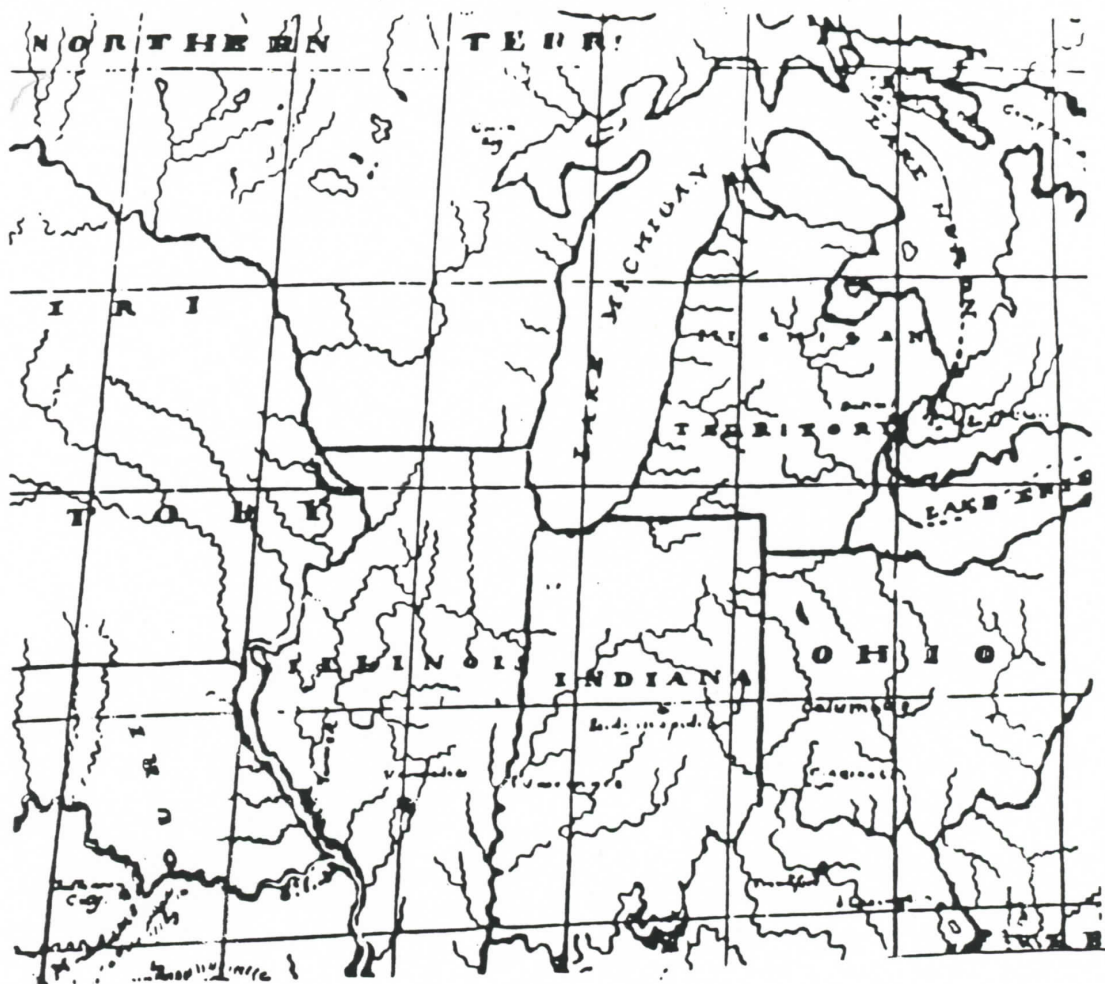


SSML Newsletter



The Society for the Study of Midwestern Literature

The Center for the Study of
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Society for the Study of Midwestern Literature
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DEL MONTE RANCH

William Thomas

Majeed was as delighted a fellow as one might wish to meet. The Indians about Santa Fe thought him a Mexican, but he was an Arab and knew no Spanish at all. When we went into his shop to look at Indian blankets, he told a long tale of his escape from Turkey at the age of seventeen. He said he was a writer as well as a dealer in blankets, and had published things in a newspaper in Cairo.

We closed the blanket transaction, but he seemed reluctant to let us go. His eyes sparkled as inspiration possessed him. "Come to dinner," he said. "I cook you an Arab dinner."

The dinner turned out to be overdone steaks and fried potatoes, and Majeed's American wife was not a woman you would seek for her companionable qualities. In her presence he was less exuberant and gave the impression of being on good behavior. I fancied he read in my face the disappointment I felt as she put our plates before us; but how, he seemed to be asking, could he convince so obtuse a woman that we would really prefer the meal he might have prepared?

The next day I made a photograph of Majeed outside his shop, and he gave me another of himself with an Arabic inscription. In the car we had our blanket, a splendid old Hopi, the brightness of its crimson and brown yarns softened by time. We promised to see him when we came back to Santa Fe.

The road to Taos winds and climbs through the canyon of the Rio Grande, emerging to flat reaches of desert where one looks far off at the brilliance of red peppers against an adobe wall. At the hotel I asked about Frieda Lawrence and was told she was at her place, Del Monte Ranch, near San Cristobal. In the back room of the

drug store was an "art gallery", and there I was shown a couple of small pictures which D. H. Lawrence had painted with Dorothy Brett in 1924. The attendant said Frieda had many more -- later, big canvases -- in her house. When I said I wished I might see them, he assured me she was gracious and hospitable, and would not think my coming an intrusion.

Sixteen or seventeen miles from Taos on the road through Arroyo Hondo, beyond San Cristobal, there was a turn-off, and then three miles of mountain road through pine woods to the Del Monte house. It was a long house in a beautiful setting, inclosed by a red-and-white picket fence. The door was open to a big room with a low aspen-beamed ceiling and white plaster walls. I heard a rattle of pans at the back.

She came, a big square-faced woman with blond hair turned gray, a wet garment over each arm. "I can't shake hands with you," she said, extending a large wet hand. "You see, I've been washing."

"Of course you can!" We shook hand.

I said I was an admirer of Lawrence's work, and explained that Mr. Meltzger had spoken of the pictures and directed me there.

"I'm glad you've come. Here are the pictures. I was allowed to bring them into this country provided that I did not exhibit them publicly or offer them publicly for sale. Anyway, I don't want to sell them." They were hung about the big front room. "There's the one that shocked the English -- the Boccaccio one."

It was inspired by the story of the gardener who played deaf and dumb at the convent. The gardener lies on his back, naked below the waist, and the eyes of the approaching nuns focus on his penis. I let her know I was familiar with the story. "And this one shows Eve attempting to enter Paradise while Adam holds back the arm of Satan, who is trying to prevent her with the sword." All the figures are nude, Eve

crouching on great haunches, and Adam (only his upper torso is shown) concealing Satan. It made me think of the drawings of William Blake. "There were to be two companion pictures to this. Of Paradise itself--one with all the animals."

Most of the others were smaller canvases, mostly of nude figures. "Lawrence painted all these in Italy. Isn't it remarkable that he should take up painting so late in his life?"

We went into a big kitchen-dining room. At the left were a sink and a cooking range, and dishes in rows on open shelves. "Now I'll show you the old house." Outside a door at the east, concrete steps went up the sloping ground, and a short stair entered directly onto a small porch off the second floor, overlooking a garden profuse with dahlias.

The old house, a low log structure with stuccoed exterior, which Lawrence and Indian helpers built, was guest quarters. She had guests, but this day they were gone into town--"to sell the cow." (We had met the guests in a car and the cow in a truck.) It had three small rooms in line and porches at the east. In this house the Lawrences lived in 1924 and 1925.

"Now I'll give you the keys to the chapel on the hill--Lawrence's hill. And the path at the left of the hill gates takes you to the spring." She stayed while we climbed to the chapel, which stood at the back of an extensive area, at least an acre, inclosed by a wire fence and a cattle guard. It was a white frame-and-stucco building about ten feet square, with pitched roof and a gilded phoenix (Lawrence's personal symbol) at the comb. From a little distance it looked set directly against the background of balsam fir and blue spruce.

Inside, at the back, was an altar, in a space separated from the front by a wood double gate. It housed the urn containing Lawrence's ashes, brought from France in

1935. On the front were the letters, sunken and gilded, D H L. Over the altar piece was a varicolored wheel window. All about inside were spruce boughs.

We wrote our names in the visitor's book, which had many filled pages, European addresses interspersed with American. We saw the spring and returned to the house. Frieda was on the porch, where one could look an incalculable distance south across the floor of the Rio Grande valley. I asked if I might make some photographs. "Isn't it a lovely day?" I wanted to talk about Lawrence, and spoke of the chapel. "Some people think I ought to have done something more elaborate, but I believe he would have liked this better."

"I'm sure of it," I said.

"Lawrence liked it here. He loved that hill. He was really happy here."

"Happier than ever in England," I hazarded.

She agreed. "America was kinder to him. That's one reason why I brought him back to this place. How they hate me in England. They say I influenced him too much-- hampered and hindered him. Well, I don't care, I'll take the blame. They wanted him to be just a little Thomas Hardy. Sons and Lovers is all they can think of. They couldn't see that he was delving more deeply into the psyche than anyone had ever done before. But it was not like that in America."

"Lawrence was always better understood in America than in England," I said. "And now, of course, he is more appreciated everywhere."

"Yes. He is an International figure now. One of my guests is a young man from Harvard who is writing a thesis on Lawrence."

I had a copy of The Lost Girl with me and asked her to sign it. She wrote her name and mine in a large hand. "I've never seen this edition before," she said, removing the paper jacket. It was a Grosset and Dunlap reprint. "He wrote this in Sicily. That

accounts for some of the Italian flavor and background. It's not much like his other novels, though; not really representative -- is it?"

"It's somewhat aside from the body of his work."

"Yes. In other books he was more concerned with probing the psyche. That's what the English disliked so much. They made it so hard for him. And for me, too. Americans aren't like that. They're always broader-minded -- about everything."

"Lawrence did what no man had ever done before," said I, who could utter no words that were not platitudinous.

"That is true. And if he had lived, he would have gone further and clarified some of his statements. He wanted to have written about all the continents, a novel set in each. But he did a great deal in his short life."

There were many questions I wished I might ask, many things I would have liked to learn more fully about the frenzied genius whose life was also hers for almost eighteen years. But it was time to go.

"Goodbye," she said. "And come again."

Ohio State University Emeritus

Notes on Getting Published, Part 2

David D. Anderson

When I was much younger, the most often-repeated bon mot-become-cliche among aspiring young writers, of whom I was one, was that we were saving our rejection slips until we had enough to paper the walls of the rooms in which we wrote. None of us, to my knowledge ever did so, but somewhere in what I euphemistically call the archives, I still have a box of them, and I know at least one other who kept his until he died and they then went into the recycling bin of literary history.

My point is that rejection, in writing if not in love or in life, is part of the cosmic nature of things. Part of writing folklore -- based on fact -- is that there are degrees of rejections, ranging from the curtest of printed notes to the cordial handwritten "Next time address it directly to me," and there is a wide range in that box in the archives. I can even quote some: a printed one from Esquire, circa 1948, for a story better than anything in their current issue: "Sorry, this is not for Esquire"; from PMLA of the same vintage, a hand-written, unsigned note: "PMLA is no place for fledglings to try their wings." But these are balanced by the note from John Crowe Ransom: "I like this: Unfortunately my colleagues are non-believers" and a cordial note from the fiction editor of Colliers, inviting me to send my next story, shorter than the novella, I had sent her, directly to her -- only weeks before Colliers ceased publication forever.

Reminiscing aside, however, the fact remains that a rejection, however curt or kind, is just that, and, however legendary a rejection becomes -- and every writer has

his favorite stories -- they are never routine, nor do they ever become easy to accept. But there are a number of things that any writer, embryo or not, can do to reduce the chances that a submission will be rejected out of hand. At the same time it is possible to save postage money on foredoomed submissions, whether of stories, poems, or essays to periodicals or longer manuscripts to publishers, by observing a few simple precautions -- by practicing safer submission, so to speak.

The first precaution every writer should take before sending anything unsolicited to anyone is to find out something about the prospective publisher and whatever special requirements, needs, foci, or other restrictions may be involved. For example, many journals -- PMLA and MidAmerica are examples -- publish works only by members except under certain solicited circumstances. If you want to increase your chances, join; if not, look for another potential publisher.

Generally, restrictions and special requirements are noted in copies of the journals or in standard writers' reference works. I find the annual Writer's Market, published by Writer's Digest Books, invaluable. Included are descriptions of the requirements of thousands of potential publishers, ranging from the Atlantic Monthly to Florida Banker and book publishers from the Abbey Press to Playboy Press, and everything in between, all itemized under appropriate specialized headings. This can be supplemented by the Small Press Directory, and further supplemented by browsing -- the magazine stands, the libraries and bookstores, and making mental notes for future possibilities.

A further note is that one should never submit a piece to a journal of any kind, no matter how familiar it may seem, without checking a recent issue. Editors change, editorial policies change, journals die, sometimes to be reincarnated in new forms, there may be no interest in your particular topic or treatment, or something similar may already have been done -- or may never have been done, which indicates a possible

taboo. In other words, make sure that your submission is appropriate -- in topic, in treatment, in length -- or look for another publisher. Don't overlook the letter of inquiry, especially for textbooks or other non-fiction. Often desirable is an outline of the text, a rationale for it, and often too a suggestion of suitable uses or markets. Generally such, often called a prospectus in the trade, enables an editor or publisher to make a preliminary judgement: "it's not suitable"; "it's an interesting proposal and we'd like to see more"; or, ultimately, "enclosed is a standard contract." One advantage of the prospectus is that you can make multiple submissions, although publishers frown on the idea, at minimum cost. You can also dream about the ultimate writer's embarrassment -- half-a-dozen contracts from half-a-dozen publishers by return mail. I've heard of it happening, but not to anyone I know.

Publishers of book-length fiction often say initial submissions should be made of the first chapter and one representative chapter only, but I've never heard of one refusing the full manuscript, and I recommend that, unless it's in the Ulysses class, you send the whole thing, and let it stand or fall on its total merits.

One aside: don't play games with readers and editors by transposing pages to see if they read the whole thing. Every reader or editor has had it happen to him or her -- and they aren't amused.

Another aside: in your cover letter, don't slip and submit it "for publication." The proper phrase is "for consideration for publication." And never "know that you'll want to publish it." Unfortunately, editors and readers are amused by such phrasing.

Still another aside: although it's a commonplace requirement in the business that writers are expected to enclose a self-addressed, stamped envelope with each submission, and no editor or publisher is obliged to return a manuscript without such an enclosure, the number of submissions without one is surprisingly large. And many editors do simply file them in the waste-basket.

Another aside: if a manuscript is returned, it normally is in good enough shape for up to a half-dozen or more submissions before retyping or reprinting. Don't let it get ragged, but don't feel that every submission must be virginal. Above all, keep manuscripts in the mail. They stand absolutely no chance of publication in a file cabinet or closet shelf or on a disc, sloppy or otherwise.

Still another aside: some writers are forever doomed by sloppiness or carelessness. One editor I know, whose name does not appear on anyone's list of common American surnames, says bluntly that any submission that misspells his name as editor gets an instant rejection.

At one time there was a mythical annual event observed in publishing houses and recommended to writers called "National Save an Editor from a Coronary Week" during which horror stories -- and stories of simple incompetence or naivete -- were exchanged. Whether or not it exists or existed, I have no idea, but I know a number of editors who insist that every week should be such a week. If the prospective published writer makes it his or her business to make it so in his or her own submissions, they stand a better than average chance of success. A happy editor is a receptive and sympathetic editor.

In a future issue I'll talk about some of the writer's rights and responsibilities, legal and otherwise.

Jack Conroy Remembered: A Review Essay

David D. Anderson

When Jack Conroy died in Moberly, Missouri, on February 28, 1990, at the age of 91, his passing was noted in the New York Times, the Chicago Tribune, and other newspapers and news magazines as that of the last of a tradition that once came close to dominating American literature and then, with the easing of the Depression in the late 1930s and the nation at war in the forties, had passed out of our experience as surely as it disappeared from our anthologies and was reduced to footnotes in our literary history.

Yet to those of us who knew Jack and his work -- the later suitably recognized when he received the Society's first Mark Twain Award in 1980 -- Jack was not merely the last of an almost - forgotten tradition; he was a member of a much older tradition that fortunately still endures, that of a literatus or man of letters. Jack was indeed a proletarian writer, and the Disinherited remains the best of that kind sixty years after he finished it. Then and now it is a mark by which young writers should measure their work.

But The Disinherited, soon to appear in a new edition with an introduction by Douglas Wixson, published by the University of Missouri Press, is not the lone accomplishment that some critics and historians insist it is, as his five memorable, delightful collaborations with Arne Bontemps, his second novel, A World to Win, and the stories collected in the Jack Conroy Reader and the Weed King and Other Stories attest. Now that the Jack Conroy papers are available at the Newberry Library, we can hope that his life, his work, his central role in the development of other literary careers will be explored by young scholars and he will finally get the attention he has long

deserved.

Particularly welcome, consequently, is "The People, Yes: Memoirs of Jack Conroy," the Summer 1991 issue of New Letters, very capably edited by James McKinley and Robert Stewart. Not only is the issue a tribute long overdue, best illustrated in poems by Gwendolyn Brooks, Melvin B. Tolson, and David Ray, but it contains personal memoirs by Charles A. Miller, Michel Fabra, and Carolee Hazlet, effectively portraying Jack at crucial periods in his life: in Chicago in the late 30s and 40s, before he and his wife Gladys returned to Moberly; in the 60s and 70s as he befriended and encouraged a young scholar; and in his last years alone in Moberly.

Welcome, too, are the contributions of Douglas Wixson of the University of Missouri/Rolla, the leading Conroy scholar, whose book on Conroy and Midwestern literary radicalism will be published later this year by the University of Illinois Press.

Wixson's contributions include, "Jack Conroy and the East St. Louis Toughs," defining Jack's relationships with the Missouri Writers Project in 1936, including the group's strike over the firing of writer Wayne Barker, his association with the hard-drinking, heavy-handed satirists who followed "Bud" Fallow as the "Fallonites;" and, finally, Jack's return to Chicago to found the New Anvil. Douglas Wixson also collaborated with Fred Whitehead in editing correspondence by Jean Winkler during 1937, all of which discuss Conroy, the Fallonites, and the Writer's Project.

Also included are a revealing interview with Conroy conducted by Fred Whitehead in Moberly in 1983 and a memoir by Stephen Wade of his collaboration with Conroy on a folktale in 1985. The folktale, "Hard Head Hardy," describes the coming of the railroad to St. Elmo County and the marvelous distain with which the title character confidently assests that "It may go through, but it'll never come back. It'll never come back."

All in all, the collection is a fine tribute to Jack as a man, a writer, and a legend,

and I hope that it receives the wide distribution it deserves. One might wish for a sensitive assessment of Jack's best fiction to be included as well, but Jack emerges from these pages as the many - faceted, memorable, worthy human being that he was.

THE DISINHERITED

A NOVEL OF THE 1930s by JACK CONROY

Introduction by Douglas Wixson

"In remarkably vivid prose the world of the working stiff jumps at you from the pages of *The Disinherited*, carrying with it the smell of burning chemicals, of cheap gin mills, of flop houses, the sound of rasping saws, the discomfort of cold winds off Lake Erie, the troubles of second-hand cars and of shoddy love affairs snatched at whenever one is not too tired from the daily grind."

—*New York Times*



Jack Conroy, photo by David Eppelheimer

In powerful and evocative language, Conroy tells the story of Larry Donovan, son of a Missouri coal miner who aspires to rise above a working-class life. Propelled into the ranks of migratory workers by the Depression, Donovan searches for his own voice among the confusion of voices in mine, mill, and factory. Finally, he returns home and stumbles upon a purpose within the very life he was trying to escape. 296 pages, \$15.95 (paper)

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Sherwood Anderson, Elyria, Ohio and

"The Man of Ideas"

David D. Anderson

In September, 1907, Sherwood Anderson, at 31, became a prominent resident of Elyria, a small city of about 10,000 people in Northern Ohio. As president of a paint jobbing and later manufacturing company, the Anderson Manufacturing Company, he marketed a product called "Roof-Fix," and, in short order, became a member of the new Elyria Country Club, one of the first of its kind in Ohio, and of the downtown Elks Club. Although Elyria folklore has Anderson arriving there earlier -- about 1904 or 1905 -- he had lived and worked in Cleveland as president of the United Factories Company, a mail-order company, for about a year in 1906 and 1907 before coming to Elyria. His first child, Robert, had been born in Cleveland on August 16, 1907.

Again, although Elyria folklore remembered no Anderson children, Sherwood and his wife Cornelia, who had married in Toledo on May 16, 1904, brought their first-born son with them and two more children were born to them in Elyria, John on December 31, 1908, and Marian (Mimi), on October 29, 1911. As Sherwood's family grew, so did his business and his role in the community. The company absorbed a paint manufacturing plant from nearby Lorain, Anderson began a plan called "Commercial Democracy," apparently an early franchise operation, and he was joined there by his brother Earl. He was, according to one Elyria resident of the time, "a real go-getter." Anderson and Elyria, a growing manufacturing town, founded by New Englanders nearly a century before at the falls of the Black River, and the county seat of Lorain County since the county's beginning in 1822, seemed made for each other.

By the Spring of 1913 Anderson's Elyria years and his career as a business executive were over. His nervous breakdown in the late Fall of 1912, which was to become the basis of the most durable of literary myths, that of Anderson's sudden rejection of business and his determination to write, had made his continuance in Elyria difficult if not impossible and it gave him the opportunity to return to Chicago. There, he determined to support his family by writing advertising copy for his old employer, now the Taylor-Critchfield Company, and to write.

Clearly, something had gone wrong in Anderson's Elyria years, well before his breakdown. He had begun, secretly at first, to write, but that activity became increasingly common knowledge among his friends and employers. Later he remembered having written, and destroyed a book manuscript called "Why I Am a Socialist," and at that time he knew he had to get out of business and away from Elyria. After his departure in early 1913, he returned there, only once, briefly, anonymously, impulsively, and alone, on his way to New York in the early 1920s, momentarily recalling, as he later wrote, "the shadow of a former life." He didn't tarry there but neither did he forget his life there and some of the people he met. He occupies even yet a curious mythic place in the town's memory, a place that had perhaps become inevitable when Anderson achieved literary celebrity and even notoriety with the publication of Winesburg, Ohio in 1919. Old friends remembered him -- and he them -- as is evident in at least one of the stories in Winesburg, Ohio, and that mutually shared memory was elevated, in both cases, to something more than it had been.

The most vivid of his Elyria memories is that of an old friend, Perry Williams, an Elyria newspaperman, editor of the Elyria Republican, and manager of the Republican Printing Company, which specialized in job printing, including work for the Anderson Manufacturing Company. As editor and printing job salesman Williams was a prominent

and public figure up and down Broad Street, in the shops and offices, and around the corner on Depot Street, where Anderson's enterprise was located. He and Anderson shot pool at the Elks, and on at least one occasion, later recounted by Williams, they went on an adventure together.

When Anderson's Winesburg, Ohio, appeared in 1919, to general critical approval and clerical condemnation, as well as much finger-pointing, public disapproval, and some secret pleasure in Clyde, Ohio, forty miles west of Elyria, it undoubtedly caused similar, if less widespread reactions in Elyria. Clearly, to perceptive Elyrians and to Perry Williams himself, Joe Welling of "A Man of Ideas" was Perry Williams of The Republican and the stores and offices of Broad Street, and he had become part of the myth Anderson had constructed out of his life.

The parallels between the real Williams and the fictional Welling are clear." Joe Welling of Winesburg lived with his mother at the Main Street crossing of Wine Creek, where he noted changing water levels; Perry Williams of Elyria lived with his mother at the East Broad Street crossing of the East Branch of the Black River, where he too watched the waters rise and fall.

Both fictional Wine Creek and real East Branch of the Black River rise in Medina County and flow into, respectively, the fictional Winesburg and the real Elyria from their origins - incidentally a geographical impossibility for Clyde, Ohio, in most other respects the geographical basis for Winesburg. In the crux of the story, incident and character are fused, as Joe Welling notes excitedly that in Winesburg he can tell the relative rainfall levels in Medina County by the water level in Wine Creek.

Whether or not the incident in the story had its real counterpart is less important, however, than the parallels between Welling's and Williams's appearance and behavior. Joe Welling of Winesburg, like Perry Williams of Elyria, was, in Anderson's words,

"small of body;" Williams was too small to play high school football, so he managed the team; Welling was "like a tiny little volcano that lies silent for days and suddenly spouts fire. No, he wasn't like that - he was like a man who was subject to fits, one who walks among his fellowman inspiring fear He was beset with ideas and in the throes of one of his ideas was uncontrollable;" he worked for the Standard Oil Company in Winesburg, and even as Perry Williams ran up and down Broad Street, soliciting advertising, so did Joe Welling solicit sales up and down Winesburg's Main Street, expounding his ideas, most notably that which came from his observation of rising waters in Wine Creek and his determination that rain had indeed fallen in Medina County.

The portrait is neither unfriendly nor unkind, but Joe Welling is clearly one of Anderson's grotesques, drawn with compassion as well as skill and insight. But apparently Williams was annoyed, and he let Anderson know that he was. In his Memoirs Anderson called him "Luther Pawsey", and he acknowledged that Pawsey had a right to be upset. He admitted that Pawsey talked "in rushes" as did Joe Welling, that Pawsey was a printer, an aspiring writer, a lover of words and ideas a seeker of adventures with Anderson in other small Ohio cities. Luther, Anderson suggests, had made him a writer. And twice, in his Memoirs (301, 302) Anderson slips and called him Perry.

There is no condescension in the portrait, but apparently Williams thought there was. Anderson recalled that he had once done "an unfair thing to a certain man in Ohio. He was my friend and I rather sold him out He said he was going to write, telling the world what kind of man I was." Anderson apparently asked his correspondent to send the story to him, that he could tell it better, but there is no record that he did, nor is there clear proof that Perry Williams was the correspondent.

Nevertheless Williams did make public the story to Elyria if not to the larger world, in a locally - printed and published volume called High Spots in the History of Early Elyria, written by Williams and published by the Republican Printing Company about 1919 or 1920.

Most of the brief work is a series of historical newspaper articles that appeared in the Elyria Telegram marking Elyria's centennial in 1917, but appended is a story called "Cruising on the Canessedosharie," which was neither historical nor part of the earlier series. Instead, it is clearly Perry Williams's revenge.

The story recounts a canoe trip taken by Sherwood Anderson, Williams, and Starr Faxon on the Black River (originally the Canessedosharie, "Along in 1905," clearly a misdate.) The journey was upstream, the water high, the river overhung with vines and brambles. After a day and a half, they reached the outskirts of Oberlin, where they determined to rest. Williams tells the story effectively:

It was desirable to secure accommodations somewhere as the light refreshments they carried were both simple and insufficient and their bedraggled appearance effectually discouraged any hospitality of neighboring farmers. The trousers of one member of the party, Sherwood Anderson, were also torn so badly that it was necessary to purchase a pair of blue overalls for him in Oberlin, which being many sizes too large made a series of convolutions in the legs resembling the leaves of an extended accordion. At least he satisfied the conventions established by law, which is more than could be said for his attire early on the following morning when he conceived the idea, about four o'clock that it was time to get under sail and awakened the rest of the crew, Starr Faxon and the writer, to tell them about some adventures he had in Clyde, Ohio, in his early boyhood. Threats and reproaches failing to restrain him, the bedroom door was bolted when he stopped across the hall to the bathroom and when he returned he found himself "locked out." Travelling light as to baggage and wearing no pajamas, Anderson

dared only to plead softly through the keyhole and not make much disturbance lest he arouse other guests of the house. He was afraid that he would be arrested if he was discovered at large out there in his original birthday suit, so while he was in exile the peace-loving members of the crew managed to slip over a little more sleep.

Anderson has since budded into a writer of high brow fiction and he has peopled his pages with characters encountered or suggested in his years in Ohio, but he has never sketched any funnier pictures than he himself presented that night.

The journey home in a driving rain is anti-climax; more to the point is the accompanying illustration:



ACCORDION-PLAITED TROUSERS

Whether Anderson ever saw the piece or not is neither possible to determine nor particularly relevant; Perry Williams had his revenge where it counted: in the shops and stores of Broad Street if not in the larger literary world of which Anderson has become a part.

ANNOUNCEMENTS

*Pearl S. Buck Centennial Symposium:
Building Bridges Between Asia and America*

March 26-28, 1992

Randolph-Macon Woman's College

On the occasion of the hundredth anniversary of the birth of Pearl Sydenstricker Buck, class of 1914, the only American woman to win the Nobel Prize for Literature, Randolph-Macon Woman's College has planned a two-day symposium. A varied program will examine and reassess Buck's contributions as a writer and humanitarian whose work did much to shape America's view of Asia and create lasting ties between the United States and the Orient.

Highlights include the following:

Keynote address by scholar-diplomat-journalist James C. Thomson, Jr.

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Presentations by two scholars from the People's Republic of China

An essay contest on Buck's life and work for high school and college students with short presentations during the symposium by the winners

Discussions by a well-qualified group of historians, literary critics, Asian Studies specialists, and others interested in Buck's life and work, on topics such as "Buck's Life and Times: Historical Perspectives," "Pearl Buck as a Writer," and "Pearl Buck's Philanthropic Heritage"

Personal reminiscences by William F. Quillian, Jr., President Emeritus, and Louise White Walker, class of 1941, among others

A workshop on teaching Buck to high school and college students

An informal reading of selections from Buck's work

Concurrent events including an exhibition at the Maier Museum of Art; exhibits in Lipscomb Library, Main Hall, and at the Lynchburg Public Library; and screenings of a new Buck video biography and films based on her work

For additional information, write:
Pearl S. Buck Centennial Symposium
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American Drama

VOLUME 1, NUMBER 1 — FALL 1991 —

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Clifford Odets, Elia Kazan, Arthur Miller,
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STEVEN R. CENTOLA 85 "Just Looking for a Home":
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A Call for Articles

Special Issue for Spring, 1993

Submissions are invited
for a Special Issue on
Edward Albee which will
appear in Spring, 1993.
Please send original es-
says on any aspect of the
work and career of Albee
to American Drama Edi-
tor by 1 November, 1992.



Announcing the publication of the first issue of **American Drama**

SUBMISSION AND SUBSCRIPTION INFORMATION

American Drama is published twice yearly by the American Drama Institute. It is funded by the Helen Weinberger Center for the Study of Drama and Playwriting and by the College of Arts and Sciences, both at the University of Cincinnati. **American Drama** explores the legacy of dramatic literature from the earliest to the most recent playwrights, featuring discussions of American dramatic diversity and promoting critical examinations of trends in the writing of drama, the careers of American playwrights, and various theories of the development of American drama. The editor seeks submissions that deal with playwrights, individual works, and theoretical and historical problems. Submissions should be 10-20 pages and should conform to *The MLA Style Manual*. Send two copies to Norma Jenckes, Department of English and Comparative Literature, ML 69, University of Cincinnati, Cincinnati, Ohio, 45221.

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RMMLA 1992

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OGDEN, UTAH

15-17 OCTOBER 1992

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CONFERENCE ATTRACTIONS:

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- Ogden's famous Union Station, which is only two blocks from Ogden Park Hotel, houses the Browning Gun Museum, Gem & Mineral Museum, Model Railroad Museum, Antique Car Museum, and an Art Gallery. Charge: \$2 for adults.
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- At a previously negotiated rate of \$49.00 per room for single, double, or triple occupancy which includes a Breakfast Buffet, the RMMLA conference is good for family excursion as well.
- Recent changes in Utah liquor laws enable patrons to order alcoholic beverages in restaurants and clubs.
- Ogden Park Hotel will make arrangements at reasonable cost to transport conference participants from the airport in Salt Lake City to Ogden and back 35 miles each way.
- For those planning Sunday departures, the Conference Committee hopes to arrange a dinner theatre and/or sight-seeing tours of surrounding areas, esp. Bear Lake or the historic Promontory Point (the meeting place of the Central Pacific and Union Pacific Railroads in 1869)
- Professor Catharine Stimpson, past president of the MLA and Dean of Graduate Studies at Rutgers University, will deliver the luncheon banquet address on Friday.
- A reception for all conference participants and partners will be hosted by the College of Arts and Humanities.
- A reception will be hosted by *Weber Studies: An Interdisciplinary Humanities Journal* for all editors, *Weber Studies* authors, editorial board members, subscribers, and friends.
- Pulitzer Prize-winning novelist William Kennedy will give a reading on Friday evening. Sponsored by the English Department of Weber State University.
- Start looking for airfare bargains to Salt Lake City to attend the RMMLA in Ogden, 15-17 October 1992. The Conference Committee will also negotiate with different airlines for conference rates later this year.

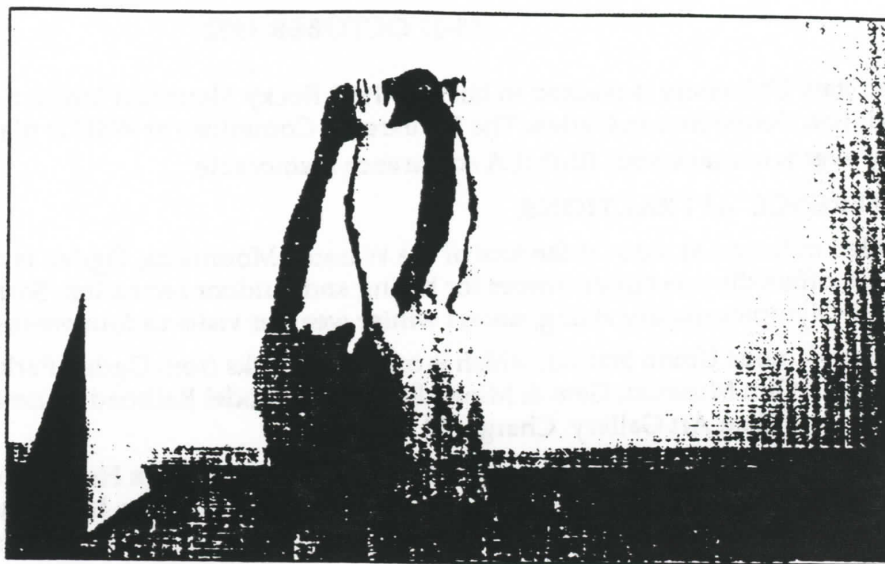
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Bodies and Boundaries

An Interdisciplinary Encounter

Proceedings of a
conference held at
McGill University,
February 2 - 3,
1989. Edited by
Sandra Buckley and
Brian Massumi



Social Discourse/Discours social, vol 3, no. 3/4 (1991)

Section I Reading the Body
Section II Body Narrative: Collapsing Boundaries
Section III Bodies in Flight

Contributions from:

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1992 to:

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Dept. of English

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Tucson, AZ 85721

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Our goal in this project is to illuminate "mentoring" by looking closely at the word itself and the issues embedded within it: its institutional history, cultural baggage, strengths, limits, etc. Issues that have occurred to us include: gender, race and class, power and authority, "the down side"—risks and abuses, institutionalization, the language of mentoring, alternatives. A major concern of the collection will be definition, perhaps in the form of revision. While we broadly (and tentatively) define mentoring as a relationship by which experienced faculty initiate students into academic disciplines, and propose a distinction between, for example, mentoring, teaching, and collaborating, you need not adhere to these restrictions.

We hope that the nature of the topic will inspire both personal narratives and less traditional forms, as well as scholarly articles. Please feel free to write or call for more information.

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In our passion for categorizing the arts (e.g., visual arts, performing arts, literature, etc.), we simplify our artistic vision. Readers often separate the various rubrics, additionally complicating interpretation. Because of this artificial separation, the counterpunctual movement between image and word in illustrated texts is seen as problematic. If, however, we view visual image and word texts as not essentially different but rather working together (perhaps not always in a complementary fashion), we can begin to ask questions that will "illuminate" the textual meaning.

How do illustrations work as interpretative codes through which we read and receive written texts? Do illustrations function as second stories (first?) or subtexts that complement or subvert the written texts? Are there differences in the use of abstract and realistic images with written texts? Some possibilities for presentation might be medieval illuminated manuscripts, William Blake's engraved illustrations of his own and others' poetry, N.C. Wyeth's illustrations of James Fenimore Cooper's novels, Hogarth Press's illustrated texts of Bloomsbury writers.

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19th Annual International Children's Literature Association Conference
June 4 - 7, 1992

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THE CHILD IN THE WORLD

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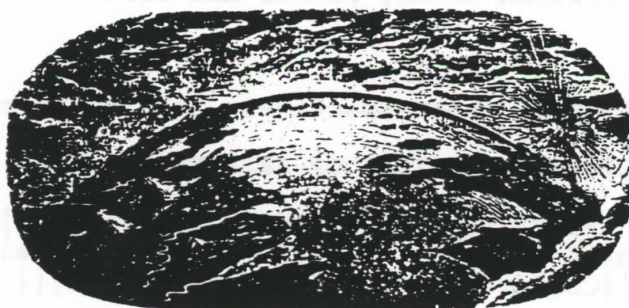
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Workshop and panel proposals should include a brief discussion of the topic and intended audience, as well as a list of participants and their affiliations. Three copies of the proposal should be sent.

All projects that approach children's literature from a serious critical standpoint will receive consideration, with preference given to those that relate to the conference's theme of the child's relationship to the world: the natural world and the institutions of society.

POSSIBLE TOPICS

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in the city
on the farm
in wartime
in space
on stage
at table



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Patricia MacLachlan, Keynote

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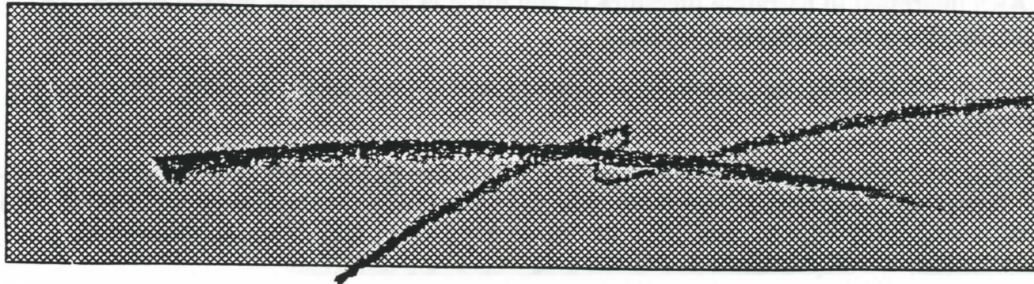
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INTERNATIONAL CONFERENCES ON NARRATIVE. Once a year, SSNL joins with a host institution to sponsor a three-day conference that typically attracts over 200 scholars. Host institutions have thus far included Ohio State, Eastern Michigan, Michigan, Wisconsin, Tulane, and The University of Nice. The 1992 Conference will be held in Nashville, April 10, 11, 12, hosted by Vanderbilt University.

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GOVERNANCE OF THE SOCIETY. SSNL is governed by an Executive Council consisting of five Officers elected annually and six Council Members elected for three-year terms. Officers for 1991 are: President, Daniel Schwarz, Cornell; First Vice President, Susan Stanford Friedman, Wisconsin; Second Vice President, Robyn Warhol, Vermont; Secretary-Treasurer, Barbara Perkins, Eastern Michigan; Past President, James Phelan, Ohio State. Council Members are: Steven Cohan, Syracuse (1991); Ina Ferris, Ottawa (1993), Joanne Frye, Wooster (1992), Shoshana Knapp, University of Judaism (1991); Alan Nadel, Rensselaer Polytechnic (1993), and Peter Rabinowitz, Hamilton College (1992).

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Andrew Debicki: Introduction

José Olivio Jiménez: An Overview of Contemporary Spanish Poetry

Guillermo Carnero: The Novísmos' Use of Artistic Intertexts as Objective Correlatives

Judith Nantell: Poets of the Fifties and Sixties

John Wilcox: Gimferrer and Other "Novísmos"

Biruté Ciplijauskaitė: Language in Recent Spanish Poetry

Ignacio Javier López: Metapoetry

Margaret Persin: Pere Gimferrer's "Los espejos"

Studies in Twentieth Century Literature, published semi-annually by Kansas State University and the University of Nebraska, is devoted to literary theory and practical criticism, with exclusive emphasis on twentieth-century literature written in French, German, Russian and Spanish. Manuscripts are welcome; they should be between 20-25 pages, and prepared in accordance with the MLA Style Manual (1985). Manuscripts must be in English, but quotations may be given in the original. Subscriptions are \$15 for individuals, \$20 for institutions. The single issue price is \$10.

Manuscripts on German and Russian literatures, as well as subscription requests should be sent to:

Editors, STCL
Department of Modern Languages
104 Eisenhower Hall
Kansas State University
Manhattan, KS 66506-1003

Manuscripts on French and Spanish literature and advertisements should be sent to:

Editors, STCL
Department of Modern Languages
Oldfather Hall
University of Nebraska, Lincoln
Lincoln, NE 68588-0318



**SOLICITING PAPERS FOR
SAUL BELLOW SESSION**

**Northeast Modern Language
Association (NEMLA) Meeting**

**April 4, 1992
(Saturday, 12:30 - 2:00 p.m.)
Buffalo, New York**

Topic: "Changing Critical Perspectives On Saul Bellow"

**Send proposals to:
Babette Inglehart
Professor, Department of English**

**Chicago State University
95th Street at King Drive
Chicago, IL 60628-1598**

Papers should be 18-20 minutes in duration. Send proposals ASAP.

BOOKER PRIZE WINNERS

**p.h. newby something to answer for 1969 * bernice rubens the
elected member 1970 * v.s. naipaul in a free state 1971 * john
berger g 1972 * j.g. farrell the siege of krishnapur 1973 * nadine
gordimer the conservationist stanley middleton holiday 1974 * ruth
praver jhabvala heat and dust 1975 * david storey saville 1976 *
paul scott staying on 1977 * iris murdoch the sea, the sea 1978 *
penelope fitzgerald offshore 1979 * william golding rites of
passage 1980 * salman rushdie midnight's children 1981 * thomas
keneally schindler's ark 1982 * j.m. coetzee life and times of
michael k. 1983 * anita brookner hotel du lac 1984 * keri hulme the
bone people 1985 * kingsley amis the old devils 1986 * penelope
lively moon tiger 1987 * peter carey oscar and lucinda 1988 *
ishigure kazuo remains of the day 1989 * a.s. byatt possession: a
romance 1990 * ben okri the famished road 1991**

CALL FOR PAPERS

MIDWEST MODERN LANGUAGE
ASSOCIATION

ST. LOUIS, MISSOURI

NOVEMBER 4-6, 1992

Submit 2-page abstracts by April 6, 1992 to

Dr. Fred Milley
Department of English
Anderson University
Anderson, IN 46012

1992 MLA - Call for Papers

The Constitution of a Fragmented Self in Children's Literature

Annual Meeting of the
Modern Language Association
New York, New York
December 27-30, 1992

This session sponsored by the Children's Literature Association will investigate questions of character formation and self-identity in recent children's literature. Possible routes of inquiry include:

What happens to the formation of the self as portrayed in children's literature when the conception of the self, according to poststructuralist and feminist theories, has become increasingly fragmented and questionable? Is the fragmented self as much a societal as a literary inevitability in a dynamic, complex world as the unified self was before? Is there a discernible tendency in modern children's literature toward greater fragmentation of the self, or do children still need a unified self as a clear role model? Is the fragmented self as much a fiction as the unified self? What are the moral and ethical contingencies and consequences of plural identity?

Papers should be 7-10 pages in length and correspond to the MLA format. Please submit three copies with the author's name on separate cover sheets.

The deadline for completed papers is February 15, 1992. Address inquiries and papers to:

Eva-Maria Metcalf
Department of Modern Languages
Hamline University
1536 Hewitt Avenue
St. Paul, MN 55104

(612) 641-2266 (work)
(612) 378-7247 (home)

COLLEGE LITERATURE

Editorial Policy

POLICY STATEMENT

College Literature is a triannual journal of scholarly criticism dedicated to serving the needs of college/university teachers by providing them with access to innovative ways of studying and teaching new bodies of literature and experiencing old literatures in new ways. The journal provides usable, readable, and timely material designed to keep its readers abreast of new developments and shifts in the theory and practice of literature by covering the full range of what is presently being read and taught as well as what should be read and taught in the college literature classroom. It encourages a variety of approaches to textual analysis and criticism (including political, feminist, and poststructuralist) on English and American literature in addition to Eastern literatures, minority and Third World literatures, oral literature, and interdisciplinary/comparative studies (such as anthropology and literature, computers and literature, literature and film, and so on).

College Literature accepts papers that deal with 1) textual analysis, 2) literary theory, and 3) pedagogy for today's changing college classrooms. These manuscripts should be between 5000 and 7500 words. *College Literature* will also consider notes on individual texts, book reviews, and commentary or opinion pieces on issues of importance to teaching literature (pedagogical, institutional, theoretical, and curricular).

MANUSCRIPT INFORMATION

We encourage submission of papers on disk written with *Nota Bene* or in any other IBM compatible ASCII format. Papers submitted should use parenthetical or internal citations and a works cited page following the conventions of the *MLA Handbook*, 3rd ed. All submissions, hard copy or on disk, should be submitted in triplicate with a standard stamped self-addressed envelope. Authors' names should appear on cover sheets only. We cannot be responsible for returning manuscripts without return postage. Address all correspondence to the Editor, *College Literature*, Main 544, West Chester University, West Chester, PA 19383 (Phone 215-436-2901; Fax 215-436-3150).

SUBSCRIPTIONS AND ADVERTISING

College Literature is published in February, June, and October. Regular rates, U.S.A.: institutions, 1 year \$18; individuals, 1 year \$15. Other countries add \$5 (\$10 air mail) for each year's subscription to cover postage. Single copy rates, \$7. Advertising space in *College Literature* is available but limited to material of scholarly interest to our subscribers. For information and rates, please contact our office or call 215-436-2901.

The Edwin Mellen Press

P.O. Box 450

LEWISTON, NEW YORK 14092

November 14, 1991

Dear Colleagues:

I am attending the 1991 Annual Meeting of **The Midwest Modern Language Association** from Thursday, November 14 through Saturday, November 16 to solicit manuscript proposals for:

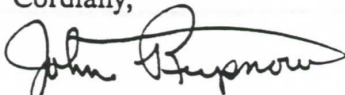
- (1) monographs in the fields of language and literature;
- (2) textbooks;
- (3) course outlines and bibliographies.

The Edwin Mellen Press publishes scholarly works and textbooks. Since 1974, our year of founding, we have begun to publish in over 100 different monograph series.

We invite your proposals for scholarly works and textbooks in the fields of language and literature. Please fill out the manuscript proposal form on the back of this letter and deliver it to me. I will be at **Booths 4,5,& 6** in the publisher's exhibit in Ballrooms 5 & 6 of the McCormick Center Hotel and also attending annual meeting sessions. I will be most happy to answer any questions and to discuss your monograph or textbook proposals.

Or, I can be reached by telephone, (800) 754-4867 in Lewiston, at the conclusion of the 1991 annual meeting here in Chicago, Illinois.

Cordially,



John Rupnow
Acquisitions Director

REVERSE FOR MANUSCRIPT PROPOSAL FORM

THE EDWIN MELLEN PRESS

Manuscript Proposal Form

1. General topic or title of proposed work for publication.

2. Specific contribution of this work to the field of scholarship.

3. Describe contents of work by noting major parts of chapters.

4. Your scholarly/academic background: (if possible, please send us your professional resume.)

5. Present state of manuscript and projected completion date.

6. Your name, address, phone number (day and evenings)

7. We will gladly respond to your questions and concerns. Please write or phone (716)754-2266.

Bring to Booth

19

or Mail to:

John Rupnow, Acquisitions Director
The Edwin Mellen Press
240 Portage Road
Lewiston, New York 14092
(716) 754-2266

How to Publish a Scholarly Book

1.

What is The Edwin Mellen Press?

- The Edwin Mellen Press is a publisher of scholarly books which are acquired by research libraries throughout the world.

2.

Is the press associated with any university?

- No. The press is an independent association of university scholars, owned privately, and is not financed from outside sources.

3.

Is The Edwin Mellen Press an international publisher?

- Yes. The press was incorporated in Canada in 1974, in the United States in 1978, and in the United Kingdom in 1987.

4.

Does the press have other offices?

- Yes. The Edwin Mellen Press also has an editorial office in Berlin, West Germany.

5.

Who are the Directors of The Edwin Mellen Press?

- In our organizational structure, we distinguish between Overseers (who maintain the general standards of the press) and Editors (who have responsibility for the day-to-day operation).

Our Overseers are Professor Joseph Fichter, S.J. (Sociology), Loyola University of New Orleans; Professor Herbert Richardson (Religious Studies), University of Toronto; and Professor D. Simon Evans (Celtic Studies), Saint David's University College, Lampeter, Wales. Professor Richardson also serves as the Director of the Press and the Convenor of the Board of Editors.

6.

How is The Edwin Mellen Press different from other university presses?

- Because the press publishes only in continuing monograph series on a library subscription basis, it can afford to publish books much more specialized than those typical of most university presses.

7.

Does this mean that Mellen books are sold only to libraries?

- No. All Mellen books are available through bookstores, but the format, pricing, and marketing of Mellen books are aimed specifically at research libraries.

8.

What does it mean to aim books at research libraries?

- It means that all Mellen Books must make a specific contribution to scholarship which advances research in its field. Thus, all Mellen books must have full bibliographies, complete documentation, indices, inclusion of primary sources, appendices, and a survey of scholarship. Mellen books are also printed on acid-free paper (with a 100-year shelf life) and have full-cloth sewn library bindings.

9.

How do I submit a book proposal or a manuscript?

- Send it to Paul Saito, our Acquisitions Editor, c/o The Edwin Mellen Press, PO Box 450, Lewiston, NY 14092, or call him toll-free at 1-800-9-EDITOR.

10.

When I send my proposal, what do you need to know?

- You may use our standard "manuscript proposal form" (see back of cover) or you may simply answer the following questions: (cont. inside)

Areas of Interest

African Studies
American Studies
Ancient Near Eastern Studies
Anthropology
Archaeology
Art and Art History
Asian Studies
Bible and Early Christianity
British Studies
Business
Caribbean Studies
Celtic Studies
Chinese Studies
Classics
Comparative Literature
Comparative Religion
Economics
Education
Film Studies
French Studies
German Studies
Health and Human Services
History, all periods and fields
Historical Novel
Studies in Alcohol Use and Abuse
Italian Studies
Japanese Studies
Jewish Studies
Korean Studies
Latin American Studies
Literature, all ages and cultures
Literature and Religion
Mediaeval Studies
Missions
Music History and Theory
New Testament Studies
Native American Studies
Old Testament Studies
Opera
Peace Studies
Philosophy, Problems in
Philosophy, History of
Photographic Arts
Poetry
Psychology
Recreation and Leisure Studies
Religion
Renaissance Studies
Roman Catholic Studies
Scandinavian Studies
Slavic Studies
Social and Political Theory
Sociology
Spanish Studies
Theatre and Performing Arts
Theology
Welsh Studies
Women's Studies

(a) What is the topic of your proposed book?

(b) What is its specific contribution to scholarship?

(c) Describe contents of the book, noting parts and chapters.

(d) What is your scholarly training? (Send C.V. if possible.)

(e) What is your address and phone number (both day and evenings)?

11.

How long does it take for your editorial board to evaluate my proposal?

- Our policy is to decide about all proposals within two months. If you have not heard from us by this time, please write or phone us. We do not wish to keep authors unsure about the status of their manuscripts. Our goal is prompt decisions and prompt publication.

12.

Do I have to complete my manuscript before contacting you?

- No. We would prefer to review your proposal before we receive a complete manuscript. However, if your manuscript is completed, or if a substantial part is done, then please send it together with answers to the above questions to the attention of Paul Saito.

13.

Does this mean that you will contract to publish a book before the author has completed it?

- Yes. We will issue a contract committing ourselves to your project on the condition that you agree to revise the final version to meet any criticisms of our readers. You are obligated to respond satisfactorily to their suggestions before we can proceed with publication.

14.

What else will be in the contract you send me?

- Our standard procedures are as follows:

(a) The Edwin Mellen Press accepts no author subsidies, but also pays no royalties for monographs in its series.

(b) The press does, however, promise to keep your book in print and this allows you to revise/ correct your book at each new printing.

(c) The press requires authors to submit the final copy of their manuscripts in "camera-ready" form and to assume the costs of this preparation.

(d) You must assign all English-language publishing rights to your work to The Edwin Mellen Press.

(e) All other matters are subject to case-by-case negotiation.

15.

May I publish parts of my book in journals before your publication?

- Yes. But we will not publish a book unless more than half the material in it has been previously unpublished.

16.

May I also publish parts of my book in journals after your publication?

- Yes. We allow our authors to republish parts of their book (but not the whole book) after our edition is out.

17.

May I include photographs, line drawings, or statistical tables in my book?

- Yes. But you must provide us with clean black-and-white originals.

18.

After my manuscript is completed, how long before my book is actually out?

- We usually have bound books ready six months after we receive your final camera-ready copy, fully proofread and indexed.

19.

How will you promote sales of my book?

- Before it is published, we will prepare a brochure describing your book and mail it to 800 research libraries. After publication, we promote your book directly to scholars through our descriptive mailings.

20.

Do you place advertisements in journals?

- Yes. We advertise in scholarly journals, conference programmes, and in literary and professional reviews. For example, we have contracted with THE TIMES LITERARY SUPPLEMENT to place full-column ads on page 2 in seven issues during 1990. We also advertise monthly in THE TIMES HIGHER EDUCATION SUPPLEMENT. We have continuing contracts with PMLA and 15 other scholarly journals.

21.

Will you send my book to reviewers?

- Yes. The press sends copies of all books it publishes to several general review journals (such as TLS and CHOICE). It also will send an announcement of your book to 50-80 specialized scholarly journals inviting them to request a free copy for review.

22.

Is this method of soliciting reviews successful?

- Yes. We receive 10-12 reviews for most of our books.

23.

May I request my book to be sent to specific journals?

- Of course. In fact, we require our authors to compile for us lists of all journals in their field and lists of potential reviewers. We write to all these journals and ask them to review your book (and offer a free review copy).

24.

In addition to free copies for review journals, will you send free copies to my colleagues?

- We give 10 free copies of each book to its author. If any author wishes more than these ten, then the press will make these extra copies available at a very low cost if this order is placed before printing.

25.

What will be the list price of my book?

- Mellen books (all hardcover, acid-free paper, with library sewn bindings) are priced on the basis of number of pages: \$49.95 for books of 160 to 200

pages, \$59.95 to 300 pages, \$69.95 to 400 pages, \$79.95 to 500 pages, etc.

26.

Couldn't you also have a cheap paperback editions of my book for students?

- Yes. We will sell any of our books to university bookstores for use as textbooks at much reduced prices (usually \$19.95). In fact, we supply the hardcover edition of your book at this price until there is sufficient regular demand to justify a special paperback edition.

27.

Will you keep my book in print?

- Yes. In fact, one of the distinctive commitments of The Edwin Mellen Press is to keeping its books in print. The key to keeping books in print is to plan from the very beginning to reprint regularly. Therefore, instead of creating a large first printing and leaving a reprint plan uncertain, we establish a print/reprint plan where the first printing is the same size as later reprintings.

28.

What will be the size of the first printing (and later reprintings) of my book?

- Our first printing is usually 300 copies. When these are gone, we then reprint another 300 copies, and so on. We estimate we will print 1,000 copies of your book over the next 10-12 years.

29.

Wouldn't it save money to print more than 300 copies the first time?

- No. We believe this only ties up capital in inventory and generates the expense of unneeded storage. We believe it is more cost-efficient to operate short-run presses and to reprint each title whenever needed.

30.

Don't you think there will be many more readers for my book than the number you are printing?

- More like 9,000 people will read those 300 copies. This is because our scholarly books are sold primarily to select research libraries where they are continuously read and used. For example, over a period of 20 years each copy of your book will probably have more than 30 library readers. In this way, only 300 copies of your book will reach 9,000 readers. This is why we

aim to place your book in research libraries throughout the world.

31.

Does this mean you will sell my book outside the United States?

- Yes. Your book will also be published in Canada and the United Kingdom. This greatly increases the market for your book.

32.

Where else will you sell my book?

- Mellen books are purchased by research libraries in more than 40 countries. We sell many copies to Germany, France, Holland, Sweden, Denmark, Italy, South Africa, Australia, Japan, Israel, Saudi Arabia, India, Taiwan, and New Zealand. Over 30 other nations buy copies of our books for their central libraries.

33.

Are international sales important?

- Yes. In fact, it is only by approaching research libraries worldwide that we have a market sufficiently large to sustain the publication of a very specialized book.

34.

How many new titles will The Edwin Mellen Press publish in 1991?

- In 1991, we will publish over 300 titles. This means we will average 3-5 titles in each of our seventy continuing monograph series.

35.

But how can you manage this when other publishers say they lose money on scholarly books?

- We think there are five reasons:

(1) We are clear about our market niche and stay within it where we have little competition.

(2) We approach the scholarly market on an international basis and sell our books all over the world.

(3) We have our own printing equipment which is specialized for 300-copy runs (and most publishers do not). Therefore, we gain scheduling flexibility and save costs in our production process.

(4) We publish many more titles than most publishers and thereby compensate for the fewer sales of each title by having many more individual titles to sell. This tremendously facilitates marketing because we are selling books in groups or series.

(5) Most important, because of our single-minded dedication to the values of scholarship, we attract unusually high-quality manuscripts and our books are very well received and reviewed. In the last analysis, this is what makes a publishing program successful: good authors and high-quality books.

36.

Why couldn't other publishers do the same things?

- Every publisher has a distinctive goal and, therefore, approaches things differently. The Edwin Mellen Press has made its own decisions about what is most important. We believe that keeping scholarly books in print is more important to authors than royalties; so we offer the one, but not the other. We believe that "contribution to scholarship" is more important than making a profit on each title; so we publish books in series where sales average out. We believe it is reasonable to urge scholars to move more fully into desktop publishing, so we require camera-ready copy. We believe author subsidies, direct or indirect, tend to corrupt the process of scholarly review, so we refuse them.

37.

Doesn't that make your publishing program different from the usual approaches?

- Yes. We are different. All publishers face the same problems, but how they deal with them varies. We don't want to publish books for the general reader, but only for the scholar. This decision, when taken together with the points outlined immediately above, forms the basis for a unique system which is not comparable to the approaches of other publishers.

Manuscript Proposal Form

Please mail your completed proposal form to:

Paul Saito
Acquisitions Editor
The Edwin Mellen Press
PO Box 450
Lewiston, NY 14092

1. General topic of work proposed for publication:

2. Specific contribution of this work to the field of scholarship:

3. Describe contents of work by noting major parts or chapters. Add extra sheets if you prefer.

4. Please give your scholarly/professional background. Attach your academic resume if possible.

5. Present state of manuscript and projected completion date:

6. Your name, address and phone number (day and evenings).

Questions? Call 1-800-9-EDITOR.

PRAXIS

GRADUATE CRITICISM AND THEORY

October 15, 1991

CALL FOR PAPERS

PRAXIS, a journal of graduate criticism and theory, is calling for papers for its Fall 1992 issue that examine constructions of "environment" in literary texts and in scientific and cultural discourse. Papers might take any number of approaches to this topic—below are a few suggested categories:

Historical Analyses:

- Visions of the apocalypse: nuclear and environmental disaster in film, literature, or public discourse.
- Natured writing: the cultural meaning of literary constructions of the natural.

Politics and Environment:

- Gender and science in the Western environmental movement
- Working environments: the body in the workplace; the body as the workplace (drug testing, women and workplace rights).
- Western environmentalists and third-world culture.

Popular Culture and Environment:

- Environmental activism and the media.
- Green consumerism and advertising.
- Men in the woods; feminist spirituality.
- Science Fiction: alternative nature writing.

Papers on other topics that address the general subject are welcomed; we especially encourage interdisciplinary work. Submissions should be 20 to 25 pages long, typed, double-spaced, with a cover page containing name, address, and telephone number, and should follow current MLA style-sheet guidelines. To have your manuscript returned, send a self-addressed, stamped envelope. Writers whose articles are accepted will be asked to provide a hard-disk copy when they receive their letter of acceptance; IBM or Macintosh software (such as Wordperfect, Word, Macwrite) is fine, but we prefer 3 1/2" disks over 5 1/4" if possible. The deadline for submissions is **January 15, 1992**.

We hope that you will contribute to this issue, and encourage your colleagues and students to do so. If you would like to receive a copy of **AIDS/ABORTION/ANTI-BODIES** and/or **DENATURED ENVIRONMENTS**, please send \$5.00 for each to the address below (please make checks payable to **PRAXIS**). A two-year subscription to **PRAXIS** is also available for \$9.00. Thank you, and we hope to hear from you soon.

The **PRAXIS** Editorial Collective: Peter Bowen, Tom Crochunis, Don Fallon, Stephen Murdock, Amy Nelson

PRAXIS

GRADUATE CRITICISM AND THEORY

Department of English / Murray Hall / Rutgers University
New Brunswick, New Jersey 08903

THE UNIVERSITY OF OREGON PROGRAM IN COMPARATIVE LITERATURE
PRESENTS

**THE OREGON COLLOQUIUM ON
CRITICAL THEORY**

JUNE 22-JULY 17 1992

The University of Oregon invites graduate students and faculty members to participate in its 1992 Colloquium on Critical Theory. The seminars this summer will be:

The Politics of Interpretation (Paul Armstrong)

Teaching Theory, Teaching Strangeness: Common Sense and the Avant-Garde (Suzanne Clark)

Staging the Father's Body (Wolfgang Iser)

Literary Modernism and Modernity in China (Wendy Larson)

Eight distinguished visiting scholars will offer lectures and take part in the seminars. There will also be special plenary sessions and a retreat at the Oregon coast for all participants.

The fee for the Colloquium is \$1200 for the four-week session; each seminar carries six graduate credits. Room and board are available for an additional \$500.

For application forms and further information, please write to:

Steven Rendall, Coordinator
Oregon Colloquium on Critical Theory
Comparative Literature Program
University of Oregon
Eugene, OR 97403

Phone: 503-346-3986

Fax: 503-346-4022



English II: British Literature 1800-1900

PLACES AND SPACES IN BRITISH LITERATURE AND CULTURE

Midwest/Modern Language Association
34th Annual Meeting
November 5-7, 1992

Marriott Pavilion Downtown Hotel
St. Louis, Missouri

PLACES AND SPACES: Investigations of internal and external sites in Romantic and Victorian literature and culture. Representative topics include: the mind, mountains, parlors, music halls, factories, exotic lands, schools, and journals or diaries. Papers or one-page proposals no later than April 6 to: Carol Shiner Wilson, 2606 Washington Street, Allentown, PA 18104.

PLEASE POST

PLEASE POST

Inventing the New World

Texts, Contexts, Approaches

CALL FOR APPLICATIONS

NATIONAL ENDOWMENT FOR THE HUMANITIES
1992 SUMMER SEMINARS FOR COLLEGE TEACHERS

University of Michigan, Ann Arbor
July 6 to August 14, 1992

The European encounter with the Americas is not a simple story of discovery, conquest, and colonization. Once discovered or "invented" in the original sense of the word, the New World had to be invented in the modern sense as well, made over and cast into terms that rendered it accessible to and capable of European imagination. Sometimes accurately, oftentimes not, blending rigorous and fairly objective observation with their own myths, fears, and anxieties, sixteenth-century accounts of New World voyages played an integral role in this complex process of cultural accommodation, refashioning the New World in pictorial representation and narrative form to produce a diverse, rich, and ambivalent body of colonial discourse.

This seminar will explore selected Spanish, French, and English New World accounts, ranging from Columbus to Walter Raleigh, Cortez to Martin Frobisher, Jean de Léry in Brazil to John Smith in Virginia. Throughout, we will be interested not only in the ethnographic details of native lives and customs conveyed to us—in sorting out accurate renditions from distortions, misperceptions, and fabrications—but also in what motivates, explains, or is explained by the dynamics of European perception and misperception: in an ethnography, that is to say, of the colonizer as well as the colonized. To this end, we will be exploring and drawing upon recent, socio-historical trends in literary studies, anthropology, and cultural history in order to develop our own

"thickly" contextualized cultural interpretations of sixteenth-century colonial representation. The seminar welcomes applications from historians, anthropologists, art historians, and teachers and scholars in the areas of literary and cultural studies.

National Endowment for the Humanities Summer Seminars are intended primarily for individuals teaching undergraduate courses, full- or part-time, at two- and four year colleges and universities. Individuals who are not college teachers but who are qualified to carry out the work of the seminar are also eligible to apply. Participants receive a stipend of \$3,200 to cover travel expenses, books, and living expenses. Applications must be received by March 2, 1992.

For further information and application forms, please contact:

Professor Steven Mullaney, Director
C/O E. Karen Clark
Department of English Language and Literature
7625 Haven Hall
University of Michigan
Ann Arbor, MI 48109-1045

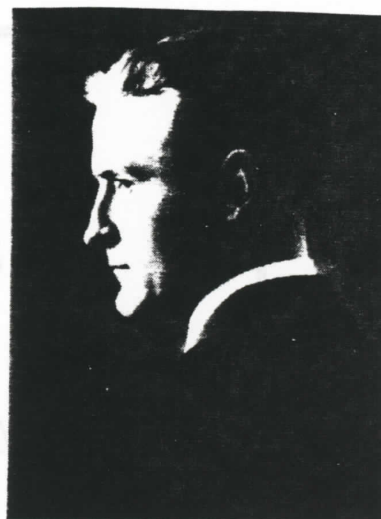
ANNOUNCEMENT AND CALL FOR PAPERS

HOFSTRA CULTURAL CENTER FIRST INTERNATIONAL F. SCOTT FITZGERALD CONFERENCE

September 24, 25, 26, 1992

"This is not a legend, this is a reputation—and, seen in perspective, it may well be one of the most secure reputations of our time." Stephen Vincent Benét (*Saturday Review of Literature*, 6 Dec. 1941)

"He was emblematic of an era and his life is a cautionary tale for this one." George F. Will (*Newsday*, 20 Dec. 1990)



Courtesy: Charles Scribner's Sons
An imprint of Macmillan Publishing Co.

Today, over a half century after his death, more of F. Scott Fitzgerald's books are in print than ever before. It is time to assess and re-assess his reputation as one of the most widely read novelists of the twentieth century. The First International F. Scott Fitzgerald Conference will be held at Hofstra University, Hempstead, N.Y., September 24-26, 1992. The Conference, sponsored jointly by Hofstra University and the F. Scott Fitzgerald Society, will feature lectures, panel discussions, reminiscences by those who knew Fitzgerald, sessions for high school and college teachers on the teaching of Fitzgerald's works, a performance of Fitzgerald's play, *The Vegetable*, and a tour of Long Island sites connected with *The Great Gatsby*.

Participants will include such noted scholars, writers, and friends of Fitzgerald as Louis Auchincloss, Ellen Barry, Fanny Myers Brennan, Tony Buttitta, Scott Donaldson (College of William and Mary), Honoria Murphy Donnelly, Wendy Fairey (Brooklyn College, CUNY), John T. Irwin (Johns Hopkins University), John Kuehl (New York University), Ring Lardner, Jr., Richard D. Lehan (University of California, Los Angeles), Sam Marx, Linda Patterson Miller (Pennsylvania State University), Frances Kroll Ring, and Budd Schulberg.

SUGGESTED TOPICS FOR PAPERS:

The short stories

Fitzgerald and other writers

New theoretical approaches to Fitzgerald

Readings of the later Fitzgerald: *Tender Is the Night*, *The Crack-Up*, *The Last Tycoon*

New readings of the early Fitzgerald: *This Side of Paradise*, *The Beautiful and Damned*, *The Vegetable*

Fitzgerald and Long Island

Fitzgerald and film

Scott, Zelda, and Scottie: Fitzgerald as husband and father

Fitzgerald and politics

Fitzgerald's foreign reputation

Please feel free to suggest other topics and possible panels.

Send all materials to:

Natalie Datiof, Conference Coordinator
Hofstra Cultural Center (HCC)
Hofstra University, Hempstead, NY 11550-1090
(516) 463-5669

HOFSTRA
UNIVERSITY
HEMPSTEAD, NEW YORK 11550

An abstract or a letter of intent is requested by
January 15, 1992.

The deadline for submission of completed papers
(in duplicate) is **March 30, 1992.**

Previously published material should not be submitted.
Papers should be no more than **20 minutes** presentation
time (8 -10 double spaced pages).

Conference Chair:

Ruth Prigozy
Professor of English
Hofstra University
Member, Organizing Committee
F. Scott Fitzgerald Society
(516) 463-5454

Program Co-Chairs:

Jackson R. Bryer
Professor of English
University of Maryland
President
F. Scott Fitzgerald Society

Alan Margolies

Professor of English
John Jay College of
Criminal Justice, CUNY
Member, Organizing Committee
F. Scott Fitzgerald Society

Co-Sponsor:

F. Scott Fitzgerald Society
Founded 1990

PLEASE POST

Call for Papers

Society for the Study of
Southern Literature

SAMLA, November 12-14, 1992

TOPIC:
Southern Literature and Race

Send completed papers or three-page
abstracts with bibliography to

Mary Titus
English Department
St. Olaf College
Northfield, MN 55057

by May 1, 1992.

2nd-PERSON NARRATION

I am a graduate student at Curtin University (Australia) interested in 2nd-Person narration. I would greatly appreciate sharing ideas with anyone with a similar interest or with particular information on this form. I am seeking the titles of short stories or novels written partially or wholly in the 2nd-Person, and any critical or theoretical work on the form that you may know of. I am also greatly interested in hearing from writers who have used 2nd-Person narration, asking their reasons for doing so.

IF YOU CAN HELP,
PLEASE WRITE TO:

Dennis Schofield
School of Communication
& Cultural Studies
Curtin University of Technology
GPO Box U 1987
Perth
Australia 6001

FORT HAYS STATE UNIVERSITY

POSITION AVAILABLE English--Full-time teaching (tenure track)

RANK AND SALARY Rank--Negotiable; Salary--Competitive

APPOINTMENT DATE August 18, 1992

DATE OF THIS NOTICE October 30, 1991

JOB DESCRIPTION Teach composition, creative writing, undergraduate literature, and theories of rhetoric.

EDUCATION Ph.D. in rhetoric/composition/creative writing
(Will consider ABD, MFA)

EXPERIENCE Background in rhetoric and creative writing;
evidence of strong teaching ability.

APPLY AND SEND CREDENTIALS

Send letter of application, resume, and three letters of recommendation. Review of applications will begin January 22, 1992, and continue until position is filled.

Dr. Albert Geritz
Search Committee
Department of English
Fort Hays State University
600 Park Street
Hays, KS 67601-4099

GENERAL INFORMATION

Fort Hays State University is a liberal and applied arts, state-assisted institution with an enrollment of more than 5,500 students. The University is located in Hays, Kansas. A graduate program through the masters degree is offered in most subject matter fields. The specialist degree is offered in some areas. The City of Hays has a population of approximately 17,500 people. Medical and educational facilities are superior. Manufacturing, medical, educational, retail, farming, ranching and oil comprise a large part of the local economy. Lakes are easily accessible. Fort Hays State University is an AA/EO employer. Women, minorities and handicapped are encouraged to apply.



C A L L F O R P A P E R S

Upper Plains Conference on Children's and Adolescent Literature

**NORTHERN STATE UNIVERSITY
ABERDEEN, SOUTH DAKOTA**

JULY 24-25, 1992

Papers may be submitted on any aspect of children's or adolescent literature. In recognition of the South Dakota connections of two of America's best-known children's writers, L. Frank Baum and Laura Ingalls Wilder, papers are particularly solicited on either of the following topics:

- The depiction of the frontier in books for children and adolescents.
- The creation of fantasy worlds in children's literature.

Other areas of interest include, but are not limited to, the following:

- Critical interpretations of specific works written for a juvenile audience.
- Midwestern connections with children's and adolescent literature.
- Children's and adolescent literature in education (as content and/or as vehicle).
- Is there such a thing as "adolescent literature"?
- Oral traditions (especially Native American) in children's and adolescent literature.

Two-page abstracts or complete papers suitable for presentation within a 20-minute time span should be sent to:

A. Waller Hastings
Department of Language, Literature, and Communication
Northern State University
1200 S. Jay Street
Aberdeen, SD 57401

D E A D L I N E : M A R C H 1 5 , 1 9 9 2

Call For Papers/Panels Please Post

Sixth Annual WKU Women's Studies Conference

Women: Voices, Visions, and Vexations

September 24-26, 1992
Western Kentucky University

The Sixth Annual **WKU Women's Studies Conference** will be held on the campus of Western Kentucky University, Bowling Green, Kentucky, on September 24-26, 1992. Annette Kolodny will be the keynote speaker. The conference sponsor is the Potter College Women's Studies Committee of Western Kentucky University and the interdisciplinary conference's theme is Women: Voices, Visions, and Vexations. Proposals for individual papers/panels and complete sessions are invited in all areas of Women's Studies. Abstracts for papers should be approximately 200 words, typed, and double-spaced. Paper presenters and individuals interested in serving as moderators and/or discussants should send vitae to the Program Committee. All materials should be received no later than March 6, 1992. The Program Committee will announce selections by May 15, 1992.

Address all inquiries and abstracts to:

**Program Committee
WKU Women's Studies Conference
200 Fine Arts Center
Western Kentucky University
Bowling Green, KY 42101**

Telephone number: (502) 745-6477/(502)745-2344

Fax number: 502-745-5387

Name _____

Institution _____

Department _____ Phone _____

Address _____

City _____ State _____ Zip _____

International participants must send Fax number _____

- ☐ Yes, I am interested in participating in the conference. Materials will be forthcoming.
- ☐ Yes, I am interested in attending the conference. Please send a printed program when it is available in August.

**Abstract Deadline:
March 6, 1992**

**Conference Dates:
September 24-26, 1992**

PLEASE POST

PLACE Atlanta, Georgia

HOTEL Sheraton Colony Square,
188 14th Street NE

DATE Thursday, October 8 Through
Sunday, October 11, 1992

HOST Georgia Institute of
Technology

THEME "Nature, Values and the
Rhetoric of Science"

To include such topics as:

- ▶ The Rhetoric of Science
- ▶ Science, Technology, Values and the Dilemma of Ethical Relativism in the Postmodern World
- ▶ The Discovery of the New World
- ▶ Biology and Cybernetics
- ▶ Ecology and Politics
- ▶ Orderly Disorder
- ▶ Constructs of the Natural and Artificial in the Production of Science and Literature
- ▶ Artificial Phenomena in Literature and Science
- ▶ Virtual Reality
- ▶ Representation of Nature and Science in Popular Culture, Film
- ▶ Primitive and Postmodern
- ▶ The Garden and the Wilderness
- ▶ God and Nature



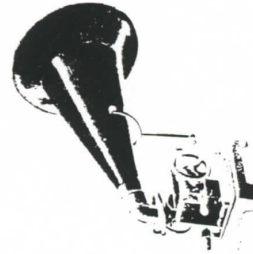
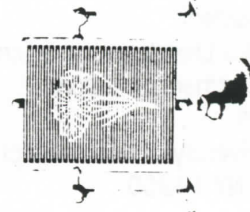
- ▶ Illness Narratives and the Rhetoric of Biomedicine
- ▶ Regional Biases in Geography, Environmental Politics, and Literature (New Jersey versus Buffalo Commons and Other Issues)

Send abstracts for individual papers, and proposals for seminars or special panels, to:

Pamela Gossin
History of Science Department
601 Elm, Room 622
University of Oklahoma
Norman, Oklahoma 73019

Proposals must include: full names, addresses, phone numbers, E-Mail addresses if available, and institutional affiliations of all participants; full titles and one-page abstracts for all papers; titles or themes and name of coordinator for all seminars and special panels.

Due date for abstracts and proposals:
February 1, 1992



Formats for SLS Sessions:

This year we plan to experiment with a variety of formats, including:

Regular SLS Sessions: 10-12 minute oral presentations, 3-4 participants per session.

Special Panels: Focused discussion of a topic, theme, or problem among 4 to 6 panelists.

Seminar Sessions: Pre-circulated papers from 6 to 10 participants. If desired, 1 or 2 respondents may initiate discussion among panelists and audience. Designated moderator will be responsible for circulating papers to panelists and to pre-subscribed audience in advance of meeting.

Call for Chairs!

We would like to hear from SLS members who are willing to step-in and chair sessions. If interested, please contact members of the Program Committee, and let us know whether you have any preference or restrictions.



Feel free to contact any program committee member to discuss your ideas:

Pamela Gossin

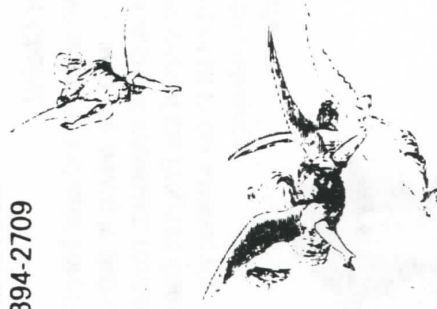
History of Science Department
601 Elm, Room 622
University of Oklahoma
Norman, Oklahoma 73019
(405) 325-2213

Ronald Schleifer

Department of English
University of Oklahoma
Norman, Oklahoma 73019
(405) 325-6219

William Green

School of Mathematics
Georgia Institute of Technology
Atlanta, GA 30332
(404) 894-2709



Professor James J. Bono
Vice-President
Society for Literature and Science
c/o Department of History
Park Hall
State University of New York at Buffalo
Buffalo, NY 14260

Call for Papers

1992 Annual Meeting
of the
Society for Literature and Science





The Project on the History of Black Writing
406 Holmes Hall
Boston, MA 02115
(617) 437-4549

The Project on the History of Black Writing
Northeastern University
406 Holmes Hall
Boston, MA 02115

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The Project on the
**HISTORY of
BLACK WRITING**

The Project on the HISTORY of BLACK WRITING

Literary Research
Information Retrieval
Academic Networking
Community Outreach



The HBW—A Brief Chronology:

- 1984 HBW was given form at meeting of the Cooperative Research Network in Black Studies, under the name "The Afro-American Novel Project." Initial goal: to identify all published novel written by African-American in the last century and a half. Headquarters: the University of Mississippi at Oxford.
- 1986 First edition of *The Afro-American Novel: A Guide for Teachers and Students* released. This study guide has been revised several times; the expanded and revised edition is currently being completed. Ford Foundation provides two year grant.
- 1989 Project moves to Northeastern University.
- 1990 Project formally changes its name to "The History of Black Writing," reflecting broader scope and objectives.
- 1993 Two volume *Checklist of the Afro-American Novel, 1833-1990*, published by Greenwood Press.
- 1994 Boston to take advantage of archival repositories in the area and to complement the focus on Southern regional writing with additional study of Northern regional writing. National Endowment for the Humanities provides three year grant.
- 1995 HBW becomes affiliated with the W.E.B. Dubois Institute, Harvard University.



Graphic design: Lynn Robinson Typetting: Jeanne Phoenix Laurel & Nicole St. Pierre



The Project on the HISTORY of BLACK WRITING



The Project on the HISTORY of BLACK WRITING



HBW is...

INFORMATION RETRIEVAL

The HBW makes its collection efforts available to scholars in a variety of formats

Database and repository

Findings of the HBW are housed at Northeastern University. As of 1991-92, database holdings are complete for the novel from 1851. The HBW welcomes requests for logical searches, specifying a range of criteria: dates of publication, author name, region or city of publication, etc. (Scholars are encouraged to work with librarians experienced in logical search strategies.) To defray our expenses, we charge \$0.50 per computer record, and \$25 per page for photocopies of supporting materials. Cost estimates are free. Contact the HBW for additional information.

On-line database facilities

Within the next several years, scholars will be able to retrieve information from the extensive HBW database through an on-line system. The system will contain information presently in the database at the HBW offices, as well as substantive annotations and assessments of each work.

Print and video resources

Resources include single-author and multi-text anthologies; bibliographies; working papers on special topics; critical biographies of authors identified through HBW; conference proceedings and monographs. Additional projects include long-term critical studies analyzing the project's findings and reformulating critical methodologies; and video-taped interviews and documentaries on African-American authors, available for purchase.

SATELLITE PROJECTS

Topical/regional projects emerging from the HBW

- Texas On author Chrissie M. Thompson Allen, culminating in *A Life and Collected Works*
- Kentucky On author Effie Walter Smith, culminating in *A Biography of Effie Walter Smith*, a prolific 19th century Black woman poet
- Black Women One Hundred Years of Black Women's Writing in the South; Black Women's Autobiography Project

Working with The HISTORY of BLACK WRITING

Scholars

HBW Project Director:
Maryemma Graham, Ph.D.

Administrative Staff:

Weigang Wu, M.A.
Jeanne Phoenix Laurel, Ph.D.
Coordinator for Research

Rosalind Savage, M.L.S.
Consultants

Casper Jordan, M.L.S. (retired, Clark Atlanta)
Jerry W. Ward, Jr., Ph.D. (Truist College)

Kwasi Sarkodie Mensah, Ph.D.
Joyce Scott, Ed.D.
Ronald W. Bailey, Ph.D.

1991-92 Scholar/Production Interns:
Sheri Divers • Susan E. Jones
Kanya McDonald • Kelley Norman

Nicole St. Peter
HBW is a project of the Center for Black Studies, Northeastern University

Advisory Board

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- \$10 Regular Membership—receive our newsletter with the latest developments in publications and research activities; receive a 10% discount on HBW database searches.
- \$25 Sponsoring Membership—receive our newsletter; a 15% discount on HBW database searches; and a public "thank you" in the next issue of our newsletter.
- \$40 Institutional Sponsoring Membership—receive the newsletter; a 10% discount on searches; and a public "thank you" in our newsletter.

Join today and get your free copy of *The Afro Scholar Newsletter*, the most comprehensive bibliography of journal and book publications in the area of Black Studies. We welcome contributions (especially \$100 or more) to meet rising project costs and staff salaries. Over 50% of project staff, professional, and scholar-in-training donate their time or work for small expenses.



Emma Goldman

THE EMMA GOLDMAN EXHIBIT



*"I want freedom,
the right to self-expression,
everybody's right to beautiful, radiant things."*

Emma Goldman, undoubtedly one of the most notable and influential women in modern American history, consistently promoted a variety of controversial movements and principle, including free speech, union organization, the eight-hour work day, sexual freedom, birth control, and equality and independence for women. The exhibit is on loan from The Emma Goldman Papers Project, UC Berkeley.

Dr. Candace Falk, author of Love, Anarchy, and Emma Goldman and director of the Emma Goldman Papers Project, will speak at the University of Michigan Flint on February 13 and at Michigan State University on February 14.

The exhibit is on display at the Women's Hall of Fame from January 19 through February 28, 1992. Visiting Hours are Wed. - Fri. 12 - 5 and Sunday 2-4.

**Michigan Women's Historical Center
213 W. Main St., Lansing, MI 48933**

Located six blocks, south of the State Capitol
adjacent to the Cooley Gardens at the Downtown/Capitol Avenue exit of I-496.
(517) 484-1880