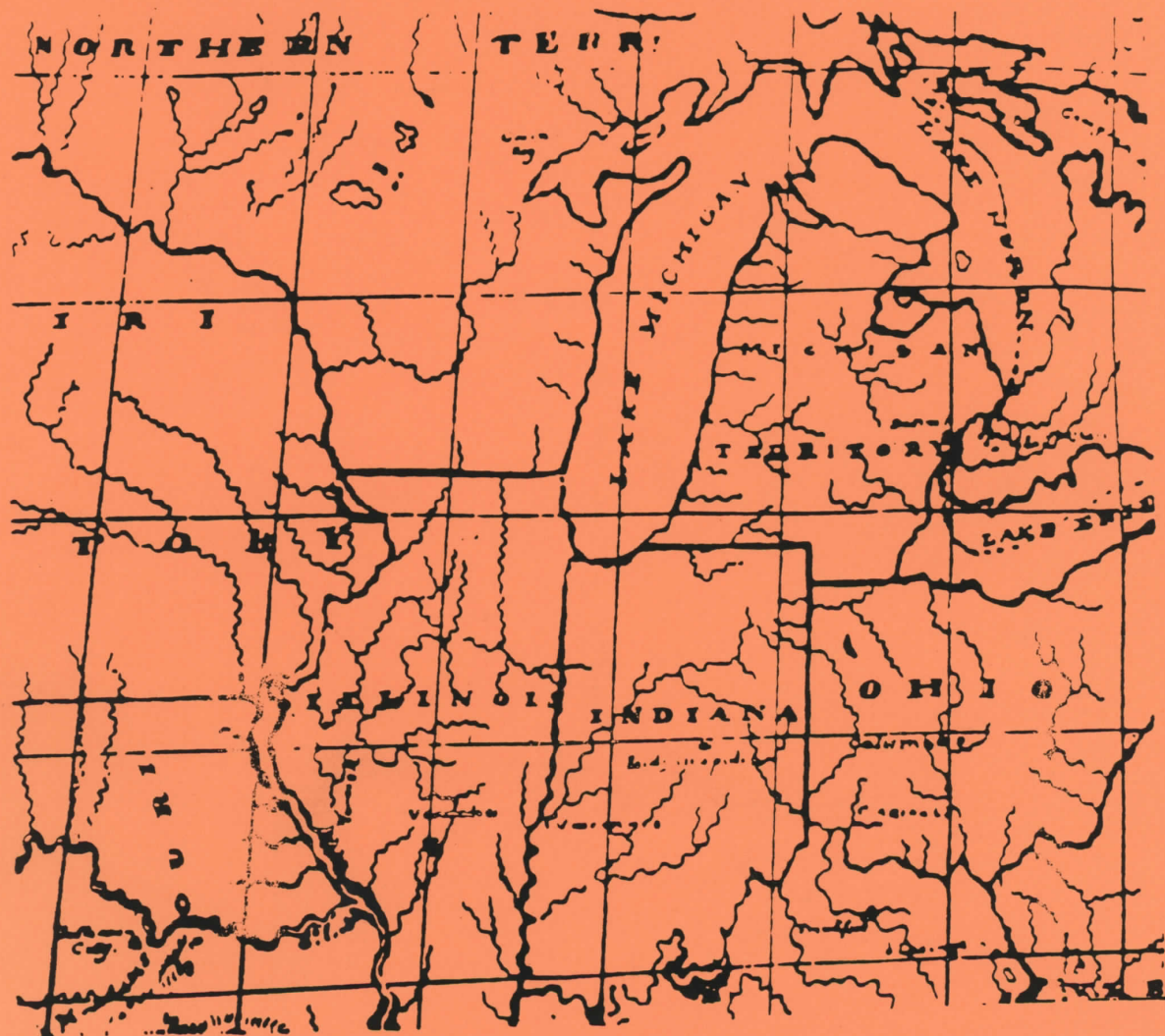


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# ΣML Newsletter



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Note: Illustrations are from etchings by E. W. Kemble from illustrations for Mark Twain's "An Adventure of Huckleberry Finn: With an Account of the Famous Grangerford--Stepherdoon Feud," (Century Magazine, December 1884) and from his "Jem's Investments, and King Sollerman," (Century Magazine, January 1885), both pre-book publication excerpts from The Adventures of Huckleberry Finn.



## Marianne Moore and La Fontaine

Bernard F. Engel

Marianne Moore published The Fables of La Fontaine in 1954. She had begun the translation in 1945, after the Anglo-American poet W.H. Auden suggested her to a publisher who was seeking a translator. In eight years of intensive labor she did the entire work four times over, in addition to making innumerable revisions of individual pieces.

She told me in 1962 that she had worked sometimes into the night, sometimes sitting up in bed in the morning. Her conscience as a craftsman was not satisfied, however. The entire job should be done over, she told me, because, though she liked the "patterns," she was not pleased with many of the rhymes. Editors of La Fontaine's work usually print from 240 to 250 fables, depending on whether they choose to include pieces that the poet discarded or left unfinished. Moore gives 238 fables, as well as the prose preface and several dedicatory poems and epilogues. The total comes to perhaps two and a half times as much verse as she gives in Collected Poems.

Moore (1887-1972)--born, like her contemporary T.S. Eliot, in St. Louis--had a reputation as the author of "observations," poems usually celebrating the delight, the qualities of "idiosyncrasy and gusto" that she preferred. Commonly these included much acute, exact description of an object, frequently an animal, flower, work of art, or natural feature (cliff, mountain, ocean).

But they usually made an ethical or moral point that she believed the object to represent. Only rarely ("The Town," "The Hero") did she deal directly with her fellow human beings. In her work of the 1940's, however, she began to move out of her earlier area, to write a more public poetry commenting on World War II, other events in the

news, and prominent individuals.

Her "observations" are imaginative presentations of "the genuine," which she famously defined as "imaginary gardens with real toads in them." She worked to give precise descriptions of her subjects, taking an ironic, cerebral stance.

She knew that readers over the centuries had found in fables the delight that is afforded by both art and instruction. Children see the stories as accounts of animals in action; adults see artful language and sophisticated comment on ethics and on common sense in behavior. In the work of Jean de la Fontaine (1621-1695) Moore found a master observer, a poet who, as she did, worked to create delight but also to comment on human action in both private and public affairs.

Moreover, La Fontaine's use of the fable, frequently illustrating an ethical point by finding it in the behavior of an animal who speaks and otherwise is remarkably human--though always adult, never the child--like creature of a Disney world--was "congenial" to her own methods. In Moore's poetry, animals are always themselves, not human beings in hide or fur; they are presented as inhabitants of their own world, not of ours. But she nevertheless frequently found that their actions could serve as lessons for us, illustrations of such qualities as courage, restraint, hardihood, responsibility, and self-discipline.

La Fontaine was a prolific writer of comedies, lyrics, elegies, ballads, and tales that sometimes indulged in the bawdy. He is remembered, however, for Selected Fables. Put into Verse (1668-1694). The poems are taken mainly from the collection of stories attributed to Aesop, the perhaps mythical figure who may have been a Greek slave in the sixth and fifth centuries B.C. La Fontaine's versions are world famous because of the aptness, brevity, and polish of their often ironic presentation of his worldly-wise view of human nature. They use animals who engage in spirited dialogue to advance his argument for sensible restraint in behavior, drawing lessons for men and



women from the troubles of birds, rodents, insects, and larger beasts. The goal is to create a sense of delight; the moral content is intended to contribute to this artistic aim, rather than to dominate it.

In Fables La Fontaine often makes it apparent that he sees no contradiction between the aims of instruction and delight. In his dedication to the dauphin, he praises Aesop for having both objectives, the implanting of (in Moore's translation) "seeds of virtue" while at the same time enabling the reader to acquire "self-knowledge." And in his preface he declares that the Fables "extend our knowledge of the modes of behavior of animals and thus of ourselves, since we epitomize both the good and the bad in creatures of restricted understanding."

As for the form of the fable, La Fontaine observes that it has two parts, story and moral. The reader will note, however, that he generally makes the moral grow out of the story. La Fontaine also comments that though Aristotle would have admitted only animals, in his own fables he sometimes deals with people; and that he always includes a moral unless he cannot find an appropriate way to do so or considers that it makes its point obvious to the reader. A pertinent statement of his case appears in the poems dedicating the work to the dauphin, which speaks of the fables' make-believe as conveying "Insight confirmed by direct observation." That is, a fable gives a bit of wisdom that is illustrated or proven by events of real life.

In her own verse Moore prefers to imply a point, rather than asserting it as directly as a fable usually does. But, in tones varying from angry and strongly satirical to mildly ironic and gently humorous, she generally makes an obvious ethical point. Her technique, moreover, especially in her early work, frequently relies on counting syllables, as is the practice of poets writing in French, a language that seldom uses the strong accent placed on many syllables in English. The effect of her versification is to make her lines sound prosaic, though the necessary changes in syntax, and the

arrangement of the lines on the page, show that a piece is to be taken as verse.

Moore frequently attempts to preserve La Fontaine's syllable count, and often also imitates his rhyme scheme. For example, in both La Fontaine's and Moore's version of the poem dedicating the work to the dauphin, the first two lines each have 11 syllables and use the end rhyme that makes them a couplet. Moore faces, however, the problem that is insoluble for the translator. An overly literal English version of the French will necessarily be awkward in its expression because the two languages do not use either the same number of words or exactly parallel words to express a given idea; a natural English way of putting a line will inevitably stray from the exact sense of a French original.

The poet, that is, must compromise, must attempt to be reasonably faithful to the original while at the same time writing acceptable and, he or she hopes, artistically satisfying English. Perfection is impossible. The reader must judge whether Moore or other translators achieve satisfying verse without straying too far from the original.

The problem appears in the famous fable "The Grasshopper and the Ant," the opening poem in the book. A literal translation of La Fontaine's opening lines is "The grasshopper, having sung / All the summer, / Found itself much deprived . . ." Moore writes: "Until fall a grasshopper / Chose to chirr; / With starvation as foe . . ." The reader will note that La Fontaine mentions summer, not fall; speaks of being "deprived," not starvation; and uses the general term for "sing" rather than the specific term "chirr."

Has Moore improved, or distorted, the lines, given the difference in the way the two languages work? To the precisionist, she has gone wrong. To the reader who wants reasonable representation of both the delight and the substance of the original, however, she has perhaps done as good a job as one could do. Especially, she has



preserved the terse expression that serves La Fontaine well. Brevity in statement contributes to the desired irony of his production, an irony arising from the difference between what a creature wants or attempts to do and the outcome of the story--unfavorable, if the desire or effort violates what La Fontaine perceives to be the common sense or ethical principle of the matter.

(One may note that in this fable Moore changed her mind, as she frequently did in second printings of her own verse. The 1954 version has as Line 10 "Night and day, an't you please." The pun implied in the use of the contraction "an't" evidently came to displease her; later printings change the line to "Night and day. Please do not be repelled." Moore did not, however, commonly tinker with her fables in the way that she felt compelled to do with her own writing).

To my mind, La Fontaine's version is the better poem, Moore's version being both slightly awkward in the closing, and somewhat less direct. But Moore produced a superior version of another famous piece, "the Fox and the Grapes." After a pair of opening lines that are fairly literal--though they add the notion that the grapes were "tied"--Moore gives "Matured till they glowed with a purplish tint / As though there were gems inside."

The first of these lines is a deft reworking of La Fontaine's words; the second line brings in an idea not in the original--but one that makes the expression much more vivid. Moore also adds the possessive "our" that makes for a gentle humor, and in describing the animal as standing on "strained haunches" she outdoes La Fontaine in specificity.

"The Fox and the Grapes" is one of five fables that Moore chose to reprint in her Collected Poems of 1967 (reprinted, with almost no change in these fables, in 1981). The second of these choices is "The Lion in Love," a poem that in its expression sounds like one of Moore's own works--a bit smoother, slightly less directly forceful than La

Fontaine's characteristic tone. The point is clear in a comparison of endings. La Fontaine's French says, literally: "Love, love, when you have us / One might well say: Goodbye prudence." Moore writes: "Love, ah Love, when you slipknot's drawn, / We can but say, 'Farewell, good sense.'" Moore added the softening "ah," and the notion of a slipknot instead of the general "have," and she has replaced "prudence" with what is in English the more everyday "good sense."

In one of the other pieces Moore chose for Collected Poems, "The Bear and the Garden-lover," there is also improvement on the original. La Fontaine's next-to-last line translates literally as "Nothing is as dangerous as an ignorant friend." Moore gets an exact statement of the quality the fable demonstrates by giving the line as "Intimates should be feared who lack perspicacity." The other poems chosen are "The Animals Sick of the Plague" and "The Mouse Metamorphosed into a Maid" (the 1967 printing of the latter piece has many slight verbal changes from the 1954 version). One may detect that the reason for Moore's choices is that these five fables sound like her own poetry.

Among other good translations that she might have chosen are "The Frog Who Would Be an Ox" and "The Town Rat and the Country Rat." (A prose version of the latter is given in many schoolbooks as the story of "the city mouse and the country mouse"--textbook editors perhaps fearing that the pusillanimous would object to "rat").

Perhaps no translator can always triumph over the awkwardness inherent in her task. The opening lines of "The Two Mules" provide one of many examples that could be chosen from Moore's retelling: "As two mules were journeying, one had oats as a load; / The other, silver for the king from salt on which a tax fell." This, one may note, is far from Moore's practice in her own verse, where she is generally successful in her endeavor to follow Pound's advice that poetry should be as well written as good prose.

The reason that she did not reprint several of the most famous fables may,



indeed, have been a feeling that she had not always overcome such awkwardness. Her version of "The Hare and the Tortoise," for example, has both wrenched syntax and uncertainties in rhythm (though it must be noted that La Fontaine's French also has awkward spots).

Though Moore could be skeptical, could at times approach the cynical, she was on the whole somewhat more optimistic than La Fontaine. What the work gave her, one may deduce, was experience with the sophisticated attitudes of a man who participated much more fully in public life than she commonly did. Though no recluse, she was, except for a time as Dial editor in the 1920's, rather retiring, an observer of events and relationships. The several years of prominence in New York showed, however, that she could if called upon take a public role.

As poetry, the Fables are great work, yet one must always defer to Aesop as the collector (perhaps sometimes the originator) of the tales, and to La Fontaine as Moore's immediate source. For those who can read French with ease, La Fontaine's verse must take precedence. If Moore had felt less responsibility toward her source, been more willing to develop an idea in the light of her own imagination, she would have strayed farther from the French but might have produced better poetry.

For the reader who must scan and run, Moore's terse expression often makes the poems difficult. But the careful will find her translation a means to enjoy world-famous stories that often will give the idiosyncratic gusto, the delight (and wisdom) that she meant to create.

Michigan State University

(Portions of this article are to appear in Research Guide to Literature and Biography for Young Adults, Beacham Publishing, Washington, D.C., 1988).

## Sherwood Anderson's Letters

### From the West

David D. Anderson

For Sherwood Anderson, the week-long journey by train from New York to Reno, Nevada, in February 1923 was not merely a trip to a part of the country that he had never seen before, remote from the MidAmerica he celebrated in his works; it was to be prefatory to a six-weeks stay, a Nevada divorce, and the beginning of a new life, with a new wife, and a new place to be explored, absorbed, and celebrated in his work.

Anderson's new life, what was to be the third new direction his life had taken in his forty-seven years, had begun more than a year and a half earlier. It had begun with a series of modest successes that were paralleled by a growing sense of disillusionment that provided the substance of the work with which he began the decade of the 1920's.

The successes began with the good critical--but not economic--reception of Poor White in 1920 and The Triumph of the Egg in 1921, an exhibit of his paintings at the Sunwise Turn, a New York bookshop, and the heady experience of a trip to France and England with his second wife, Tennessee Mitchell, and his friend Paul Rosenfeld in the summer of 1921, when he met Gertrude Stein and began a lifelong friendship. The successes continued when, in October 1921, he was awarded the Dial Prize of two thousand dollars, and when he began work, with a great deal of enthusiasm, on what was to become Many Marriages in New Orleans. There he spent the productive, pleasant winter of 1921-22 alone, and there he hoped one day to live. Tennessee had returned directly from New York to Chicago to resume teaching music.



Anderson's increasing bitterness was directed at the Chicago liberation, which, with the departure of those whom he had admired, had become, he was convinced, pretentious and shallow; at Chicago's obsession with violence, politics, and violators of the Volstead Act; at advertising as an increasingly unacceptable means of earning a living; and at his marriage. Not only was he no longer in love with Tennessee, but the open marriage to which each had originally agreed had become, to Anderson, increasingly confining. He and Tennessee had quarreled in France, where he had apparently determined to reorder his life, and they had quarreled in New York; consequently, he delighted in his freedom in New Orleans.

The stories Anderson wrote and published during 1921, 1922, and 1923 reflect these disillusionments and his profound sense of despair; "Milk Bottles" ("Why There Must be a Midwestern Literature," Vanity Fair, March, 1921) portrays the tragedy of a young advertising man who begins to believe what he writes until a young actress tells him that "we live such damned lives . . . and we work in such a town . . ."; "The Sad Horn Blowers" (Harper's, February 1922) describes the plight of a young man from a small town who is condemned to drill meaningless holes in meaningless metal parts, on occasion blowing his meaningless protest through a borrowed cornet; "The Triumph of a Modern" (New Republic, 31 January 1923) portrays the shallow confusion of liberation; "A Man's Story" (Dial, September 1923) tells of an older man who escapes to Chicago with the woman he loves, but she is murdered, and he is once more alone, sinking, as Anderson comments, into a sea of doubt. Many Marriages (1923), at which he was at work and which was serialized in the Dial (October 1922-March 1923) reflected his disillusion with both marriage and Chicago; Dark Laughter (1925) was to be his rejection of liberation as well.

In early May of 1922 Anderson was forced to return to Chicago and advertising, but in spite of Tennessee's pleas he refused to live with her, and he made up his mind to

break with the city and advertising as well. He turned his accounts over to a friend, and, in mid-summer he left for New York, meandering, stopping in Ohio at Elyria and Cleveland, and perhaps Clyde, important places in his past. He remained anonymous and alone in Elyria; in Cleveland he met Hart Crane, with whom he had corresponded, but for the most part he contemplated the past as he moved reluctantly into his future.

Arriving in New York in August, he determined to continue his anonymity, enjoying the theatre, art galleries, and baseball, while pondering his future. But by mid-September he was suddenly in love again and determined, as he wrote Gertrude Stein, "to work hard as the devil for a while . . ." For Anderson, his work was fundamentally part of his ability to love.

His new love was Elizabeth Prall, a quiet, bookish woman originally from Saginaw, Michigan, who had graduated from the University of Michigan, taught school and then went to New York to be a librarian. When she and Anderson met she was the manager of the Lord and Taylor Book Store, where a former clerk of hers had been a young man named Faulkner.

Anderson and Elizabeth went everywhere--to concerts, parties, plays; they were mentioned in gossip columns; they met the Fitzgeralds, and through Paul Rosenfeld, Alfred Stieglitz, who became a close friend and who photographed Anderson. In February, while Anderson was on the train to Reno, again pondering his future (but with more enthusiasm), Many Marriages was published in book form. Reviews were generally good--Fitzgerald raved about it in the New York Herald--but the clergy and some librarians denounced it; it was banned in Boston, and sales dwindled as even New York bookstores began to keep it under the counter. The reaction was to do irreparable damage to Anderson's career.

In Reno Anderson was disappointed but not bitter until suddenly Tennessee in Chicago refused to consent to the divorce and the six weeks began to become months



and ultimately more than a year as negotiations, mostly financial, continued. But Anderson had his work--he put together Horses and Men (1923) and worked on A Story Teller's Story (1924), which he finished by the time the divorce was granted; he began again, enthusiastically, to paint; he discovered the mountains and the desert, and he wrote letters, sometimes five or six or more a day, to friends, other writers, young admirers. Letters were, for Anderson, extensions of himself and his art; he prefaced his work by writing them each day, and in them, as in his work, he reached out of the loneliness of himself to others.

Anderson's letters from Reno are a particularly important part of his on-going spiritual autobiography, for in them Anderson is alone with his work and himself. But he is alone, too, in a way he had never been before in the Clyde, Ohio, of his youth, in the army, or in Cleveland, Elyria, or Chicago; he is alone with a natural majesty he had never known before in the Midwestern lake plain or in the Mississippi delta. Shortly after his arrival, he wrote to his friend Jerome Blum:

I'm drifting about now, looking at people, sitting still a good deal. There isn't much to say for myself. I'll get me a quiet little hole after while and settle down to do a lot of work I want to do--that is to say, I guess I will. (Letters, 94)

In spite of this continued uncertainty, he had had time to look about him and to begin to feel:

It's spring where I am now, with warm days. I'm sitting at this very moment by a small river where it jumps over a waterfall, and it's warm and nice without my overcoat, although I can see plenty of heavy snowdrifts up in the mountains. I've never been in a mountain country before. It excites me.

Everything here excites me too much; it's the clear,

rarified air, I suppose. I have to tear myself away from my desk, and I'm not ready to work yet. I will be pretty soon, I think. (94)

Already he had begun to feel the countryside in himself, "Of course, I'm lonely as a coyote, at nights particularly . . .," but he had begun to know what was behind him:

I know I do not want New York and the neurotics anymore for a long, long time. I've got some seeds in me, and if they'll sprout, I'll grow a little fruit . . . . (94)

Yet he knew what he had to carry with him into the future:

. . . I've had too much prominence. It isn't any good. It's bunk.

A man's one happiness is in his craft, for me the white sheets on which to write words that may have a tang to them and color to them. That and the flesh of life through a loved one isn't afraid to love. We're a scared crew, Jerry. You know it and I know it. (94-95)

A few days later, in a letter to Gertrude Stein, his introspection continued, but optimism began to creep in:

. . . You see, dear friend, I believe in this damn mixed up country of ours. In an odd way I'm in love with it. And you get into it, in my sense of it, quite tremendously. (95)

Yet, characteristically, the country meant more than just plains or cities or mountains or corn fields; to Anderson, it meant people:

I've been checking over things and people that have meant most. You, Jane Heap, Dreiser, Paul Rosenfeld, Van Wyck Brooks, Alfred Stieglitz. That about nails the list. It's a list that would make Jane sputter with wrath, perhaps . . . .



What I have to figure is just the people who have given me fine moments. I've an idea that's what counts most. . . . (95)

But the countryside has begun to make itself felt, and he ends with reasonable hope:

Am sitting right here in a desert as big as God until I get this book done and a divorce. Then I'll shift to something else, and I hope some of these days my shifting will bring me to your door again. (95)

To his friend Marietta D. Finley, he wrote at the same time

...I am restless and uncertain. Just now--with the new book (Horses and Men) coming out it is good to be far away from the voices.

As you know the last year has been a shattering one for me and I am not yet through the valley of ghosts. . . . it will take long in quiet places and in the sun to cure me. . . . (Letters to Bab, 172)

As Clarence Darrow, who was handling negotiations for Anderson with Tennessee in Chicago made it clear that she would not accept a divorce without a financial settlement that Anderson couldn't afford, he settled down to work. To Gertrude Stein, he wrote, early in May, that ". . . I get up early--write in the morning--tear around for two hours and then settle down to paint. It excites me more than writing." (Letters, 90)

His "tearing around" was in a second-hand roadster, especially on weekends, to desert and mountain sites, and several times to a favorite Virginia City, once a rich mining city of 60,000, where Mark Twain, one of Anderson's favorite writers, had found his art while working on the Virginia City Enterprise. It was the town, too, that, Anderson remembered, had contributed substantially to keeping the Federal government

solvent during the Civil War

As he always did, Anderson made friends, including "Doc" Kellogg of Battle Creek, awaiting a divorce and tinkering with a new cornflake-toasting process, and Judge George Bartlett, a scholar of his profession and of the West, who was scheduled to hear Anderson's case. Elizabeth slipped in secretly for a visit and he visited her quietly in Berkeley, California, both of them afraid that the divorce would be jeopardized. But for the most part he remained alone, with his pen, paper, paints, thoughts, and growing awareness of an emerging relationship with his surroundings. To his older brother Karl, a painter and later member of the National Academy, he wrote as painter to painter:

...I don't know about the country out here. The mood of it is elusive--color, form, and all. I am in a high panlike valley or plain, nearly 5,000 ft. up but surrounded on all sides by a rim of still higher mountains. The light is clear and the air thin, but for that very reason everything, form and color, changes with the rapidity of a breath blown on a window pane. . . .

One feels terrifically energetic here and then, suddenly, quite exhausted. I have been engaged in two books, one now completed and set off to the publisher for fall publication, a book of tales to be called Horses and Men. Then I am doing a book called Straws, half--narrative of experiences with men and women, half--dissertation on life, and amid all this a good deal of pure fancy, in short, pure lying. It's rather fun. \*

I have painted some ten or twelve things, but have only got one or two so far that get the true spirit of this country. I've a notion you might have done something with it. It wants a light, facile hand, a kind of strange upper fairyland of changing form and color. . . . Time and again I have fairly wept tears trying to get the feel of a line of hills, strangely suggestive,

\* Published as A Story Teller's Story (1924)



and then have gone back to reinforce my impression, and what I saw at first wasn't there at all any more. (Letters, 97-98)

"...on the whole," he concluded, "life is sweet here. I'll shake off the rather heavy hand of T(ennessee). . . ." (98-99)

Horses and Men, containing not only the despairing stories of the past several years but two of Anderson's finest stories, the over-anthologized "I'm a Fool" and the under-appreciated "The Man Who Became a Woman," was published on October 25, 1923, to an appreciative critical audience and the praise of his friends, including Dreiser, to whom it was dedicated, Van Wyck Brooks, Paul Rosenfeld, and others, but initial sales were disappointing, and he fought against recurring depression.

But "The mountains and deserts have done much for me. . .," (Letters, 107) he wrote Ferdinand and Clara Schevill, back in Chicago, and almost on the day of the publication of Horses and Men he wrote enthusiastically to Georgia O'Keefe. In the letter, he writes first of his continued interest in the countryside, but suddenly people he meets become, as they had in the past, the real subjects of his fascination, and the scenery becomes just a backdrop:

You know something of this country out here. Yesterday I was up in the mountains--go almost everyday day. It is a land of strange phenomena. Some of the mountains are altogether bare, others with sudden little upland valleys wooded with big pines. Almost everywhere you come on flocks of sheep attended by a silent Basque. The Basque came here in the early days with the Spaniards and are very successful with sheep--having cared for sheep on their own hills in Spain for generations. Many of them grow rich and ride around in expensive automobiles but they remain silent sheep men anyway. They have little restaurants of their own here, where, if they are not suspicious, you may have good white wine. (Selected Letters, 50)

He noted, too, the completion of A Story Teller's Story and his preoccupation with his continued work:

The book on which I have been working here is done and I have half a notion it has something to say, now I am at work on some tales that have been in my head for years but never would come straight, couldn't just get the tune, now perhaps I shall. . . (50-51)

But again he turns to the people, noting the evidence of the childlike brutality that had tortured the people of Winesburg: "As for the natives here, cowboys, ranchers, gamblers, etc., they are rather crude, noisy, brutal children who seem to get a real satisfaction out of hurting animals. . . ."

Stung by an unsympathetic essay, "Sherwood Anderson," by Alyse Gregory in the Dial for September 1923, which he received almost a month after publication, Anderson again became depressed, writing Geogia O'Keeffe and Alfred Stieglitz that

I have been in a state--horrible depression. It comes on sometimes like a disease. What is it? One knows that when work is put out, little spiteful things will be said here and there. One tries to close the ears, go along, but there are always people who write spiteful letters too. . . . (Letters, 113)

However, as he had learned to do, he turned to the countryside to take him out of himself:

I went off on a long automobile ride with four men--a marvelous country--long, sweeping valleys, 30, 40, 50 miles across and the air so clear you could see trees and now and then



a horseman moving on the far side. (113)

Again, however, his attention turns once more to the people and the human drama:

The men went to see about buying a mine, and we stopped at Goldfield, a place famous for fights, gambling, prostitutes, herded like cattle into what was called a bullpen. There the ore taken out was so rich that the miner often concealed \$500, \$1,000, or even \$1,500 in his pockets and dinner pail when he came from work . . . . The wealth seemed inexhaustible.

And then "bang," the veins in the mine faulted, were lost . . . .

Men wander about, bearded old fellows, hoping for another such glorious, riotous outpouring of gold. I found men from my own home town, from New York, London, who had been there 30 or 40 years, waiting. They do not dig, they wait.

We came back through a marvelous mountain country. What color, forms . . . . (113-114)

But Anderson's preoccupation with the human dimension continues:

The men in the car thought mostly of gold, talked of gold. They relaxed out of that into rather unclean talk, whiskey, rank cigars. . . . (114)

To Ferdinand Scheville, he wrote, "I shall likely never live in Chicago again," (Letters, 114) and as the end of the year approached, he wrote Roger Sergel that "...I shall in the end live in New Orleans, a really lovely, leisurely American city," (114) perhaps the closest to the Paris that had fascinated him so much two years before. But his freedom was still elusive and, daringly, he spent Christmas with Elizabeth in Berkeley.

With the new year the good news came by wire. Ferdinand Schevill had convinced Tennessee that she should consent to the divorce; Anderson was euphoric, writing to

Schevill in return that

...when I had the wire from you I did at once plunge into a novel I have been wanting to get at but couldn't with this thing hanging fire. It is a glorious theme. Will I be able to handle it? That is hardly the point. To have the theme on which to work is the great thing. That makes me happy and will keep me happy...  
(Sherwood Anderson, 192-193)

The new novel wouldn't come, but other good news did. American Mercury had purchased the "Epilogue" to A Story Teller's Story, publishing it as "Caught" in February, and the Century purchased the section dealing with his departure from Elyria, publishing it as "When I Left Business for Literature" in August. And he began, as he wrote to Paul Rosenfeld, to read everything on Lincoln that he could find, planning something. But "The thing projected is not a life, but an attempt to make felt the final opening out of that strange, grotesque, sweet man."

I think you and I have talked before of the need of great themes. Lincoln is that. Always I have felt him, dreamed him, thought of him. (Letters, 121)

Anderson's Lincoln remains in the only fragment he wrote of it, and as spring came to the Valley, Anderson was free. The divorce was granted on April 2, 1924, and on April 5, he and Elizabeth were married in a small town outside of Berkeley. They stayed in Berkeley for more than a month and then went to New Orleans.

With the exception of a few ecstatic letters from Berkeley, Anderson's letters from the West came to an end. Anderson never returned to Reno, nor, uncharacteristically, did he use its setting or people in fiction. His stay there was an interlude and no more, as, in a matter of months, was his stay in New Orleans, and, in fewer than five years, his marriage to Elizabeth and the third of the four phases of his life.



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Cross-Cultural Perspectives on  
Midwestern American Literature

Paul W. Miller

American Literature in Belgium. Ed. Gilbert Debusscher. Amsterdam: Rodopi (Costerus NS66), 1988. contents: Ihab Hassan: The Critical Scene: Issues in Postmodern American Criticism. Victor Strandberg: The Frost-Melville Connection. Bruce Michelson: Ever such a Good Time: The Structure of Mark Twain's *Roughing It*. Armand Michaux: The Innocent and the Puritan. Henry James' *Roderick Hudson*. James Schroeter: *Huckleberry Finn*: Form and Language. Lewis Lawson: A Connecticut Gnostic in King Arthur's Court. Kristiaan Versluys: "the season 'tis, my lovely iambs". E. E. Cummings' Quarrel with the Language of Politics. Marc Maufort: Eugene O'Neill and the Shadow of Edmond Dantes: The Pursuit of Dramatic unity in *Where the Cross is Made* (1918) and *Gold* (1920). Joris Duytschaever: Faulkner's *Light in August* and the Vicissitudes of Narcissism: the Case of Gail Hightower. Pierre Michel: Shreve McCannon: The Outside Voice in *Absalom, Absalom!* John Clayton: Saul Bellow's *Seize the Day*: A Study in Midlife Transition. Paul Miller: James Purdy's Fiction as Shaped by the American Midwest: The Chicago Novels. Jan Callens: Initiation in Jack Richardson's "In the Final Year of Grace." Paul Levine: The New Realism in American Literature. Gilbert Porter: From Babbitt to Rabbit: The American Materialist in Search of a Soul. Elizabeth Hanson: N. Scott Momaday: Evocations of Disruption and Defeat. Edward Margolies: John Barth and the Barbarities of History. Johan Thielemans: MBA-Kayere and the Routes of Power: Pynchon's *Gravity's Rainbow* Read from Enzian's Point of View. John Hagopian: A Reader's Moral Dissent from Lionel Trilling's 'Of this Time, of That Place.' Brigitte Scheer-Schazler: From Paracriticism of Parabiography? Ihab Hassab's Autobiography *Passage from Egypt*. Fragments of an Imaginary Autobiography. Marcus Cunliffe: American's Imaginary War.

Having contributed to a volume of literary criticism and scholarship just published in celebration of Belgium's long cultural relationships with the United States, I propose here to review the six of this volume's twenty-two articles, those that deal particularly with Midwestern authors. Edited by Gilbert Debusscher, a specialist in modern American drama at the University of Brussels, this 265 page book is available in this country from Humanities Press International of New Jersey at \$60.00. Dr.



Debusscher accurately describes his edition as "a gathering of testimonies by Americanists from various countries as to their involvement, temporary for some, permanent for others, in the teaching of American Studies in Belgium." I found particularly interesting the implication of Dr. Debusscher's introduction that since World War II, United States has replaced Great Britain in Belgium as the dominant influence on literary studies and as the model for linguistic "correctness" in English, a development in which the Fulbright program has played a large part. About half of the contributors to this volume are American; the rest are from Belgium or elsewhere in Europe.

As noted above, Midwestern literature is represented in this edition by six articles. By coincidence, three of the six deal with Mark Twain--Bruce Michelson's "Ever Such a Good Time: The Structure of Mark Twain's Roughing It," James Schroeter's "Huckleberry Finn: Form and Language," and Lewis Lawson's "A Connecticut Gnostic in King Arthur's Court." The other three are John Clayton's "Saul Bellow's Seize the Day: A Study in Mid-Life Transition," my own piece entitled "James Purdy's Fiction as Shaped by the American Midwest: The Chicago Novels," and Gilbert Porter's "From Babbitt to Rabbit: the American Materialist in Search of a Soul."

Michelson's rewarding article examines the structure of Roughing It from the viewpoint of Johan Huizinga and his followers, arguing that the decline in quality of the narrative's last third reflects its return from "a place of play and dreams and make-believe" into the drab, everyday world of work from which the author had exuberantly escaped in the first two-thirds. In the last third, hack work replaces the world of hilarious invention that marks the first two-thirds of Twain's Western adventures, notably in the gold mining camps of Washoe County, Nevada, a territory "of apparently permanent make-believe."

The second Twain essay, by James Schroeter, also deals with structure, in this case the form of Huckleberry Finn. According to Schroeter, Twain in his novels does not emulate the sophisticated, nineteenth century structures of James and Howells but the much older "picaresque, linear method of Cervantes or Chaucer." In so doing he not only revives "the more elemental narrative art of the past but also (anticipates) that of the future." Much of his art came not from books of any age, however, but from his knowledge of popular journalism and his career as an orator and comedian. Also, the episodic structure of Twain's narrative is consistent with his use of language, and in particular, with the structure of his sentences: "Just as the sentences are parts which are loosely hooked together by a series of conjunctions, the longer units of Huck Finn are individual parts linked together by a series of adventures."

Lawson's article on A Connecticut Yankee offers a detailed, recondite treatment of Hank Morgan's character and role in the narrative as essentially those of a modern gnostic; unfortunately, the implications of this interpretation for the work as a whole remain obscure.

John Clayton, the author of Saul Bellow/In Defense of Man (Bloomington: Indiana U.P., 1968, 1979), uses the insights of modern psychology of midlife crisis to support what he has long believed, that Tommy Wilhelm in Seize the Day is not simply a failed adult but "an adult in midlife transition." Thus Clayton joins forces with those critics who have seen in Wilhelm the potential for a new life rather than his final defeat at the novella's end. In support of this optimistic reading, Clayton points to the following signs of midlife transition in Wilhelm: soul searching, the recognition of a false self or "pretender soul" at odds with the "glimmerings of a true soul," the coffin scene symbolizing the death of his "pretender soul," and the drowning imagery from "Lycidas" culminating in the poetic renewal of hope--in Wilhelm's case, hope for growth into "a fuller middle adulthood."



My own contribution on Ohio author James Purdy deals with the novelist's developing metaphysic in the Chicago novels (63: Dream Palace, Malcolm, and Eustace Chisholm and the Works). In contrast to his small town novels portraying the decline of the American family, the Chicago novels, taking the decline of the traditional family as a given, show the catastrophic impact of urban society on deracinated man. "Indeed as one successively examines 63: Dream Palace, Malcolm, and Eustace Chisholm, one moves beyond the pathetic, stylized treatment of evil as a conflict between the monstrous rich and the deserving poor, to a comic treatment of evil that tends to deny significance to human life, to a metaphysical view that in Eustace Chisholm suggests that the presence of evil in the universe is so pervasive as to be cosmic in scope, involving fate or God as well as man, and hence irremediable."

Though M. Gilbert Porter's fine article "From Babbitt to Rabbit" is not primarily concerned with Sinclair Lewis, Porter uses Lewis's Babbitt not merely as a point of departure but as the prototypical treatment in American literature "of the salesman in search of his own soul." He treats Miller's Death of a Salesman as an important transitional drama between Lewis's novel and Updike's three Rabbit novels (1960, 1971, 1981); he sees Babbitt as a "private" failure despite his hollow admonitions to his son to eschew conformity, Willy Loman as a comparable failure whose tragedy is partially redeemed by the lessons his son Biff learns from his father's false gospel of material success, and Rabbits I through III as later salesman types eventually abandoning their faint, sporadic pursuit of spiritual values. Yet even Rabbit III cannot be classified as a total failure, for at the end of Rabbit Is Rich he seems to have come to terms with his wife Janice and with the world at large by an exercise of "human grace"; moreover, and more important, he has projected his collapsed dreams onto the little granddaughter nestling in his arms, "a real presence hardly weighing anything but alive." In the five works under review, then, Porter finds that the search for

fulfillment of the american dream continues, though its spiritual dimensions seem always on the verge of being completely swallowed up by dreams of material success and earthly delights.

Despite the miscellaneous nature of its contributions, the overall quality of this book's articles, including those on Midwestern literature, appears to be high.

Dr. Debusscher and his editorial assistant Dr. Marc Manfort should be commended for bringing this volume to fruition; it is one more link in the long chain of beneficial relationships that have bound Belgium and the United States together over the years. Furthermore, it serves as a notable example of how mutually rewarding such relationships can be. Long may they thrive!!

Wittenberg University



HARNEY SHEPHERDSON.



BEHIND THE WOOD-PILE.



"A Measured Passion"

David D. Anderson

The Poet and the Dream Girl: The Love Letters of Lilian Steichen and Carl Sandburg. Edited by Margaret Sandburg. Urbana: University of Illinois Press, 1987. xiv + 273 pp. \$22.95.

In a writing career that spanned more than sixty years Carl Sandburg wrote nearly thirty volumes of verse, biography, fiction, children's verse and stories, and autobiography. During those years he was at the same time a confirmed and serious writer of letters, of which The Poet and the Dream Girl: the Love Letters of Lilian Steichen and Carl Sandburg is the second volume to appear. The first volume, The Letters of Carl Sandburg, edited by Herbert Mitgang (Harcourt, Brace & World, 1968), contains 640 letters written by Sandburg between 1898, when he was a private in Co."C", Sixth Regiment, Illinois Volunteer Infantry, and 1963, when health problems forced him to have his correspondence handled by Lilian "Paula" Sandburg, his wife of fifty-five years. The recipients ranged from Eugene V. Debs and Harriet Monroe to Edward R. Murrow and Adlai Stevenson.

Sandburg was never the compulsive letter-writer that his contemporary Sherwood Anderson was; he wrote to Malcolm Cowley on January 25, 1935, that "... the longer I live, the more difficulty I find about writing letters, partly on account of time and partly because writing letters too is writing. ..." (309), but each of Sandburg's is, like Anderson's, a brief moment in the broad spiritual autobiography that is his work.

The Poet and the Dream Girl is an important chapter in Sandburg's spiritual autobiography. There are 134 letters in the collection, all of them written between January and June, 1908, the six months between the meeting in late December, 1907, in

Milwaukee of "Charles" Sandburg, 30, poet, and newly-arrived Socialist organizer for the Lake Shore and Fox River Valley district, and Lilian Steichen, 27, Wisconsin farm girl, graduate of the University of Chicago, dedicated Socialist, and high school teacher of literature and expression in Princeton, Illinois.

The series begins where Ever the Winds of Chance, the second volume of Sandburg's autobiography, unfinished and unpublished at his death, ends. Ninety-five letters are from Miss Steichen in Princeton, the collection known in the Sandburg family as the "Princeton" letters; thirty-nine are from Sandburg as he roamed the Wisconsin countryside, including twelve that appeared in the earlier volume of letters. That Sandburg wrote only half as many letters to Miss Steichen is doubtful; apparently she, less smitten than Sandburg, did not save his earlier letters. Almost at once he sent her his two newly-published Socialist pamphlets, and then he began sending poems, including the poem "Paula", which gave her the name that marked their relationship to the end.

The letters from Sandburg in Wisconsin to Miss Steichen in Illinois illustrate clearly what Ben Hecht meant when, forty-five years later, in his memoir A Child of the Century, he described the young Carl Sandburg as having "only one mood in him--a measured passion." Each of his letters is marked by the same human caring restraint that characterized his poems from the beginning, that, indeed, marked his best work to the end.

The letters more quickly from concern with their common Socialism to a more personal discussion of ideals shared, especially in his verse. The letters become increasingly romantic, until, after the first of two brief meetings of the period in late March, 1908, at the Steichen farm in Memominee Falls, they become exuberant love letters, and the future relationship between the poet and the teacher becomes clear. Social commitment remains in the letters, but it is secondary to the commitment they



make to each other. They were married on June 15, 1908, in the Milwaukee home of Carl D. Thompson, the Socialist organizer for Wisconsin.

Sandburg commented in 1956 about the unfinished Ever the Winds of Chance that "In that book I have now reached where I'm going to meet a gal who has midnight black hair. . . . Well, I tie up with her and it lasts 48 years and when I was writing pretty poor poetry, she told me to go on." (Chance, xi) The letters define the growth of that relationship, the growth of shared interests, and the growth of a love that was as durable as it was gentle and romantic. What we learn of Sandburg in the letters to a great extent reinforces what we already know: his compassion, his idealism, his dedication to his craft, his capacity for love. In a sense, the letters, like the poems he sent with them, are part of his emerging artistic life.

But in the letters from Miss Steichen we learn a great deal that is new about a remarkable woman who has for nearly a century existed for most of us only in the shadow of the poet. Her intelligence, her idealism, her artistic sense, her strength of character, her capacity for love, her dedication to duty, her enthusiasm, illuminate her letters and define the growth of a remarkable human being worthy of scholarly consideration in her own right. The letters are a brief but significant chapter in the emergence of an authentic Midwestern American poetic voice and an equally authentic relationship.

The editor, the daughter of that relationship, has provided adequate annotation of details, augmented on occasion by personal notes as charming as they are illuminating. In the text and in Appendix A she includes a number of the poems Sandburg sent, including those Miss Steichen mentions as liking best. In Appendix B she includes related letters to Sandburg and the Socialist pamphlets and other essays he wrote at the time, including those he sent to Miss Steichen. Appendix C contains poems Sandburg wrote for Miss Steichen, including the significant and deeply-felt "Paula."

The Poet and the Dream Girl is not to be seen as juvenile or slight; to do so would not only denigrate the record of a moving and important relationship, but it would deprive us of valuable insight into the relationship that made possible the growth of the almost mythical figure that Carl Sandburg has become.

Michigan State University





## The Revolutionary Poet

Bernard F. Engel

Frederick C. Stern (ed.), The Revolutionary Poet in the United States: The Poetry of Thomas McGrath. Columbia: University of Missouri Press, 1988.

In this age when the diligent scholar with one or another of the fashionable axes to grind is seeking out everyone who ever wrote a line, it is mildly surprising that this is the first book on the work of Thomas McGrath, the North Dakota poet whose Letter to an Imaginary Friend is one of the more successful long poems of our century.

One would suppose that McGrath's political radicalism would interest many critics. But readers willing to devote an evening to a long poem are few, and the use of North Dakota as home base does not attract the attention of those who inhabit the cultural centers on the East and West coasts. The loss is theirs. As Fred Stern observes in his introduction to Revolutionary Poet, the poem is as politically concerned as Pound's Cantos, and "at times as forceful in its imagery and craftsmanship." Stern rightly adds that "its ambition, its force, its American quality, and its wit" seem "complementary to Stevens's more involute and Europeanized verse."

To quote Stern again: he reports that on his first reading he was "struck by the poem's unregenerate, wisecracking, side-of-the-mouth American humor . . . in the midst of its often despairing view of the American experience."

The reader coming to McGrath for the first time will find that the poet also has published several volumes of lyrics. But his major accomplishment surely is in Letter, a work which he has continued to add to. Similarities to William Carlos Williams's Paterson are obvious. But McGrath is somehow more hopeful, even though he has long recognized that the radical change he once hoped and worked for is not coming to

America in his own lifetime.

In Revolutionary Poet, Stern contributes not only the introduction but also a long opening essay, an interview, and a biographical sketch. Twelve other contributors include such well known figures as Hayden Carruth, Studs Terkel, Frederick Manfred, and Diane Wakoski. Carla Kaplan furnishes a useful bibliography of works by and about McGrath.

The reader should turn first to Letter and other works by the poet. Once familiar with the verse, however, he or she will find a plenitude of material for reflection in these essays. The Missouri press has given the book an attractive jacket, cover, and typography.

Michigan State University



THE STORY OF SOLLERMUN.



## ANNOUNCEMENTS

### A. L. Lazarus

A. L. Lazarus, Professor Emeritus of English, Purdue University, has just published Some Light: New and Selected Verse (Bellflower Press). Mark Harris writes that "If I could be a poet, I would try to do what Lazarus does so well, so interestingly, so entertainingly."

### Ohioana (Winter 1988)

Ohioana Quarterly, the journal of the Martha Kinny Cooper Ohioana Library in Columbus, contains a brief, interesting history of the beginning of the library's collection of books by Ohio women. It also has a review of New and Used Poems, Amy Jo Schoonover's prizewinning collection.

### Dreiser Studies

The Fall 1988 issue contains "'Down Hill': A Chapter in Dreiser's Story About Himself," an autobiographical fragment describing his breakdown after publishing Sister Carrie, ably edited by Thomas P. Riggio. It also contains a previously unpublished letter from Dreiser to Marquerite Tjader, with biographical speculation by Robert Coltrane.

The Spring 1988 issue contains "A Star is Born: 'Celebrity' in Sister Carrie," by Philip L. Gerber, SUNY College at Brockport, and the continuing Dreiser booklist.

### Bernard F. Engel

Bern Engel, past president of the Society, has published the completely revised second edition of his Marianne Moore, first published in 1964.

### Contemporary Michigan Poetry

This new edition of "Poems from the Third Coast" contains poems by Elinor Bendict, Judith Goren, Patricia Houper, Judith Minty, Larry Pike, Leonora Smith, and Ann Williamson, all Society members and regulars at the Midwest Poetry Festival.

### The Corresponder

This "Fan Letter on Minnesota Writers," written and edited by Ron Gower at Mankato State, has again appeared (Fall, 1988) with its useful commentary and reviews.

### The Winesburg Eagle

This "Official Publication of the Sherwood Anderson Society," edited by Charles E. Modlin and Hilbert Campbell, and published semi-annually at Virginia Polytechnic Institute and State University, continues under its new editorship the useful, informative, and valuable publication record begun by Welford D. Taylor. In the Winter 1989 issue are "Being Sherwood Anderson's Daughter" by Marion ("Mimi") Anderson Spear, "Anderson's Epitaph" by Ray Lewis White, "Anderson in Japan" by Kim Townsend, a note on the Anderson Collection at Virginia Tech, and Diana Haskell's continuing "Sherwood Anderson Checklist," as well as a number of interesting photos and, under Anderson's old heading, "What Say!", various announcements.

### Renegade

Michael E. Nowicki announces the birth of Renegade a new literary magazine, which seeks submissions in verse and short fiction, sci-fi, essays, and drawings. It also seeks subscriptions. Address:

Renegade, P.O. Box 314, Bloomfield Hills, MI 48303 (\$3.75 a year, \$1.00 a copy)



### The M.L.A. Meeting

The Society's programs at the M.L.A. meeting in New Orleans were well received. Chaired by John Rohrkemper and focusing on the general topic "Meetings South and North," they included "A Disjointed Distrust: Marianne Moore's World War II" by Bernard F. Engel; "Toni Morrison's Beloved and the Critics," by Marilyn Atlas; "The Defense of Culture: Chicago Aristotelians and Southern Agrarians" by James Seaton; "Cather and the Meaning of the Past: The Professor's House" by John Rohrkemper; and "Meetings South and North: Sherwood Anderson in Fiction" by David D. Anderson.

CALLS FOR PAPERS  
COUNCIL OF AMERICAN AUTHORS SOCIETY

"Cal. State Symposium on American Literature"

June 1-3, 1989.

San Diego, Grosvenor Inn

Saul Bellow Session. Chair: TBA,

Open topic

Proposals for 20-minute papers (not to exceed 10 pages in length) must be submitted to the Executive Director by April 10, 1989. This conference has only just been convened so there has been no lead time communicating this information.

SOCIETY FOR THE STUDY OF MIDWESTERN LITERATURE

Michigan State University  
May 18-20

Saul Bellow Session

The theme for this conference is "The cultural heritage of the Midwest." Proposals for papers must be submitted to the Executive Director by April 10, 1989. This conference is still in the planning stages and notification of a Saul Bellow Session has only just been received.

NEMLA 1990

April 1990

Saul Bellow Session Chair:  
Gloria L. Cronin

Open Topic

Proposals must reach Executive Director by December 10, 1989

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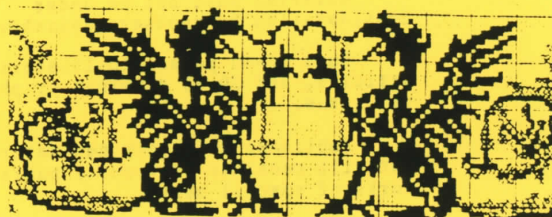
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EDITORS: Jim Villani, Naton Leslie, Rose Sayre, Sheri Matascik, Sam Vargo, Joe Allgren, George Pepper.



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# Reconstructing Cultural Criticism in America: Intellectuals/Discourses/Institutions

a conference at the  
Center for Twentieth Century Studies  
University of Wisconsin-Milwaukee

April 19-21, 1989

Conference Organizer: Gregory S. Jay

The focus of the conference is both retrospective and projective: to look back with revisionary eyes at the figures, movements, institutions, and ideas of American cultural criticism in the twentieth century, and to look forward to the kinds of cultural criticism that this historical understanding might enable.

## Speakers:

**Lois Banner** (History, USC)  
**James Clifford** (History of Consciousness, UC, Santa Cruz)  
**Lemuel Johnson** (English, Michigan)  
**Mark Krupnick** (English, Univ. of Illinois, Chicago)  
**Michael Rogin** (Political Science, UC, Berkeley)  
**Stanley Tigerman** (Architecture, Univ. of Illinois, Chicago)

Workshops and panels on **Rewriting the Left** with Alan Wald (Michigan), Barbara Foley (Rutgers), Ross Posnock (Univ. of Washington) . . . **Crossing Disciplinary Boundaries** with Henry Sussman (SUNY-Buffalo), Winfried Fluck (Konstanz) . . . **Feminism and Cultural Studies** with Ellen Berry (Bowling Green), Anne Balsamo (Univ. of Illinois, Urbana), Dale Bauer (Miami Univ.), Kristina Straub (Carnegie-Mellon) . . . **American Intellectuals** with Andrew Ross (Princeton), Donald Pease (Dartmouth), Gordon Hutner (UW-Madison) . . . **Afro-American Literary and Cultural Studies** with Michael Awkward (Michigan), Cheryl Johnson (UWM), Sandra Adell (UW-Madison) . . . **Poetry and Politics** with Ron Silliman (*Socialist Review*), Hank Lazer (Alabama) . . . **Fictions of Cultural Criticism** with Karen Lee Osborne (Columbia College, Chicago), Thomas Schaub (UW-Madison), Maurice Couturier (Nice) . . . **Ethnic Literature in a Dominant Context** with Rolando Romero (UWM), José David Saldívar (UC, Santa Cruz), Juan Bruce-Novoa (Trinity Univ.) . . . **Reading Mass Culture** with Margaret Soltan (George Washington), Thomas Yingling (Syracuse), Joan Burbick (Colorado) . . . **Rewriting the Syllabi in American Literary and Cultural Studies** with Paula Rabinowitz (Minnesota), Steven Mailloux (Syracuse), Peter Carafiol (Portland State).

Discussants: Hans Bertens (Utrecht), Gerhard Hoffmann (Würzburg), Alfred Hornung (Johannes-Gutenberg Univ.), Dietmar Kamper (Berlin), Rüdiger Kunow (SUNY-Albany), Wolfgang Welsch (Bamberg).

Conference starts Wednesday, April 19, at 2:00 p.m. in Curtin Hall 175, 3243 N. Downer Avenue, Milwaukee.

Registration fee: \$25 (graduate students: \$15). For schedule and registration materials write the Center for Twentieth Century Studies, University of Wisconsin-Milwaukee, P.O. Box 413, Milwaukee WI 53201 (tel. 414-229-4141).

The conference on **Reconstructing Cultural Criticism in America: Intellectuals/Discourses/Institutions** is sponsored by the Center for Twentieth Century Studies, College of Letters and Science, with support from The Graduate School, the Department of English, the Department of Spanish and Portuguese, the Center for Latin America, and Union Programming, University of Wisconsin-Milwaukee, with special thanks to Gerhard Hoffmann of the University of Würzburg for making possible the participation of scholars from abroad.

## CALL FOR PAPERS

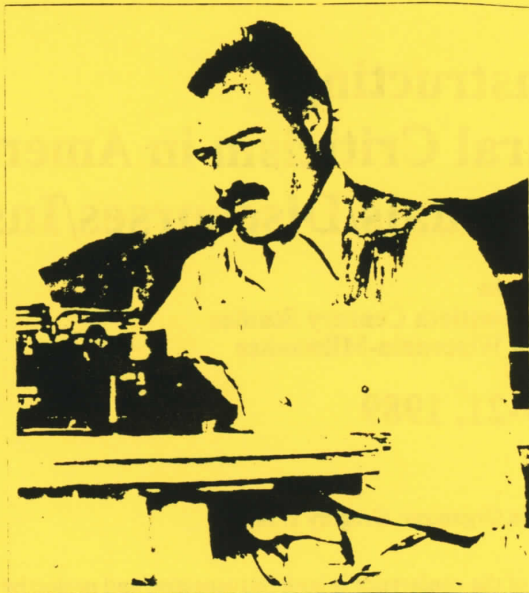
### "HEMINGWAY IN IDAHO"

#### C O N F E R E N C E

June 9-11, 1989

Boise and Sun Valley, Idaho

1989 will mark the 50th anniversary of Ernest Hemingway's arrival in Sun Valley, Idaho, where he worked extensively on *For Whom the Bell Tolls*. To celebrate this event, the Boise State University Hemingway Western Studies Center will host an interdisciplinary conference, "Hemingway in Idaho," on June 9-11, 1989. Participants will gather first in Boise; on the second day they will travel by bus to Sun Valley and convene at the lodge where Hemingway worked on his Spanish Civil War novel.



**Keynote Speaker: Kurt Vonnegut, Jr.**

#### Featured Speakers

**Michael Reynolds**

Professor of English at North Carolina State University. Author of *Hemingway's First War; Hemingway's Reading, 1910-1940; The Sun Also Rises: a Novel of the Twenties; The Young Hemingway*.

**William Braasch Watson**

Associate Professor of History at M.I.T. Guest editor of the *Hemingway Review's* special issue on the Spanish Civil War.

**Gerry Brenner**

Professor of English, University of Montana. Author of *Concealments in Hemingway's Work* and co-author, with Earl Rovit, of *Ernest Hemingway*.

**John De Groot**

Pulitzer Prize winning journalist. Author of the one-man play, *Papa*.

## CALL FOR PAPERS

We welcome papers on a broad range of topics related to Hemingway: *For Whom the Bell Tolls*; Hemingway's other works; the author's life; the Spanish Civil War. Papers of 10-15 pages (20 to 30 minutes) are invited from Hemingway scholars and from specialists in non-literary fields, such as History and American Studies. All critical approaches are welcome. Submissions (with return postage) and inquiries should be directed to: Dr. Rena Sanderson, Department of English, Boise State University, Boise, ID 83725.

### DEADLINE FOR RECEIPT OF SUBMISSIONS: MARCH 1, 1989

(It was on March 1, 1939, that Hemingway began composing *For Whom the Bell Tolls*.)

This program is supported in part by a grant from the Idaho Humanities Council, a State-based Program of the National Endowment for the Humanities; by the Boise State University Student Programs Board; by the Boise State University Foundation; by the BSU Hemingway Western Studies Center.



CALL FOR PAPERS

CALL FOR PAPERS

## INTERDISCIPLINARY APPROACHES TO ANGLO-SAXON CULTURE

We are seeking contributions for a volume of essays that will explore aspects of Anglo-Saxon culture through the lenses of more than one discipline simultaneously. Our aim is to broaden the discussion of the culture with essays that cross traditional scholarly boundaries by combining aspects of the study of literature, art history, archeology, and/or history, and applying them to a particular work, personality, historical event, or artifact. Within these general categories, essays might well address more specific topics such as folklore, oral-formulaic theory, manuscript studies, numismatics, the history of ideas, etc. We will also consider essays that reexamine traditional approaches in light of recent developments and theories. Especially attractive are essays which present original scholarship while examining the advantages and difficulties associated with interdisciplinary methodologies.

The volume will contain approximately 15 to 18 essays. Essays should not exceed 40 typescript pages including notes (30 pages is ideal). Potential contributors should submit two copies of their essay along with a stamped self-addressed envelope. Submissions should follow the citation format outlined in the SPECULUM "Style Sheet" [vol 50, no 1, (January, 1975), pp 194-98], and should be in the hands of the editors by August of 1989.

Abstracts and inquiries are welcome.

Please mail all correspondence to:

James Hala  
Department of English/SWB  
Drew University  
Madison, NJ. 07940

CALL FOR PAPERS

CALL FOR PAPERS

*Winterthur*  
MUSEUM AND GARDENS

November 16, 1988



Dear Colleague:

We are writing to request your help in identifying speakers for a forthcoming conference on gender and material culture. A copy of the call for papers is attached.

If you are working on a topic or issue that might be relevant, please let us know. If you know people working in this area, please have them get in touch with us, or forward their names to us. Perspectives from all disciplines are welcome.

The central purpose of the conference is to better understand how gender and material culture intersect and interact. We hope to present the best of current thinking at the 1989 conference.

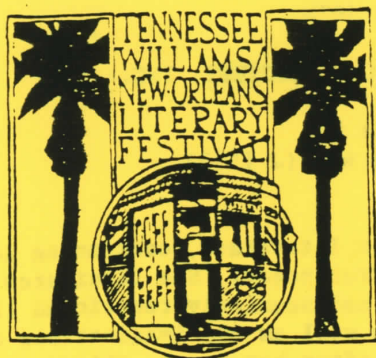
Sincerely yours,

Kenneth L. Ames  
Professor, Winterthur Program in  
Early American Culture

Katharine Martinez  
Director of the Library

KLA/KM:dw  
Attachment





## TENNESSEE WILLIAMS/ NEW ORLEANS LITERARY FESTIVAL WRITER'S CONFERENCE

MARCH 16-19, 1989

Featuring Talks, Readings, Panel Forums and Informal Discussions with:  
**Random House Simon & Schuster Writer's Digest Samuel French & Company**  
**William Morris Agency Southern Living Magazine Pulitzer Prize-winning Authors**  
**and many others**

This Writer's Conference is an opportunity for writers to meet writers, editors, publishers and agents in historic New Orleans.

The conference begins Thursday evening, with registration from 4-6PM, followed by a gala Cajun cocktail party.

Events continue on Friday and Saturday with presentations by writers, editors, panel forums and classroom sessions designed to answer your questions about writing, marketing and getting published.

Friday at noon there will be a creole lunch with a special guest speaker. Saturday at noon, an authentic Jazz Brunch offers creole food and lively entertainment to conclude the conference.

**COST:** The tuition fee of \$150 (early registration) includes the Thursday evening Cajun Cocktail party to meet the faculty and guest writers/editors/publishers, cafe au lait and beignets Friday and Saturday mornings, Friday creole lunch and Saturday Jazz Brunch.

**LODGING:** Discounted rates of \$59 per room night March 16-19 are offered at conference headquarters in the New Orleans Marriott Hotel, located in the French Quarter, the Hotel Inter-Continental, and the Sheraton New Orleans. Make reservations directly with the hotels, identifying yourself as a Writer's Conference participant:

New Orleans Marriott, 555 Canal Street, New Orleans, LA 70130 (504) 581-1000 1-800-228-9290  
Hotel Inter-Continental, 444 St. Charles Ave., New Orleans, LA 70130 (504) 525-5566 1-800-332-4246  
Sheraton New Orleans, 500 Canal St., New Orleans, LA 70130 (504) 525-2500 1-800-325-3535

**AIRFARE:** American Airlines is offering special rates for conference and festival attendees - A 40% discount off full day coach fare OR an additional 5% discount on any lower American promotional fare. To receive this special discount, call toll free 1-800-433-1790. Be sure to ask for the \$56692 promotional number. Reservations may be changed and tickets re-issued at least seven (7) days prior to departure. This special offer is extended to conference participants between the dates of March 12-March 25, 1989.

Along with conference workshops, enjoy the events of the Tennessee Williams New Orleans Literary Festival including performances of Streetcar Named Desire, literary walking tours, lectures, and much more continuing through Saturday and Sunday.

**PLEASE APPLY EARLY! ACCEPTANCE IS ON A FIRST-COME/FIRST-SERVED BASIS.**  
The deadline for application is March 1. Special discount rate of \$150 for early registration before February 15, 1989.

For further information contact: Tennessee Williams/New Orleans Literary Festival Writer's Conference  
1520 Super Bowl Drive, New Orleans, LA 70122 (504) 566-5044/5064

AN INVITATION TO JOIN  
THE EMILY DICKINSON INTERNATIONAL SOCIETY, INC.

Fashioning what she is,  
Fathoming what she was (J 1573)

Emily Dickinson remains a living force in literature, continuing to challenge scholars with her explosively powerful poems. She fascinates her readers also through the paradox of a hidden and seemingly restricted life that somehow freed her to touch the hearts as well as the imaginations of people everywhere. Now, more than a century after her death, this great American poet truly belongs to the world.

The Emily Dickinson International Society, incorporated in 1988, exists to promote appreciation of Dickinson's writings in her own country and worldwide. Not intended to compete with existing organizations, it hopes to coordinate with them and to provide opportunities for sharing insight. Our plans include:

sponsorship of international conferences, the first of them tentatively planned for fall 1990 on the theme of translation

publication of a journal;

establishment of a center for Dickinson studies in Amherst;

promotion of local, regional, or national Dickinson groups;

qualification as an official MLA-affiliated organization and presentation of annual MLA scholarly sessions.

To join EDIS, fill out the form below.

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EMILY DICKINSON INTERNATIONAL SOCIETY: MEMBERSHIP APPLICATION

Name: \_\_\_\_\_

Mailing Address: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Are you a member of the MLA? Yes \_\_\_\_\_ No \_\_\_\_\_

Membership Category (check one)

Contributing Member (\$50.00) \_\_\_\_\_ Regular Member (\$10.00) \_\_\_\_\_

Mail this form with your check (payable to the Emily Dickinson International Society) to:

Professor Martha Nell Smith, Department of English  
University of Maryland, College Park, MD 20742



The Yale Journal of Law & the Humanities  
presents a symposium on

**Language, Law, and Compulsion**  
February 3-4, 1989

Sponsored by the Yale Journal of Law & the Humanities, the Whitney Humanities  
Center, Yale Law School and Yale College

Friday, February 3: Yale Law School, 127 Wall Street, Room 127

2:00-3:30: Swearing Attachment: considering the manner in which communities  
are constituted through words which bind, with special attention to  
loyalty oaths and political speech

John Boswell  
Leif Carter

Sanford Levinson  
Cass Sunstein

Owen Fiss, moderator

4:00-5:30: Constitutional Narratives: examining how legal constitutions serve not  
only to codify a structure of government, but also work to shape the  
way a nation conceives, and narrates, its identity

Bruce Ackerman  
Peter Brooks

Elaine Scarry  
Gayatri Spivak

Guido Calabresi, moderator

8:30: The Thin Blue Line (screening)  
followed by a discussion with the director, Errol Morris

Saturday, February 4: Whitney Humanities Center, 53 Wall Street

10:30-12: True Confessions: Coercion, Confession and Truth: considering how truth  
is made suspect by the ways in which it is derived and interpreted

Robert Burt  
D. A. Miller

Mike Seidman  
Anita Sokolsky

Ruth Wedgwood, moderator

2:00-3:30: The Rhetorics of the Judicial Opinion: investigating the judicial opinion  
as a literary form, with attention to its characteristic structures and  
rhetorical devices

Robert Ferguson  
Paul Gewirtz

Judith Resnik  
Patricia Williams

David Bromwich, moderator

For more information, please contact the Yale Journal of Law & the Humanities,  
Box 401A Yale Station, New Haven, CT 06520  
(203) 432-4037

Yale Journal of Law & the Humanities

# Texas/Southwest Popular Culture Conference

## Feb. 9, 10, 11, 1989

The Texas and Southwest Chapters of the Popular Culture Association will meet in Lubbock, Texas, on February 9, 10, and 11 of 1989 to examine culture in the modern Southwest. Texas President Ken Davis (Texas Tech) and Southwest President Jeanne Ellinger (SW OSU) invite papers and slide shows dealing with the history, music, crafts, literature, photography, art, theology, folklore, sports, films, heroes, poetry, family sagas, and special figures—all of which combine to give us

### IMAGES OF THE SOUTHWEST

Please join us in Lubbock for an exciting three days of papers, viewings, and discussions. All sessions will be held in the new Paragon Hotel. A variety of restaurants are within a block or two of this headquarters hotel.

Readers of *The Journal of Popular Culture* and *The Journal of American Culture* will be familiar with the kinds of topics which PCA likes to showcase. For those less familiar with popular culture studies, we list some of the kinds of topics we invite you to contribute to our meetings. If you have questions, please post them to the individual Area Chairs or to Kenneth Davis or Michael Schoenecke (English Department, Texas Tech, Lubbock, Texas 79409-4530—).

If you wish to arrange a panel in an area not listed on this announcement, please contact Kenneth Davis or Michael Schoenecke at Texas Tech. Proposals for topics other than those already listed are welcome.

Please send a 100 word prospectus to Kenneth Davis, English Department, Texas Tech, Lubbock, TX 79409-4530 by December 15, 1988. These statements will be forwarded to appropriate Area Chairs for consideration.

### AREA CHAIRS:

Below are listed evolving topics. Please write to the relevant Area Chair if you are interested in participating under that rubric. These experts in the subject area will cluster your presentation with similar offerings: the paperwork will be forwarded to the conference central office. Although the local arrangements committee (Davis and Schoenecke) will coordinate the program, please deal with the Area Chair on all matters of substance. Send proposal in by December 15, 1988.

#### Poetry of the Southwest

(readings or commentary)  
Jim Harris  
Department of Humanities  
New Mexico Junior College  
Lovington Highway  
Hobbs, NM 88240

#### Sports

Michael Schoenecke  
Department of English  
Texas Tech University  
Box 4530  
Lubbock, TX 79409-4530

#### Folklore

Connie Stovall  
Department of English  
South Plains Junior College  
Levelland, Texas 79336

#### Theology-Religion and Society

Harold Hart  
Phillips University  
Box 2006 University Station  
Enid, OK 73072

#### Southwestern American Literature

John Samson  
Department of English  
Texas Tech University  
Lubbock, Texas 79407-4530

#### Photography

Ashton Thornhill  
Mass Communications  
Texas Tech University  
Lubbock, Texas 79409

#### Music

Tim McCasland  
Music Program  
South Plains College  
Levelland, Texas 79336

#### Katherine Anne Porter

Phyllis Bridges  
Department of English  
Texas Woman's University  
Denton, Texas 76204

#### Textile Arts (Quilts, Weaving, etc.)

Eleanor Waggoner  
Department of English  
Southwestern OK State University  
Weatherford, OK 73086

#### Film

James Sanderson  
Department of English  
Odessa College  
Odessa, Texas 79760

#### Heroes/The Cowboy Myth

Lawrence Clayton  
Box 1158, H.S.U. Station  
Hardin-Simmons University

#### Family Sagas

Lou Rodenberger  
Department of English  
McMurry College

#### Will Rogers/Oklahoma History

Peter Rollins  
Department of English  
Oklahoma State University  
Stillwater, Oklahoma 74076



CALL FOR PAPERS

The Popular Culture Division of the Modern Language Association  
1989 Convention of the Modern Language Association  
December 27-30, Washington, D.C.

Session I:

"Rethinking the Eighties: Maternal Propriety,  
Feminist Theory and Women's Popular Fiction"

2-page abstracts by 1 Mar. to Devon Hodges,  
English, George Mason University.

Session II

"Beyond Cyberpunk: The Science Fiction  
of the Eighties"

2-page abstracts by 1 Mar. to Tom Maddox  
Language and Linguistics, Evergreen State College,  
Olympia, WA 98505

Session III

"Faces of the Enemy in Vietnam War Films"

Panel established.

All participants must be listed on the MLA membership roll by  
April 1, 1989.

Program Chair (1989)  
Lorna Irvine  
Department of English  
George Mason University  
Fairfax, VA, 22030

1989

News From

# WAYNE STATE UNIVERSITY PRESS

The Leonard N. Simons Building  
5959 Woodward Avenue  
Detroit, Michigan 48202

(313) 577-4603



For Immediate Release 11/15/88

1 of 2

WAYNE STATE UNIVERSITY PRESS PUBLISHES ROSENFELD ANTHOLOGY

Preserving the Hunger: An Isaac Rosenfeld Reader, edited and introduced by Mark Shechner, foreword by Saul Bellow, 464 pages, ISBN 0-8143-1879-7, \$45.00, cloth; ISBN 0-8143-1880-0, \$17.95, paper.

"Serves to highlight just how good Rosenfeld could be when he was on top of his form."--The Jerusalem Post

Wayne State University Press announces the publication of Preserving the Hunger: An Isaac Rosenfeld Reader. Editor Mark Shechner assembled this collection of Rosenfeld's reviews, essays, and short fiction to keep today's reader "in touch with Rosenfeld's gifts of vision, his charged voice, and his disquieting wisdom."

Saul Bellow, in his foreword, asserts that for Rosenfeld, "the struggle for survival, in the absence of certain qualities, was not worth making. Without heart and without truth there was only a dull dogged shuffle about things and amusements and successes. Singlemindedly, Isaac was out for the essential qualities."

Isaac Rosenfeld, whose meteoric career ended with his early death in 1956, was a brilliant and original writer. A magnetic figure who made an indelible impression upon all who entered his circle, he is enshrined in the memoirs and stories of Alfred Kazin, Irving Howe, William Phillips, and Saul Bellow as a shining figure in Greenwich Village history. Though he has become familiar through them, he remains an obscure writer. Preserving the Hunger gathers works of Rosenfeld's that have been, unfortunately, available only to the scholar.

In the 1940s, when the Partisan Review specialized in promising careers, none seemed more promising than Rosenfeld's. He made an auspicious debut in Partisan's 1944 winter issue. The following year, he won the magazine's Novellate Award. Though he aspired to be a novelist, Rosenfeld's talent lay elsewhere.

(MORE)



As a critic, Rosenfeld was galvanic. From 1944 to 1952, he could be found regularly in the New Republic, New Leader, Partisan Review, Kenyon Review, and Commentary. If one totals up all the briefest reviews, Rosenfeld was a marvel of output. Even though he did things finally in a small way, he did them with all his might. He held nothing back. A Jew and a writer who came to awareness during an age of horrors, he responded passionately, with his whole being. He stood out, guileless, naked, and dangerously unarmed among a company of writers given to masks and pretense. Moralist and comedian, devotee of Wilhelm Reich and Sholom Aleichem, he crystallized these tensions into a personal vision in which passion was continuous with irony, incisiveness with humor.

Though Rosenfeld was a man of his era and grappled with issues and books that may no longer engage us, his writing remains fresh because of his commitment to striking deep and remaining open to experience, with all the risks which that entails. In today's climate of academic thought, encrusted with method and dogma, delusions and posturing, Rosenfeld exemplifies those rare individuals who read books no differently than they conduct their lives--with the assurance that the written word can do more than strike a pose but can, instead, give meaning to life. For this reason, Rosenfeld's voice needs to be heard again.

Shechner professes an affinity for Jewish writers of postwar America. Of them all, Isaac Rosenfeld is his real hero. In a recent New York Times interview, Shechner explains his partiality: "It was the quality of his personal intensity that fascinated me. The book's values come from him--his openness, his risk-taking, his sense of emotional adventure."

Mark Shechner, a Ph.D. from the University of California, Berkeley, is a professor of English at the State University of New York, Buffalo. He is the author of After the Revolution: Studies in the Contemporary Jewish American Imagination and Joyce in Nighttown: A Psychoanalytic Inquiry into Ulysses.

# # #

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FOR MORE INFORMATION, CONTACT: Patrick Callahan, Assistant Director for Marketing, Wayne State University Press, (313) 577-4603.

FOR BOOK ORDERS: (313) 577-6120.

# Thomas Merton's Art of Denial

## The Evolution of a Radical Humanist

David D. Cooper

Trappist monk and best-selling author, Thomas Merton battled constantly within himself as he attempted to reconcile two seemingly incompatible roles in life. As a devout Catholic, he took vows of silence and stability, longing for the security and closure of the monastic life. But as a writer he felt compelled to seek friendships in literary circles and success in the secular world.

In *Thomas Merton's Art of Denial*, David Cooper traces Merton's attempts to reach an accommodation with himself, to find a way in which "the silence of the monk could live compatibly with the racket of the writer." Cooper traces the roots of this painful division to the unsettled early years of Merton's life. There was great strife between his parents, both of whom displayed ambivalent feelings toward their oldest child. Merton's distant, often hypercritical mother died at an early age, after which his artist father took to roaming, regularly abandoning the boy to the care of his maternal grandparents.

Merton's turmoil continued through his directionless early adult years, when he wandered and studied in Europe and America and attempted to write. Then, while visiting Rome, he experienced a religious epiphany. He continued writing but was besieged with self-doubts. Turning to life in a monastery in Kentucky in 1941, Merton believed he would find the solitude and peace lacking in the quotidian world. But, as Merton once wrote, "An author in a Trappist monastery is like a duck in a chicken coop. And he would give anything in the world to be a chicken instead of a duck."



© Edward Rice

Unable to give up writing completely, and yet convinced that continued writing would only frustrate the progress of his contemplative life, Merton's personal conflict culminated in the "middle years"—after the publication of *The Seven Storey Mountain*—when he felt compelled to choose between life as either a less than perfect priest or a less prolific writer. Discovering in these middle years that the ideal monastic life he had envisioned was an impossibility, Merton turned his energies to abolishing war. It was in this pursuit that he finally succeeded in fusing the two sides of his life. Using his fame as a writer to influence others, Merton was able to convert his frustrated idealism into a radical humanism placed in the service of world peace.

Drawing on personal letters, unpublished works, and other studies, David Cooper offers a portrait of a man battling his imperfections and torn between the influence of the twentieth century and the serenity of the religious ideal, a man who used his own personal crises to guide his youthful ideals to a higher purpose.

David Cooper is an assistant professor in the Department of American Thought and Language at Michigan State University. He is currently editing the fourth volume of *The Letters of Thomas Merton*.

May, 328 pages, 6 x 9 inches  
ISBN 0-8203-1094-8, \$35.00



MARK TWAIN AND  
*A CONNECTICUT YANKEE IN  
KING ARTHUR'S COURT:*  
AMERICAN ISSUES, 1889-1989

August 10, 11 and 12, 1989  
Elmira College,  
Elmira, New York



*Mark Twain on the porch at Quarry Farm*

Presented by  
Elmira College  
Center for Mark Twain Studies  
at Quarry Farm  
*With Funding Assistance from the  
Mark Twain Foundation*

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The Elmira College  
Center for Mark Twain Studies  
at Quarry Farm

Established in 1983 after Samuel Clemens' grand-nephew, Jervis Langdon, Jr., presented 6.7 acres of the Farm (including the main house, former servants' cottage, barn and original study site) as a gift to the College for the express purpose of creating a Center for Mark Twain Studies. The rest of the Farm remains in the Langdon family.

Programs include fellowships-in-residence for Mark Twain scholars and creative writers; a Distinguished Academic Visitors series; public lectures; chamber theater; special presentations for community organizations and school groups; summer institutes and seminars for teachers; colloquia and conferences; and occasional publications.

National Academic Advisory Committee: Louis J. Budd, Duke University; James M. Cox, Dartmouth College; Victor A. Doyno, SUNY/Buffalo; Alan Gribben, University of Texas; Hamlin Hill, Texas A&M University; Jeffrey Steinbrink, Franklin and Marshall College; Thomas A. Tenney, *Mark Twain Journal*.

Staff: Darryl Baskin, Director  
Gretchen Sharlow, Assistant Director  
Herbert A. Wisbey, Jr., Curator



*Mark Twain's famous octagonal study built at Quarry Farm in 1874. Here, over the course of twenty summers, the author wrote the major portions of A Connecticut Yankee and many other works. In 1952, the study was moved to its current location on the College's campus.*

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# Program Co-Chairs:

Louis Budd, Duke University, and Everett Emerson,  
University of North Carolina at Chapel Hill

## Keynote Address:

Justin Kaplan, Pulitzer Prize winning author of *Mr. Clemens and Mark Twain*

## Featured Speakers:

Frederick Crews, University of California at Berkeley; Thomas Inge, Randolph-Macon College; Steven Mailloux, Syracuse University; W. Carey McWilliams, Rutgers University; Joel Porte, Cornell University; Cecelia Tichi, Vanderbilt University.

## Also:

"At Homes" - opportunity to converse with featured speakers; juried papers; pedagogical workshops for secondary and college teachers; Will Rogers' *Yankee* film, with commentary by Reba Collins; chamber theater; *Yankee* photography competition and exhibit with commentary by Victor Doyne and Jan Kather; Elmira College and Chemung County Historical Society Mark Twain exhibits; receptions; wine-tasting and tours.

## Family and Finger Lakes Vacation

### Attractions:

Mark Twain Musical Drama; Elmira's Mark Twain sites (his famous octagonal study, Quarry Farm, historic Park Church and the family gravesite); Corning Glass Museum and Steuben Glass factory; spectacular geological formations at Watkins Glen, Buttermilk Falls and Tremman State Parks; Arnot, Johnson and Rockwell Art Museums; Harris Hill soaring site; National Soaring Museum and nearby lakes and wineries.

# Program Schedule

## Thursday, August 10, 1989

1:00 - 3:30 pm Registration and visits to exhibits  
3:30 - 4:30 pm Address by Mr. Thomas Inge on Beard's illustrations for the *Yankee*  
4:30 - 5:00 pm Scenes from the *Yankee*: Chamber Theater  
5:00 - 6:00 pm Wine-tasting social hour  
8:00 pm Official greetings; Henry Nash Smith Fellowship presentation; keynote address by Justin Kaplan and reception for Mr. Kaplan

## Friday, August 11, 1989

9:15 am - 12:15 pm Addresses by W. Carey McWilliams and Frederick Crews on social, political and biographical aspects of the *Yankee*, with commentary by Louis J. Budd and discussion  
1:30 - 4:00 pm *Yankee* film, free time or tours  
4:00 - 5:00 pm "At Homes" with Professors McWilliams, Crews and Tichi  
8:00 pm Address by Cecelia Tichi on Mark Twain and technology

## Saturday, August 12, 1989

9:00 am - 12:00 pm Juried papers  
1:00 - 3:00 pm Teaching Mark Twain: three concurrent sessions for high school and college teachers and those interested in critical theory  
3:30 - 5:00 pm *Yankee* photo competition slide presentation and reception for prize winners  
6:00 - 11:00 pm Dinner and Mark Twain Musical Drama at the Domes (optional but highly recommended, with additional fee at group-discount rate)

## REGISTRATION FORM

Name(s): \_\_\_\_\_

Address(es): \_\_\_\_\_

Phone(s): \_\_\_\_\_

Check one: ☐ college teacher ☐ primary or secondary school teacher ☐ other

Registration Fee: \$30.00 Number: \_\_\_\_\_ Amount Enclosed: \_\_\_\_\_ Refundable until July 21, 1989.

Lodging\*: On-campus dormitory accommodations: \$22/night single occupancy, \$19/night double occupancy. Reservations must be made by July 21, 1989.

Non-refundable deposit of first night's fee required. Check dates desired: ☐ Aug. 10 ☐ Aug. 11 ☐ Aug. 12

Add other dates preceeding and/or following the Conference at the same rates: \_\_\_\_\_

Number of persons, single occupancy \_\_\_\_\_ Number of persons, double occupancy \_\_\_\_\_ Total amount enclosed: \_\_\_\_\_

- ☐ Please send information regarding the many off-campus lodging options available. Early reservations strongly recommended.  
☐ I am interested in attending dinner and the Mark Twain Musical Drama at the Domes at a group-discount rate Saturday evening, August 12, 1989.  
☐ Please send me entry information for the Conference's photo competition.

\*On-campus cafeteria dining at reasonable cash rates, discount meal tickets available at registration. Local restaurants also provide a wide variety of family and fine dining options.

Make checks payable to: Elmira College/Yankee Conference

Mail to: Yankee Conference, Center for Mark Twain Studies, Elmira College, Elmira, New York 14901 (607) 732-0993