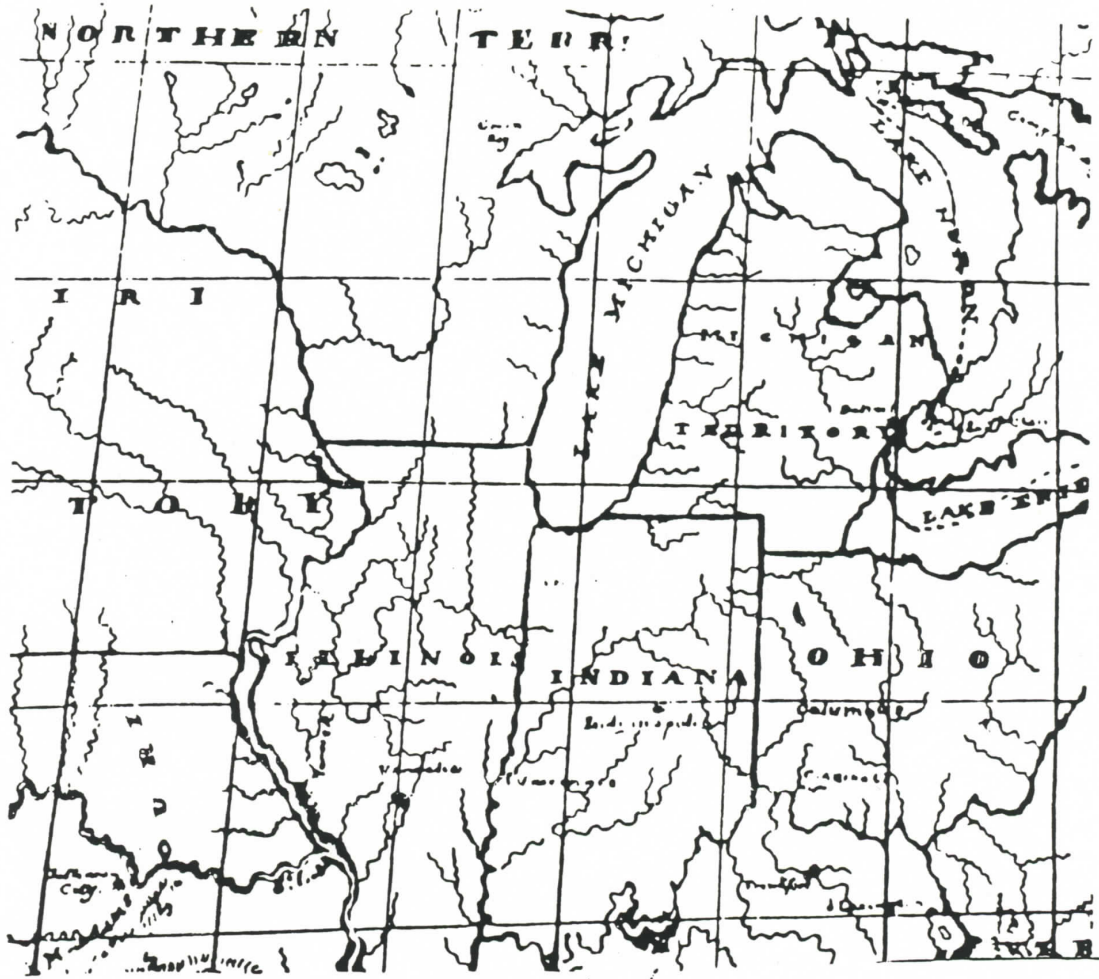


# SML Newsletter



The Society for the Study of Midwestern Literature

The Center for the Study of  
Midwestern Literature and Culture

Founded 1971

VOLUME TWENTY-ONE  
NUMBER TWO  
SUMMER, 1991

**THE SOCIETY FOR THE STUDY OF MIDWESTERN  
LITERATURE  
1970-1991**

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**RECIPIENTS OF THE MARK TWAIN AWARD**

1980 JACK CONROY  
1981 FREDERICK MANFRED  
1982 WRIGHT MORRIS  
1983 JOHN VOELKER  
1984 HARRIETTE ARNOW  
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1986 JOHN KNOEPFLE  
1987 ANDREW GREELEY  
1988 HARRY MARK PETRAKIS  
1989 DUDLEY RANDALL  
1990 JIM HARRISON  
1991 DON ROBERTSON

**RECIPIENTS OF THE MIDAMERICAN AWARD**

1977 JOHN FLANAGAN  
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1979 WALTER HAVIGHURST  
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1981 BERNARD DUFFY  
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1986 GENE DENT AND KENNY J. WILLIAMS  
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1988 DIANA HASKELL  
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1988	DIANE GARDEN
1989	MARIL NOWAK
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1991	MARGOT LAGATTUTA

### **RECIPIENTS OF THE MIDWEST HERITAGE ESSAY PRIZE**

1986	PHILIP GREASLEY
1987	BRUCE BAKER
1988	MARCIA NOE
1989	KENNETH ROBB
1990	WILLIAM BARILLAS
1991	JAMES SEATON

### **RECIPIENT OF THE MIDWEST FICTION PRIZE**

1991	MARIA BRUNO
------	-------------

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**Society for the Study of Midwestern Literature**

**Newsletter**

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# **Society for the Study of Midwestern Literature**

## **Newsletter**

Volume Twenty-One  
Number Two

Summer, 1991

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## The Twenty-First Annual Conference

The twenty-first annual meeting of the Society, the symposium "The Cultural Heritage of the Midwest" and the "Midwest Poetry Festival", was held at the Kellogg Center, Michigan State University, on May 16-19, 1991. More than 100 members participated, with about 40 papers presented and 40 readings of poetry and prose. Featured at the Awards Dinner on Friday evening, May 17 was the presentation of the Mark Twain Award for distinguished contributions to Midwestern literature to Don Robertson, novelist, of Cleveland, Ohio, and the MidAmerica Award for distinguished contributions to the study of Midwestern literature to Bernard F. Engel of Michigan State University.

At the Annual Convivium, held at the home of Roger and Mary Bresnahan on Saturday, May 19, announcement was made of the winners of the Midwest Heritage Award for the best paper read in the Symposium and The Midwest Poetry Award for the best poem read in the Festival. Both awards were founded by Gwendolyn Brooks; added to them and also announced was the winner of the Midwest Fiction Award given for the first time.

Winner of the Midwest Heritage Award was James Seaton for "Irving Babbitt: Midwest Intellectual;" Honorable Mention was given to James A. Lewin for "Nelson Algren as Outsider;" to William Ostrem for "Nietzsche, Keillor, and the Religious Heritage of Lake Wobegone;" and to Richard Shereikis for "Scenes from the South Side: The Chicago Fiction of Norbert Blei."

Winners of the Midwest Poetry Prize was Margo LaGattuta for "Embracing the Fall." Recipients of Honorable Mention were Dennis Hinrichsen for "Power Surge" and John Jacob for "Heliocentric Curve."

Winner of the Midwest Fiction Award was Maria Bruno for "At the 7-11." Honorable Mention Awards were given to Chris Stieber for an untitled story, John Smolens for "Olympia," and Etta Abrahams for "Gentlemen Caller."

Newly elected officers for 1991-92 were announced. They are:

<b>President:</b>	<b>Robert Narveson, University of Nebraska</b>
<b>Vice President:</b>	<b>Jill Gidmark, University of Minnesota</b>
<b>Executive Council:</b>	<b>Marica Noe, University of Tennessee at Chattanooga</b>
	<b>Paul Miller, Wittenberg University</b>

The Conference for 1992 will be held at Michigan State University on May 14-16, 1992. Your presentations and presence are solicited.

## The Mark Twain Award

When Mark Twain sent Huckleberry Finn down the river of romance into the America of reality in 1885 he established the form and language and substance of a literature that is uniquely American, uniquely Midwestern, and that, not incidentally, has led directly to our being here this evening to make an award in his name. As William Faulkner commented in 1953, Mark Twain is the grandfather of modern American fiction, and Sherwood Anderson is its father, and we gather here to honor Don Robertson, who is surely Twain's literary grandson no less than he is Sherwood Anderson's literary son.

Born in Cleveland, Ohio, in 1929, Don Robertson belongs clearly to the Midwest in subject matter, in style, in attitude. A member of the Midwestern urban literary tradition established by Dreiser and Anderson early in the century, his works are rooted in the Ohio small town, magnificently recreated as his Paradise Falls, and in its metropolitan counterpart, Cleveland; his style is the Midwestern vernacular, so clearly reproduced that one hears in the conversations of his people echos of their nineteenth-century origins; his attitude toward those people is couched in the compassion of Anderson in Winesburg, Ohio, and, like Anderson, he resists the deterministic evidence that threatens them.

Like Twain, Howells, Hemingway, and countless others of his Midwestern predecessors, Don Robertson came to fiction out of journalism, having served his apprenticeship on the Cleveland Plain Dealer, and he has written -- correct me if I'm



wrong -- 18 major works of fiction; some of them explore his passion for the Civil War; the others are drawn out of the experience of his own time and place. The recipient of the Putnam Award for A Flag Full of Stars, he has, like Twain and Anderson and Howells and so many other Midwestern writers, contributed a memorable boy character -- Morris Bird III -- to join Tom Sawyer, Huck Finn, George Willard, Augie March, and the others who came out of the Midwest to dominate much of American fiction.

Maxwell Geismar commented that Don Robertson is "in the tradition of Sherwood Anderson and other Midwestern realists, now mostly gone. Don Robertson manages to make humble lives and uneventful destinies utterly important to us . . . We really care about his people and their intertwined lives in a way which I find rare in the contemporary novel." I can phrase it no better; I am pleased to present the Mark Twain Award for 1991 to Don Robertson.

Dave Anderson



### The MidAmerica Award

Since its inception in 1977 the MidAmerica Award has been awarded to members of the Society who have made substantial contributions whether through criticism or history or bibliography, or filmmaking or librarianship, to our understanding and appreciation of the literature of our region. Tonight we make the seventeenth such award to one who explores and elucidates and clarifies and assesses a major dimension of the Midwestern literary heritage, that of Midwestern poetry.

Best known for his pioneering studies of Marianne Moore and Richard Eberhart, Bernard Engel has embarked upon one of the great critical and scholarly adventures to come out of this society: a comprehensive study of Midwestern poetry of the nineteenth century. Many of his essays on the topic have been published; others have presented here as well as at MLA, MMLA, and elsewhere. When the study appears, in the near future, in company with his anthology of Midwestern verse, it will mark a major milestone in accomplishing what the society set out to do two decades ago: to support and encourage the study of the literature of our region.

On another note, Bern has made another, perhaps less well-known contribution: if it were not for him, in all probability the Society would not exist: Not only did he, initially a West Coast non-believer, support my initial idea and interest in 1969 and 1970, but in his ten years as chairperson of the Department of American Thought and Language here at MSU, he made innumerable more tangible contributions -- including some I suspect he isn't aware of. In 1975 he served as the Society's third president.

For all this, and much more, I'm pleased to present the MidAmerican Award for 1991 to Bernard F. Engel.

Dave Anderson

Society for the Study of Midwestern Literature  
Minutes of the Annual Business Meeting  
Saturday, May 18, 1991 12:30-1:15p.m.

The meeting came to order in the cafeteria of the Brody Residence Hall, Michigan State University, at 12:15 p.m., with Marcia Noe presiding and keeping the minutes.

1. Roger Bresnahan and Marcia Noe reported on the two volumes of Festschrift in honor of David D. Anderson. The first volume, consisting of poetry and fiction, has been published under the title *Celebrate the Midwest!* by Lake Shore Publishing Co. through the good offices of Carol Spelius. To accomplish this Marcia Noe advanced her own funds. All members have received copies and are urged to send Marcia Noe \$5 as reimbursement.

**Moved and Seconded: That Marcia Noe and Carol Spelius receive the thanks of the Society. Passed by acclamation.**

2. The second volume, consisting of original scholarly essays, has been edited by Marcia Noe. To fund this part of the project Roger Bresnahan has been collecting subscriptions and patron contributions. The book has been typeset through Marc Van Wormer's office. Marcia Noe is seeking a university or private press that will honor our subscription arrangements; if that doesn't work out the Society will publish it through its publishing arm, the Midwestern Press.

**Moved and Seconded: That Roger Bresnahan and Marc Van Wormer receive the thanks of the Society. Passed by acclamation.**

3. David Anderson discussed the establishment of the endowment fund. An endowment fund has become desirable if not necessary in order to ensure the continuation of the Society. To tie the Society's future to those of individuals or institutions places its survival at the mercy of the vagaries of fate and fortune. Hence, beginning immediately, a fund is established and contributions will be solicited and acknowledged in the Newsletter. Interest will be used to support the Society after the fund is firmly established. An annual report will be provided to members and contributors.

4. **Action Item:** Roger Bresnahan proposed and David Newquist seconded a statement on participation in SSML sessions at MLA, MMLA, PCA, and other scholarly meetings. After some discussion and amendment, the following policy was adopted (16 in favor; one opposed; one abstention):

- a. So far as possible, participants will be selected from those having attended the annual conference of the Society within the three years prior to the deadline for the meeting in question;
- b. Participants in such sessions must be paid-up members of the Society.

5. Action Item: Fred Stern proposed and Bernard Engel seconded that the Society reaffirm its policy that, except for extraordinary circumstances, only the work of members will be published in *MidAmerica*, *Midwestern Miscellany*, or the *SSML* Newsletter. (17 in favor, none opposed; one abstention).

6. Action Item: David Anderson proposed and Philip Greasley seconded that the Society adopt the following policy: That only the work of members of the Society will be published in the Dictionary of Midwestern Literature. (Passed unanimously).

Marcia Noe declared the Business meeting ended at 1:10 p.m., and participants returned to the Kellogg Center for the afternoon's sessions.



## The Dictionary of Midwestern Literature: A Report

Philip Greasley

The Dictionary of Midwestern Literature is getting underway! Beginning with a concept proposed by Dave Anderson (still green with envy at the publication of the Encyclopedia of Southern Culture) at the 1990 Society for the Study of Midwestern Literature conference, The Cultural Heritage of the Midwest, the project moved toward fuller embodiment at the 1991 annual conference.

Interest by members of the society is high, as reflected by the following members of the society attending a luncheon meeting at SSML to discuss the project. The following members attended that luncheon and/or expressed interest in involvement in the project:

Dave Anderson  
Jane Bakerman  
Marilyn Atlas  
Robert Beasecker  
Roger Bresnahan  
Mary Jean DeMarr  
Bernard Engel  
Jill Gidmark  
Phil Greasley  
Ron Grosh  
Janet Heller  
Paul and Mary Jo Miller  
David L. Newquist  
Marcia Noe  
Madeline O'Brien

Mary Obuchowski  
Bill Ostrem  
Donald Pady  
Tom Pribek  
Sharon Rambo  
Kenneth A. Robb  
John Rohrkemper  
Arthur Shumaker  
Carol Spelius  
Elmer Suderman  
Guy Szuberla  
Ed Watts

Phil Greasley laid out very preliminary plans for the project at that meeting and requested the ideas, input, and involvement of all interested Society members.

Models to be considered include, among others, the Encyclopedia of Southern Culture and the Dictionary of Western Literature as well as works by Szuberla and Nemanek.

The preliminary plan is as follows:

- 1) Set a fall 1991 (midyear) meeting of Interested Society members to further discuss and plot the lines of development for the Dictionary.
- 2) Use previously done work to assist in defining this effort and plotting its parameters--e.g., state of writer's guides, WPA guides to the states, etc.
- 3) Try to duplicate as little as possible of the published work of Society members on these topics, but seek the expertise, involvement, and contributions from all interested Society members. Make this a Society project.
- 4) Be comprehensive, providing as full a picture as possible of the Midwest, its literature, etc.
- 5) Develop a list of potential publishers and request their guidelines for a project of this kind. Preliminary ideas along these lines include Oxford Companion, MLA, Greenwood Press, and Garland Press.
- 6) Explore--with the foundations with a commitment to the various states, areas (Lily, Mott, Kellogg, Bingham, etc.) as well as the State Historical Societies and the state Humanities Councils--the possibility of individual or joint funding of the Dictionary.
- 7) Ensure that any proceeds from the Dictionary go directly to the Society, not to individuals.
- 8) Early and central issues will include definition of the appropriate width of coverage--e.g., literature, history, culture, landmarks, etc. In general, the best test for inclusion will be involvement in some way with literature.



Phil Greasley will develop a mailing list based on names provided at the 1991 Cultural Heritage of the Midwest conference and subsequently. He will keep interested individuals apprised via mailings and through the SSML Newsletter. Now and as the project develops, all interested individuals are invited to participate in their areas of interest and expertise. All ideas will be welcomed. Later, proposed entries will be reviewed and assigned among volunteers. Responses will be solicited in electronic format where possible to minimize time lost in retyping. Phil can be reached at:

**University Extension  
114 Frazee Hall; University of Kentucky  
Lexington, KY 40506-0031**

**In KY (800) 432-0963, ext. 7-3381**

**Outside KY (800) 325-2766, ext. 7-3381**

**Via Bitnet phil.a.greasley@ukwang.uky.edu**

**Plan to get involved.**

## COUNTRY LIFE--TO HELL WITH IT!\*

William Thomas

Do you yearn for a place in the country? Just a few acres of independence with a little house (bathroom and electricity, of course), where you can raise chickens and vegetables, perhaps keep a cow, and be your own boss? Listen, little man, before you come.

Anyone who moves from the city to the country thinking that so doing is going to assure him independence, freedom, wholesome living, and leisure is due for a jolt. The country does offer space, sunshine, and air in plenty, and these important factors combined with others not negligible make for conditions of life which in a city are less easy to attain. But the independence is likely to be of that illusory sort which one is all too soon willing to give up, and leisure is a romanticist's dream.

I know country living (I mean living on a farm, not an "estate"), if not from A to Z, at any rate from A to about X<sup>2</sup>. I was born on a farm. I grew up there. I endured it the first twenty years of my life. Then I stayed away from it almost as long. And during the war, when I worked in an airplane factory, I was often thinking: when this is over, I'm going back there to live, quietly and leisurely. No more of this wearing my life out, having to get to work at seven o'clock in the morning, this drudgery, this slavery.

The time came, and I did what I intended. That is, I came back to the farm. I live quietly enough, but not leisurely. At once I found myself the victim of another form of servitude. I was enslaved, not to the farm precisely, but to the household. A great deal of work was involved in "settling in". It is true there was satisfaction in knowing that any time I might put down my hammer and saw or pliers and go to the refrigerator for a

\* Editor's note: This essay, written in 1947, is one of the many memoirs by the late William B. Thomas, now in the Society's collections. We shall continue to publish them in future newsletters.

bottle of beer; if I needed more nails or electric cable, I could stop working and go to the village after them. I did not have to get up early, could begin work when I felt like it, and could quit for the day when I was minded to--frequently eleven at night. I would gladly have paid for such labor. But in 1945 the best I could do in the way of hiring was to get a carpenter for half of one day and a paper-hanger for one room. With the continuing shortage of labor, nobody has any business thinking of going to in the country if he does not possess in his own person the skills of carpenter, painter, plasterer, mason, electrician, and mechanic.

What confronted me is best described by an entry in my Journal: "Wednesday, 28 November. In the four months I have been here I have done the following: In the northwest bedroom: raised the sagging old floor; laid a new oak floor over it; painted all the woodwork; installed six electrical outlets; patched ceiling plaster; built a closet. In the southwest bedroom: refinished the floor; installed two outlets and a new ceiling fixture. In the hall between: removed the old floor finish and applied new. In the pantry: removed the old linoleum and refinished the floor; removed wallpaper from the shelves and painted them; removed paint from the cupboard (in the east cellar), painted it, and restored it to use; installed a new lighting fixture. In the kitchen: removed the old linoleum and refinished the floor; cleaned out a lot of rubbish; assembled, painted, and hung a new small cabinet at the south end of the work bench. In the attic stair closet: finished the floor and varnished the stairs; installed a clothes rod. In the attic: laid flooring in the middle and in the north gable; hinged and counterweighted the door; installed four wire clotheslines; installed a central light with a switch in the stairway wall, a light in the north gable, and an outlet. Outdoors: hung three long wire clotheslines and a fourth shorter one; cleared out and cleaned the storage house; burned and otherwise disposed of a lot of rubbish.

"There remain the two other bedrooms upstairs to oil and varnish the floors in, closets to clear out downstairs, the east cellar and storage house to rearrange, etc. Work to be done in the way of cleaning up about the farmyard and buildings is appalling, and I shall not be finished with it by spring." How optimistic is that last clause! I am not finished with it yet.



But, one may say, this sort of thing is to be expected. Such tasks are in the nature of permanent construction, and, once done, they are ended. Well, when you have lived a while in the country, you realize that such a view is a fallacy. They are never ended. If it is not one thing, it is another. To show the sort of tasks still before me, I take some examples from my present list of things to do:

- Haul gravel for drive
- Build coal bin
- Put up new mailbox
- Set post in east garden fence
- Take walnut lumber from attic to storage house
- Clean basement
- Install basement support post
- Clean garage
- Make upstairs doors latch
- Install cistern filter
- Install new lighting fixture in living room
- Replace broken tiles in big ditch
- Change garage door hinges
- Remove posts at road
- Insulate attic
- Dynamite rocks in fields
- Burn logs in fields
- Cut catalpa tree
- Trim and top fruit trees
- Saw boards for corn cribs
- Put chutes in granary floor
- Build stile for woods fence

The first ten items are grouped together because I have checked them off. The other thirteen remain to do. These do not compose the whole list. Nearly as many more are omitted because they are directions intelligible only to myself and would require too much explanation here.

The spring after I made that entry in my Journal I put in many more days gathering and disposing of rubbish from the farmyard and farm buildings. (This is a place where for a couple of generations nobody made a systematic effort to get rid of trash, and thousands of other farms are like it.) I piled scrap iron and hoped a junk man would call (one did), hauled sheet metal and wire, cans, and broken crockery and glass to a dumping spot, and burned all that could be burned. I took out the ugly old patched-up fences about the buildings. As soon as a flock of sheep was sold and the steers turned out to pasture I was there with hammer and staple-puller, knocking down the old fences before somebody else might get an idea that would prevent it. This created new problems, and I have only now, late in 1947, got fences where I want them.

I should make clear that farming activity and farm operations proper are conducted by a renter. As I came back not to resume farming but rather to help my mother leave it off, it must be evident that living in the country without farming is almost a full-time occupation. All the "have-more" plans ever devised could not induce me to become nurse to chickens, geese, turkeys, ducks, rabbits, or goats. Our transition from active to passive farming was a gradual one, and we still had the chickens until nearly a year after my return. Simple arithmetic proved the fowls were not earning their keep, so they were sold, to nobody's regret. We were buying milk from the neighbors, and could get eggs from them too. But of course we could not live in the country without having a garden.

No peculiar skill is required to raise vegetables, and on good soil with favorable weather a novice can do about as well as an expert. You get somebody with a tractor to plow your garden plot and disk it thoroughly, and with a little raking it is ready for planting. You make the rows with a hoe or a hand cultivator, and plant in exactly the way and at the time the seed catalogs tell you to. Then, if you are a novice, you will think the seeds are never going to sprout; when they do, you will think the plants are too sickly ever to amount to anything. But if there are both sun and rain, nothing can keep them from growing, and before summer is over they will have flourished and produced so abundantly that you will wish you had not planted so much.

The catch is that nothing can stop weeds from growing too. Farmers say a soil in



which weeds grown profusely will raise good crops, and vice versa; observation confirms it. Chemical weed eradicators have still to prove their value in a home garden; as yet the only sure means of removing weeds is tilling. You can, if you choose, buy and use a garden tractor. Such an implement will operate a cultivator, seeder, mower, or snowplow, but only the bigger ones do moldboard plowing. If you are raising vegetables only for your own use, it may not be a practical investment, and the same is true of many other devices, such as sprayers for fruit trees. A bit of calculation will show that the cash value of vegetables and fruits used by one family in one season is relatively small, and buying expensive mechanisms is dubious economy unless you intend to market produce.

This means there is often no substitute for hard work with a hoe. That is the worst part of growing your food. It is hard work, and there is no escaping it. One can dislike it quite as much as an eight-to-five job. Moreover, you cannot be sure of raising some of everything. Any season may be too wet for one thing or too dry for something else, and the end of it may show a lot of work gone for nothing. If you can use your time more profitably at another kind of activity, obviously it may be more practicable to buy vegetables even though you live in the country. But one who lives in the country does not set a cash value on his own labor. It would be a terrific blow to one's ego to discover that he works so cheaply.

I am still a slave to the house and its appliances. A rural "modern" household is inevitably more complicated than an urban one. You can have plumbing, electric lights, refrigerator, electric stove, electric water-heater, oil-burning furnace, and all the other so-called conveniences that city dwellers enjoy. But the stream of water that flows from a tap in the kitchen or bathroom of a farmhouse has its ultimate source not in a municipal reservoir but in a well underground, from which it must be drawn with a pump powered by an electric motor; when you flush the toilet the waste matter instead of going into a city sewerage system goes into a cesspool or septic tank which must be so constructed as to permit constant seepage. These greater complications contain in themselves more possibilities of trouble. Proper installations are generally efficient and do not require continual attention, but they do require unceasing vigilance. As so many depend on electric current for their functioning, current interruptions are

annoying, and in the country are more frequent.

So many of my troubles in the farmhouse and on the farm have had to do with water that I have wondered if I ought to seek the explanation in psychoanalysis. Last winter the barn pipes began to leak, and in the spring I had to dig into the ground, saw off a pipe, cap it, and abandon part of the system. The well, for no discoverable reason, sometimes runs down. If it responds to priming, it is a trouble scarcely worth mentioning. If it does not, I must get a pump man to restore it to order. When that happens, we may be without water two or three days. There is still soft water, from the cistern, but unfit for drinking, and the cistern will not hold water above a couple of feet because a tree root has broken the wall. (A similar condition may obtain in any farmhouse you buy.) If there is no rain for two weeks, I must pump well water into the cistern and soften it with sal soda. I am going to have to do something about that. My electric water-heater was damaged by lightning (there is far greater probability of lightning damage in the country than in the city), and after four months I am still trying to get it repaired. The fire hazard is greater in the country because rarely is there near the house a source of water in sufficient quantity to combat a fire.

A bane of my rural existence is the lawn. Lawn-mowing with a heavy hand mower was one of the most distasteful tasks of my boyhood, and I said emphatically, before I return to the farm, that I would not mow the lawn. The first summer during which it was my quasi responsibility, the answer was easy: pay a neighborhood youngster to do it. But last spring the family moved away, leaving the neighborhood without a youth of lawn-mowing age. My next way of dealing with the problem was even simpler: I did exactly nothing. In 1947 the grass grew rank and tall, with a goodly scattering of weeds. Then one day in July a man appeared with a scythe, and cut it. Shamed into action, I tried power mowers, and found none to work satisfactorily on a lawn hardly any of which is level and whose level spots are rough. I ended by buying a new pusher, lighter and better than the one I grew up with, but am yet seeking a permanent solution. I still hate to mow the lawn.

Country living--after you learn to live with minor troubles--is not an unending round of tasks, because after a while, when you think of things to do, conditions to be



altered, you ignore them. To change this or that would be an improvement, but it doesn't absolutely demand doing, and you note it on a list or keep it vaguely in mind for another season. I managed between early fall of 1945 and spring of 1947 to accomplish what was then my principal purpose, the writing of a book. But much of the time I was unsure whether that was my main business and I was improving the house and farmstead secondarily, or whether the latter was primary and I was writing in my spare time.

They still confront me, these dozens of things to do. I would like to plant some new trees and get that grape arbor built before another spring. The attic remains to be insulated, and the big ditch still demands eight or ten new tiles. And some happy day I hope to dynamite those big rocks in the fields that, together, have kept a sizeable patch of ground out of cultivation from the beginning.

Let no one be dissuaded from realizing his dream of rural contentment if he is prepared to pay for it in labor. But after two and a half years of living in the country, I would consider giving it back to the Indians. They would not have these problems men created for their descendants when their energy and interference began the battle with Nature which still goes on. They would simply let the weeds grow until shrubs and then trees took over and Nature's balance was restored. But there aren't any Indians left to give it to. The next best thing is to get somebody else to live on my farm. I want a quiet little retreat in town from which I can emerge at times to a play, a concert, or a bookshop. If I can't have an apartment with all utilities and services provided, I will settle for something like a Florentine house built to the sidewalk, with no space outside it where vegetation can flourish, a gas furnace that requires no attention from New Year's day to December 31st, and electric service that is never interrupted. Maybe I could be master of such a dwelling instead of its being master of me.

Sell the farm? Oh, no, I wouldn't think of doing that.

Ohio State University Emeritus

## Notes on Getting Published, Part I

For most academics, one of the least-known, most confusing, and mysterious relationships, at least according to the questions I get by phone, mail, or in person, is that between writers seeking publication and the publishers. Further, the mystery of that relationship is compounded by a wide variety of misconceptions and misinformation on the part of writers who would be published concerning the duties and obligations of the editors and publishers whom they target.

First of all, it's important to note that there are five kinds of publishers whom academics are most likely to encounter, each of whose purpose, needs, duties, and responsibilities often varies considerably. There are academic, commercial, textbook, small press, and vanity enterprises, here ranked in the frequently with which most academics approach them, and there are significant differences among them.

The academic press, whether journal or book publisher, has three outstanding characteristics: low overhead, low to no profit, and under-staffing. Consequently, when you approach an academic publisher or editor, keep those factors in mind; inevitably, they mean (1) a relatively slow turn-around on your enquiry or manuscript; (2) a great deal of competition for restricted space in a journal or on a publisher's list; (3) a cash return is virtually unheard of; (4) audiences are limited, and only rarely does an academic book become a best-seller or an academic essay cause a stir outside the library. Note: follow-up letters normally don't speed things up.

The commercial press or journal is just that. It is a profit-making enterprise, and it expects to turn out a salable commodity. The old family houses (Lippincott,

Henry Holt, Knopf, etc.) headed by an editor or publisher who saw himself as a man of letters is virtually extinct, and all the major houses are now parts of conglomerates, so the pressure to produce profits dictates the bulk of publishers' lists. On occasion, however, they do take chances with new writers or unusual works. You may expect (1) a relatively rapid turn-around on your enquiry or manuscript, so rapid in some cases that you may wonder whether it's been read. Usually it has--at a low level. Generally, the longer the turn-around time, the more attention the work is getting--or it's been lost. Again, generally a follow-up letter doesn't help; (2) again, a great deal of competition for limited space, often so much so that your work gets short shrift; (3) the possibility exists that you may make some money; (4) the same possibility exists that you may become famous. But don't spend the money or sign autographs prematurely.

The textbook house (often part of major commercial publishers) also exists primarily to make money and secondarily to contribute to the academic enterprise. Textbook publishers welcome academics with open arms and sometimes pocketbooks: They are consumers as well as producers and often make or break a particular text or the profits of a house by their choices. Textbook houses, more than any of the others, solicit ideas and manuscripts, even from unknowns. In fact, often the best way to approach textbook publishers is through their travelling representatives, in your own office or at the exhibits at professional meetings. Some characteristics include: (1) more than any other publisher, textbook houses prefer a letter outlining your idea rather than a finished manuscript; (2) generally, initial return time is quite fast; delays come in manuscript preparation, editorial exchange, design & production problems, and the market; (3) the potential exists for great return; I know at least two cases where the writers have become wealthy--in both cases with handbooks; (4) realistically, most returns are quite small; textbook houses, however, generally pay in



advance on royalties, and they don't demand its return if the work doesn't sell. They'll make it up on another text. More than any other press, they have a captive market, but competition is intense.

Small presses are generally labors of love for all concerned -- the publisher, the editor (usually the same), the writer, the reading audience and their families and friends, all of whom often pitch in to help with the work. Many small presses are consequently short-lived -- money, enthusiasm, and energy are all finite resources. Small press editors insist on high standards of work rather than possible academic or commercial success, and often those standards are arbitrary and sometimes mysterious. Characteristics include (1) slow responses -- they're usually one-person enterprises; (2) a peculiar kind of competition that takes in the economic dimension -- an editor may simply not have the resources to publish something; (3) not only no royalties but often the writer is expected to contribute financially to the publication. Because the presses are generally selective, they aren't considered vanity enterprises, however. Note: now as in the past, some of the most lively publication takes place in the small presses.

The term vanity is generally resented by these houses, who prefer other terms, such as subsidized publishing. Sometimes, however, the works they publish are of high quality but of such limited appeal that no other publisher will touch them. Consequently, their lists are heavy with collections of sermons, as a rule. It's important to note that (1) they are the least selective of all the publishers; (2) they are expensive; (3) generally, vanity publication is only considered important among the naive and sometimes it is detrimental to one's reputation; (4) conversely, they do perform a service. They do produce a published book, and sometimes that book may even sell. But their distribution facilities are limited, and only rarely does a vanity press book receive any attention at all, much less serious attention. In effect these

house provide a service to the author for a price, and they expect to turn a profit on that activity.

When writers who would be published approach any of the above kinds of publishers, with the exception of the last, they must recognize one important fact: they are less important to the publisher or editor than he or she is to them. Publishers and editors regard manuscripts in one of two categories: solicited and unsolicited. The term "solicited" is broadly defined in practice. Although it usually means that a publisher or editor has approached the author to write a work, it often includes works sent in by friends or relatives or acquaintances of staff members and addressed to that particular person. The fact that a manuscript is solicited doesn't mean that all will be published, but it does insure serious attention and it does increase its chances and sometimes improves the terms of an ultimate contract.

The unsolicited manuscript is generally addressed to "the Editors," and it's referred to as coming in "over the transom." Most publishers and editors insist that these manuscripts receive serious attention. In the vanity houses they're welcomed; in large houses they are weeded out by junior editorial assistants, and a few passed on; in small houses, their treatment is normally slower and less certain than in larger houses, and sometimes the delay can be substantial.

Nevertheless, there are steps that the unpublished writer of unsolicited manuscripts can take to increase the chances of having his or her work accepted. I'll suggest some of those possibilities in a future issue.

Dave Anderson



That Sherwood Anderson was the most prolific literary letter writer of his age needs no further justification than the observation that more than 7,000 of his letters are available for study in various collections, most notably that of the Newberry Library. For years scholars have made available parts of those collections in such substantial volumes as those edited by Howard Mumford Jones and Walter Rideout in 1953, the volume edited by Charles E. Modlin in 1984; the letters to his friend Marietta D. Finley edited by William A. Sutton in 1985, and many others in such other collections as Sherwood Anderson/Gertrude Stein, edited by Roy Lewis White in 1972, Sherwood Anderson: Centennial Studies, edited by Hilbert Campbell and Charles Modlin in 1976, and my own Critical Essays on Sherwood Anderson (1981). Other letters have been published in anthologies, collections, and Festschriften, and remarkably, in all this attention there is as little duplication in publication as there is in the wide range of topics Anderson considered and the broad spectrum of people to whom he wrote.

Even more remarkable is the fact that most noticeably absent in all the published collections are letters to Eleanor Copenhaver Anderson, the young woman from Marion, Virginia, whom he met in 1928, courted for nearly five years until their marriage in 1933, and with whom he enjoyed a happy marriage for the nearly eight years that remained of his life. It is not that the letters did not exist; both Sherwood and Eleanor travelled frequently during their relationship, Eleanor often in her capacity as YWCA social worker, and Sherwood was a compulsive letter writer. Not only did Eleanor preserve all his letters, including the series that he wrote to her almost daily during 1932 as the result of a New Year's resolution and his determination to persuade her to marry him, but as steward of Anderson's memory as well as his works, Eleanor chose not to permit their publication in her lifetime.

In the several years preceding her death on September 12, 1985, Eleanor gave two distinguished and perceptive Anderson scholars, Ray Lewis White of Illinois State University and Charles Modlin of Virginia Tech., permission to begin scholarly appraisal of the letters, with the ultimate goal of scholarly publication. Ray White was charged with editing the "letter-a-day" series of 1932. Charles Modlin accepted the task of selecting and editing a suitable collection from the more than 1,400 other letters Anderson had written to Eleanor from early 1929 until a month before his death in 1941.

Now, in two fine, meticulously edited and attractive volumes, Sherwood's letters to Eleanor give further insight into the mind and heart of the man who had come out of small-town Ohio in the late nineteenth century to reshape and redirect American literature in our time. The volumes are Sherwood Anderson's Love Letter to Eleanor Copenhaver Anderson (Athens: the University of Georgia Press, 1989), edited by Charles Modlin, and Sherwood Anderson's Secret Love Letters: For Eleanor, a Letter a Day (Baton Rouge: Louisiana State University Press, 1991), edited by Ray Lewis White.

Both volumes are prefaced with detailed, sensitive introductions that define the nature of the Anderson relationship, the background of the letters, and their odyssey to the Newberry Library; both comment on the well-known difficulty of deciphering Anderson's handwriting; both comment on the faithfulness of Eleanor's stewardship as well as the central role that she played in Anderson's life during those last years as she very clearly became the object of Anderson's last, most durable, and most deeply-felt love. Ray White's preface is both personal and touching, as is his telling of the story of the letters.

In some cases more nearly memoir or journal than letters, these letters, written almost daily from January 1, 1932 to November 25, 1932, with the addition of several others, had neither been sent or delivered nor read by their addressee until well after Anderson's death in Panama on March 8, 1941. Instead, Anderson had hid them away as he wrote them, in a cupboard in the stone house at Ripshin Farm in Virginia, where they remained until Eleanor discovered them in the early 1940s. The letters in Modlin's volume had, conversely, been sent or delivered or given to her and had been read by Eleanor as they had been written and then had become part of her stewardship.

Neither collection reveals anything new about Anderson as a letter writer. He was first of all a creative writer, an observer of others, and a recorder of his feelings, his moods, his impressions. For Anderson the medium of words put on paper was the means by which he not only recorded and interpreted but most importantly, the means by which he reached out to others. In previous editions of his letters -- with the exception of Letters to Babs, edited by William Sutton -- the letters are to a wide variety of people, ranging from editors to friends to would-be young writers to other writers to friends, and yet in each case the pattern is clear while often the content is unpredictable. Anderson treated letter writing with the respect that he was convinced it deserved -- only once that I'm aware of did he rather obviously pull his correspondent's leg -- and consequently, each was carefully if sometimes hurriedly shaped to touch the person to whom he wrote.



And yet the letters to Eleanor are unique in spite of their obvious relationship to the others. For example, in the letter-a-day series he wrote on June 28, 1932,

A hot dry day. I let myself get worked up into a stew because I didn't hear from Eleanor. I went up and scolded at Mrs. Copenhaver who laughed at me. I imagined all sorts of preposterous things, being all day like a petulant child. Then at 4:00 a phone call came and there she was at Bristol -- as lovely as ever.

Ham Basso -- come to look into the matter of the paper at Abingdon. Sold the Italian rights to Dark Laughter. Not much of a day but had a gorgeous ending.

On the following day, June 29, he wrote,

The day and myself alive because Eleanor has got here. In the evening she wore a long red gown -- and looked very beautiful. The black mass of her hair, above her round; rather Slavic face, the shining eyes and, beneath, the firm, beautiful little figure.

We drove in the rain, taking her mother to Crockett and gathering mushrooms in the wood. I had worked earlier in the day. Hamilton Basso arrived. A queer, eager man came from Chicago and we talked of fine printing. I am reading a rather dull and conventional history of France.

Clearly the items in the letter-a-day series are part of the Anderson record, and for the most part they reveal neither immediacy nor spontaneity. Instead they were written for Eleanor to read if or when their relationship had flourished, perhaps even after it ended, as it never truly did.

Conversely, the letters in the Modlin volume, written, sent, read, and preserved, often sparkle with immediacy as well as intimacy, as almost any page makes clear Anderson's intimate feeling for Eleanor, for life, for his work, all of which had become one. On April 10, 1930, he wrote from Helen, Georgia:

Dearest Woman

I went off yesterday afternoon to the woods. It was very quiet and charming there. I followed, up an old railroad track, the remains of a lumber road that ran along the river bank. The river is very clear and cold.

The young leaves are just coming on the trees. The little stream had become a series of waterfalls. The wind, that has been blowing hard here, had died.

I stayed up there in the hills lying on the ground for two or three hours.

I have not succeeded in getting to work here. I suppose I am too impatient. It was lovely in the hills but I was dreadfully lonely for you . . .

Nine years later on January 7, 1938, in a letter from Fremont, Ohio, the same immediacy and piognancy are evident as he fuses past and present, what was and what is:

The weather still continues wonderful. I find that Olivet is near Marshall, Mich. and I will very easily make Marshall tonight, where I shall stay, going up to Olivet probably on Sunday afternoon.

I didn't stay in Clyde after all as there is now no hotel there. I drove over here and returned to spend the evening with Herman Hurd -- a very short, broad man, my best boyhood friend. He has two sons, one a young architect, the other a painter.

It was very sad seeing poor Miss White, who knows she is only waiting for death and is suffering constantly but doing the job nobly. She has a very fine head.

I miss you every mile I drive.

The country has been very beautiful and I have had a nice feeling about people.

Clyde hasn't changed much. I drove about in familiar streets over which my fancy has played so much.

Darling, I am very very much your husband, and your lover.

In these letters, in the others in the two volumes, and indeed in most of Anderson's other letters one gains much insight into the mind and emotions of a significant American writer and conscious literary artist, and in those in these two volumes in particular we learn much about Anderson in the last fourteen years of his life. But we learn more than his feelings toward the woman who was his last and perhaps greatest love; we learn about his role in the Great Depression, about his attitude toward other writers, about his radicalism, about his assessment of and attitude toward his own work.

Above all, however, the immediacy, the intimacy, the deep feeling for time and place and people and circumstances continue in Anderson's letters to Eleanor to the end, as they did in his letters to others, in his works, in the conviction that, as his tombstone in Round Hill Cemetery in Marion, where Eleanor lies beside him attests, "Life, not Death is the Great Adventure." In his letters, including those to Eleanor, there is, made clear for all time, the evidence that he lived the phrase he wrote and chose for his own epitaph.

## ANNOUNCEMENTS

### The Ruth Suckow Centenary

The Ruth Suckow Memorial Association is continuing plans for the observance of the Ruth Suckow Centenary next year. Plans include programs at her birthplace, at Earlville, at Des Moines, at Grinnell, at Clark College in Dubuque, at Iowa City, and elsewhere.

Participation by members of the Society is invited. For details, contact

Professor Clarence Andrews  
108 Pearl Street  
Iowa City, Iowa 52245-4435  
Phone: 319-337-3149

\*\*\*\*\*

### Paul Miller Retires

Paul Miller, Professor of English at Wittenberg University and former president of the Society, retired from teaching in June. He plans to continue his research on Hemingway and French critics and on Brand Whitlock and to spend much time contemplating the calm waters of Lake Michigan from the Miller cottage north of Montague, Michigan.

\*\*\*\*\*

### Freya Manfred's Work

A group of Freya Manfred's poems will appear in The Boundaries of Twilight: a collection of Czech-American writing, New Rivers Press, June, 1991. Others of her poems have appeared recently in The Great Plains Literary Review; Sow's Ear Quarterly; Radcliffe Quarterly; Redstart; The Oxford Magazine; Windfall #11, the Wayland Press; the Mankato Review; and The Vermillion Literary Project. In 1989-90 she was the poetry consultant for "Good Evening" with Noah Adams on Minnesota Public Radio and National Public Radio. She appeared on the show at the World Theatre several times, reading poems.

\*\*\*\*\*

### Thomas Dean Moves

Thomas Dean completed his Ph.D. at the University of Iowa and has been appointed to an Assistant Professorship at Cardinal Stritch College in Milwaukee. His dissertation was "Domestic Horizons: Gender Genre, and Narrative Structure in the Fiction of Frank Norris Studies, and Literature/Film Quarterly and is the bibliographer for the "Current Publication" column in Frank Norris Studies.

### Publications of Note

A Life Distilled: Gwendolyn Brooks, Her Poetry and Fiction, edited by Maria R. Mostry and Gary Smith, is available in paperback from the University of Illinois Press.

A new edition of Ring Lardner's You Know Me, Al, with an introduction by Mark Harris, will be published as one of the Prairie State Books, University of Illinois Press, in January, 1992.

Chicago Poems by Carl Sandburg, edited by John E. Hallwas, will appear in the Prairie State Books series in December.

Across Spoon River, by Edgar Lee Masters, with an introduction by Ronald Primeau, is newly issued in the Prairie State Books series.

Thomas McGrath: Life and the Poem, edited by Reginald Gibbons and Terrence Des Pres, was published by the University of Illinois Press in October.



# THE MODERN REVIEW

6 Hopgood Street, London W12 7JU.

Tel: (081)-749-0593

*The Modern Review* is a highbrow review of mass culture which will be launched in September, 1991. It will initially be published quarterly, but the plan is eventually to become a bi-weekly

Over the past decade, mass culture has been elevated from mindless entertainment to a post-modern art-form. What was once considered trash is now seen as a window on to the Zeitgeist. In the Nineties, popular icons have the kind of chic that Marxist revolutionaries had in the Sixties: Arnold Schwarzenegger has become the new Che Guevara. This year at Cannes, the audiences were so enthusiastic about Hollywood films, they applauded when the studio logos appeared before the opening credits.

*The Modern Review* will reflect this development by treating mass culture with the seriousness it deserves. This does not mean it will be boring, but it will be unashamedly highbrow. It will expect its readers to have heard of the Frankfurt School as well as *New Kids on the Block*, to be able to read critical theory as well as the latest film. However, it will avoid being too academic. *The Modern Review* will be more interested in *Alien 3* than alienation. It will be concerned with what works and why, but it will never stray too far from ordinary experience. The viewpoint will be that of the highly-educated fan.

If you would like to contribute, subscribe, or advertise please contact the Editor at the above address.



"Buddy, you look like you're in trouble."

"Why?"

"'Cause you don't act like it."

"I think I'm in a frame."

"Why?"

"I don't know - All I can see is the frame. I'm going in there now to look at the picture."

--- from Out of the Past

## **(RE) FUSING THE FRAME:**

National Graduate Student Conference, sponsored by Lehigh University's  
Departments of English and History  
14-15 February 1992

Send paper/panel proposals or requests for information to:

Simon Morgan-Russell/Paul Winters  
Dept. of English, Drown Hall #35  
Tel: (215) 758-3310

or

Gary Jones/Michael Kennedy  
Dept. of History, Maginnes Hall #9  
Tel: (215) 758-3360

Lehigh University  
Bethlehem, PA 18015

A.L.R.

*American Literary Realism 1870-1910*

2 June 1991

Dear Sinclair Lewis Scholar:

Forgive the form letter. I'm doing this by myself without secretarial help, and this seemed the best way to get in touch with a large number of people in the shortest possible period of time.

I propose that we found a Sinclair Lewis Society. Dues would be nominal. The main purpose of the Society would be to exchange ideas on Lewis--perhaps through a small, low-cost newsletter that would be primarily bibliographical in nature and through annual meetings to be held at the annual meetings of the American Literature Association. I have corresponded with Alfred Bendixen, the current Conference Director, and he tells me that we can still get on the program for the 1992 meeting in San Diego.

What I'd like from you are answers to the following questions:

Are you interested in helping to form a Sinclair Lewis Society?

Would you be able to submit a paper for the first meeting in late May of 1992?

Would you consider holding an office in the Society?

Critical mass is important. If at least 50 interested scholars reply to this first letter, and if at least a half dozen feel they could submit papers, I'll ask Alfred Bendixen to reserve a time for us in the 1992 program. I will then ask for papers to be submitted to me by November 1 and will select a panel of referees from responding scholars who have not submitted papers. If few people are interested, I'll simply scrap the idea. I think I see interest in Lewis building again after a rather dead period.

Let's see if you agree.

Sincerely,

*Robert E. Fleming*

Robert E. Fleming  
Professor of English

Department of English • Humanities 217 • University of New Mexico  
• Albuquerque, New Mexico 87131 • 505-277-6347 •



# COLERIDGE, LAMB, HAZLITT, AND THE READER OF DRAMA

JANET RUTH HELLER

Whenever Samuel Taylor Coleridge saw a performance of Shakespeare's tragedies, he felt "pain, disgust, and indignation"; according to Charles Lamb, "The Lear of Shakespeare cannot be acted"; and William Hazlitt wrote, "The reader of the plays of Shakespeare is almost always disappointed in seeing them acted." These and other nineteenth-century writers believed that the best tragedy should be read rather than performed, and they have often been attacked for their views by later critics.

Janet Ruth Heller argues that this attitude was not mere eccentricity on the part of the Romantics. Instead, she shows the extent to which they were influenced by an established and intellectually justifiable tradition in dramatic criticism, reaching back to the writings of Aristotle and Plato. She also examines the extent to which the Romantics objected to the elaborate dramatic spectacles of the nineteenth century, which they believed made an audience pas-

sive by appealing only to the senses. Instead, Coleridge, Lamb, and Hazlitt argued that great literature should help people to transcend the senses by actively engaging the imagination. Thus, these three writers designed their own essays and books to challenge readers and to provoke more dynamic thinking.

Through detailed analysis of Coleridge's *Shakespearean Criticism*, Lamb's "On the Tragedies of Shakespeare," and Hazlitt's *Characters of Shakespeare's Plays*, Heller shows that in their concern with educating the reader these Romantics anticipate twentieth-century reader response criticism, educational theory, and film criticism.



Janet Ruth Heller is Assistant Professor of English at Grand Valley State University in Allendale, Michigan. She served as the editor of the literary anthology *Primavera* from 1974 to 1982 and is the author of numerous articles in *Theatre Journal*, *The Eighteenth Century*, *Poetics*, *Shakespeare Bulletin*, and other journals.



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# Book News

The University of Georgia Press

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CONTACT: Laura Sutton, Publicity

## ANDERSON LETTERS SHED LIGHT ON LATER LIFE AND CAREER OF WRITER

When Sherwood Anderson began his correspondence with Eleanor Copenhaver in 1929, he was fifty-three years old, in the process of dissolving his third marriage, in some financial distress, and worried about his literary efforts. In comparison, Eleanor was thirty-three, unmarried, and advancing in her career as an administrator on the national board of the YWCA. Sherwood Anderson's Love Letters to Eleanor Copenhaver Anderson (Univ. of Georgia Press, \$35.00, pub date: January 30, 1990) collects for the first time 224 of the over 1,400 letters Anderson wrote to Eleanor during the course of their relationship.

An extremely personal and intense group of writings, the book records Anderson's fourth and only successful marriage from his first reserved correspondence in 1929 through the couple's courtship and marriage in 1933 and continuing until shortly before his death in 1941. Collected by Charles Modlin, this collection contains some of Anderson's most spirited and eloquent writing and provides a look at the most pervasive influence on the writer's later works and life--his wife Eleanor.

Charles Modlin is the editor of Sherwood Anderson: Selected Letters (Univ. of Tennessee, 1984).



Louisiana State  
University Press

Baton Rouge 70893  
(504) 388-6666

Contact: Douglas M. Gruse

# Book News

**Sherwood Anderson's Secret Love Letters  
For Eleanor, a Letter a Day  
Edited by Ray Lewis White**

Now ably edited by Ray Lewis White, these "secret love letters" written by Sherwood Anderson during 1932 constitute a kind of almost daily journal valuable to scholars and interesting to the general reader. Centrally they record the emotional ups and downs of a 55-year-old writer desperately in love with and dependent on a strong, attractive career woman twenty years younger, who would finally marry him the next year. Besides the immediate "love story" they contain occasional literary comment, such as the astute remarks on Dreiser and Turgenev, but more striking are the many perceptive vignettes of ordinary Americans coping somehow with the Great Depression in its worst year. Inevitably the letters include everyday trivia, but most significantly they are full of provocative psychological and social insights which confirm Anderson's imaginative ability to "see beneath the surface" of people's lives, to comprehend the true, unspoken relationships of one person with others, and to intuit trends in American society as a whole.

--Walter B. Rideout

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

**Sherwood Anderson's Secret Love Letters**

**For Eleanor, a Letter a Day**

Edited by Ray Lewis White

\$29.95

Publication Date: May 17, 1991



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The 1992 Annual Meeting of the Great Lakes American Studies Association has chosen "Discovery and Rediscovery" as a theme to commemorate the quincentenary of Christopher Columbus's voyage to America. Including within these terms literal as well as metaphorical, mental as well as physical, and spiritual as well as material discoveries and rediscoveries, we are interested in interpretations of American culture focusing on evolving or changing concepts of the national experience as expressed in different forms down through the years of our cultural history. Traditional as well as innovative, interdisciplinary as well as disciplinary topics and methods are welcome.

Potential participants should submit proposals of 150-200 words by 1 February 1992 to:

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"In my eyes Kenneth Patchen is now and will remain one of the outstanding figures in American letters. He represents all that a poet should represent, whether expressing himself in verse, in prose, in paint, or in action."  
-Henry Miller



*"The Sea Is Awash With Roses"  
for Miriam*

*The sea is awash with roses O they blow  
Upon the land*

*The still hills fill with their scent  
O the hills flow on their sweetness  
As on God's hand*

*O love, it is so little we know of pleasure  
Pleasure that lasts as the snow*

*But the sea is awash with roses O they blow  
Upon the land*

From Bottom Dog Press/ c/o Firelands College of BGSU  
Huron, Ohio 44839



# ANNOUNCING...

## THEATRE HISTORY STUDIES

VOLUME XI 1991

AMONG THE ARTICLES FEATURED IN THIS  
RICHLY ILLUSTRATED ISSUE...

- Laurence Senelick — *Eroticism in Early Theatrical Photography (with 36 Illustrations)*
- Sheila Stowell — *Re[pre]senting Eroticism: The Tyranny of Fashion in Feminist Plays of the Edwardian Age*
- Susan Spector — *Disappointments of the Theatre Guild's Second St. Joan, 1951*
- Margaret Loftus Ranald — *When They Weren't Playing O'Neill: The Antithetical Career of Carlotta Monterey*
- Claudia Jeschke — *From Ballet de Cour to Ballet en Action: The Transformation of Dance Aesthetics and Performance at the End of the Seventeenth and Beginning of the Eighteenth Centuries*
- Marjorie L. Hoover — *Three O'Neill Plays in 1920s Productions by Tairov's Kamerny Theater*
- Kathleen L. Nichols — *Early American Women Dramatists: From National to Sexual Politics and Earlier American Women Dramatists: A Select Bibliography*

### SPECIAL FEATURES...

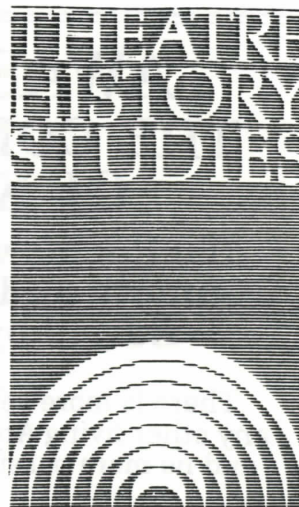
- Don B. Wilmeth — *Popular Entertainment: A Checklist of Representative Books Published Primarily in the United States Since 1977 (over 300 entries)*
- Irene Eynat-Confino — *Gordon Craig: The Artist as Theatre Historian (The Gordon Craig Memorial Lecture delivered at the XIth World Congress of the International Federation for Theatre Research, Stockholm, 1989)*

### THEATRE HISTORY OBSCURITIES SECTION...

- Landis K. Magnuson — *Glick Stock Company Memorabilia Collection (23 Illustrations)*

### AND BOOK REVIEWS...

ISSN: 0733-2033



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*Theatre History Studies* is an official journal of the Mid-America Theatre Conference, Inc. and is sponsored by the University of North Dakota, the University of Nebraska-Lincoln, Kansas State University, and the University of Missouri.

\*\*\*

Indexed in:

- MLA International Bibliography
- International Bibliography of Theatre
- Arts & Humanities Citation Index
- IBZ International Bibliography of Periodical Literature
- IBR International Bibliography of Book Reviews

\*\*\*

"This established annual is a major contribution to the scholarly analysis and historical documentation of international drama. Refereed, immaculately printed and illustrated. Highly recommended as a core journal of theatre studies."

#### CHOICE

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ACADEMIC LIBRARY BOOK REVIEW

# SALEM PRESS

INCORPORATED

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September, 1991

Dear Sir or Madam:

Salem Press is seeking individuals with your qualifications to write for our forthcoming MASTERPIECES OF AFRICAN-AMERICAN LITERATURE and THE AFRICAN-AMERICAN ENCYCLOPEDIA.

## MASTERPIECES OF AFRICAN-AMERICAN LITERATURE

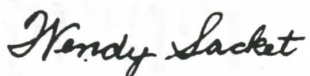
Salem Press is preparing a one-volume survey of literature by African-American authors to be published by HarperCollins. It will serve as a companion to MASTERPIECES OF WORLD LITERATURE, published in 1989. In addition to works covered in our various MASTERPLOTS II series, we are commissioning new articles on other literary works by African Americans. These articles will average 2,500 words (8-10 double-spaced manuscript pages) and will include extended character identifications where appropriate. We will provide contributors with detailed instructions and a sample article. Contributors will receive \$125.00 for "work made for hire."

## THE AFRICAN-AMERICAN ENCYCLOPEDIA

Salem Press is preparing a six-volume encyclopedia of African-American history and culture for publication by Marshall Cavendish. The increased attention being given to multiculturalism has created a need for reference works presenting information on American ethnic groups in an easy-to-use format. Aimed at the high school researcher, with additional use by teachers and librarians, THE AFRICAN-AMERICAN ENCYCLOPEDIA will contain more than 3,300 entries in alphabetical arrangement on people, places, vocabulary, organizations, cultural movements, laws, economics, entertainment, professions, religion, food, family life, politics, military activity, and other facets of life that have a unique expression among African Americans. Articles will range from a minimum length of 25-75 words (for vocabulary definitions and brief identifications of people, events, and organizations) to a maximum length of 5,000 words (16-20 double-spaced typed manuscript pages for twenty overview essays providing an introduction to key themes and significant issues in African-American history), with midrange entries at 350 words and 1,500 words. Each article will follow a specified format based on the word length assigned to it, and contributors will receive honoraria of \$25.00 for 10 brief identifications (25-75 words), \$100.00 for 6 short identifications (350 words), \$75.00 for 1,500-word entries, and \$250.00 for overview essays (5,000-word entries) for "work made for hire."

Enclosed are the two lists to be assigned. We invite you to peruse the lists and to rank, in order of preference, those articles you are interested in preparing. When making your selections, note that the manuscript deadlines for these assignments will be November 22, 1991, and December 13, 1991, respectively. Please return your lists to our attention, along with a curriculum vitae if you are a first-time contributor, as soon as possible; assignments will be made on October 4, 1991. If you have questions about these projects, please do not hesitate to call us. We look forward to receiving your response.

Sincerely yours,



Wendy Sacket  
Project Editor, The African-American Encyclopedia



# MASTERPIECES OF AFRICAN-AMERICAN LITERATURE

**Ai**  
 The Poetry of Ai  
**Andrews, Raymond**  
 Appalachian Red  
**Baldwin, James**  
 Go Tell It on the Mountain  
**Bambara, Toni Cade**  
 The Salt Eaters  
**Baraka, Amiri**  
 The Poetry of LeRoi Jones/  
 Amiri Baraka  
**Brooks, Gwendolyn**  
 Maud Martha  
 The Poetry of Gwendolyn  
 Brooks  
**Brown, Claude**  
 Manchild in the Promised Land  
**Brown, Sterling**  
 The Poetry of Sterling Brown  
**Brown, William Wells**  
 Clotel  
 The Autobiographical Writings  
 of William Wells Brown  
 (Narrative of William W.  
 Brown, Fugitive Slave; The  
 American Fugitive in Europe);  
**Bullins, Ed**  
 The Taking of Miss Julie  
**Butler, Octavia**  
 Kindred  
**Chesnutt, Charles Waddell**  
 The Conjure Woman  
**Childress, Alice**  
 A Hero Ain't Nothing But a  
 Sandwich  
**Cleaver, Eldridge**  
 Soul on Ice  
**Clifton, Lucille**  
 The Poetry of Lucille Clifton  
**Cullen, Countée**  
 The Poetry of Countée Cullen  
**Delany, Martin R.**  
 The Condition, Elevation,  
 Emigration, and Destiny of  
 the Colored People of the  
 United States, Politically  
 Considered

**Delany, Samuel R.**  
 Stars in My Pocket Like Grains  
 of Sand  
**Douglass, Frederick**  
 Narrative of the Life of  
 Frederick Douglass, an  
 American Slave  
**Dove, Rita**  
 The Poetry of Rita Dove  
**DuBois, W.E.B.**  
 The Autobiography of W.E.B.  
 DuBois  
 The Souls of Black Folk  
**Dumas, Henry**  
 The Stories of Henry Dumas  
**Dunbar, Paul Laurence**  
 The Poetry of Paul Laurence  
 Dunbar  
**Ellison, Ralph**  
 Invisible Man  
**Fuller, Charles**  
 A Soldier's Play  
**Giovanni, Nikki**  
 The Poetry of Nikki Giovanni  
**Guy, Rosa**  
 A Measure of Time  
**Hamilton, Virginia**  
 M.C. Higgins, the Great  
 Sweet Whispers, Brother Rush  
**Harper, Frances E.W.**  
 Iola Leroy  
**Harper, Michael S.**  
 The Poetry of Michael Harper  
**Hayden, Robert E.**  
 The Poetry of Robert Hayden  
**Hopkins, Pauline**  
 Contending Forces  
**Horton, George Moses**  
 The Poetry of George Moses  
 Horton  
**Hughes, Langston**  
 The Poetry of Langston Hughes  
 The Stories of Langston  
 Hughes  
**Hunter, Kristin**  
 God Bless the Child

**Hurston, Zora Neale**  
 Dust Tracks on a Road  
 Jonah's Gourd Vine  
**Jacobs, Harriet**  
 Incidents in the Life of a Slave  
 Girl, Written by Herself  
**Johnson, Charles**  
 Middle Passage  
 Oxherding Tale  
**Jordan, June**  
 The Poetry of June Jordan  
**Knight, Etheridge**  
 The Poetry of Etheridge Knight  
**Lorde, Audre**  
 The Poetry of Audre Lorde  
**McKay, Claude**  
 The Poetry of Claude McKay  
**McMillan, Terry**  
 Mama  
**McPherson, James Alan**  
 The Stories of James Alan  
 McPherson  
**Madhubuti, Haki**  
 The Poetry of Don Lee/  
 Haki Madhubuti  
**Major, Clarence**  
 Painted Turtle: Woman with  
 Guitar  
 Reflex and Bone Structure  
**Marshall, Paule**  
 Brown Girl, Brownstone  
 Praisesong for the Widow  
**Morrison, Toni**  
 Beloved  
**Mosley, Walter**  
 Devil in a Blue Dress  
**Petry, Ann**  
 The Narrows  
 The Street  
**Reed, Ishmael**  
 Reckless Eyeballing  
**Rodgers, Carolyn M.**  
 The Poetry of Carolyn Rodgers  
**Sanchez, Sonia**  
 The Poetry of Sonia Sanchez  
**Shange, Ntozake**  
 Betsey Brown

**Taylor, Mildred**  
 Let the Circle Be Unbroken  
 Roll of Thunder, Hear My Cry  
**Thomas, Joyce Carol**  
 Bright Shadow  
 Marked by Fire  
**Tolson, Melvin B.**  
 The Poetry of Melvin Tolson  
**Toomer, Jean**  
 "Blue Meridian"  
 Cane  
**Vassa, Gustavus**  
 (Olaudah Equiano)  
 The Interesting Narrative of the  
 Life of Olaudah Equiano, or  
 Gustavus Vassa, the African,  
 Written by Himself

**Wheatley, Phyllis**  
 The Poetry of Phyllis Wheatley  
**Williams, Sherley Anne**  
 Dessa Rose  
**Wilson, Harriet**  
 Our Nig  
**Wright, Jay**  
 The Poetry of Jay Wright  
**Wright, Richard**  
 Native Son  
**Yerby, Frank**  
 The Dahomean

Name (as it will appear in print): \_\_\_\_\_

Mailing address: \_\_\_\_\_

Daytime telephone number: \_\_\_\_\_

Number of essays you wish to write (up to six): \_\_\_\_\_

Preferences (title, author):

1) \_\_\_\_\_

2) \_\_\_\_\_

3) \_\_\_\_\_

4) \_\_\_\_\_

5) \_\_\_\_\_

6) \_\_\_\_\_



## THE AFRICAN-AMERICAN ENCYCLOPEDIA

### 5,000 Words

#### **African Heritage**

This article will focus on the traditional cultural patterns that shaped precolonial African society (the African family, African political structure, African religious life, and African artistic expression). Additional attention will be given to patterns of socioeconomic stratification, with a particular examination of the formation of African empires and nation-states. In general, this article will cover the nature of African achievements that constitute a significant part of the historical legacy of the African-American experience.

### 1,500 Words

Ancient African Kingdoms  
African Cultural Survivals  
Traditional African Culture

### 5,000 Words

#### **Business, Commerce, and Economic Life**

This article will examine the economic conditions and experiences of African Americans. Significant attention will be given to their experiences in the labor force, the business sector, and the corporate world of the U.S. economy. This article will also focus on achievements made, as well as past and current difficulties faced in the economic sphere of the African American experience.

### 1,500 Words

African Americans in  
Agriculture  
African-American Consumers  
African Americans in  
Corporations  
Black Banking  
Black Capitalism

Paul Cuffee  
Employment and  
Unemployment  
Income Distribution  
Life Insurance Companies  
Organized Labor  
Poverty  
Strikes and Suits  
Madame C.J. Walker

### 5,000 Words

#### **Civil Rights**

This article will focus on the historical and contemporary experiences of African Americans in their effort to achieve full legal and political equality in the United States. Its scope will include an examination of significant local, state, and federal court cases, as well as important expressions of civil disobedience and a projection of future civil rights struggles.

### 1,500 Words

Bakke Case  
Ida Wells Barnett  
Civil Rights and Congressional  
Legislation  
Civil Rights Suits  
Medgar Evers  
Dick Gregory  
Fannie Lou Hamer  
Jesse Jackson  
Martin Luther King, Jr.  
March on Washington  
James Meredith  
NAACP  
A. Philip Randolph  
Supreme Court and Civil Rights  
Roy Wilkins

### 5,000 Words

#### **Community/Culture**

This article will focus on the significant cultural patterns, organizations, and institutions that shape the life experiences of the African-American community. It will provide a brief overview of

the development the African-American community from its rural heritage to its more contemporary urban setting, with an emphasis on how the community has progressed and regressed, changed and remained static, over time. Attention will also be given to some of the critical social problems currently facing African Americans.

### 1,500 Words

Advertising (directed at African-American audience)  
African Americans of West  
Indian Descent  
Black Folklore  
Crime and the Criminal Justice  
System  
Demographic Overview  
Harlem Renaissance  
Housing  
MOVE Organization  
TransAfrica  
Urban Migration

### 5,000 Words

#### **Education**

This article will focus on the obstacles faced, struggles waged, and achievements to educate young African Americans. Attention will be given to the impact this experience has had on the nature of education in the United States. It will examine the important historical, legal, political, and economic factors involved in this process, as well as the kind of values and attitudes that have shaped African Americans' pursuit of equal education.

### 1,500 Words

African Americans in Elementary  
Education  
African Americans in Secondary  
Education  
African Americans in Higher

Education  
Afrocentricity  
Black Studies  
Brown vs. Board of Education  
Busing  
Kenneth Clark  
John Henrik Clarke  
Marva Collins  
Alexander Crummell  
John Hope Franklin  
E. Franklin Frazier  
Nathan Hare  
Historic Black Colleges  
Maulana Karenga  
Booker T. Washington  
Carter G. Woodson

### 5,000 Words

#### **Family Life**

This article will focus on the familial life of the African-American community. It will provide an overview of the evolution of family patterns from the traditional African past to the contemporary urban environment. Attention will be given to the strengths, weaknesses, problems, and challenges of the African-American family, including public policy initiatives which have been proposed to address these challenges.

### 1,500 Words

African-American Children  
African-American Elderly  
African-American  
Homosexuality  
African-American Men  
African-American Women  
Federal Assistance Programs  
(including impact on  
business, education, etc.)  
Marian Wright Edelman  
Moynihan Report  
Parenting and Socialization  
Teenage Pregnancy

### 5,000 Words

#### **Health**

This article will focus on the health status and quality of health care in the African-American community. A historical summary will be provided along with a discussion of the major health problems and health care challenges facing the community. The relationship between the health status African Americans and significant socioeconomic and political factors will be examined as well.

### 1,500 Words

AIDS  
Cancer  
Charles Drew  
Homicide  
Infant Mortality  
Sickle-Cell Anemia  
Substance Abuse  
Suicide  
Daniel Hale Williams

### 5,000 Words

#### **Literature (to cover all genres)**

This article will focus on the achievements made by African Americans in the field of literature. Attention will be given to the historical evolution of written creative expression and the ways in which this medium has reflected the African-American experience. It will also discuss the unique features which distinguish this literature from mainstream literary expression in the United States.

### 1,500 Words

James Baldwin  
Amiri Baraka  
Gwendolyn Brooks  
Alex Haley  
Lorraine Hansberry  
Langston Hughes  
Zora Neale Hurston  
James Weldon Johnson  
Toni Morrison

FBI and the Counter Intelligence  
Program (COINTELPRO)

James Forman  
Marcus Garvey  
Fred Hampton  
Malcolm X  
Huey P. Newton  
Pan-Africanism  
Henry McNeil Turner

5,000 Words

Religion

This article will focus on the religious experiences of African Americans, beginning with the religious heritage of traditional Africa and continuing to the present. Attention will be given to the ways in which religious worship has contributed to meeting the social, political, and economic needs of African Americans. The article will also discuss the important role played by the African-American church and its leadership within the African-American community.

1,500 Words

Baptists  
Catholics  
Episcopalians  
Ethiopianism  
Hebrew Israelites  
Methodists  
Elijah Muhammad  
The Nation of Islam

5,000 Words

Science, Technology, and  
Discovery

This article will focus on the contributions of African Americans to the fields of science, technology, invention, and discovery. Attention will be given to the impact these achievements have made on U.S. scientific and technological development. Discussion will also center on the obstacles African-American scientists,

inventors, and discoverers have faced in making their achievements and in receiving recognition for their work.

1,500 Words

Benjamin Banneker  
George Washington Carver  
Chemistry  
Engineering  
Inventions  
Lewis H. Latimer  
Elijah McCoy  
Medicine  
Garrett A. Morgan  
Physics

5,000 Words

Segregation, Desegregation, and  
Integration

This article will focus on the emergence and development of legal and social segregation in the United States, including the various manifestations, regional variations, and adverse consequences of racial segregation in the U.S. The discussion will also center on the decline of segregation, particularly the historical and contemporary efforts to desegregate and integrate American society, and the attendant consequences.

1,500 Words

Affirmative Action

5,000 Words  
Slavery

This article will focus on the historical development of the enslavement of African Americans, including an analysis of some of the reasons given by historians regarding the causes of American slavery. Attention will also be given to slave resistance and the efforts made by African Americans and European Americans to end slavery.

Additional consideration will be given to the ways in which African American slaves were treated by their white owners and the general white population.

1,500 Words

Abolitionist Movement  
American Colonization Society  
Amistad Slave Revolt  
John Brown Revolt  
Joseph Cinque  
Dred Scott Decision  
Frederick Douglass  
Emancipation Proclamation  
Free Blacks  
Freedmen's Bureau  
Liberia  
Miscegenation  
Plantation  
Gabriel Prosser  
Reconstruction  
Slave Resistance  
Slave Ship  
Slave Trade  
Sojourner Truth  
Stono Rebellion  
Harriet Tubman  
Nat Turner  
Underground Railroad  
Denmark Vessey

5,000 Words

Sports

This article will focus on the contributions of African Americans to the field of American sports. The discussion will begin during the period of American slavery and extend to the present. Considerable attention will be given to the obstacles faced by African Americans in their efforts to realize their fullest potential in the field of athletic competition.

1,500 Words

Henry "Hank" Aaron  
Muhammad Ali  
Baseball  
Basketball

Boxing  
Football  
Jack Johnson  
Joe Louis  
Willie Mays  
Olympic Medal Winners  
Jackie Robinson  
Track and Field

5,000 Words

Visual Arts

This article will focus on the contributions and achievements made by African Americans in the field of visual arts. Attention will be given to the ways in which these creative expressions have reflected the African-American experience.

The discussion will also consider the difficulties African-American visual artists have faced in the their effort to perform their craft as well as receive appropriate recognition for their work.

1,500 Words

Fashion Design and Modeling  
Film Directors  
Spike Lee  
Painters and Illustrators  
Photographers  
Sculptors

Name (as it will appear in print): \_\_\_\_\_

Mailing address: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Daytime telephone number: \_\_\_\_\_

Number of entries you wish to write (up to ten): \_\_\_\_\_

- |          |           |
|----------|-----------|
| 1) _____ | 9) _____  |
| 2) _____ | 10) _____ |
| 3) _____ | 11) _____ |
| 4) _____ | 12) _____ |
| 5) _____ | 13) _____ |
| 6) _____ | 14) _____ |
| 7) _____ | 15) _____ |
| 8) _____ | 16) _____ |



**THE AFRICAN-AMERICAN ENCYCLOPEDIA**  
Category Preferences for Brief and Short Entries

Name (as it will appear in print): \_\_\_\_\_

Mailing address: \_\_\_\_\_

In addition to the long entries that appear on the two-page Encyclopedia list, you are invited to prepare short entries (350 words) and brief identifications (25-75 words) of additional people, events, organizations, and terms. Instead of selecting individual assignments, we are asking that you volunteer to prepare a specific number of entries at these two lengths from the twenty broad categories corresponding to the overview essays. To facilitate payment, assignments will be made in batches; please volunteer for entries in batches of six and ten, respectively. We will then send you the list of topics assigned to you. Contributors are welcome to suggest that they be considered for particular individuals or topics if they feel especially well qualified to prepare such entries, otherwise the batches will be assigned at random.

Number of 350-word batches (6 entries per batch): \_\_\_\_\_ Number of 25 to 75-word batches (10 entries per batch): \_\_\_\_\_  
Category Preferences (indicate number of batches you would like to be assigned next to the word length for each category):

African Heritage	_____	350	_____	25-75
Business, Commerce, and Economic Life	_____	350	_____	25-75
Civil Rights	_____	350	_____	25-75
Community/Culture	_____	350	_____	25-75
Education	_____	350	_____	25-75
Family Life	_____	350	_____	25-75
Health	_____	350	_____	25-75
Literature	_____	350	_____	25-75
Military	_____	350	_____	25-75
Music (Blues, Classical & Operatic, Folk, Gospel & Spirituals, Jazz, Rap, Rhythm & Blues, Soul, Pop)	_____	350	_____	25-75
Performing Arts (Dance, Film, Stage, Television)	_____	350	_____	25-75
Politics and Government	_____	350	_____	25-75
Race and Racism	_____	350	_____	25-75
Radicalism	_____	350	_____	25-75
Religion	_____	350	_____	25-75
Science, Technology, and Discovery	_____	350	_____	25-75
Segregation, Desegregation and Integration	_____	350	_____	25-75
Slavery	_____	350	_____	25-75
Sports (Auto Racing, Baseball, Basketball, Bicycling, Boxing, Football, Golf, Hockey, Horse Racing, Ice Skating, Tennis, Track & Field)	_____	350	_____	25-75
Visual Arts (Fashion, Film Directing, Painting & Illustrating, Photography, Sculpting)	_____	350	_____	25-75

EXAMPLE: (one selection)

Performing Arts (Dance, Film, Stage,  
Television)    1    350    1    25-75

(Note from Contributor): I have a special interest in  
topics relating to television.

List of topics to be prepared:

350 words

Amos 'n' Andy  
Ed Bradley  
The Cosby Show  
Clifton Davis  
Tim Reid  
Esther Rolle

25-75 words

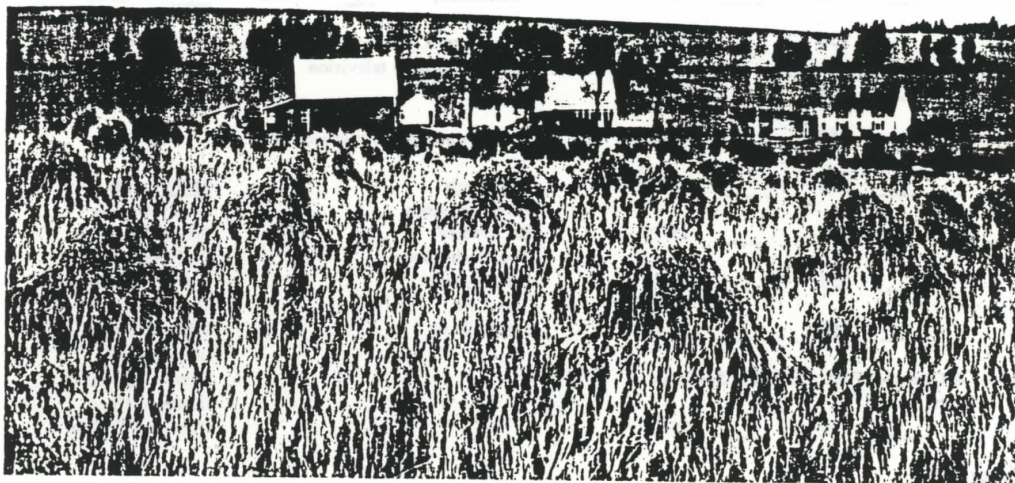
Randy Daniels  
Ernest Dickerson  
Diff'rent Strokes  
A Different World  
Good Times  
Theresa Graves  
Lloyd Haynes  
Garrett Morris  
Jimmy Walker  
Desmond Wilson



# A GIFT FROM THE PAST, A MESSAGE FOR THE FUTURE.

In the echoes of the past we find the diversity that distinguishes American culture from all others. By recording and interpreting them, we help assure that we will have a cultural identity in the future.

*Echoes*, Summer 1990, page 3, *THE REAL THING*



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### A GIFT for:

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City/Town \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Gift Card Message \_\_\_\_\_



ECHOES PRESS  
P.O. Box 159  
Blaine, ME 04734  
207-425-5601

#### ECHOES CONNECTS THE PAST TO THE FUTURE

ECHOES is a nationally circulated quarterly journal about rural America in transition. Drawing material from rural Maine and Atlantic Canada, the magazine focuses on values, skills and lifestyles, rooted in the past, yet relevant today and tomorrow.

Published in northern Maine, ECHOES is an example of cultural journalism, showing how people's lives are shaped by traditions of family, community and religion; occupation, environment and ethnic and national heritage. Past editions have featured family farms trying new ideas to assure their futures and craftspeople serving national markets with products of traditional skills. Descendants of settlers from Sweden, Lebanon, France and the British Isles have described their heritage and poets have captured the essence of life in a small community. The magazine is illustrated with drawings and photographs in color and black-and-white.

Through cultural journalism, ECHOES suggests there is permanence, even in the midst of change, and says there is value in remembering our roots. ECHOES is a portrait of home, whether it is a place or a time, a memory or a vision of the future.

ECHOES Magazine is published by Echoes Press Inc., P.O. Box 159, Blaine, Maine 04734. 207-425-5601 or 207-862-6377. Kathryn Olmstead and Gordon Hammond publishers.



# NEWS

**Southern Illinois University Press**  
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A new collection of poems by Edgar Lee Masters proves conclusively that the Spoon River Anthology was hardly Masters' final word on the Illinois counties he immortalized.

Whereas Spoon River featured brooding diatribes filled with irony and denunciation, Masters' lesser-known poems about the region are lyrical, tender, nostalgic.

Masters scholar Herbert K. Russell has selected 32 of the best of these poems for The Enduring River: Edgar Lee Masters' Uncollected Spoon River Poems (101 pages, \$16.95, March 22).

The poems in The Enduring River have been lost to the average reader because they were scattered through more than two dozen volumes of miscellaneous verses and verse dramas. Most readers, Russell notes in his introduction to this volume, "will be unfamiliar with the elegiac side of Masters." These poems exhibit a Masters whose intellectual diversity and artistic complexity far surpass what scholars had hitherto acknowledged.

Although Masters seldom returned to the counties of his youth, the area remained in his poetic vision throughout his life. Long after he left, he wrote: "Here I am in a [New York] hotel room. All I have to do is close my eyes and I can look at the Mason County hills and see my kite among the clouds."

Herbert K. Russell is Director for College Relations at John A. Logan College, Carterville, Illinois. He is editor of a new edition of Mary Tracy Earle's Civil War novel The Flag on the Hilltop and author of A Southern Illinois Album: Farm Security Administration Photographs, 1936-1943, both of which are in the Shawnee Books series from Southern Illinois University Press.

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**Note to Book Review Editors:** If you have not received a copy of The Enduring River by Herbert K. Russell and would like to consider this book for review, please call or write Dan Seiders, Southern Illinois University Press, P.O. Box 3697, Carbondale, IL 62902-3697 (618/453-6633), Fax No. 618/453-1221. Clipping appreciated. (If you publish purchase information in your review, please tell readers to call or write the Order Department [618/453-6619] and ask them to include \$2.00 postage and handling.)



APPROACHES TO TEACHING

# Chopin's The Awakening

Bernard Koloski, ed.

1988 xi & 170 pp. Cloth [AP16C] ISBN 507 8 Paper [AP16P] ISBN 508 6

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Susan J. Rosowski, ed.

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