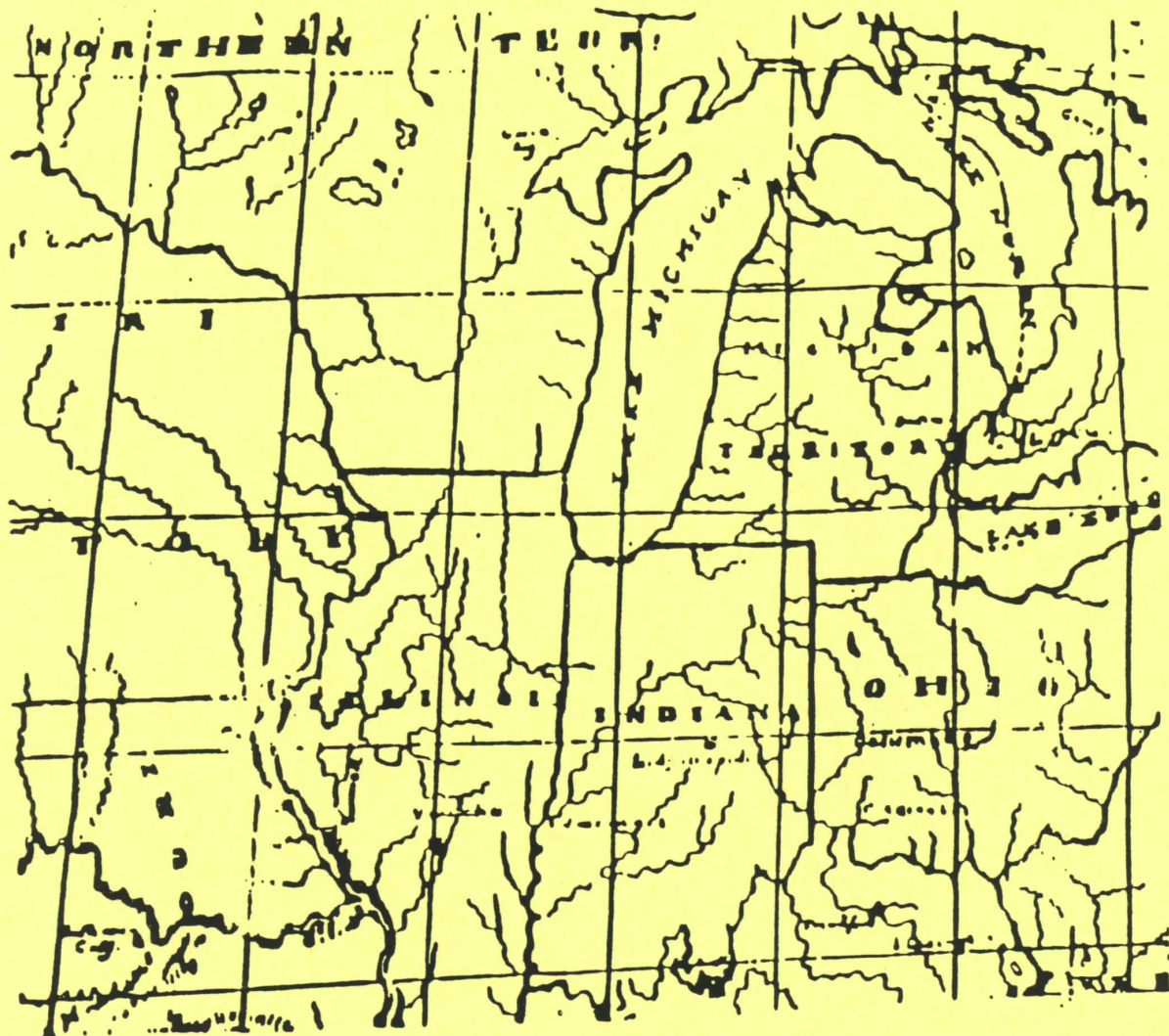


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1970-1990

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Society for the Study of Midwestern Literature

Newsletter

**Volume Twenty-One
Number One**

Spring, 1991

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In Memoriam: John Voelker

1903 - 1991

John Voelker (Robert Traver), distinguished novelist, fly fisherman, former Justice of the Michigan Supreme Court, long-time Marquette County prosecutor, and recipient of the Mark Twain Award in 1983, died of a heart attack on March 19, 1991, while driving his car near his home in Ishpeming in Michigan's Upper Peninsula. He was found in his car, apparently his old Jeep affectionately called his "fish wagon," imbedded in a snow bank on a back road.

John began writing as a young lawyer, publishing fiction in Story in the mid-thirties under the pen name Robert Traver, using his mother's maiden name, because, he once commented, "the people of Marquette County would be suspicious of a prosecutor who wrote fiction;" he published eleven books, including the best-selling Anatomy of a Murder, published in 1958, just after his appointment to the Michigan Supreme Court bench. That novel was made into a popular film in 1959, thus enabling him to resign in 1961 to fish and write. His novels, including the first, Trouble Shooter (1943), combined an Upper Peninsula background, the law, fishing or hunting, often courtroom drama, and often his own experience. Anatomy of a Murder was based on an actual 1952 murder in the Lumberjack Tavern in Big Bay, north of Marquette, for which John was the defense attorney. Five of his novels, including Trouble Shooter and Small Town D.A., are scheduled for reprinting, beginning in the fall of 1991.

As Michigan Supreme Court Justice, John wrote 99 tightly-reasoned and written opinions, none of which has ever been reversed and many of which have become text book cases. After his resignation in 1961 he rarely ventured south of the Mackinac Bridge, one of those rare occasions being the first day of trout-fishing season in 1983, when he ventured to East Lansing to receive the Mark Twain Award. On other occasions he announced himself to be "chairman of the bomb-the-bridge committee," convinced as he was that "Yoopers" need never come south and others should never come north. Two years ago, he said, "Spinning yarns is a protection against the nuttiness -- the greed,

the hate all around us." He described himself as "a fisherman who likes to observe and tell yarns, and so I told stories about things that I knew about."

John graduated from Northern Normal College (now Northern Michigan University) and the University of Michigan Law School in 1928, but he was proudest of his three-generation U.P. background and his traditional family brewing and tavern-keeping business. He is survived by his wife Grace and three daughters. To the end, he was fond of bourbon whiskey. The U.P., the State, and the Midwest miss him already.

David D. Anderson

Paul W. Miller
Department of English
Wittenberg University, Box 720
Springfield, Ohio 45501

Otten, Terry. The Crime of Innocence in the Fiction of Toni Morrison.
Columbia: U. of Missouri P, 1989, 101pp., \$8.95 paperback.

Though Dr. Otten's book was published as No. 33 in the University of Missouri's Literary Frontiers Edition, not in the Twayne American Authors Series, and is much narrower in focus than the typical Twayne book, it nevertheless has some of the features that have made Twayne books so popular and valuable to teachers and scholars as well as the general reader. Focused on "the evolution of the fall pattern in Morrison's novels," this monograph serves as an excellent introduction to the works and contains detailed, well-crafted plot summaries of them. It also serves as a model of lucid, systematic development of the thesis that the biblical story of the fall, adapted to the varying experience of blacks "trapped in a white society," is the dominant myth of all five of Morrison's novels, beginning with The Bluest Eye and continuing through Sula, Song of Solomon, Tar Baby, and the recent Pulitzer Prize-winning Beloved. Shedding light on the increasing complexity, ambiguity, and universality of Morrison's art, Otten's book provides a provocative answer to critics who have faulted Morrison for being shrilly polemic, melodramatic, or self-pityingly racist in her fiction.

According to Otten, Morrison uses the myth of the fall and such related

themes as "the quest for identity, initiation and the passage from innocence to experience, the nature of good and evil, the ambiguity of the garden and the serpent, the paradoxical consequences of self-knowledge" to describe the emerging selfhood and communal identity of black characters who "must somehow violate the rule of the oppressive system, reject the values it venerates, and recover the human potential denied to blacks" (3). Sometimes, as with Sula and Nel in Sula, the fall is brought about through the intervention of the double, the dark Other, the opposing self (in this case Sula), who challenges Nel's "spiritually debilitating obedience to the system" (Otten 27).

The title of Otten's book appears to be taken from Morrison's description in Tar Baby of Valerian, a character who had kept his "innocence" by pretending not to know his wife had tortured their son by sticking pins into him and burning him with cigarettes.

Choosing not to know, he [Valerian] "was guilty of innocence," and there was "something in the crime of innocence so revolting it paralyzed him. He had not known because he had not taken the trouble to know."

(Otten 73; Morrison 242)

The only escape from the criminal state of innocence, according to Otten's reading of Morrison, is the fall, primarily viewed as rebellion against an unjust society, rebellion from which comes a recognition of one's former guilty innocence, the burden of experience and self-knowledge, and the potentiality but by no means the certainty of growth. Thus, while the fall in these novels

may be truly fortunate, as in Milton and the Romantic poets, there are times when it leads to destruction, as appears to be the case with Valerian and his wife Margaret in Tar Baby (Otten 75). One thing clear in the novels is that the state of fallenness, whether it leads to personal growth or destruction of the self, is at least superior to the artificially preserved condition of guilty innocence. Otten takes the fall perceived as fortunate to be the dominant mythic pattern in the novels, but Morrison's own words, quoted by Otten, raise a lingering question about whether the endings of her novels (for example Sethe's dubious "emancipation" at the end of Beloved), are not more Greek and tragic than Romantic in their portrayal of human experience:

"There is resolution of a sort but there are always possibilities--choices." The pain "can't be undone. And in that sense it is Greek in the sense that the best you can hope for is some realization and that . . . suffering is not just anxiety. It is also information." (Otten 94-95; Jones 136)

Having written a previous book entitled After Innocence: Visions of the Fall in Modern Literature, Otten is well qualified to treat the fall in Morrison's fiction, and he does so most knowledgeably and professionally. Though I recommend his work without qualification for ready reference on Morrison's novels, I wish he had more fully explored the question of whether Morrison, in portraying the fall, does justice to whites as well as blacks. Does she see whites as well as blacks trapped in society and needing to rebel

against it in order to escape from the crime of innocence, or would her conception of the fall need to be significantly modified for whites living in a society supposedly structured to advance rather than frustrate and inhibit their personal growth? Or perhaps Morrison, as a latter-day Romantic, thinks that society, ravaged by the kind of infectious materialism portrayed in Song of Solomon, tends to destroy individualism as well as minorities, in which case her conception of the fall might apply equally to both races. On the answers to these questions may depend the answer to the further important question of whether Morrison speaks as profoundly to whites as to the blacks for whom she is writing, and whether, to borrow Faulkner's fine phrase, she truly "grieves on universal bones" (Otten 2).

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The State of American Literary Scholarship

David D. Anderson

Sixteen Modern American Authors, Volume 2: A Survey of Research and Criticism Since 1972, edited by Jackson R. Bryer. Durham: Duke University Press, 1990. 810 pp., index, notes. \$24.95 paper, \$57.50 cloth.

The second incarnation of this most useful work is clear indication of the healthy state and voluminous quantity of American literary research, criticism, and scholarship in the eighteen years since the first volume, originally fifteen authors, appeared in 1972. The sixteen authors who are treated in the volume -- Sherwood Anderson, Willa Cather, Hart Crane, Theodore Dreiser, T.S. Eliot, William Faulkner, F. Scott Fitzgerald, Robert Frost, Ernest Hemingway, Eugene O'Neill, Ezra Pound, Edwin Arlington Robinson, John Steinbeck, Wallace Stevens, William Carlos Williams, and Thomas Wolfe -- are the same as those in the 1972 volume, with the addition of Williams, and the work is in this sense a continuation of the summation of work on these representative moderns. Jackson Bryer remains editor, and nine of the original authors of the survey essays appear in this: Walter Rideout on Anderson, Brom Weber on Crane, Bryer on Fitzgerald, Reginald Cook on Frost, John Henry Raleigh on O'Neill, John Espey on Pound, Ellsworth Barnard on Robinson, Warren French on Steinbeck, and Joseph Riddel on Stevens. Inadvertantly, the volume reminds us of the passing of Bernice Slote, Hugh Holman, and Frederick Hoffman, who died since the last compilation, and Reginald Cook, whose essay for this was not quite finished at his death in 1984.

Most of the essays -- Walter Rideout's on Sherwood Anderson is an excellent example -- are models of what such essays should be: comprehensive, intelligent, critical and analytical, demonstrating not only an intimate familiarity with the life and works of the subject as well as the criticism and scholarship over nearly two decades, but an awareness as well of the central role that such criticism and scholarship plays in the continued literary life of each subject and the vigorous life of the profession of letters and the life of the mind.

Each of the essays examines publication of works by and about the subject, including bibliography, editions, manuscripts and letters, biography, and criticism, in most cases including brief descriptive or critical comments, and often placing the

more important works in the context of the genre. Often supplements bring the finished essays up to near publication date. Walter Rideout includes a touching memorial to Eleanor Copenhaver Anderson (1896-1985), Sherwood Anderson's widow, whose generosity to scholars has been legendary, and whose presence in the world of Anderson scholarship will be missed.

One may quarrel with the selection of some of the sixteen included or the neglect of others who were omitted, but it is difficult to deny the major role each of these writers has played in the literary life of this nation in this century, and many of us in this profession can trace our initial interest in it to our interest in one or more of the writers' works. In my own case the discovery of Winesburg, Ohio, and Look Homeward, Angel simultaneously at about sixteen, directed the course of my life, thus making it impossible for me to quarrel with or question the importance of the writers included.

Of particular interest to scholars, students, and aficionados of Midwestern Literature is not only the fact that so many of the writers are clearly Midwesterners -- Anderson, Cather, Crane, Dreiser, Hemingway, and Fitzgerald -- but some of the others, particularly Faulkner and Wolfe, have admitted their debt to Anderson, Twain, and the great Midwestern tradition. Equally pleasing is the representation of members of the Society as authors of the survey, including Walter Rideout, who received the MidAmerica Award in 1983, and the almost astronomical numbers of members whose works are cited in the essays. The volume is as eloquent in its testimony to the vigor of Midwestern literary study as it is to the national literature of which we're a part.

Although unfortunately such a work is out of date as soon as it appears, it can never be dated, and its comprehensive coverage of the scholarship of nearly two decades of literary history means that its use will continue and its value increase in the future. It belongs on the shelf of everyone interested in the literature of our time. I've found it useful at least a dozen times in the last few months, and I'll return to it as long as it -- or I -- continue to function.

1787, 1893, and Midwestern Identity

David D. Anderson

Andrew R.O. Cayton and Peter S. Onuf, The Midwest and the Nation. Bloomington, IN: Indiana University Press, 1900. 192 pp. Notes, index. \$25.00

On July 12, 1993, Americans may or may not be subjected to another of the historical anniversaries that have marked the last quarter of the twentieth century. Among the plethora of bicentennials -- of Independence, Yorktown, the Constitution, the Bill of Rights, the Constitution, Congress, the Presidency--the anniversary of the second century of the Ordinance of 1789, that which gave form and focus to the region of which we are a part, passed almost unnoticed, not only by organizers of programs and parades and strikers of commemorative coins, but by too many others, Americanists as well as Midwesterners, who should have known better. It is equally likely that most Midwesterners and Americanists in general will neglect to note the significance of that July date a century ago.

On that evening in 1893 a group of historians, the curious, and intellectual groupies gathered at the Art Institute of Chicago to hear a series of papers presented by members of the American Historical Association as part of a Historical Congress in conjunction with the World's Columbian Exposition. The audience was treated to papers ranging from "English Popular Uprisings in the Middle Ages" to "Early Lead Mining in Illinois and Wisconsin." Finally a young historian from Madison, Wisconsin, arose to speak on "The Significance of the Frontier in American History."

It would be pleasant to record the sensational impact of a major new theory on a perceptive audience, but such wasn't the case. Instead, consensus and publicity selected the lead mining paper as the most significant, and the author of the paper on the frontier was later described, after the paper's publication by the State Historical Society of Wisconsin, by an Eastern academic critic as "a very provincial type of historian."

Nevertheless, that essay, the theory that it expounds, and its author, Frederick

Jackson Turner, occupy a central role in understanding the unfolding history, the emerging identity, and the growing myth of that region that Turner and we call the Midwest, that region and its cultural complex that many of us, beginning with Turner, have devoted our professional lives to understanding and defining. This is a role that we must acknowledge even as we may dispute its conclusions.

Consequently, it's a pleasure to welcome the appearance of The Midwest and the Nation, by Professors Cayton of Ball State University and Onuf of the University of Virginia, a volume that makes substantial contributions to our attempts to understand our place and to define its historical, cultural, and contemporary parameters. In The Midwest and the Nation Professors Cayton and Onuf pursue a significant attempt to define and assess the evolution of a region so unique in its development that its values have become those of America. For the authors, the significance of both the Ordinance of 1787 and the Turner Thesis are central to our understanding of the region's evolution and its role in the life and nature of the nation itself, the Ordinance not only as charter but as ideological foundation, and the thesis as a first significant attempt to understand, define and celebrate the emergence of a region that is not only America's heartland, but America itself.

In paying tribute to Turner, the authors recognize his shortcomings in emphasis and interpretation, but they recognize too his significance in capturing the imagination of a profession and a people, even as they call for a new thesis that will explain and interpret the complexities that Turner did not see or failed to anticipate.

The book is both survey of scholarship and call to action as it examines work that points the way toward that new thesis and points out the direction that that thesis will take. Both comprehensive and stimulating, it must be read by those of us who seek to determine who we are, where we are, and where we are going.

Ruth Suckow Remembered

David D. Anderson

Ruth Suckow. *A Ruth Suckow Omnibus*, selected with an introduction by Clarence Andrews. Iowa City: University of Iowa Press, 1988.

Ruth Suckow was born in Hawarden, Iowa, on August 6, 1892, a newly-settled town in the western part of the state; she attended Grinnell and then drifted off to the Curry Dramatic School in Boston and the University of Denver before returning to Iowa for most of her life and the substance of her best work, a good selection of which appears in this collection.

That work was, as Professor Andrews points out in his introduction, first noticed by John T. Frederick, legendary editor of The Midland, which occupies an even more legendary role in the unfolding history of Midwestern literature. At Frederick's suggestion, she sent further work to H.L. Mencken at Smart Set and was embarked on a career that, in Frederick's terms, sought to define the people of her own region, Midwesterners, Iowans, many of them German immigrants, to the people of the nation and ultimately to themselves.

Suckow's reality is, like so many other Midwestern writers, the reality of the town, the farm, and the succeeding generations through which the nineteenth century becomes the twentieth, and in her fiction she moves as freely from country to city, from past to present to future, from stability to disorder to stability. Like them she captures the flow of Midwestern American life as it became what it is, but she is less interested in change or the cyclical flow of Midwestern life than she is in recreating memorable moments in the lives of memorable people. The stories in this collection represent her work at its strongest, especially "Midwestern Primitive," "The Crick," and "Susan and the Doctor," in each of which a woman finds her strength and direction.

Professor Andrews's introduction admirably places Suckow in her chronological, literary, and regional context and he makes evident the integrity of her work as these stories exemplify it. He makes clear, too, the fact that she is remembered and will be further remembered in 1992, her centennial year. Professor Andrews informs us that the Ruth Suckow Memorial Association is planning appropriate centennial programs at Grinnell College and the University of Iowa during 1992. Further details will be forthcoming.

Sherwood Anderson After Fifty Years:

A Conference Report

Sherwood Anderson died suddenly on March 8, 1941 in the Gorges Hospital in Colon, Panama Canal Zone; he was buried on March 26, 1941, in the Marion, Virginia, cemetery on Round Hill, overlooking the hills and valleys where he had found a measure of fulfillment and a lasting love in the last decade of his life.

A half-century later more than fifty scholars, friends, and admirers gathered at Virginia Polytechnic Institute and State University in Blacksburg, Virginia, and at the Holiday Inn at Marion to remember his life and explore his works. The Blacksburg meeting, very capably organized by Society members Charles Modlin and Hilbert Campbell, was largely scholarly, the twenty-five papers presented providing new information on Anderson's life and new insights into both his life and work. The Marion program, ably organized by Mr. Don Francis of Marion, included tours of Anderson sites and an evening of shared memories of Anderson.

Among the number of Society members who took part were, remarkably, five recipients of the MidAmerica Award: Walter Rideout (1983), Kenny J. Williams (1986), Ray Lewis White (1987), Diana Haskell (1988), and Philip Gerber (1990). A copy of the programs follows.

Dave Anderson

SHERWOOD ANDERSON
AND
OTHER FAMOUS CREOLES



WILLIAM SPRATLING AND WILLIAM FAULKNER

Conference directors: Charles Modlin, Hilbert Campbell
Coordinator: Diane Wilson

Special Thanks to:

Tom and Rita Copenhaver
Becky Cox
Roberta Green
Sally Harris
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Jill Jessee
Roy Jones
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Janene Roberts
Sherwood Anderson Association: Don Francis, chair; Joan Armstrong,
Jean Greear, Mack Sturgill, Katharine Weindel, Howard and Edith
White, John Willis
John Stubbs
Brenda Umberger
Brenda White



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Sherwood Anderson After Fifty Years

A Conference

sponsored by

The Sherwood Anderson Society and the Department of English
Virginia Polytechnic Institute and State University
Blacksburg, Virginia
April 11-13, 1991

This conference is supported by a grant from The Virginia
Foundation for the Humanities and Public Policy.

SCHEDULE

Thursday, April 11

- 8:00-9:00 Registration
 9:00-9:30 Opening remarks, Charles Modlin moderator, and welcome by President James D. McCormas
 9:30-10:00 David Anderson, Michigan State University, "Sherwood Anderson and the Geography of Ohio"
 10:00-10:30 Jurgen Dierking, University of Bremen, Germany, "Sherwood Anderson's Mild Surrealism"
 10:30-11:00 Break
 Second morning session: Walter B. Rideout moderator
 11:00-11:30 Stephen Enniss, University of Georgia, "The Black Face of Sherwood Anderson"
 11:30-12:00 Charles Modlin, Virginia Tech, "Sherwood Anderson's Dreams"

- 12:00-1:30 Lunch (on your own)
 First afternoon session: Ray Lewis White moderator
 1:30-2:00 Hilbert Campbell, Virginia Tech, "Sherwood Anderson's Honeymoon Diary"
 2:00-2:30 Karen E. Mouscher, Winnetka, Illinois, "Sherwood Anderson: Expressionist Word Painter"
 2:30-3:00 Kim Townsend, Amherst College, "Sherwood Anderson and Race"

- 3:00-3:30 Break
 Second afternoon session: David Anderson moderator
 3:30-4:00 Yuichi Morioka, Nara Women's University, Japan, "Sherwood Anderson and Being a Stranger"
 4:00-4:30 Nancy Bunge, Michigan State University, "Sherwood Anderson on Work and Creativity"
 4:30-5:00 William V. Miller, Ball State University, "Sherwood Anderson and the Editing Process"
 5:30-6:30 Reception (Continuing Education Center)
 Dinner with after-dinner introductions of the Anderson family, remarks by Provost E. Fred Carlisle and Michael Spear, chair, Sherwood Anderson Foundation, and presentation of scholarship
 8:00 Dramatic reading of *Triumph of the Egg*: Janene Roberts (director), Howard Simpson, Mike Russilo

Friday, April 12

- Morning session: Kim Townsend moderator
 9:00-9:30 Claire Bruyere, University of Paris, France, "Sherwood Anderson and Raymond Carver, Poets of the Losers"
 9:30-10:00 Philip Gerber, SUNY Brockport, "Dreiser and Anderson: An Odd Couple of American Literature"

- 10:00-10:30 Break
 10:30-11:00 Diane Wilson, Virginia Tech, "Sherwood Anderson and Jasper Deeter"
 11:00-11:30 Diana Haskell, Newberry Library, "New Acquisitions"
 12:00-2:00 Chartered bus trip to Ripshin (box lunch provided on bus)
 2:00-3:00 Tour of Ripshin: grounds, house, writing cabin
 3:00-3:30 Trip to Marion
 3:30-4:30 Visit to Andersons' graves
 4:30-5:00 Tour of Sherwood Anderson Archive at Smyth-Bland Regional Library
 6:00-7:00 Dinner (Holiday Inn, Marion)
 7:00-8:30 Reminiscing about Anderson, Don Francis presiding
 9:00-11:00 Bus returns to Blacksburg

Saturday, April 13

- First morning session: Diana Haskell moderator
 9:00-9:30 Kenny J. Williams, Duke University, "Marching Men: A Twentieth Century Parable"
 9:30-10:00 Lynda Brown, Cibola, Texas, "The Armory Show, Post-Impressionism, and *Winesburg, Ohio*"
 10:00-10:30 Eiko Toyama, Kyushu Jogakuin Junior College, Japan, "The Oaks" as Source for *Winesburg, Ohio*"
 10:30-11:00 Break
 Second morning session: Kenny Williams moderator
 11:00-11:30 Welford D. Taylor, University of Richmond, "Remembered Characters in *Winesburg*"
 11:30-12:00 Judy Jo Small, North Carolina State University, "Nietzsche and Anderson's 'The Philosopher'"
 12:00-1:30 Luncheon at Continuing Education Center with remarks by John Stubbs, Head of English Department, Virginia Tech
 First afternoon session: Welford D. Taylor moderator
 1:30-2:00 Janice White, Tulane University, "Many Marriages: A Modern Allegory"
 2:00-2:30 Walter B. Rideout, University of Wisconsin, "Dark Laughter Revisited"
 2:30-3:00 Ray Lewis White, Illinois State University, "Anderson, Faulkner, and a New Al Jackson Tale"
 3:00-3:30 Break
 Second afternoon session: Hilbert Campbell moderator
 3:30-4:00 Robert Dunne, Lehigh University, "Plainer Speaking: Sherwood Anderson's Non-Fiction and the 'New Age'"
 4:00-4:30 Richard C. Harris, SUNY Maritime, "Sherwood Anderson and Willa Cather: 'Fragments to Shore up Against the Ruins'"
 4:30-5:00 Bernard F. Engel, Michigan State University, "Mysticism in the Cornfields: Sherwood Anderson as a Poet"
 5:00 Concluding remarks, Hilbert Campbell

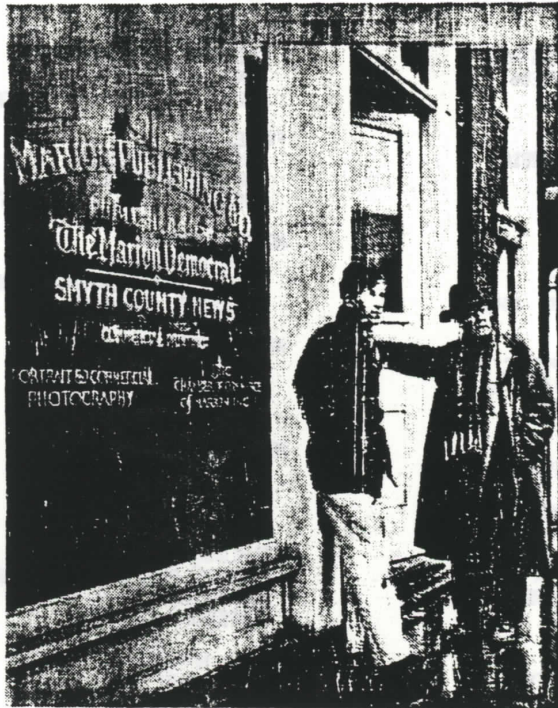
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Sherwood Anderson After Fifty Years

April 12, 1991

Holiday Inn

*You are invited to an evening of informal
reminiscing about Sherwood Anderson*



Dinner 6:00 - 7:00 p.m.

Tickets \$10

Must be purchased
by April 8

at

Dominion Bank

Smyth-Bland

Regional Library

Reminiscing

7:00 p.m. - 8:45 p.m.

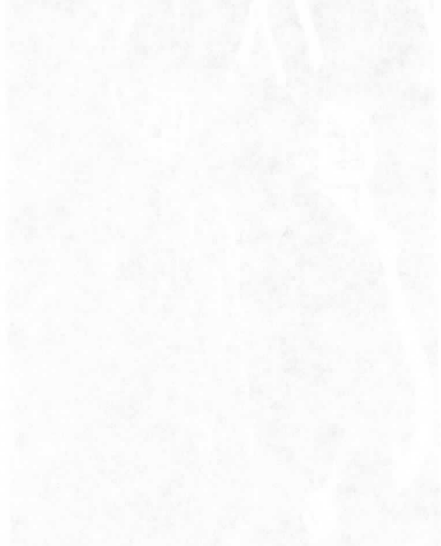
Those wishing to attend the program but not the dinner will be welcome free-of-charge at the Holiday Inn at 7:00 p.m. Some forty scholars from across the nation and several foreign countries, along with Anderson's descendants and friends will come to Marion to join local residents in sharing memories of him.

Other Activities

Friday, April 12

- | | |
|-------------|---|
| 2:00 - 3:00 | Tour of Ripshin: grounds, house, writing cabin |
| 3:00 - 3:30 | Trip to Marion |
| 3:30 - 4:30 | Visits to print shop, Rosemont and Anderson's graves |
| 4:30 - 5:00 | Tour of Sherwood Anderson archive at Smyth-Bland Regional Library |
| 5:15 - 6:00 | Cash Bar (Holiday Inn, Marion) |

ANNOUNCEMENTS



The first of the two main sections of the book is devoted to the study of the properties of the various types of materials which are used in the construction of the various types of structures. The second section is devoted to the study of the properties of the various types of structures which are used in the construction of the various types of materials.

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Sherwood Anderson's Secret Love Letters

For Eleanor, a Letter a Day

Edited by Ray Lewis White

The first edition of the secret love letters of Sherwood Anderson to his wife-to-be Eleanor Copenhaver

In 1927, tired of the literary life of New York City, New Orleans, and Chicago, a famous but aging American writer named Sherwood Anderson (1876-1941)—author of *Winesburg, Ohio* (1919) and other short stories in which he virtually invented the modern American short story—moved to rural Southwest Virginia to write for and edit two small-town weekly newspapers that he owned, the *Marion Democrat* and the *Smyth County News*. Living again among the small-town figures with whom he was usually most content, Anderson—literary father to Ernest Hemingway, William Faulkner, Thomas Wolfe, and indeed an entire generation of the greatest American writers—worked for several years at making his newspapers nationally famous while struggling to come to terms with a life-threatening psychological depression and a failing third marriage.

Both of Anderson's midlife problems were complicated when he met Eleanor Copenhaver, lovely young daughter in one of the prominent first families of Marion and a career social worker for the YWCA. Trying to keep their ardent affair secret in the small town, Anderson avidly courted the socially prominent and much younger Miss Copenhaver while at the same time trying to free himself from his embittered third wife and overcome the disadvantages of his age and his lover's family's distrust of him.

Having by the end of 1931 continued for three years his surreptitious and consuming affair with Miss Copenhaver, Anderson determined on the first day of 1932 that the new year should be the year of decision for him to gain his love in marriage or perhaps to end his life, and he began the new year with a creative venture unique in literature. Starting on January 1, Anderson secretly wrote and hid away for Eleanor Copenhaver to find after his eventual death one letter each day, letters that she should someday discover, whether they had ever become married or not, and thereby relive in her memory their days of intense lovemaking and mutual despair about their then-unlikely marriage.

Found by Eleanor Copenhaver Anderson only at Sherwood Anderson's death in 1941 and then preserved intact by this grieving widow who had married Anderson in 1933, the carefully hidden letters of 1932 recording their intense and seemingly doomed love affair have remained secret until now. Chosen by Eleanor Copenhaver Anderson before her death in 1985 to publish her husband's secret love letters, Anderson scholar Ray Lewis White has prepared a fascinating edition of these unique letters for the enjoyment of students and scholars of literature as well as for all other readers who savor compelling and inspiring stories of loss and love.

Ray Lewis White is Distinguished Professor of English at Illinois State University and the author of numerous books.

Illustrated
May, 352 pages, 6 x 9
ISBN 0-8071-1610-6, \$29.95s



Courtesy Sherwood Anderson Papers,
Newberry Library, Chicago

LSU PRESS
BATON ROUGE
LA 70893-5461

Announcement

*

INTERNATIONAL DREISER SOCIETY

You are invited to become a Charter Member of the International Dreiser Society, an association of scholars, professors, graduate students, and other persons who have an interest in the life and works of Theodore Dreiser.

The society will offer a means of

- perpetuating Dreiser's name and literary reputation
- promoting the establishment of a Dreiser society within the MLA
- encouraging Dreiser scholarship
- sustaining *Dreiser Studies*
- providing forums, such as a newsletter and gatherings at conventions, for the formal and informal exchange of ideas among Dreiser scholars

If you are interested in becoming a Charter Member or wish additional information, please send the form below to

Professor Miriam Gogol
Acting Chair, Department of English, B602
Fashion Institute of Technology/SUNY
Seventh Avenue at 27 Street
New York, NY 10001

NAME:

ADDRESS:

TELEPHONE NOS. (W)

(H)

Check appropriate boxes:

[] I will join you at the ALA Conference in Washington, DC.

[] I cannot attend the ALA, but I would like to become a Charter Member of the Society, at a total cost of \$20.00 per annum (membership includes a subscription to *Dreiser Studies*, the Society newsletter, and free admission to Society social functions; please do not pay at this time).

[] I would like to become a Charter Member and also donate \$ ____ toward establishing the Society.

[] Other (Put comments or questions on back of form.)

STEINBECK AND THE ENVIRONMENT:
AN INTERDISCIPLINARY CONFERENCE
NANTUCKET ISLAND, MASSACHUSETTS

14-17 MAY 1992

Abstracts, inquiries, and papers are requested for an interdisciplinary conference on Steinbeck and the environment. The conference will be sponsored by the Steinbeck Research Center of San Jose State University, and hosted by the University of Massachusetts Field Station on Nantucket Island. Steinbeck specialists, generalist scholars of American literature, marine biologists, ecologists, and all interested humanists and scientists are invited to participate.

Some topics for consideration: Steinbeck's scientific training, Steinbeck and the sea, Steinbeck and the early ecology movement, Steinbeck's attitudes towards nature and human land use (e.g. agriculture), Steinbeck's place in the history of American perceptions of the environment. Papers on any Steinbeck novel, short story, or work of non-fiction evincing environmental concerns will be considered, and an effort will be made to publish selected conference offerings.

Nantucket is well-known as the island where Steinbeck honeymooned with Elaine Anderson Scott in the summer of 1951 and wrote much of East of Eden in a shingled cottage called "Footlight." As spring of 1992 will mark the 40th anniversary of East of Eden's publication, Nantucket seems a particularly appropriate place to explore Steinbeck's relevance to an issue of overwhelming concern in the 1990's.

Conference participants will stay at the historic Jared Coffin House, a 19th century whaling baron's mansion now transformed into a charming inn. Projected conference events include a tour of the island's Steinbeck sites and a Cannery Row picnic at the University of Massachusetts' Field Station laboratory, as well as the fullest possible roster of scholarly papers.

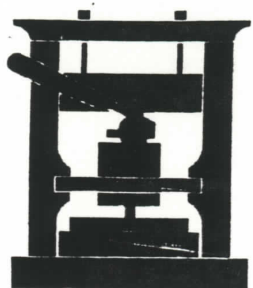
Send abstracts, papers, and inquiries to Steinbeck Conference, 180 Polpis Road, University of Massachusetts Field Station, Nantucket, MA. 02554. Telephone inquiries: (508) 228-5268.

CONFERENCE DIRECTORS

Susan F. Beegel, Independent Scholar; Susan Shillinglaw, Director, Steinbeck Research Center; Wesley N. Tiffney, Jr., Director, University of Massachusetts Nantucket Field Station.

PERSPECTIVES ON WITCHCRAFT:

Rethinking the Seventeenth-Century New England Experience



Call for Papers

The Tenth Salem Conference

Sponsored by

Salem State College

The Essex Institute

The House of Seven Gables

The Peabody Museum of Salem

June 19-21, 1992

Salem, Massachusetts

"**Perspectives on Witchcraft: Rethinking the Seventeenth-Century New England Experience**" is planned in conjunction with the 300th anniversary commemoration of the 1692 Salem witch trials. Papers should address the social and cultural environment of the phenomenon of witchcraft in the seventeenth-century and can come from a wide variety of disciplines.

Especially welcome are papers on the religious, legal, scientific/medical, and feminist aspects of witchcraft; also on the international origins and experiences as they relate to seventeenth-century New England.

Papers, panels or workshops are encouraged. Selected papers will be published in a special edition of the quarterly Essex Institute Historical Collections.

Deadline for submission:

September 1, 1991

(abstracts not exceeding one page and short vitae)

Contact:

Anne Farnam

Essex Institute

132 Essex Street

Salem, MA 01970