brewster Place*, and Morrison's *Beloved* (crit). *CLCWeb: Comparative Literature and Culture*, 15 (Mar. 2013), unpaginated.

Baillie, Justine. *Toni Morrison and the Literary Tradition: The Invention of an Aesthetic* (crit). London: Bloomsbury Academic, 2013.

Bednarska, Dominika. *Ability Underneath: Bodies in the Literary Imagination* (crit). Ph.D. Dissertation, U California, Berkeley, 2011.

Benjamin, Shanna Greene. The Space That Race Creates: An Interstitial Analysis of Toni Morrison's "Recitatif" (crit). *Studies in American Fiction*, 40 (Spr. 2013), 87-106.

Bross, Kristina. Florens in Salem (crit). *Early American Literature*, 48 (1) 2013, 183-88.

Bryant, Ceron L. *A Room of Her Own: Identity and the Politics of Space in Contemporary Black Women's Fiction* (crit). Ph.D. Dissertation, Florida State U, 2012.

Carruth, Allison. *Global Appetites: American Power and the Literature of Food* (crit). Cambridge: Cambridge U P, 2013.

Christianse, Yvette. *Toni Morrison: An Ethical Poetics* (crit). NY: Fordham U P, 2013.

Cillerai, Chiara. "One Question Is Who Is Responsible? Another Is Can You Read?": Reading and Responding to Seventeenth-Century Texts Using Toni Morrison's Historical Reconstructions in *A Mercy* (crit). *Early American Literature*, 48 (1) 2013, 178-83.

Cooper, Brittney. "Maybe I'll Be a Poet, Rapper": Hip-Hop Feminism and Literary Aesthetics in *Push* (crit). *African American Review*, 46 (Spr. 2013), 55-69.

Cosca, David. Is "Hell a Pretty Place"? A White-Supremacist Eden in Toni Morrison's *Beloved* (crit). *Interdisciplinary Humanities*, 30 (Sum. 2013), 9-23.

Curtis, Susan. History, Fiction, Imagination, and *A Mercy* (crit). *Early American Literature*, 48 (1) 2013, 188-93.

Dagbovie-Mullins, Sika A. Finding the Silver Lining: Hair, (Mixed) Race, and Identity Politics in Toni and Slade Morrison's *Little Cloud and Lady Wind* (crit). *Lion and the Unicorn*, 37 (Apr. 2013), 173-87.

D'Imperio, Cristina Maria. Pain, Hunger, and Birth of Epiphany in the Novels of Toni Morrison (crit). Ph.D. Dissertation, U Edinburgh, 2012.

Erickson, Peter. "'Late' Has No Meaning Here": Imagining a Second Chance in Toni Morrison's *Desdemona* (crit). *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*, 8 (Spr.-Sum. 2013), unpaginated.

Evans, Shari. Programmed Space, Themed Space, and the Ethics of Home in Toni Morrison's *Paradise* (crit). *African American Review*, 46 (Sum.-Fall 2013), 381-96.

Fowler, Doreen. *Drawing the Line: The Father Reimagined in Faulkner, Wright, O'Connor, and Morrison* (crit). Charlottesville: U Virginia P, 2013.

- Fraser, Denia M. *Surviving Domestic Tensions: Existential Uncertainty in New World African Diasporic Women's Literature* (crit). Ph.D. Dissertation, U Massachusetts, Amherst, 2013.
- Fultz, Lucille P., ed. *Toni Morrison: Paradise, Love, A Mercy* (crit). London: Bloomsbury, 2013.
- Grattan, Sean. *Monstrous Utopia in Toni Morrison's Paradise* (crit). *Genre: Forms of Discourse and Culture*, 46 (Fall 2013), 367-92.
- Hamblin, Robert W. and Christopher Rieger, eds. *Faulkner and Morrison* (crit). Cape Girardeau, Mo.: Center for Faulkner Studies/Southeast Missouri State U P, 2013.
- Heard, Frederick Coye. *Apposition, Displacement: An Ethics of Abstraction in Postwar American Fiction* (crit). Ph.D. Dissertation, U Texas, Austin, 2013.
- Hichri, Asma. *Hunger "Beyond Appetite": Nurture Dialectics in Toni Morrison's Beloved* (crit). *ARIEL: A Review of International English Literature*, 44 (Apr.-July 2013), 195-220.
- Hill, Michael D. *Ethics of Swagger: Prizewinning African American Novels, 1977-1993* (crit). Columbus: Ohio State U P, 2013.
- Hsieh, Yi-Jo. *Trauma and Healing: A Psychoanalytic Reading of Florens' Confession in Toni Morrison's A Mercy* (crit). *New Academia*, 2 (Oct. 2013), 1-11.
- Khasnabish, Ashmita. *Negotiating Capability and Diaspora: A Philosophical Politics* (crit). Lanham, Md.: Lexington Books, 2013.
- Kim, Kwangsoon. *Playing in the Marginal Space: Unlearning and Queering the Master's Narrative in Toni Morrison's Sula* (crit). *Journal of English Language and Literature/Yongo Yogmunhak*, 59 (Win. 2013), 1021-34.
- Koleva, Daniela Marinova. *"You Are Safe": Black Maternal Politics of Resistance and the Question of Community Consensus in African American Women's Literature* (crit). Ph.D. Dissertation, U North Dakota, 2012.
- Koopman, Emy. *Incestuous Rape, Abjection, and the Colonization of Psychic Space in Toni Morrison's The Bluest Eye and Shani Mootoo's Cereus Blooms at Night* (crit). *Journal of Postcolonial Writing*, 49 (July 2013), 303-15.
- Kosse, Jeffrey P. *Flight as Improvisational Solo in Jazz and Blues Fiction* (crit). Ph.D. Dissertation, U Nebraska, 2012.
- Lillvis, Kristen. *Becoming Self and Mother: Posthuman Liminality in Toni Morrison's Beloved* (crit). *Critique*, 54 (4) 2013, 452-64.
- Little, Jawana Southerland. *A Hard Kind of Freedom: Absurdity, Choice, and Responsibility in the Writings of Harriet Jacobs and Toni Morrison* (crit). Ph.D. Dissertation, U North Carolina, Greensboro, 2013.
- Logan, Lisa M. *Thinking with Toni Morrison's A Mercy; a Response to "Remembering the Past: Toni Morrison's Seventeenth Century in Today's Classroom"* (crit). *Early American Literature*, 48 (1) 2013, 193-99.
- Long, Lisa A. *A New Midwesternism in Toni Morrison's The Bluest Eye* (crit). *Twentieth Century Literature*, 59 (Spr. 2013), 104-25.
- Love, Christopher Steven. *Updike, Morrison, and Roth: The Politics of American Identity* (crit). Ph.D. Dissertation, U Southern Mississippi, 2013.
- Lutz, John. *Sealskins and Original Dimes: Exploitation, Class, and Commodity Fetishism in Toni Morrison's Tar Baby* (crit). *Critique*, 54 (1) 2013, 56-69.
- Marouan, Maha. *Witches, Goddesses, and Angry Spirits: The Politics of Spiritual Liberation in African Diaspora Women's Fiction* (crit). Columbus: Ohio State U P, 2013.
- Mills, Nathaniel F. *Playing in the Dark, on the Left, and out of Bounds: Nelson Algren, World War II, and the Cross-Racial Imagination of Blackness* (crit). *MELUS*, 38 (Win. 2013), 146-70.
- Montgomery, Maxine L., ed. *Contested Boundaries: New Critical Essays on the Fiction of Toni Morrison* (crit). Newcastle upon Tyne: Cambridge Scholars Publishing, 2013.
- Morris, Susana M. *A Past Not Pure But Stifled: Vexed Legacies of Leadership in Toni Morrison's Love* (crit). *South Atlantic Quarterly*, 112 (Spr. 2013), 319-38.

- _____. "Sisters Separated for Much Too Long": Women's Friendship and Power in Toni Morrison's "Recitatif" (crit). *Tulsa Studies in Women's Literature*, 32 (Spr. 2013), 159-80.
- Mueller, Stefanie. *The Presence of the Past in the Novels of Toni Morrison* (crit). Heidelberg: Universitätsverlag Winter, 2013.
- Norman, Brian. *Dead Women Talking: Figures of Injustice in American Literature* (crit). Baltimore, Md.: Johns Hopkins U P, 2013.
- Ortiz Fernández, Carolina. Autoridad Materna, Afectos y Poder: Sujetos Diáspóricos, Estado-Nación, Transnacionalidad y Poder en "Consolata", *Paraíso* de Toni Morrison (crit). *Revista de Sociología*, 18 (23) 2013, 193-209.
- Pugliese, Marianna. *Rewriting Medea: Toni Morrison and Liz Lochhead's Postmodern Perspectives* (crit). Boca Raton, Fla.: Universal-Publishers, 2013.
- Raengo, Alessandra. In the Shadow (crit). *Camera Obscura: A Journal of Feminism, Culture, and Media Studies*, 28 (2 83) 2013, 1-43.
- Roynon, Tessa. *The Cambridge Introduction to Toni Morrison* (crit). NY: Cambridge U P, 2013.
- _____. *Toni Morrison and the Classical Tradition: Transforming American Culture* (crit). Oxford: Oxford U P, 2013.
- Stewart, Garrett. The Deed of Reading: Toni Morrison and the Sculpted Book (crit). *ELH*, 80 (Sum. 2013), 427-53.
- Strehle, Susan. "I Am a Thing Apart": Toni Morrison, *A Mercy*, and American Exceptionalism (crit). *Critique*, 54 (2) 2013, 109-23.
- Thaxton-Simmons, Andreia. *Rewriting the Mother Figure in Selected Novels by Contemporary African American Women* (crit). Ph.D. Dissertation, Florida State U, 2012.
- Thorsson, Courtney. James Baldwin and Black Women's Fiction (crit). *African American Review*, 46 (Win. 2013), 615-31.
- _____. *Women's Work: Nationalism and Contemporary African American Women's Novels* (crit). Charlottesville: U Virginia P, 2013.
- Trinidad, Antolin. *The Location of Trauma* (crit). Ph.D. Dissertation, George Washington U, 2013.
- Vallone, Mirella. *Cio Che si Muove ai Margini: Identità e Riscrittura Della Storia Nazionale in Toni Morrison, Gloria Anzaldúa e Bharati Mukherjee* (crit). Passignano s.T.: Aguaplano, 2013.
- Wang, Quan. The Lack of Lack: The Lacanian Androgyny in Pilate (crit). *Women's Studies*, 42 (Jan.-Feb. 2013), 1-31.
- Yang, Jincai. American Literature in Chinese Perspectives (crit). *Foreign Literature Studies/Wai Guo Wen Xue Yan Jiu*, 35 (Aug. 2013), 22-29.

Muir, John (1838-1914)

- Collomb, Jean-Daniel. *John Muir: Écologie et Parcs Nationaux* (biog; crit). Pessac: Presses Universitaires de Bordeaux, 2013.
- Gifford, Terry. Ownership and Access in the Work of John Muir, John Buchan and Andrew Greig (crit). *Green Letters: Studies in Ecocriticism*, 17 (2) 2013, 164-74.
- McTier, Rosemary Scanlon. "An Insect View of Its Plain": *Insects, Nature and God in Thoreau, Dickinson and Muir* (crit). Jefferson, N.C.: McFarland & Co., 2013.
- Pierce, John. "Christianity and Mountainanity": The Restoration Movement's Influence on John Muir (crit). *Religion and the Arts*, 17 (1-2) 2013, 114-34.
- Wattles, Jeffrey. John Muir as a Guide to Education in Environmental Aesthetics (crit). *Journal of Aesthetic Education*, 47 (Fall 2013), 56-71.

Mukherjee, Bharati (b. 1940)

- Bijalwan, Richa. Bharati Mukherjee's *Desirable Daughters*: A Theme of Self Versus Society (crit). *New Academia*, 2 (Oct. 2013), 1-5.

- Cohen, Stacy K. Shared and Unshared Literary Spaces of Women Who Kill: Gayl Jones's *Eva's Man* and Bharati Mukherjee's *Jasmine*: A Cross-Cultural Feminist Approach (crit). Ph.D. Dissertation, Howard U, 2012.
- Gamal, Ahmed. Postcolonial Recycling of the Oriental Vampire in Habiby's *Saraya, the Ghoul's Daughter* and Mukherjee's *Jasmine* (crit). *Arab Studies Quarterly*, 35 (Win. 2013), 4-19.
- Katawal, Ubaraj. Modernity, Violence, the Third World: A Reading of Contemporary Fiction (crit). Ph.D. Dissertation, SUNY Binghamton, 2012.
- Ninh, Erin Khue. Gold-Digger: Reading the Marital and National Romance in Bharati Mukherjee's *Jasmine* (crit). *MELUS*, 38 (Fall 2013), 146-59.
- Reddy, Vanita. Beauty and the Limits of National Belonging in Bharati Mukherjee's *Jasmine* (crit). *Contemporary Literature*, 54 (Sum. 2013), 337-68.
- Tiwari, Sandhya. *Displacements and Alienation of Indian Diaspora: In the Selected Works of Chitra Divakaruni, Bharati Mukherji and Jhumpa Lahiri* (crit). New Delhi: Research India Press, 2013.
- Vallone, Mirella. *Ciò Che si Muove ai Margini: Identità e Riscrittura Della Storia Nazionale in Toni Morrison, Gloria Anzaldú e Bharati Mukherjee* (crit). Passignano s.T.: Aguaplano, 2013.

Neihardt, John G. (1881-1973)

- Dobson, Patrick D. More Than a River: Using Nature for Reform in the Progressive Era (crit). Ph.D. Dissertation, U Missouri, Kansas City, 2013.
- McGann, Jerome. American Memory in *Black Elk Speaks* (crit). *New Literary History*, 44 (Sum. 2013), 401-24.

Niedecker, Lorine (1903-1970)

- Arnold, Elizabeth. Fact and Feeling: Strategies Toward a Disciplined Lyric (crit). *Kenyon Review*, 35 (Sum. 2013), 129-44.

Niffenegger, Audrey (b. 1963)

- Wasserman, Krystyna and Mark Pascale. *Awake in the Dream World: The Art of Audrey Niffenegger* (crit). Brooklyn, N.Y.: PowerHouse Books, 2013.

Norris, Frank (1870-1902)

- Crisler, Jesse S. and Joseph R. McElrath, Jr., eds. *Frank Norris Remembered* (biog). Tuscaloosa: U Alabama P, 2013.
- Freitag, Florian. *The Farm Novel in North America: Genre and Nation in the United States, English Canada, and French Canada, 1845-1945* (crit). Rochester, N.Y.: Camden House, 2013.
- Myers, Nathan C. "Yeats": Fashioning Credibility, Canonicity and Ethnic Identity through Transnational Appropriation (crit). Ph.D. Dissertation, Ball State U, 2012.
- Van Kley, Nicholas. American Fiction, Bodies, and Social Knowledge During the Era of Sociology, 1890-1912 (crit). Ph.D. Dissertation, Brandeis U, 2013.

Oates, Joyce Carol (b. 1938)

- Chatterjee, Srirupa. Tyranny of the Beauty Myth in Joyce Carol Oates's *My Sister, My Love* (crit). *Explicator*, 71 (Jan.-Mar. 2013), 22-25.
- Güler Ugur, Neslihan. *Serial Murderers, Identity, and Gender: A Psychoanalytic Approach to Selected Works of Joyce Carol Oates* (crit). Berlin: Logos, 2013.
- Humann, Heather Duerre. Domestic Violence, Child Agency, and the Adolescent Perspective in Joyce Carol Oates's *Freaky Green Eyes* (crit). *Children's Literature Association Quarterly*, 38 (Spr. 2013), 84-93.
- Prose, Francine. On a Very High Wire (rev). *New York Review of Books*, 60 (25 Apr. 2013), 29-30.

Ryan, Maureen. Cracks in the System: Children in Contemporary Narratives About the 1960s in America (crit). *War, Literature, and the Arts*, 25 (2013), unpaginated.

Stella, Stephanie Marie. Rhetorics of Girlhood Trauma in Writing by Holly Goddard Jones, Joyce Carol Oates, Sandra Cisneros, and Jamaica Kincaid (crit). Ph.D. Dissertation, Marquette U, 2013.

Tuhy, Carrie. Just Saying "Yes" (biog). *Publishers Weekly*, 260 (18 Feb. 2013), 34-35.

O'Brien, Tim (b. 1946)

Abbott, H. Porter. *Real Mysteries: Narrative and the Unknowable* (crit). Columbus: Ohio State U P, 2013.

Andreas, Susan Harris. Recovering the Waste: Recognition in the Texts of American Civil War and Vietnam War Veterans (crit). Ph.D. Dissertation, Fordham U, 2012.

Clarke, Michael Tavel. "I Feel Close to Myself": Solipsism and US Imperialism in Tim O'Brien's *The Things They Carried* (crit). *College Literature*, 40 (Spr. 2013), 130-54.

Womack, Anne-Marie. "Just a Creature of His Own Making": Metafiction, Identification, and Gender in *Going After Cacciato* (crit). *Modern Fiction Studies*, 59 (Win. 2013), 811-32.

Olsen, Tillie (1912-2007)

Lee, Corinna K. Documents of Proletarian Fiction: Tillie Olsen, Åds Yonnondio: From the Thirties (crit). *Journal of Modern Literature*, 36 (Sum. 2013), 113-32.

Ostenso, Martha (1900-1963)

Freitag, Florian. *The Farm Novel in North America: Genre and Nation in the United States, English Canada, and French Canada, 1845-1945* (crit). Rochester, N.Y.: Camden House, 2013.

Paretsky, Sara (b. 1947)

Hamilton, Cynthia S. Strange Birds: Rewriting The Maltese Falcon (crit). *Journal of American Studies*, 47 (Aug. 2013), 699-718.

Sertel, Yasemin Güniz. Hayatin Tadi'nda Kadın-Beden İlişkisi (crit). *Folklor/Edebiyat: Halkbilim, Ethnoloji, Antropoloji, Edebiyat*, 19 (75) 2013, 211-20.

Parks, Gordon (1912-2006)

Lord, Russell. *Gordon Parks: The Making of an Argument* (crit). Gottingen: Steidl, 2013.

Wells-Lassagne, Shannon and Ariane Hudelet, eds. *Screening Text: Critical Perspectives on Film Adaptation* (crit). Jefferson, N.C.: McFarland & Co., 2013.

Patchen, Kenneth (1911-1972)

Smith, Larry R. *Kenneth Patchen: Rebel Poet in America*. Revised and expanded 2nd edition. Huron, Ohio: Bottom Dog Press, 2013.

Peattie, Elia W. (1862-1935)

Borden, Rebecca. Conrad as Provocation: Elia Peattie and the *Chicago Tribune*, 1903-1920 (crit). *Studia Neophilologica*, 85 suppl. (2013), 109-16.

Phillips, Carl (b. 1959)

Chiasson, Dan. End of the Line (rev). *New Yorker*, 89 (15 Apr. 2013), 78-79.

Piercy, Marge (b. 1936)

Copley, Soraya. Rereading Marge Piercy and Margaret Atwood: Eco-Feminist Perspectives on Nature and Technology (crit). *Critical Survey*, 25 (2) 2013, 40-56.

- Donaldson, Eileen. A Chronology of Her Own: The Treatment of Time in Selected Works of Second Wave Feminist Speculative Fiction (crit). D.Litt. Dissertation, U Pretoria, 2012.
- Mercer, Naomi R. "Subversive Feminist Thrusts": Feminist Dystopian Writing and Religious Fundamentalism in Margaret Atwood's *The Handmaid's Tale*, Louise Marley's *The Terrorists of Irustan*, Marge Piercy's *He, She and It*, and Sheri S. Tepper's *Raising the Stones* (crit). Ph.D. Dissertation, U Wisconsin, Madison, 2013.

Powers, J. F. (1917-1999)

- Hampl, Patricia. Undomesticated: The Life and Times of J.F. Powers (rev). *Commonweal*, 140 (25 Oct. 2013), 19-23.
- Powers, Katherine A., ed. *Suitable Accommodations: An Autobiographical Story of Family Life: The Letters of J.F. Powers, 1942-1963* (biog; corr). NY: Farrar, Straus and Giroux, 2013.
- Wills, Garry. Relicts of a Catholic Renaissance (rev). *New York Review of Books*, 60 (10 Oct. 2013), 37-38.

Powers, Richard (b. 1957)

- Brooks, Ryan M. "Clean Hands": Post-Political Form in Richard Powers's *Gain* (crit). *Twentieth Century Literature*, 59 (Fall 2013), 441-64.
- Cagle, Jeremy. "We Are the Present's War": Deconstruction as Moral Response in Richard Powers's *Prisoner's Dilemma* (crit). *Critique*, 54 (4) 2013, 346-59.
- Clare, Ralph. Your Loss Is Their Gain: The Corporate Body and the Corporeal Body in Richard Powers's *Gain* (crit). *Critique*, 54 (1) 2013, 28-45.
- Hawk, Julie. The Observer's Tale: Dr. Weber's Narrative (and Metanarrative) Trajectory in Richard Powers's *The Echo Maker* (crit). *Critique*, 54 (1) 2013, 18-27.
- Hume, Kathryn. Moral Problematics in the Novels of Richard Powers (crit). *Critique*, 54 (1) 2013, 1-17.
- McFarland-Wilson, Kathryn E. The Family System and Reaffirmations of Humanity in the Fiction of Michael Frayn and Richard Powers. Ph.D. Dissertation, Northern Illinois U, 2012.
- Ortega, Francisco and Fernando Vidal. Brains in Literature/Literature in the Brain (crit). *Poetics Today*, 34 (Fall 2013), 327-60.
- Peters, Tim. Author Profile: "Wonderfully Strange" World of Richard Powers (crit; I). *Publishers Weekly*, 260 (9 Dec. 2013), 42-43.
- Slimak, Louis J. Consilient Cognitive Literary Studies (crit). Ph.D. Dissertation, Purdue U, 2012.
- Staes, Toon. Dressing up the Gene: Narrating Genetics in Richard Powers's *The Gold Bug Variations* (crit). *Lit: Literature Interpretation Theory*, 24 (Jan.-Mar. 2013), 48-64.
- Sun, Jian. Interview: Fictional Collisions: Richard Powers on Hybrid Narrative and the Art of Stereoscopic Storytelling (I). *Critique*, 54 (4) 2013, 335-45.
- Taylor, Mark C. *Rewiring the Real: In Conversation with William Gaddis, Richard Powers, Mark Danielewski, and Don DeLillo* (crit). NY: Columbia U P, 2013.

Richardson, John (1796-1852)

- Fletcher, Alana. Contingencies of *Wacousta's* Value: Revaluation, Reproduction, and Retroactive Invalidation (crit; pub). *Papers of the Bibliographical Society of Canada*, 51 (Fall 2013), 243-60.

Robinson, Marilynne (b. 1944)

- Haddox, Thomas F. *Hard Sayings: The Rhetoric of Christian Orthodoxy in Late Modern Fiction* (crit). Columbus: Ohio State U P, 2013.
- Hart, Jeffrey Peter. *The Living Moment: Modernism in a Broken World* (crit). Evanston, Ill.: Northwestern U P, 2012.
- Petit, Susan. Living in Different Universes: Autism and Race in Robinson's *Gilead* and *Home* (crit). *Mosaic: A Journal for the Interdisciplinary Study of Literature*, 46 (June 2013), 39-54.

Tanner, Laura E. Uncomfortable Furniture: Inhabiting Domestic and Narrative Space in Marilynne Robinson's *Home* (crit). *Contemporary Women's Writing*, 7 (Mar. 2013), 35-53.

Sandburg, Carl (1878-1967)

Ehlers, Sarah Elizabeth. Red or Dead: States of Poetry in Depression America (crit). Ph.D. Dissertation, U Michigan, 2012.

Greasley, Philip. Reconsidering Carl Sandburg: "Picnic Boat" and the *Eastland* Disaster (crit). *MidAmerica*, 40 (2013), 86-99.

Sanders, Scott Russell (b. 1945)

Barnhill, David Landis. The Spirituality of Nature: An Interview with Scott Russell Sanders (I). *Isle: Interdisciplinary Studies in Literature and Environment*, 20 (Spr. 2013), 397-406.

Sandford, John (b. 1944)

Smiley, Robin H. Collecting John Sandford: Hunting More Than Prey (biog; crit). *Firsts: The Book Collector's Magazine*, 23 (June 2013), 12-17.

_____. John Sandford: A Lightly Annotated Checklist of First Editions (bibl). *Firsts: The Book Collector's Magazine*, 23 (June 2013), 18-29.

Seaton, Sandra (b. 1942)

Dagbovie, Pero Gaglio. "A Glimpse of African American Life": Sandra Seaton's Rendering of the Civil Rights Movement in *Music History* (crit). *Midwestern Miscellany*, 41 (Fall 2013), 53-64.

Hamilton-Wray, Tama. Coming of Age in Sandra Seaton's *Music History* (crit). *Midwestern Miscellany*, 41 (Fall 2013), 32-44.

Kuykendall, Mae. Sandra Seaton's *A Bed Made in Heaven*: Family, Race, and Law in Nineteenth-Century America (crit). *Midwestern Miscellany*, 41 (Fall 2013), 73-87.

Larabee, Ann. The Haunted Memory Machines of Sandra Seaton (crit). *Midwestern Miscellany*, 41 (Fall 2013), 10-17.

Prouty, Ken. A History of Music in *Music History* (crit). *Midwestern Miscellany*, 41 (Fall 2013), 18-31.

Sponberg, Arvid F. The Decentralized Protagonist in the Plays of Sandra Seaton (crit). *Midwestern Miscellany*, 41 (Fall 2013), 65-72.

Woodford, John. An Embedded Journalist Responds to *Music History* (crit). *Midwestern Miscellany*, 41 (Fall 2013), 45-52.

Shepard, Sam (b. 1943)

Hammett, Chad, ed. *Two Prospectors: The Letters of Sam Shepard and Johnny Dark* (biog; corr). Austin: U Texas P, 2013.

Skelton, Shannon Blake. "Days with Age Hanging off Me Like Dry Moss": The Late Work of Sam Shepard, 1988-2010 (crit). Ph.D. Dissertation, U Wisconsin, Madison, 2013.

Westcamp, Carol D. "A Place Where You Can Reckon with Yourself": Loss of Place in Sam Shepard's Plays (crit). Ph.D. Dissertation, U Arkansas, 2013.

Yoon, So Young. [Violence on Stage and Audience's Pain-Focusing on Shepard's Family Trilogy] (crit). *Journal of Modern British and American Drama*, 26 (Dec. 2013), 113-34.

Yu, Hojun. [A Study on Violence, Illusion, and Love in *Fool for Love*] (crit). *Journal of Modern British and American Drama*, 26 (Apr. 2013), 51-80.

Simic, Charles (b. 1938)

Chiasson, Dan. "A Dog with Wings" (rev). *New York Review of Books*, 60 (11 July 2013), 22-23.

Teicher, Craig Morton. Author Profile: Pessimist? Not Really . . . (I). *Publishers Weekly*, 260 (8 Apr. 2013), 34-35.

Sinclair, Upton (1878-1968)

- Bracher, Mark. *Literature and Social Justice: Protest Novels, Cognitive Politics, and Schema Criticism* (crit). Austin: U Texas P, 2013.
- Coodley, Lauren. *Upton Sinclair: California Socialist, Celebrity Intellectual* (biog; crit). Lincoln: U Nebraska P, 2013.
- Moses, Geoffrey. The Lack of a Future: Utopian Absence and Longing in Twentieth- and Twenty-First-Century American Fiction (crit). Ph.D. Dissertation, Kent State U, 2013.
- Van Kley, Nicholas. American Fiction, Bodies, and Social Knowledge During the Era of Sociology, 1890-1912 (crit). Ph.D. Dissertation, Brandeis U, 2013.

Smiley, Jane (b. 1949)

- Polley, Jason S. Race, Gender, Justice: Storytelling in *The Greenlanders* (crit). *Amerikastudien/American Studies*, 58 (1) 2013, 27-50.
- Psaki, F. Regina. "Alcuna Paroletta Più Liberale": Contemporary Women Authors Address the *Decameron's* Obscenity (crit). *Mediaevalia*, 34 (2013), 241-66.
- Smiley, Robin H. Jane Smiley: Horses and Courses (biog; crit). *Firsts: The Book Collector's Magazine*, 23 (Feb. 2013), 24-27.
- [_____] Jane Smiley: An Annotated Checklist of First Editions (bibl). *Firsts: The Book Collector's Magazine*, 23 (Feb. 2013), 28-37.

Stafford, William (1914-1993)

- Pirie, James W. *William Stafford: An Annotated Bibliography* (bibl). New Castle, Del.: Oak Knoll Press, 2013.
- Stafford, Kim. "Lift This New Glimpse That You Found": The William Stafford Path (crit). *World Literature Today*, 87 (Jan.-Feb. 2013), 31.

Stowe, Harriet Beecher (1811-1896)

- Ansari, S.A. Thameemul. *An Interpretive Discourse on the Concept of Freedom* (crit). New Delhi: Bahri Publications, 2013.
- Brewington, Paulette Yvonne. Wild, Willful, and Wicked: African American Childhood and the Nineteenth-Century Literary Imagination (crit). Ph.D. Dissertation, U North Carolina, Greensboro, 2013.
- Easton-Flake, Amy. Harriet Beecher Stowe's Multifaceted Response to the Nineteenth-Century Woman Question (crit). *New England Quarterly*, 86 (Mar. 2013), 29-59.
- Fielder, Brigitte Nicole. "Almost Eliza": Genre, Racialization, and Reading Mary King as the Mixed-Race Heroine of William G. Allen's *The American Prejudice Against Color* (crit). *Studies in American Fiction*, 40 (Spr. 2013), 1-25.
- Guercio, Gerardo Del. *The Fugitive Slave Law in The Life of Frederick Douglass, an American Slave and Harriet Beecher Stowe's Uncle Tom's Cabin: American Society Transforms Its Culture* (crit). Lewiston, N.Y.: Edwin Mellen Press, 2013.
- Hagood, Taylor. Disability, Reactionary Appropriation, and Strategies of Manipulation in Simm's *Woodcraft* (crit). *Southern Literary Journal*, 45 (Spr. 2013), 39-56.
- Halpern, Faye. *Sentimental Readers: The Rise, Fall, and Revival of a Disparaged Rhetoric* (crit). Iowa City: U Iowa P, 2013.
- Karman, Barbara A. Women and Humor: A Linguistic and Rhetorical Analysis of Joke Target (crit). Ph.D. Dissertation, Kent State U, 2013.
- Levine, Caroline. Extraordinary Ordinarity: Realism Now and Then (crit). *Romanticism and Victorianism on the Net*, 63 (Apr. 2013), 1-20.
- MacKay, John. *True Songs of Freedom: Uncle Tom's Cabin in Russian Culture and Society* (crit). Madison: U Wisconsin P, 2013.
- Marshall, Caitlin. The Acoustics of Passing: Harriet Beecher Stowe's *Uncle Tom's Cabin* as Supremacist Remix (crit). *Sounding Out!: The Sound Studies Blog*, Dec. 2013, unpaginated.

- Miskolcze, Robin. Intertextual Links: Reading *Uncle Tom's Cabin* in James Weldon Johnson's *The Autobiography of an Ex-Colored Man* (crit). *College Literature*, 40 (Spr. 2013), 121-38.
- Muneal, Marc. Anatomy of an Afterthought: Charles Kingsley, the "Accursed Slavery Question", and the Quadroon's Function in *Two Years Ago* (crit). *Nineteenth-Century Contexts*, 35 (May 2013), 167-85.
- Noguchi, Keiko. Richard Hildreth's *The Slave; or, Memoirs of Archy Moore*: A Precursor of Antislavery Fiction (crit). *Tsuda Review*, 58 (Nov. 2013), 1-21, 131.
- Pasquesi, Carina Dionne. Cruel Sorority, or, Feminizing Enjoyment in American Romance (crit). Ph.D. Dissertation, Loyola U, Chicago, 2012.
- Pelletier, Kevin. David Walker, Harriet Beecher Stowe, and the Logic of Sentimental Terror (crit). *African American Review*, 46 (Sum.-Fall 2013), 255-69.
- Ritzenberg, Aaron. *The Sentimental Touch: The Language of Feeling in the Age of Managerialism* (crit). NY: Fordham U P, 2013.
- Tharaud, Jerome. The Evangelical Press, Harriet Beecher Stowe, and the Human Medium (crit). *Arizona Quarterly*, 69 (Sum. 2013), 25-54.

Stratton-Porter, Gene (1863-1924)

- Horvath, Jordan. Defining and Subverting the Midwestern Ethic: Gene Stratton-Porter and Louise Erdrich as Wary Educators (crit). *MidAmerica*, 40 (2013), 100-08.

Treuer, David (b. 1970)

- Freiert, William Kendall. An Ojibwe Daphnis and Chloe: David Treuer's *The Translation of Dr. Appelles* (crit). *Mediterranean Studies*, 21 (1) 2013, 57-66.

Tully, Jim (1886-1947)

- Bauer, Paul J. and Mark Dawidziak. An Introduction to Jim Tully (biog; crit). *Midwestern Miscellany*, 41 (Spr. 2013), 10-13.
- Greenwood, Willard. Jim Tully's *The Bruiser* as Boxing Americana (crit). *Midwestern Miscellany*, 41 (Spr. 2013), 48-60.
- Lennon, John. The Polyphonic Boxcar: The Hobo in Jim Tully's *Beggars of Life* (crit). *Midwestern Miscellany*, 41 (Spr. 2013), 32-47.
- Noe, Marcia. Three Midwestern Biographies: A Review Essay (rev). *MidAmerica*, 40 (2013), 140-44.
- Swenson, Jeffrey. The Chosen and the Self-Made: The Conflicted American Dream in Jim Tully's *Jarnegan* (crit). *Midwestern Miscellany*, 41 (Spr. 2013), 61-78.
- Willhite, Keith. Girls Gone Wrong: Whiteness and the Economy of Desire in Jim Tully's *Ladies in the Parlor* (crit). *Midwestern Miscellany*, 41 (Spr. 2013), 14-31.

Vizenor, Gerald (b. 1934)

- Baxter, Corby J. Indi'n Humor, Tricksters, and Stereotype in Selected Works of Gerald Vizenor, Thomas King, and Sherman Alexie (crit). Ph.D. Dissertation, U Texas, Arlington, 2012.
- Jang, Jung-Hoon. [Resistance and Strategic Reconciliation: Focused on James Welch's *Winter in the Blood*, and Gerald Vizenor's *Chancers*] (crit). *Journal of English Language and Literature/Yongo Yongmunhak*, 59 (5) 2013, 785-809.
- Womack, Craig. There Is No Respectful Way to Kill an Animal (crit). *Studies in American Indian Literatures*, 25 (Win. 2013), 11-27.

Vonnegut, Kurt (1922-2007)

- Chassay, Jean-François. *Au Cœur du Sujet: Imaginaire du Gène* (crit). Montréal: Quartanier, 2013.

- Hagenah, Christopher John. Timing Machines: Time, Technology and Media (crit). Ph.D. Dissertation, U California, Santa Barbara, 2012.
- Noe, Marcia. Three Midwestern Biographies: A Review Essay (rev). *MidAmerica*, 40 (2013), 140-44.
- Rodriguez, Deanna. The Absurdity of Suicide: The Existential Struggle Explored by Vonnegut in *Breakfast of Champions* (crit). *New Academia*, 2 (Oct. 2013), 1-4.
- Tally, Robert T., Jr., ed. *Kurt Vonnegut: Critical Insights* (biog; crit). Ipswich, Mass.: Salem Press/Grey House Publishing, 2013.
- Vanderewerken, David L. Kurt Vonnegut's *Slaughterhouse-Five* at Forty: Billy Pilgrim—Even More a Man of Our Times (crit). *Critique*, 54 (1) 2013, 46-55.

Walker, Margaret (1915-1998)

- Furr, Derek. Re-Sounding Folk Voice, Remaking the Ballad: Alan Lomax, Margaret Walker, and the New Criticism (crit). *Twentieth Century Literature*, 59 (Sum. 2013).
- Hamada, Doaa Abdelhafez. *This Is Her Century: A Study of Margaret Walker's Work* (crit). Newcastle upon Tyne: Cambridge Scholars Publishing, 2013.

Wallace, David Foster (1962-2008)

- Boswell, Marshall and Stephen J. Burn, eds. *A Companion to David Foster Wallace Studies* (crit). NY: Palgrave Macmillan, 2013.
- Carlisle, Greg. *Nature's Nightmare: Analyzing David Foster Wallace's Oblivion* (crit). Los Angeles: Sideshow Media Group Press, 2013.
- Garner, Bryan A. *Quack This Way: David Foster Wallace & Bryan A. Garner Talk Language and Writing* (I). Dallas, Tex.: Rosepen Books, 2013.
- Konstantinou, Lee. The World of David Foster Wallace (crit). *Boundary 2: An International Journal of Literature and Culture*, 40 (Fall 2013), 59-86.
- Luther, Constance Elaine. Diagnosis and Therapy: David Foster Wallace Puts America on the Couch (No, Seriously) (crit). Ph.D. Dissertation, U Calgary, 2013.
- O'Connell, Michael. Not Peace But the Sword: Violence in Contemporary American Catholic Literature (crit). Ph.D. Dissertation, Loyola U, Chicago, 2013.
- Piekarski, Krzysztof. Buddhist Philosophy in the Work of David Foster Wallace (crit). Ph.D. Dissertation, U Texas, Austin, 2013.
- Quirk, Trevor. Flesh and Statue: The Apotheosis of David Foster Wallace (crit). *Boston Review*, 38 (Mar.-Apr. 2013), unpaginated.
- Thomas, Eric A. "Psychotic Depression" and Suicide in David Foster Wallace's *Infinite Jest* (crit). *Critique*, 54 (3) 2013, 276-91.
- Vermeulen, Pieter. In the Fishtank: The Biopolitical Imagination in David Foster Wallace's *This Is Water* and *The Pale King* (crit). *Image (& Narrative)*, 14 (1) 2013, 63-75.
- Webb, Suzanne. The Inquiry Practices of Nonfiction Writers (crit). Ph.D. Dissertation, Michigan State U, 2012.
- Wieckowska, Katarzyna. Brief Interviews with Liminality: The Case of David Foster Wallace (crit). *Studies in English Drama and Poetry*, 3 (2013), 255-66.

Wallace, Lew (1827-1905)

- Jackson, Gregory S. A Game Theory of Evangelical Fiction (crit). *Critical Inquiry*, 39 (Spr. 2013), 451-85.
- Ryan, Barbara. Teasing out Clues, Not Kooks: The Man Nobody Knows and *Ben-Hur* (crit). *Reception: Texts, Readers, Audiences, History*, 5 (1) 2013, 9-23.
- Squires, L. Ashley. The Wealthiest Man in the Empire: *Ben-Hur* as Model of Evangelical Political Engagement (crit). *Arizona Quarterly*, 69 (Spr. 2013), 23-46.

Wescott, Glenway (1901-1987)

Rosco, Jerry, ed. *A Heaven of Words: Last Journals* [of Glenway Wescott], 1956-1984 (corr; crit; M). Madison: U Wisconsin P, 2013.

White, Edmund (b. 1940)

Radel, Nicholas F. *Understanding Edmund White* (crit). Columbia: U South Carolina P, 2013.

Wilder, Laura Ingalls (1867-1957)

Anderson, William. *Laura Ingalls Wilder's Walnut Grove* (biog). Walnut Grove, Minn.: Laura Ingalls Wilder Museum, 2013.

O'Reilly, Molly Wilson. True West: Laura Ingalls Wilder's Little House Books (crit). *Commonweal*, 140 (25 Oct. 2013), 24-27.

White, Dan. L. *The Real Laura Ingalls: Who Was Real, What Was Real in Her Prairie TV Show* (biog). Hartville, Mo.: Ashley Preston Publishing, 2013.

Wyckoff, Robert Thomas. *Laying Claim to the Home: Homesteads and National Domesticity in Antebellum America* (crit). Ph.D. Dissertation, Texas A&M U, 2013.

Wilder, Thornton (1897-1975)

Bryer, Jackson R. and Lincoln Konkle, eds. *Thornton Wilder: New Perspectives* (crit). Evanston, Ill.: Northwestern U P, 2013.

Calviño, María. *Los Idus de Marzo* de Thornton Wilder: Novela de Cartas en las Postrimerías de la República Romana (crit). *Cuadernos de Literatura Inglesa y Norteamericana*, 16 (May-Nov. 2013), 49-60.

Eisenhauer, Drew and Brenda Murphy, eds. *Intertextuality in American Drama: Critical Essays on Eugene O'Neill, Susan Glaspell, Thornton Wilder, Arthur Miller and Other Playwrights* (crit). Jefferson, N.C.: McFarland & Co., 2013.

Lee, Yonghee. [Life Enjoyment Literature through Memento Mori: Our Town and the Ecclesiastes] (crit). *Journal of Modern British and American Drama*, 26 (Apr. 2013), 81-117.

Leonard, Kendra Preston. Significations of Religious Desire in Louise Talma's *The Alcestiad* (crit). *Religion and the Arts*, 17 (3) 2013, 289-310.

Matheny, Kathryn Grace. *The Short Story Composite and the Roots of Modernist Narrative* (crit). Ph.D. Dissertation, U Alabama, 2012.

Williams, Tennessee (1911-1983)

Adler, Thomas P. *Tennessee Williams: A Streetcar Named Desire/Cat on a Hot Tin Roof* (crit). Basingstoke: Palgrave Macmillan, 2013.

Ashri, Sumita. *Eugene O'Neill and Tennessee Williams: An Experimental Dramatics* (crit). Jaipur: Book Enclave, 2013.

Austraukiene, Jurgita and Indre Slezaite. Appropriation of Symbol as Disclosure of the World of the Play in Tennessee Williams's *The Glass Menagerie* (crit). *Respectus Philologicus*, 23 (28) 2013, 67-82.

Bak, John S. *Tennessee Williams: A Literary Life* (biog; crit). NY: Palgrave Macmillan, 2013.

Breuer, Lee, Maude Mitchell, and Joan Templeton. The First American Play at the Comédie Française: Lee Breuer Directs Tennessee Williams (crit). *PAJ: A Journal of Performance and Art*, 35 (Jan. 2013), 81-92.

Bryfonski, Dedria, ed. *Family Dysfunction in Tennessee Williams's The Glass Menagerie* (crit). Detroit, Mich.: Greenhaven Press, 2013.

Collard, Chrisophe and Laura Michiels. De la Réciprocité d'Influence entre Jean Cocteau et Tennessee Williams (crit). *Cahiers Jean Cocteau*, 10-11 (2013), 239-70.

Fomeshi, Behnam Mirzababazadeh. Tom Wingfield's Alienation in Tennessee Williams' *The Glass Menagerie*: A Marxist Approach (crit). *K@ta: A Biannual Publication on the Study of Language and Literature*, 15 (June 2013), 25-32.

- Frontain, Raymond-Jean. Tennessee Williams, Fugitive and Kind: A Review Essay (rev). *Arkansas Review*, 44 (Dec. 2013), 166-71.
- Gindt, Dirk. Transatlantic Translations and Transactions: Lars Schmidt and the Implementation of Postwar American Theatre in Europe (crit). *Theatre Journal*, 65 (Mar. 2013), 19-37.
- Hosey, Sara. Resisting the S(crip)t: Disability Studies Perspectives in the Undergraduate Classroom (crit). *Teaching American Literature*, 6 (Spr. 2013), 23-44.
- Kim, Soim. [The Story Beyond the American South: Segregation and Corruption in *Sweet Bird of Youth*] (crit). *Journal of Modern British and American Drama*, 26 (Aug. 2013), 27-49.
- Kolin, Philip C. The Theatricalization of Belief in Tennessee Williams's "Thank You, Kind Spirit" (crit). *Notes on Contemporary Literature*, 43 (Nov. 2013), 6-9.
- Kreyling, Michael. Sons and Writers (rev). *Southern Literary Journal*, 45 (Spr. 2013), 126-30.
- Kurowska, Joanna. Colonialism in the French Quarter: Tennessee Williams and Joseph Conrad (crit). *Southern Quarterly*, 50 (Win. 2013), 109-22.
- Laing, Olivia. *The Trip to Echo Spring: Why Writers Drink* (biog; crit). Edinburgh: Canongate, 2013.
- MacLeod, Scott R. Creating the Southern Voice in American Opera Composition (crit). Ph.D. Dissertation, U North Carolina, Greensboro, 2012.
- Michiels, Laura and Christophe Collard. Double Exposures: On the Reciprocity of Influence Between Tennessee Williams and Jean Cocteau (crit). *Comparative Drama*, 47 (Win. 2013), 505-27.
- Narducci, Tony. *In the Frightened Heart of Me: Tennessee Williams's Last Year* (biog). Bloomington, Ind.: iUniverse, 2013.
- Sakai, Takashi. Queer Time, Physical Memory, and Gay Partnership in Tennessee Williams (crit). *Studies in English Literature*, 54 (2013), 47-64.
- Sofer, Andrew. *Dark Matter: Invisibility in Drama, Theater, and Performance* (crit). Ann Arbor: U Michigan P, 2013.
- Tabasum, Irshad Ahmad. Familial Reflection in the Literary Works of Tennessee Williams (crit). *ELF Annual Research Journal*, 15 (2013), 89-100.
- Voss, Ralph F. "Spiteful Sisterhood": Tennessee Williams and Truman Capote (biog; crit). *ANQ*, 26 (2) 2013, 88-95.

Wilson, Lanford (1937-2011)

- Hwang, Kyu-Cheol. [A Study of the Literary Achievements and the Limitations of Lanford Wilson's *Redwood Curtain*] (crit). *Journal of Modern British and American Drama*, 26 (Apr. 2013), 241-61.

Wright, James A. (1927-1980)

- DeNiord, Chard. The Love Song of James Arlington Wright: An Essay and Interview with Annie Wright (crit; I). *American Poetry Review*, 42 (July-Aug. 2013), 19-26.

Wright, Richard (1908-1960)

- Arant, Alison. Mary, Full of Corruption: Disease in Richard Wright's *A Father's Law* (crit). *Modern Fiction Studies*, 59 (Win. 2013), 742-57.
- Balthaser, Benjamin. Killing the Documentarian: Richard Wright and Documentary Modernity (crit). *Criticism*, 55 (Sum. 2013), 357-90.
- Barton, Melissa Rose. Staging Liberation: Race, Representation, and Forms of American Theatre, 1934-1965 (crit). Ph.D. Dissertation, U Chicago, 2012.
- Bracher, Mark. *Literature and Social Justice: Protest Novels, Cognitive Politics, and Schema Criticism* (crit). Austin: U Texas P, 2013.
- Carter, J. Kameron. Paratheological Blackness (crit). *South Atlantic Quarterly*, 112 (Fall 2013), 589-611.

- Ford, James Edward, III. "Down by the Riverside": Race, Class, and the Drive for Citizenship (crit). *Novel: A Forum on Fiction*, 46 (Fall 2013), 406-23.
- Fowler, Doreen. *Drawing the Line: The Father Reimagined in Faulkner, Wright, O'Connor, and Morrison* (crit). Charlottesville: U Virginia P, 2013.
- Hill, Lawrence. *Native Son* by Richard Wright (crit). *Brick*, 91 (Sum. 2013), 97-98.
- Keith, Joseph. *Unbecoming Americans: Writing Race and Nation from the Shadows of Citizenship, 1945-1960* (crit). New Brunswick, N.J.: Rutgers U P, 2013.
- Kiuchi, Toru and Yoshinobu Hakutani, eds. *Richard Wright: A Documented Chronology, 1908-1960* (biog). Jefferson, N.C.: McFarland & Co., 2013.
- Lewis, Michael Jay. The Art of the Incredibly Serious: *Native Son* as *Künstlerroman*, *Native Son* as Fiction (crit). *Studies in the Novel*, 45 (Sum. 2013), 234-58.
- Mexal, Stephen J. The Roots of "Wilding": Black Literary Naturalism, the Language of Wilderness, and Hip Hop in the Central Park Jogger Rape (crit). *African American Review*, 46 (Spr. 2013), 101-15.
- Peterson, Christopher. *Bestial Traces: Race, Sexuality, Animality* (crit). NY: Fordham U P, 2013.
- Roberts, Brian Russell. *Artistic Ambassadors: Literary and International Representation of the New Negro Era* (crit). Charlottesville: U Virginia P, 2013.
- Scott, Ellen. Blacker Than Noir: The Making and Unmaking of Richard Wright's "Ugly" *Native Son* 1951 (crit). *Adaptation: The Journal of Literature and Screen Studies*, 6 (1) 2013, 93-119.
- Severson, Marvin J. "Superior to All Men": Violent Masculinity, Fascism, and American Identity in Depression-Era American Literature (crit). Ph.D. Dissertation, Tulane U, 2013.
- Ulin, Julieann Veronica. Talking to Bessie: Richard Wright's Domestic Servants (crit). *American Literature*, 85 (Mar. 2013), 151-76.

LIBRARY OF AMERICA EDITIONS

- Anderson, Sherwood. *Collected Stories*. Charles Baxter, ed. NY: Library of America, 2013. [no. 235]
- Lardner, Ring. *Stories and Other Writings*. Ian Frazier, ed. NY: Library of America, 2013. [no. 244]
- Leopold, Aldo. *A Sand County Almanac and Other Writings on Conservation and Ecology*. Curt Meine, ed. NY: Library of America, 2013. [no. 238]

PERIODICALS

- Corazón Land Review: A Midwest Journal of Latino Literature*. Vol. 1- (Spring 2013). Semiannual. Somnadrome Press, St. Louis, Missouri.

CALLS FOR PAPERS

ERRATA

MIDWESTERN PLAYS

For the Society for the Study of Midwestern Literature Conference (June 2-4, 2016), please submit paper proposals on plays by Midwestern writers or set in the Middle West by January 30, 2016 to Scott Emmert at scott.emmert@uwc.edu

CONTEMPORARY SHORT FICTION OF THE MIDWEST

We invite papers on contemporary short fiction produced in the Midwest, about the Midwest, or by Midwesterners. These papers will be presented at “Writing the Midwest,” the 46th annual symposium of the Society for the Study of Midwestern Literature, held at Michigan State University on June 2-4, 2016. Papers will also be eligible for publication in a special issue of the journal *Midwestern Miscellany*.

We seek presentations on a range of topics related to contemporary Midwestern short fiction, including individual texts or authors, literary prizes, and modes of publication such as anthologies, short story cycles, and literary magazines.

SSML offers graduate student scholarships to help defray travel expenses. Please send short abstracts (150-200 words) to andy.oler@erau.edu by January 15, 2016.

ERRATA

In *MidAmerica* 2014, on page 45, an incorrect date of publication was given for F. Scott Fitzgerald’s *This Side of Paradise*. The correct date is 1920.

In *MidAmerica* 2014, on page 60, “Breyer, Jackson R.” (sic) is incorrectly cited as writing the introduction to the 1996 Carroll & Graf edition of *Main Street* and *Some Sort of Epic Grandeur*. The author of both is Matthew J. Bruccoli.

In *MidAmerica* 2014, on page 60, “Breyer, Jackson R.”(sic) is cited as the author of “The Critical Reputation of F. Scott Fitzgerald.” The correct spelling of the author’s surname is “Bryer.”

In *MidAmerica* 2014, on page 111, the sentence “Alice states that she is free from venereal disease—a common problem in the very early part of the twenty-first century” should read “Alice states that she is free from venereal disease—a common problem in the very early part of the twentieth century”



Dictionary of Midwestern Literature Volume 2

Dimensions of the Midwestern Literary Imagination

Edited by Philip A. Greasley

A project of the Society for the Study of Midwestern Literature

The Midwest is often thought of as the most American of the nation's regions. Its literature and culture reflect its locales, landforms, and history while remaining vibrant, evolving entities that partake fully of national and international trends. Midwestern literature and culture are sophisticated, complex amalgams marked by diversity, egalitarian values, and emphasis on education.

Volume Two of the *Dictionary of Midwestern Literature* delineates the Midwestern literary imagination through multiple entries in each of the following categories:

- »» Thirty-five pivotal Midwestern literary texts
- »» Literatures of the twelve Midwestern states and leading cities
- »» Literatures of the Midwest's many diverse population groups
- »» Historical and cultural developments, like the introduction of printing and publishing as agents of civilization, evolving views of Native Americans, and shifting perspectives on business, technology, religion, and philosophy
- »» Social movements and cultural change, from small towns, immigration, and migration to urban life, protest, radicalism, and progressivism
- »» Literary genres from the age of exploration to comic strips, film, science fiction, environmental writing, poetry slams, and graphic novels
- »» Literary periodicals
- »» Regional studies

PHILIP A. GREASLEY is a retired Associate Professor of English, Dean, University Extension, and Associate Provost for University Engagement at the University of Kentucky. He has served as General Editor of the *Dictionary of Midwestern Literature* and has published widely on Midwestern writers, the Chicago Renaissance, and modern poetics.



INDIANA UNIVERSITY PRESS

OFFICE OF SCHOLARLY PUBLISHING

iupress.indiana.edu



The Middle West Review

The *Middle West Review* is a new interdisciplinary journal about the American Midwest. With its focus exclusively on the study of the Midwest as a region, it provides a forum for scholars and non-scholars alike to explore the contested meanings of Midwestern identity, history, geography, society, culture, and politics. What states belong within the Midwest? Is the Midwest inherently rural? Are Chicago and Pacific Junction, Iowa, part of the same region? If so, what links them? What traditions or features define the Midwest? Does the Midwest have a particular economic identity? Is the Midwest “queer”? How does the Midwest’s racial, ethnic, and cultural diversity square with its popular perception as a homogenous space? Is the Midwest “distinctive”? If so, why do Americans often conceive of it as a “normative” site, one divorced from the historical intrigue and conflict of the South and the West? The *Middle West Review* seeks to examine these and other questions and, in turn, help revitalize the study of the American Midwest.

For information on submitting articles,
visit the editor’s website at
<http://uimiddle.wordpress.com/>

To subscribe, visit http://bit.ly/UNP_MWR

UNIVERSITY OF
NEBRASKA PRESS

The Society for the Study of Midwestern Literature
congratulates

Donald Pizer

Winner of the 2016 MidAmerica Award
for distinguished contributions to the
study of Midwestern literature

and

Michael Martone

Winner of the 2016 Mark Twain Award for
distinguished contributions to Midwestern literature

These awards will be presented at noon on June 3, 2016,
at the Society's 46th annual meeting, Kellogg Center,
Michigan State University, East Lansing, Michigan,
June 1-3, 2016.

For registration information, go to the
“annual symposium” link at ssml.org

RECIPIENTS OF THE MARK TWAIN AWARD
for distinguished contributions to Midwestern Literature

Jack Conroy	1980
Frederick Manfred	1981
Wright Morris	1982
John Voelker (Robert Traver)	1983
Harriette Arnow	1984
Gwendolyn Brooks	1985
John Knoepfle	1986
Andrew Greeley	1987
Harry Mark Petrakis	1988
Dudley Randall	1989
Jim Harrison	1990
Don Robertson	1991
Ray Bradbury	1992
Mona Van Duyn	1993
William H. Gass	1994
William Maxwell	1995
Sara Paretsky	1996
Toni Morrison	
Jon Hassler	1997
Judith Minty	1998
Virginia Hamilton	1999
William Kienzle	2000
Dan Gerber	2001
Herbert Woodward Martin	2002
David Citino	2003
Richard Thomas	2004
Margo Lagattuta	2005
David Diamond	2006
Stuart Dybek	2007
Jonis Agee	2008
Scott Russell Sanders	2009
Jane Hamilton	2010
Louise Erdrich	2011
Sandra Seaton	2012
Ted Kooser	2013
Naomi Long Madgett	2014
Philip Levine	2015