

MidAmerica XLVIII

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

DAVID D. ANDERSON, FOUNDING EDITOR
MARCIA NOE, EDITOR

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

2021

Copyright 2021
by The Society for the Study of
Midwestern Literature.
All rights reserved.

Printed in the United States of America.

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

MidAmerica 2021 (ISSN 0190-2911) is a peer-reviewed journal that is published annually
by The Society for the Study of Midwestern Literature.

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



THE SOCIETY FOR THE STUDY OF
MIDWESTERN LITERATURE

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

EDITORIAL COMMITTEE

Marcia Noe, Editor, The University of Tennessee at Chattanooga

Marilyn Judith Atlas	Ohio University
William Barillas	University of Wisconsin-La Crosse
Robert Beasecker	Grand Valley State University
Robert Dunne	Central Connecticut State University
Scott D. Emmert	University of Wisconsin Oshkosh
Philip Greasley	University of Kentucky
Sara Kosiba	Kent State University
Nancy McKinney	Illinois State University
Mary DeJong Obuchowski	Central Michigan University
Andy Oler	Embry-Riddle Aeronautical University
Patricia Oman	Hastings College
Jeffrey Swenson	Hiram College
Steven Trout	University of Alabama

EDITORIAL ASSISTANTS

Bry Jones

Meredith Maxwell

Tyler Preston

MidAmerica, a peer-reviewed journal of The Society for the Study of Midwestern Literature, is published annually. We welcome scholarly contributions from our members on any aspect of Midwestern literature and culture. Except for winners of our annual poetry and prose contests, we do not publish poems, short stories, or creative nonfiction. If you would like to submit a scholarly essay of not more than 15 pages or 3,750 words to be considered for publication in *MidAmerica*, please send a hard copy of your essay by July 1 to Marcia Noe, 1012 Forest Avenue, Chattanooga, TN 37405 and an electronic copy to marcia-noe@utc.edu. Review essays are assigned by the editor, who welcomes suggestions for reviews of creative and scholarly works relating to the Midwest, as well as volunteers to write them.

Please use the seventh edition of the *MLA Handbook*; in documenting sources, use parenthetical citations within your essay with a list of works cited. If you include discursive notes, they should be endnotes that use Arabic, not Roman, numerals. Use no headers, footers, or page numbers. Do not put your name on your essay. Include your contact information in your cover letter to Marcia. Be sure to give your institutional affiliation. Do not submit work that has been previously published, in whole or in part, or that is under consideration by another publication; such submissions will not be considered for publication in *MidAmerica*.

In honor of
James R. Shortridge

PREFACE

Regrettably, The Society for the Study of Midwestern Literature's 2021 conference was cancelled due to the pandemic. However, SSML sponsored several online panels and events in its stead:

- On April 26, repeat winners of the Gwendolyn Brooks Poetry Prize—John Beall, Mary Catherine Harper, Mary Minock, and Edward Morin—read from their own work as well as that of Gwendolyn Brooks in a session moderated by Marcia Noe.
- On May 12, Olivia Kingery, Linda Nemece Foster, David Radavich, Carla Barger, Jan Maher, and Michele Willman were featured at an open mic night.
- On May 26, Mary Unger and Meg Gillette—the 2020 and 2021 winners of the David D. Anderson Award—gave research talks.
- On June 3, Jennifer J. Smith, Olga Herrera, Nathan Cadle, Shannon McRae, and Craig Saper participated in a panel discussion on MidAmerica Award winner Liesl Olson's influence on new Chicago scholarship.
- On June 9, past Mark Twain Award winners Michael Martone, Bonnie Jo Campbell, Stuart Dybek, and Sandra Seaton conversed about writing and the Midwest.
- On June 14 Mark Twain Award winners Marilynne Robinson (2020) and Rebecca Makkai (2021) conversed with Phil Christman.

Our 2022 conference is scheduled for June 2-4 at Michigan State University's Kellogg Center. You can register at ssml.org. We plan to hold the 2023 conference at the Newberry Library in Chicago.

HONOR ROLL

SSML is currently operating at a loss due to increased expenses in publishing its journals and convening its annual symposium. Major gifts from the late Jane S. Bakerman, David Diamond, and David D. Anderson have enabled us to continue our work while we seek to establish a more stable financial footing for the work ahead. SSML is also grateful to the following members and friends who

have made contributions in addition to their dues. As more such contributions are received, and earlier ones are discovered in searching the archives, we will add more names to this Honor Roll: Walter Adams, Robert Beasecker, Gwendolyn Brooks, Ray B. Browne, Mary Ellen Caldwell, Louis J. Cantoni, G.B. Crump, Bernard F. Engel, Kenneth B. Grant, Philip. A. Greasley, Theodore Haddin, Donald Hassler, Janet Ruth Heller, Ted Kennedy, Jean Laming, Barbara Lindquist, Larry Lockridge, Loren Logsdon, Mr. and Mrs. Bud Narveson, Marcia Noe, Douglas Noverr, Mary Obuchowski, Tom Page, E. Elizabeth Raymond, Herbert K. Russell, James Seaton, Sandra Seaton, Guy Szuberla, Doug Wixson, Melody Zajdel, and the family and friends of Paul Somers.

CONTENTS

Preface		6
Beyond Pastoral: Ecocritical Tropes in Sherwood Anderson's <i>Winesburg, Ohio</i>	Rodney P. Rice	10
Writing the Midwest: Local Focus, National Appeal in Four Literary Works	Sandra Zagarell	24
Big Ideas in the Midwest: A Review Essay	Marcia Noe	40
Identity and the Midwestern Context: A Review Essay	Philip A. Greasley	49
Poetry to Carry with Us As We Leave 2020 Behind: A Review Essay	Mary Catherine Harper	57
Complexity and Variety in Eight Midwestern Poets: A Review Essay	Ronald Primeau	68
Annual Bibliography of Midwestern Literature 2019	Robert Beasecker	86
SSML 2022 Conference Information		134
Recent Midwestern Fiction and Poetry		135
Recipients of the Mark Twain Award		136
Recipients of the MidAmerica Award		Back Cover

BEYOND PASTORAL: ECOCRITICAL TROPES IN SHERWOOD ANDERSON'S *WINESBURG, OHIO*

RODNEY P. RICE

As one of the most influential American writers of the twentieth century, Sherwood Anderson has received a substantial amount of literary attention—favorable and unfavorable—since the 1919 publication of his most noteworthy work, *Winesburg, Ohio*. However, as Robert Dunne and others have observed, the bulk of that scholarship has focused on traditional arguments about unity and form (*A New Book of the Grotesques* xvi). Now that *Winesburg's* centenary has passed, the time for breathing new life into Anderson studies via more contemporary and innovative methodologies is ripe. Such readings can serve a variety of purposes, including affording a means of re-examining not only the social and religious isolation Anderson's characters exemplify, but also their separation from the natural, nonhuman world. Concerning the latter, ecocriticism is a suitable approach for assessing Anderson's relevance in terms of contemporary conversations about the human impact on the nonhuman environment.

Although ecocriticism has a variety of meanings, the term can be characterized generally by what Cheryl Glotfelty refers to as an “earth-centered” approach to the “study of the relationship between literature and the physical environment” (*The Ecocriticism Reader* xix). Accordingly, most common ecocritical interests involve questions concerning the representation of nature in a given work, changing concepts of wilderness, and the potential for cross-fertilization between literary studies and environmental concerns (Garrard 3). As a movement, ecocriticism has given birth to several new methods for examining the relationship between literature and natural environments, including the Midwest. Though Anderson cannot be grouped within the explicit socio-political tradition of naturalists such as Henry David Thoreau, John Muir, Aldo Leopold, or Rachel Carson,

many of Anderson's works are implicitly concerned with environmental themes. Anderson articulates such themes subtly by examining the dualistic tensions created by the interface between simple environments associated with rural agrarian America versus complex surroundings connected to urban industrial civilization, features pioneering environmental critic Lawrence Buell associates with an ecologically oriented work.¹

Collectively, Anderson's pastoral settings simultaneously inspire and cloak the troubled reality such tensions reveal. In "Adventure," the "delightful" summer countryside about Winesburg is described as follows: "The town lies in the midst of open fields, but beyond the open fields are patches of woodlands. In the wooded places are many little cloistered nooks, quiet places where lovers go to sit on Sunday afternoons. Through the trees they look out across the fields and see farmers at work about the barns or people driving up and down the roads. In the town bells ring and occasionally a train passes, looking like a toy thing in the distance" (77).

In "The Untold Lie," the autumn landscape is a force that unites Ray and Hal: "There they stood in the big empty field with the quiet corn shocks standing in rows behind them and the red and yellow hills in the distance, and from being just two indifferent workmen they had become all alive to each other" (148). And in "Drink," the evening spring landscape ignites Tom Foster's romantic impulses toward Helen White: "...the night was one to make a sensitive nature drunk. The trees along the residence streets of the town were all newly clothed in soft green leaves, in the gardens behind the houses men were puttering about in vegetable gardens, and in the air was a hush, a waiting kind of silence very stirring to the blood" (157). Unfortunately, the disturbing present intrudes and falsifies all these romantic imaginings. Upon closer examination, the "toy thing in the distance" is a billowing locomotive, the quintessential symbol of nineteenth-century industrial progress; the psychic unity exchanged by two farm hands a fleeting lie; and the evening silence that stirs the blood a deluded adolescent dream of feminine beauty.

The paradoxical impressions passages such as these inspire make *Winesburg, Ohio* a useful starting point for reassessing assumptions about the Midwestern environment as a shaping influence on Anderson's fiction. To that end, this essay investigates the presence of large-scale metaphors for expressing nature in commonly found figures or tropes contained not only in environmental texts, but also

in Anderson's major work. According to environmental critic Greg Garrard, such metaphors suggest the presence and the process of the nonhuman natural world and include a variety of pastoral, wilderness, dwelling, apocalypse, and animal tropes found in creative works (*Ecocriticism* 7).

Concerning the boundary between the human and nonhuman, some critics have suggested that Anderson's implicit environmental stance is related to that of Wordsworth, Thoreau, Whitman, and other nineteenth-century romantic writers before him—largely anthropocentric, or human-centered, and focused not so much on describing the nonhuman environment as a naturalist or historian might do, but upon his own imagined impressions of the landscape and people's responses to it. As Walter Rideout observes, "what Anderson is after is less a representation of conventional 'reality' than . . . an abstraction of it" (148). Thus, Anderson uses natural scenery to "render and organize" what San Juan Epifanio describes as the "inarticulate sensibilities of his characters" (476). In doing so, Anderson links these sensibilities to the pastoral tradition by means of natural seasons and crop cycles to embody and reflect the cultural anxiety generated by the human search for meaningful individual life amid the tensions between conflicting agrarian and industrial worlds (Love 131). The pastoral forms in *Winesburg* also serve another vital function in that they help Anderson acknowledge, examine, and transform basic historical oppositions between town and country, field and factory, and honest farmer and corrupt capitalist.

For example, the fundamental pastoral form in *Winesburg* echoes the classical one handed down from the ancient Greeks and later codified in Virgil's *Georgics*, in which the central movement involves a retreat from the city to the country into a middle landscape whose borders separate it from both the city and the wilderness. As Leo Marx notes in *The Machine in the Garden*, this is a place where the solid satisfactions of "peace, leisure, and self-sufficiency" can be cultivated (23). On another level, however, *Winesburg* suggests a second kind of pastoral, one that makes implicit and explicit contrasts between urban and rural environments, similar to the ways in which writers like Wordsworth used country, land, and people to glorify the commonplace, decry the corruption of the city, and tout the life-enhancing interrelationship between the human mind and nature. Most commonly, though, Anderson evokes a third form of pastoral that derives mainly from Thoreau, wherein he can play urban against

rural to examine the unrealized dream of an idyllic agrarian society once envisaged by many of the American founding fathers and assess sets of urban and rural contrasts that are commonplace in traditional pastoral texts. Such contrasts include distinctions that place the secret lives of *Winesburg* against the silent stillness of the Ohio landscape and others that match the “idyllic” past against the “fallen” present.

In American literature, pastoral texts often contain some degree of nostalgia that writers use to elevate readers to a better, more idyllic world associated with the past. But when applied too heavily, nostalgia becomes problematic because it can cripple the imagination and freeze creativity in a static “limbo land,” what Wright Morris associates with books such as *Huckleberry Finn*, *The Great Gatsby*, and many other classic American novels (*The Territory Ahead* 159, 167). Despite the fixed, regressive tendency of many pastoral forms, however, the genre need not always send readers on an imaginary path into a bucolic past.

In *The Country and the City*, for instance, cultural critic Raymond Williams argues that pastoral forms can have progressive potential as well and are flexible enough to move outside the landscapes of leisurely reminiscence into the uneven terrain of modern commerce (12-18). In Anderson's case, even though much of *Winesburg* is an extended nostalgic reflection on Ohio's pre-industrial period that evokes what Rideout calls, “the permanence of pastoral” (149), stories such as “Godliness” go beyond this seeming permanence to illuminate many of the attendant problems in the historical transition from old trades such as agriculture and merchandising to what Anderson would refer to later in *Poor White* as the “mad awakening” of “the giant, Industry” (230, 232). As one critic put it, “Godliness” depicts how the peaceful beauty and brutal ignorance of a pastoral world are transformed into an “unholy alliance of religion and profit” (Small 89).²

When read in this way, *Winesburg* extends the expression of lost innocence and pastoral bounty into the realm of potential apocalypse, which Buell argues is “the single most powerful master metaphor that the contemporary environmental imagination has at its disposal” (285). In so doing, *Winesburg* affords readers a fresh opportunity to re-examine destructive anthropocentric principles that characters such as Jesse Bentley inherit from their Christian forebears. Blinded by his longing for his own Christian Kingdom in rural Ohio, Bentley believes in God and in God's power to help him conquer the land and control the lives of men. He wants to rule over his kingdom and com-

municate with his people and the Creator much like the Biblical Jesse and the “men of Old Testament days who had also owned lands and herds.” Jesse “remembered how God had come down out of the skies and talked to these men and he wanted God to notice and talk to him also” (41). He also yearns for a covenant with Jehovah that will produce a son to pluck the lands from neighboring farms just as the biblical David had taken land from the Philistines. In Jesse’s vision, such a covenant, like the one God made with man after the flood, would promise the utopian possibility of present grace and the potential for an idyllic continuance of nature and human prosperity. Overall, Jesse’s plight illustrates not only alienation from friends, family, and community, but also a set of environmental problems associated with the dualistic division of God, nature, mind, and matter. Under this division, deep ecologists such as Fritjof Capra note that humans become the source of all value, placed below God but above or outside nature, while nature itself is ascribed only instrumental or utilitarian worth (Capra 19-25).³

During the historical period in which *Winesburg* is set, the near-apocalyptic environmental impact caused by this instrumental perception of nonhuman nature had all but erased Ohio’s virgin landscape. In 1843, the Wyandots, Ohio’s last remaining indigenous group, were transported via canals, steamboats, and other riverboats to Missouri (“Historic American Indian Tribes of Ohio” 19). Prior to the Civil War, bears, wolves, bison, elk, cougars, and bobcats had been eradicated to make way for domestic livestock such as cattle, horses, pigs, sheep, and poultry. With the 1883 draining of the Great Black Swamp, the state’s last substantive wilderness disappeared, and by 1900, Ohio’s vast pre-settlement forest was nearly gone (Backs, “Ohio’s Wild History”; “Ohio Wildlife History Timeline”).

Although Anderson makes no direct reference to these disturbing environmental phenomena in *Winesburg*, “Godliness” reveals implicitly how destructive the anthropocentric notions Jesse embraces can become. Beneath the veneer of his New World materialism, Jesse’s intent to tame the natural world is rooted in outdated Old World and Judeo-Christian philosophical notions of the term “wilderness,” a word that originates in the Anglo-Saxon *wilddeor*, where *deoren*, or wild beasts, lurked outside the edges of cultivated land, often in forested areas or empty spaces associated with threat and exile (Nash 2). From there, the term was transformed through the Puritans and Separatists into something of a mixed expression

that included connotations of trial, danger, and Satanic presence mixed with those of “freedom, redemption, and purity” (Garrard 61). And as Anderson shows, when these ambivalent notions of the natural environment are confronted by material threats, such as the coming of industrialism to Ohio, the collision of religion, fear, and greed is inevitable.

Anderson expresses this conflict best via the two influences at work in Jesse Bentley, “First there was the old thing in him. He wanted to be a man of God and a leader among men of God. His walking in the fields and through the forests at night had brought him close to nature and there were forces in the passionately religious man that ran out to the forces in nature” (48). On the other hand, Jesse realizes that his image of old times and places is alien to the thoughts of many others growing up in what Anderson calls, “The beginning of the most materialistic age in the history of the world . . . when the will to power would replace the will to serve and beauty would be well-nigh forgotten in the terrible headlong rush of mankind towards the acquiring of possessions” (49). As Charles Child Walcutt shrewdly observes, the type of environmental conflict evidenced here, “partly defying nature and partly submitting to it,” is “an epitome of the central problem in twentieth century thought” (433).

Under such conditions, striking a holistic balance between human and nonhuman forces is difficult. Jochen Achilles observes, for example, that Anderson turns the landscape around the Bentley farm into something of “an anachronistic projection screen” for restructuring biblical history by transforming the respective stories of Abraham-Isaac and David-Goliath into a “quasi-oedipal (grand)father-slaying scene” that subverts the meaning of both (487). Through intriguing transformations such as these, Anderson suggests that the nineteenth-century Ohio described in *Winesburg* is a new type of landscape that not only extends beyond notions fostered in Old Testament readings but also includes the secular writings of people such as Thoreau and Emerson—something of a more contemporary wilderness of the mind, one not predicated on the existence of an all-powerful god, pristine natural spaces, unspoiled land, wild animals, or the absence of humans, but on the presence of human inhabitants groping to find their way as lonely sojourners in rural and urban geographies of natural, social, and cultural change.⁴

When this changing, figurative wilderness is viewed through an ecocritical lens, however, several additional problems become evident. Among others, conflicting anthropocentric and theocentric conceptions of the natural world such as Jesse's spawn violent tendencies. Jesse's firstborn is a daughter, not a son, and in the paternalistic environment of *Winesburg*, female characters such as Tandy, Elizabeth Willard, Alice Hindman, and Louise Bentley are alienated and emotionally starved by the masculine-driven power structure of the day (Atlas 264). But men and boys fall prey as well, and Jesse's aborted attempt to mimic the biblical Abraham and Isaac story using animal sacrifice to gain God's blessing exposes a destructive masculine principle that not only encourages child abuse and misogyny but also greed and exploitation of nonhuman resources.

Throughout the book, Anderson also questions the idyllic dreams of many characters. For instance, Louise Bentley longs for a world of small-town warmth, gaiety, and life, where "men and women must live happily and freely, giving and taking affection as one takes the feel of wind on the cheek" (55). In "Hands," Wing Biddlebaum dreams of a masculine utopia, an androcentric "pastoral golden age" where women are absent, and where "clean-limbed young men . . . gather about the feet of an old man who sat beneath a tree in a tiny garden and who talked to them" (11). And when on the move from Cincinnati to Winesburg, Tom Foster's grandmother feeds him with pleasant childhood stories of working in the field and hunting in the woods near the little village, memories that are shattered when she discovers that in her fifty-year absence, the quiet little burg had blossomed into a flourishing town.

Generally, the distinctions Anderson makes in the moral wilderness *Winesburg* represents are amplified by the ambivalent associations he connects with country and city. To articulate these associations, Anderson juxtaposes the mythic Jeffersonian cliché of the countryside as a fertile garden of opportunity possessing limitless potential for success, happiness, and freedom with one in which rural Winesburg becomes a landscape of failure, loneliness, and entrapment. Additionally, Anderson couples this dualistic rendering of rural environs with one that pairs disparaging pastoral conceptions of the city as overpopulated, exhausted, and morally impure with complimentary ones that perceive cities as hubs of opportunity and refuges from provincial repression. Even though the urban environmental presence is much more muted in *Winesburg* than in other

Anderson works such as *Poor White* and *Windy McPherson's Son*, it does figure in stories such as "Respectability," "Loneliness," and "Departure." For Wash Williams, Dayton becomes the scene of fleeting beautiful moments undercut by lingering images of sexual degradation; for Enoch Robinson, New York is a haven for creative genius and a place of crippling isolation; but for the young, idealistic George Willard, Chicago is less the "city of the dead" Sherwood Anderson described in a 1916 letter than the gateway to a successful future as a writer that Anderson depicts in his memoirs (Townsend 113).⁵

Through these and other examples, Anderson implies that the trope of dwelling is crucial because in postfrontier Ohio, the removal of natural wilderness areas raised the question of how one dwells in the troubled ground of work, knowledge, economy, and responsibility left behind when the natural wilderness is gone. For Anderson, one solution to this dilemma is continuous habitation, which is essential for humans and nonhumans alike to find a place where they may dwell and thrive, whether the environment be rural or urban. In *Poor White*, for example, Anderson says that the people in the pre-industrial farms and towns in the Midwest worked toward similar ends in life. Although they lived in small, box-like homes, these dwellings were substantially built and intended to serve as intimate reflections of the inhabitants within. In *Tar: A Midwest Childhood*, Anderson wrote, "Houses were like people. An empty house was like an empty man or woman" (30). In *Poor White*, he adds this observation: "After one of the poor little houses had been lived in for a long time, after children had been born and men had died, after men and women had suffered and had moments of joy together in the tiny rooms under the low roofs, a subtle change took place. The houses became almost beautiful in their old humanness. Each of the houses began to shadow forth the personality of the people who lived within its walls" (*Poor White* 231). In Winesburg holistic habitation of the type described above is threatened by oncoming industrialization and proves increasingly elusive because technological progress undermines the communion of humans and place, culture, and community and disrupts critical "long term" engagement in what Gerrard refers to as landscapes of "memory, ancestry and death, of ritual, life, and work" (108).⁶

In Anderson's Midwest, often the transient nature of rural and urban life subverts any notions of permanence. For example, places such as the Bentley farmhouse, the New Willard House, the Seth

Richmond home, and the stores, offices, and rooms described in *Winesburg* exemplify the fleeting nature of human residence in American farms, towns, and cities. The Bentley house, which was once a single entity built on a foundation of logs hand hewn generations earlier from an Ohio forest, eventually becomes “not one house but a cluster of houses joined together in a rather haphazard manner” (36). The foundation of the original house and the traditional relationship to land and people it represents are fragmented and subverted by postfrontier materialism. Here Anderson echoes Thoreau’s warning that by “a groveling habit . . . of regarding the soil as property . . . the landscape is deformed, husbandry is degraded . . . and the farmer leads the meanest of lives” (*Walden* 111). Like Thoreau, Anderson saw that American farmers were more often agents of rural capitalism than resisters to it, and he used the Bentleys’ irregular house to represent Jesse’s troubled mind and suggest the cognitive dissonance Bentley experiences when attempting to reconcile his anthropocentric will to power with his theocentric will to serve.

In the town of Winesburg itself, the transient dwelling trope reverberates severally. For example, the decaying house of Seth Richmond rests on a seemingly permanent foundation of limestone. Like the Bentley house, the Richmond home was built using local natural resources, in this case rock Seth’s grandfather mined from the rich natural deposits found in his private Ohio quarry. Over time this former showplace home acquires a lovely patina of aged beauty that lends a “golden richness” of “wavering patches of browns and blacks” to the shaded nooks beneath the eaves (87).

But by the time Seth is born, material interests have become well-established and have replaced aesthetic ones to the extent that the residents of Winesburg are so consumed by making money that they become distanced from the beauty of the landscapes, structures, and artifacts that surround them. The new showplace of the town is erected by Banker White, not from stone or hand-felled logs but from manufactured bricks after the Richmond house fell into decline once Seth’s father had squandered the family wealth on insecure investments. Elsewhere, The New Willard House, which is hardly new at all, embodies not only decay but also everything from impermanence to disappointment. George Willard thinks of the hotel where he was born as “defeated and done for” and “forever on the edge of failure” (18). Inflections of short-lived, dysfunctional dwellings reverberate through other spaces as well, including the lonely rooms of Enoch

Robinson and Alice Hindman, the filthy office of Dr. Parcival, and Wing Biddlebaum's "small framed house" on the "edge of a ravine near the town" (9).

In addition to pastoral, dwelling, and other tropes mentioned above, the connection between humans and animals figures significantly in *Winesburg* as well. Perhaps because many of Ohio's indigenous wild fauna had been eradicated before his time, Anderson uses domestic animal tropes to emphasize symbiotic connections that bind landscapes, humans, and nonhumans. Like the farms Anderson describes in *Poor White*, the Bentley farm awakens at dawn to a cacophony of cackling, squealing, and neighing animal sounds that herald a time-honored rural feeding ritual. Once these creatures voice the wake-up call, a feeding ritual begins. Farmhands go to the barns and sheds to feed the animals, and then they go to be fed themselves by the women in the farmhouse kitchen. After the morning feeding is complete, men and animals go to the fields in turn to complete their work while the women perform their domestic duties.

On the surface, these pastoral feeding images seem quaint and reassuring; however, underneath a danger lurks that Anderson would express more evocatively in later stories, such as "Death in the Woods," which features Mrs. Grimes, an old woman who spends an entire life feeding and caring for animal and human life, including pigs, horses, chickens, and, most notably, men, only to die alone bearing a grain bag filled with meat that becomes a source of food for half-wild dogs that find her on a deserted forest path. Stories such as these question long-held philosophical beliefs about humans and animals.

And even though environmental issues associated with animal rights, factory farming, wildlife extinction, and habitat preservation were far beyond Anderson's ken, his fiction exposes a form of speciesism, a term philosopher Peter Singer uses to describe the commonplace anthropocentric idea that humans (particularly males) take precedence over all species and that human suffering counts for more than the suffering of an animal (*Animal Liberation* 1-23).⁷ Without doubt, speciesism is evident in the behavior of characters such as Jesse Bentley and the husband of Mrs. Grimes. In both instances, speciesist principles privilege a type of masculine heartlessness that extends beyond the treatment of animals to the treatment of women in servile roles as well. Thus, Louise Bentley, Elizabeth Willard, and the other women of *Winesburg* are dehumanized and relegated to the role of feeding men or animals. But much like the dogs that surround

the frozen body of Mrs. Grimes, these women are unable to be nourished themselves in any meaningful way.⁸

At the very least, then, tropes such as the ones outlined here suggest a new set of criteria for examining the achievement of Sherwood Anderson in the context of contemporary environmental debates. When taken together, they illuminate everything from transient habitation and spiritual alienation to interdependent working relationships and hierarchical distinctions between humans and the nonhuman creatures among them. Anderson loved small towns and small-town people, and what he sought and what his *Winesburg* characters pursue are not far removed from many of the things contemporary environmentalists search for today: life-enhancing partnerships with others; viable development of human potential; rural and urban landscapes of balanced, long-term human, plant, and animal habitation; and respectful stewardship of the land and its resources. Although Anderson's ambivalent vision contains neither the unified transcendence of an Emerson, Thoreau, or Muir nor the overt call to become part of an extended environmental "community" that consists of a holistic landscape that includes "soils, waters, plants, and animals" (Leopold 239), his groping, unfulfilled grotesques quietly dramatize the dehumanizing consequences of transient habitation; ecologically damaging practices fostered by unscientific, monotheistic beliefs; and the environmental cost of exploiting the land and its resources with unsustainable practices. When seen in this light, the book represents a symbolic imaginative journey through outward and inward terrain that chronicles the historical transformation of persistent environmental paradigms.

South Dakota School of Mines and Technology

NOTES

¹In *The Environmental Imagination*, Buell lists four criteria that are muted in some texts but strongly pronounced in others: a. "The nonhuman environment is present not merely as a framing device but as a presence" suggesting "human history is implicated in natural history"; b. "The human interest is not understood to be the only legitimate interest"; c. "Human accountability to the environment is part of the text's ethical orientation"; and d. "Some sense of the environment as a process rather than as a constant . . . is at least implicit in the text" (7-8)

²Originally intended as a novel, "Godliness" was composed later than the other *Winesburg* tales and inspired by a trip in the summer of 1917 to Lake Chateaugay in upstate New York. While loafing, dancing, and sunbathing in the bucolic camp atmosphere, Anderson's thoughts turned to a time "when men tended sheep and lived a nomadic life on hillsides and by little talking streams." In a letter to Waldo Frank, Anderson confessed that

the Chateaugay experience made him “less and less the thinker and more and more the thing of earth and the winds . . . My new book, starting with life on a big farm in Ohio, will have something of that flavor in its early chapters” (qtd. in Small 84).

³Unlike anthropocentrism, the ecocentric view does not separate humans from the natural environment, nor does it see the world as a collection of isolated objects. Instead, it sees the natural world as a network of phenomena that are interconnected and interdependent. The following table identifies some of the corresponding values for each viewpoint (adapted from Capra 19-25).

Anthropocentric	Ecocentric
Exemptionalism	Environmentalism
Human-centered	Nature-centered
Mechanical universe	Holistic universe
Patriarchal/Violent	Feminine/Nonviolent
Domination	Negotiation
Competitive, reductive economics	Cooperative, holistic economics
Self-assertive	Integrative
Linear	Nonlinear
Quantitative	Qualitative
Exploitative	Rejuvenative

⁴In this sense, “wilderness” in *Winesburg* can be seen as artificial, a product of the mind, a problematical cultural and historical construct in accord with what William Cronon describes in his hallmark essay, “The Trouble with Wilderness.” Cronon states, “there is nothing natural about the concept of wilderness. It is entirely a creation of the culture that holds it dear, a product of the very history it seeks to deny . . . no matter what the angle from which we regard it, wilderness offers us the illusion that we can escape the cares and troubles of the world in which our past has ensnared us” (42).

⁵In *Sherwood Anderson's Memoirs*, Anderson describes what Chicago meant to him. Although he “felt all the terror and loneliness a small town boy must feel pitched down in a great city,” he also found opportunity there and became a businessman, cultivated his literary interests, fell in love with Chicago women, wrote some of his best stories there, and became friends with notable men such as Floyd Dell, Burton Rascoe, Carl Sandberg, Lewis Galantiere, and Ernest Hemingway (315).

⁶Anderson lamented that “the cheap hurried ugly construction of America’s physical life still goes on and on. The idea of permanent residence has not taken hold on us. Our imaginations are not yet fired by love of our native soil” (*A Story Teller's Story* 60).

⁷Singer concludes that “most human beings are speciesists” and that “the overwhelming majority of humans . . . take an active part in, acquiesce in, and allow their taxes to pay for practices that require the sacrifice of the most important interests of members of other species in order to promote the most trivial interests of our own species” (*Animal Liberation* 9). Singer argues that in modern agriculture, farming is less concerned with the balance among plants, animals, and nature than with reduced costs and increased productivity. As a result, traditional farming has become “factory” farming that treats animals “like machines that convert low-priced fodder into high-priced flesh” (*Animal Liberation* 97).

⁸Sally Adair Rigsbee argues that Louise Bentley is Anderson’s best example of the devaluation of feminine hopes and aspirations. “The neediness, frustration, and failure” that characterize Anderson’s women “are the result of the discrepancy between their own capacity for intimacy, affection, and creativity, and the inability of others, especially the men in their lives, to ‘see’ or to relate to who they really are” (179).

WORKS CITED

- Achilles, Jochen. "Environmental Luminalties: Negotiating Metaphysics and Materialism in Nathaniel Hawthorne's, Sherwood Anderson's, and Flannery O'Connor's Short Fiction." *Interdisciplinary Studies in Literature and the Environment*. 24.3 (Summer 2017): 482-95.
- Anderson, Sherwood. *Poor White. The Portable Sherwood Anderson*. Ed. Horace Gregory. NY: Viking P, 1949.
- . *Sherwood Anderson's Memoirs: A Critical Edition*. Ed. Ray Lewis White. Chapel Hill, NC: U of North Carolina P, 1969.
- . *A Story Teller's Story*. Ed. Ray Lewis White. Cleveland: Case Western Reserve UP, 1968.
- . *Tar: A Midwest Childhood: A Critical Text*. Ed. Ray Lewis White. Cleveland: Case Western Reserve UP, 1969.
- . *Winesburg, Ohio: Collected Stories*. Ed. Charles Baxter. NY: Library of America, 2012.
- Atlas, Marilyn Judith. "Sherwood Anderson and the Women of Winesburg." *Critical Essays on Sherwood Anderson*. Ed. David D. Anderson. Boston: G.K. Hall, 1981. 250-66.
- Backs, Jean, ed. "Ohio's Wild History: Frontier Fauna 1750-Present." Ohio Certified Volunteer Naturalist. 3 Mar. 2013. Web. Ohio State University.
- Buell, Lawrence. *The Environmental Imagination*. Cambridge, MA: Belknap P, 1996.
- Capra, Fritjof. "Deep Ecology: A New Paradigm." *Deep Ecology for the 21st Century*. Ed. George Sessions. Boston: Shambhala, 1995. 19-25.
- Cronon, William. "The Trouble with Wilderness." *New York Times*. National edition. 13 Aug. 1995. Section 6, 42. Web.
- Dunne, Robert. *A New Book of the Grotesques*. Kent, OH: Kent State UP, 2011.
- Epifanio, San Juan. "Vision and Reality: A Reconsideration of Sherwood Anderson's *Winesburg, Ohio*." *Winesburg, Ohio: Text and Criticism*. Reprint edition. Ed John H. Ferres. NY: Viking Penguin, 1987. 468-81.
- Garrard, Greg. *Ecocriticism*. London: Routledge, 2004.
- Glotfelty, Cheryl. "Introduction." *The Ecocriticism Reader: Landmarks in Literary Ecology*. Ed. Cheryl Glotfelty and Harold Fromm. Athens, GA: U of Georgia P, 1966.
- "Historic American Indian Tribes of Ohio: 1654-1843." Ohio Historical Society. n.d. Ohio History web.
- Leopold, Aldo. *A Sand County Almanac*. NY: Ballantine Books, 1966.
- Love, Glen A. "Part 3. The Critics: Glen A. Love." *Sherwood Anderson: A Study of the Short Fiction*. Ed. Robert Allen Papinchak. NY: Twayne Publishers, 1992. 129-41.
- Marx, Leo. *The Machine in the Garden: Technology and the Pastoral Ideal in America*. 1964. London: Oxford UP, 1972.
- Morris, Wright. *The Territory Ahead*. 1958. Lincoln: U of Nebraska P, 1978.
- Nash, Roderick Frazier. *Wilderness and the American Mind*. New Haven: Yale UP, 2001.
- "Ohio Wildlife History Timeline." Ohio DNR and Ohio EPA Office of Environmental Education. n.d. State of Ohio web.
- Rideout, Walter R. "The Simplicity of *Winesburg, Ohio*." *Critical Essays on Sherwood Anderson*. Ed. David D. Anderson. Boston: G. K. Hall, 1981. 146-54.
- Rigsbee, Sally Adair. "The Feminine in *Winesburg, Ohio*." *Winesburg, Ohio*. Ed. Charles E. Modlin and Ray Lewis White. Norton Critical Edition. NY: W. W. Norton, 1996. 178-88.
- Singer, Peter. *Animal Liberation: A New Ethics for Our Treatment of Animals*. 4th ed. NY: HarperCollins, 2009.
- Small, Judy Jo. *A Reader's Guide to the Short Stories of Sherwood Anderson*. NY: G. K. Hall and Company, 1994.
- Thoreau, Henry David. *Walden and Civil Disobedience*. Ed. Owen Thomas. Norton Critical Edition. NY: W. W. Norton, 1966.
- Townsend, Kim. *Sherwood Anderson*. Boston: Houghton Mifflin, 1987.

- Walcutt, Charles Child. "Naturalism in *Winesburg, Ohio*." *Winesburg, Ohio: Text and Criticism*. 1966. Ed. John H. Ferres. NY: Penguin, 1987. 432-43.
- Williams, Raymond. *The Country and the City*. London: Hogarth, 1973.

WRITING THE MIDWEST: LOCAL FOCUS, NATIONAL APPEAL IN FOUR LITERARY WORKS

SANDRA ZAGARELL

Each of the literary works considered here—Caroline M. Kirkland’s *A New Home, Who’ll Follow? or Glimpses of Western Life* (1839), Alice Cary’s *Clovernook: Recollections of Our Neighborhood in the West* (1852, 1853), F. Scott Fitzgerald’s *The Great Gatsby* (1925), and Charles W. Chesnutt’s “*The Wife of His Youth*” and *Other Stories of the Color Line* (1899)—portrays a particular Midwestern locale: frontier Michigan, rural southwestern Ohio, a Midwestern city based on St. Paul, and Cleveland respectively.¹ Not only does each portray a specific place in the Midwest at a particular time; in each, that place, like place more generally, is not self-enclosed. It exists in relationships with larger formations. June Howard’s recent formulation in *The Center of the World* for theorizing regionalism provides analytic purchase on the interplay of the local and the larger.² Howard proposes that regionalism is both substantive and relational; she urges our attention to locales’ particularities—which regionalist writers depict in some detail—and also to their relationship to the world beyond. Her book models coming to terms with the complicated intertwining and disjuncture between substance and relationship in regionalist literature.

My more restricted focus here is the particularity of the Midwest portrayed by each of these books as it is informed by one of the kinds of relationship to which Howard’s work points: the relationship each proposes between its locale and the US as a nation. I concentrate on three intermeshed elements of that relationship. They are, first, the presence, explicit or implicit, of these books’ anticipated readerships, all of them located largely in the urban Northeast; second, the commitment of each to reflecting what “America” was or should be by drawing connections between the local life it depicts and the charac-

ter of the nation as a whole; third, race, which was an inseparable feature of that concern, as it is of so much American literature.

To be more specific: *Wife* was published by Boston's Houghton Mifflin, the other three books by New York City houses. *A New Home* was put out by C. S. Francis, *Clovernook* by Redfield, and *Gatsby* by Scribner's. All four books were pitched to Northeastern readers, who would have been most likely to read them. Their concern about the character of the American nation was not unusual; such a concern has been woven into much American literature, sometimes almost programmatically (*Uncle Tom's Cabin*), sometimes by implication (*The Professor's House*). Finally, this concern has often involved race. As Toni Morrison and others have reminded us, race encompasses whites, Blacks, Native Americans, and other groups. Moreover, racial ideology and practices are not transhistorical. While consistently tied to white supremacy, they have been reconfigured over the course of America's history to preserve the status of whites as the national norm and also, increasingly, to challenge that status, as Frederick Douglass did for more than sixty years.³ Thus, engaging these books' representations of particular places as they blended with forms of appeal to intended readers calls for historicizing. It also calls for the close textual attention which is appropriate to the multivocality and richness of expressive culture.

KIRKLAND AND CARY

Caroline M. Kirkland's *A New Home, Who'll Follow? or Glimpses of Western Life* and Alice Cary's *Clovernook: Recollections of Our Neighborhood in the West* were both emphatically Western, as their subtitles proclaim, though their Wests are quite different. Kirkland, who had emigrated from New York State to the "wilds" of frontier Michigan, highlights the practices and people in the village of Montacute (now Pinckney), often dwelling on the challenges that the hardscrabble farm families endured *and* that those same settlers presented to genteel women like herself. *Clovernook* is about life in and around an established farming neighborhood near Cincinnati based on Mount Healthy, Ohio, where Cary lived from her birth in 1820 to her move to New York City in 1850. Her sketches and tales are imbued with respect for the people and lifeways Cary depicts as well as with a clear-eyed sense of their limitations and difficulties.⁴

Kirkland and Cary worked with the sketch, a proto-ethnographic form which facilitated both their portrayal of particularities of their

Wests, such as who milked the cows (farmers of both genders in *Clovernook*) and the quality of the butter different women churned and, as well, their address of extradiegetic readers. Each writer uses a transdiegetic sketcher, a feature of the sketch made popular by Mary Russell Mitford's *Our Village*.⁵ Their sketchers are insiders with first-hand experience of Western life *and* outsiders. Kirkland's sketcher, Mary Clavers, lives in Montacute as she writes; *Clovernook*'s unnamed sketcher has lived elsewhere for decades and is reminiscing about life when she was young. Their sketchers are suffused with this dual perspective, with each sketcher directing detailed accounts of local life to sophisticated readers elsewhere who can assess it as local people cannot. The manner and style of their appeal to readers differ; Kirkland's amused wryness connects her with her addressees, while Cary invites affection and sympathy in hers. Still, appeal itself is integral to these books. It is inextricable and relational.

It is also noteworthy that *Home* and *Clovernook* were written by white women and that both foreground white Western women's lives and work, their sociability and aspirations. These, they show, were particular to the Wests they portrayed and reflected minimally, if at all, the doctrine of separate spheres that was promoted by so much of print culture, including the popular *Godey's Lady's Book*. Farm families in the West are work units, and all of life, from food procurement and preparation to the milking of cows and tilling of fields, is interdependent. As Mary Clavers puts it, "The division of labor is almost unknown" (72).

Furthermore, whereas domestic ideology cast "the home" as uniform and, as the title of Catharine Beecher and Harriet Beecher Stowe's *The American Woman's Home* (1856) proclaims, as the foundation of national life, in these books Western homes are varied and sometimes troubled.⁶ Some are impoverished, some prosperous; some are occupied by happy families; some suffer because of the death of a spouse or child or, as in Cary's searing "Uncle Christopher's," are subject to the tyranny of a harsh patriarch. Both writers, especially Kirkland, suggest that separate spheres may not be transportable to the West, and both imply, even if not consciously, that conventional femininity and motherhood are not universal and may not adapt to local circumstances.

A passage from *A New Home* in a sketch about the founding of a sewing society, the Montacute Female Benevolent Society, is characteristic of Kirkland's portrayal of white Western women and their

lives. The sketch, like many in *A New Home*, features both a plot—this one concerns the unsuccessful campaign of the sardonically named Mrs. Campanese Nippers for the Society’s presidency—as well as extended, detailed descriptions of the women’s activities and conversation. In the following passage they are gathered in a home to sew.

At tea each lady took one or more of her babies into her lap and much grabbing ensued. Those who wore calicoes seemed in good spirits and appetite, for green tea at least, but those who had unwarily sported silks and other unwashables, looked acid and uncomfortable. Cake flew about at a great rate, and the milk and water which ought to have gone quietly down sundry juvenile throats, was spurted without mercy into various wry faces. But we got through. The astringent refreshment produced its usual crisping effect upon the vivacity of the company. Talk ran high upon almost all Montacutian themes.

“Do you have any butter now?” “When are you going to raise your barn?” “Is your man a going to kill, this week?” “I ha’n’t seen a bit of meat these six weeks.” “Was you to meetin’ last Sabbath?” “Has Miss White got any wood to sell?” “Do tell if you’ve been to Detroit!” “Are you out o’ candles?” “Well, I should think Sarah Teals wanted a new gown!” “I hope we shall have milk in a week or two,” and so on; for be it known, that in a state of society like ours, the bare necessities of life are subjects of sufficient interest for a good deal of conversation. More than one truly respectable woman of our neighbourhood has told me, that it is not very many years since a moderate allowance of Indian meal and potatoes, was literally all that fell to their share of this rich world for weeks together. (137)

For Clavers, the women’s sociability is characteristically Western. Their production of necessities like candles and butter is seamlessly connected with the provision of fuel, with slaughtering animals, with the construction of a barn. Those who pretentiously wear silk hold back, but the women in washable fabric—calico—drink tea heartily, not daintily; all the women expect messiness and crudeness of their children; their conversation is mundane. Even as Clavers respects the arduousness of the women’s lives, she condescends to them and aligns with her refined East Coast addressees. When quoting her neighbors, she underscores their uneducated, sim-

ple vernacular (““Was you to meetin’ last Sabbath?””), accentuating their rusticity with her own agile, sophisticated style. Similarly, her tone brackets the West as something she is describing for her readers. The gentle irony of the first paragraph and use of categories to evoke the women as types, not individuals (“those who wore calicoes”) encourage intended readers to view the gathering as a scene, seen from a distance; the mass of utterances in the second puts the women on aural display.

At the end of the section, Clavers presents herself as sympathetic interlocutor—“More than one truly respectable woman of our neighbourhood has told me, that it is not very many years since a moderate allowance of Indian meal and potatoes, was literally all that fell to their share of this rich world for weeks together”—but she is hearing about privations she herself has not experienced. This passage, so typical of *A New Home*, comports with Kirkland’s identification with Eastern refinement and her intention to convey Western life to Easterners. As it turned out, she underestimated her Pinckney neighbors, many of whom were actually fairly sophisticated and also read *A New Home*. They were deeply offended.

A New Home does reconfigure its cosmopolitan appeal to targeted readers somewhat as it unfolds. Clavers satirizes her own attachment to refinement—she mocks herself for wanting an “astral lamp,” for instance (187)—and pokes fun at her addressees’ fastidiousness while modulating her own disdain for Western farmers. Over the course of the book—partly because Kirkland wrote it in real time, basing much of it on letters she sent to East Coast friends—Clavers begins to identify more with Western life, ambivalently appreciating its class and cultural diversity and many Westerners’ unpretentiousness. Still, Kirkland never arrives at a unified attitude about the West. Her mixture of elitism with respect for other settlers, of distress at their crudeness and appreciation of their vitality, exemplifies multivalent Northeastern attitudes about the West not uncommon for her era and audible in the decades to come.

Like *A New Home*, *Clovernook* pays close attention to women’s sociability and activities, but Cary’s center of gravity is more firmly Western, probably because she was a native Westerner. The sketcher’s standpoint is that of someone for whom *Clovernook* and its people are so familiar and interesting that her descriptions move smoothly from the food to which people have access to the quality of their shoes, all rendered with such close attention that *Clovernook* is

suffused with what Judith Fetterley identifies as Cary's "poetics of detail" (107). The description of a quilting party in "Mrs. Wetherbe's Quilting Party" is representative of Cary's focus on women's lives. Like most of her sketches, "Mrs. Wetherbe's Quilting Party" includes a conventional tale; here the tale centers on two lovers, Helph and Jenny, who finally unite after being kept apart by Helph's nouveau riche parents. The sketch gives equal weight to the labor and leisure of farming women and men, to their homes' interior arrangements, to fields and woods. Here guests arrive at the Wetherbes' home; then the women quilt:

Mrs. Wetherbe had not been at all exclusive and her invitations included all, rich and poor, maid and mistress, as far as she was acquainted. So while some came in calico gowns, with handkerchiefs tied over their heads, walking across the fields, others were attired in silks and satins, and rode on horseback, or were brought in market wagons by their fathers or brothers. Along the yard fence hung rows of side-saddles, and old work horses and sleek fillies were here and there tied to the branches of the trees, to enjoy the shade, and nibble the grass, while the long-legged colts responded to the calls of their dams, capering as they went.

Nimbly ran fingers up and down and across the quilt and tongues moved no less nimbly, and though now and then glances strayed away from the work to the fields, and suppressed titters broke into loud laughter, as, one after the other, the young men were seen with axes over their shoulders wending towards the woods, the work went on bravely and Polly Harris soon called out, clapping her hands in triumph, "our side is ready to 'roll.'"

Ellen [the young woman in charge of the other side, or group] was very busy and very happy, now overseeing the rolling of the quilt, now examining the stitching of some young quilter, and now serving round cakes and cider, and giving to everyone kind words and smiles. (40-41)

With minimal commentary, numerous details of Clovernook life are presented as elements of the organic whole which comprises "our neighborhood." Headgear and modes of transportation evince the women's differing economic status. Some horses are tied to a fence; some are loose and allowed to seek shade. The sketcher takes it for granted that quilts are stitched in sections that are rolled when finished, that simple food provides refreshment for quilters as they work, that quilting is labor, enjoyable, done collectively, and requir-

ing oversight. The second paragraph toggles between the women quilting in the house and the men preparing to chop wood outside, yet, like much of *Clovernook*, the sketch soon shows their permeability. Soon some of the young women run outside to join the men; later, men and women picnic outdoors, then play games in the Wetherbes' home.

However much *Clovernook* seems to exist in and of itself, though, Cary casts *Clovernook* as *recollections* of farming people in the past and directs it to contemporary urban Americans. In contrast to *A New Home*, open appeals to addressees are few, but awareness of sophisticated readers scores the sketches. Even as Cary is wonderfully detailed about life in this Western neighborhood, sketches include philosophical reflections and lines of poetry that serve as commentary on Clovernookians in cultural registers unfamiliar to them. One example is the end of a section in "Mrs. Wetherbe" describing the slum in Cincinnati where Jenny's family lives. The sketcher abruptly shifts from dwelling on the slum's harrowing conditions to praising God for giving humans the ability to appreciate beauty and to see "poured upon the looks of age / The beauty of immortal youth" (58).⁷

Passages like these invite readers to regard *Clovernook* as universal as well as particular, and Cary also encourages them to recognize this universality as distinctly American, for she identifies *Clovernook* as a representation of a past that constitutes an invaluable origin for the entire country. Claiming a central place for her "unpretending" "reminiscences" in the emerging national literature (344), she echoes the contemporary call of the Duyckinck brothers and other Young Americans for a national literature by enrolling the Midwest into an American imaginary as part of the United States. She also proleptically figures the Midwest as the heart of the country,

That *A New Home* and *Clovernook's* appeal incorporates race may seem a more dubious proposition since there are few people of color in either. However, in both, race is a conspicuous absence. Like most of the West, Montacute/Pinckney and *Clovernook/Mount Healthy* were settled on stolen land, and the absence of Native Americans in the second and the meager references to them in the first constitute racial erasures and, as well, tacit affirmation of the white Americanness of their inhabitants in the 1820s and 1830s.

Moreover, while both books assume that their Wests were white, both register the fact that they were are not. Native people make a

few appearances in and near Montacute; *A New Home* forecloses the issue of their removal by foregrounding Clavers's dismissal of them as remnants of an uncivilized people. In one of the few depictions of Indians, Clavers associates the Native women who sell whortleberries to Montacutians with nature and contrasts her own cosmopolitan idiom. "The Indians bring in immense quantities slung in panniers or mococks [woven baskets] of bark on the sides of their wild-looking ponies; a squaw, with any quantity of papposes, usually riding *a l'Espagnole* [astride] on the ridge between them" (81).

As Lori Merish says, in its references to Native people, as in other ways, *A New Home* echoes and contributes to an expansionist view of the West as unoccupied land, ripe for settlement by white Americans.⁸ Clovernook, by contrast, is so established that it appears always to have been occupied by whites, but several scenes in Cincinnati do include a few African Americans; they are racialized as Black and inferior. Whereas *Clovernook* grants almost every white figure personhood, providing them with brief backstories and detailing a few attributes, even its most sympathetically portrayed Black figure, a cook identified only as Aunt Kitty, is given no personal history. Rather, Aunt Kitty is characterized in racial terms that emphasize her docility. She is "one of those dear old creatures whom you feel like petting and calling 'mammy' at once. She was quiet, and a good heart shone out over her yellow face, and a cheerful piety pervaded her conversation. She retains, still, the softness of manner and cordial warmth of feeling peculiar to the South; and added to this was the patient submission that never thought of opposition" (30).

Like the other Black figures in *Clovernook*, Aunt Kitty seems to exist only as a servant to whites; when she is let go by her employers, she finds a position in an "asylum" for whites; when she dies, only whites are present. Neither in her case nor in any other does Cary reference either Cincinnati's relatively prosperous Black barbers, hostlers, and proprietors of boarding houses or the city's sizable African American community. Those absences, along with Aunt Kitty's "patient submission that never thought of opposition"—an assurance to readers of Blacks' enduring subservience to whites—reinforce the whiteness of Cary's West. Her Cincinnati is plagued by alcoholism among white men and the crass materialism of some rich whites, but white hegemony is untroubled. Even more, the city's often-violent white racism, which erupted in the 1809, 1836 and 1841

riots in which white mobs tried to banish its Blacks, is unthinkable in Cary's "queen [sic] of the West."

RILEY, FITZGERALD, AND CHESNUTT

By the late nineteenth century, the racial-ethnic landscape of the entire country was visibly diversifying. The end of Reconstruction and rise in white racial violence were precipitating Black out-migration from the South; European immigration, including immigrants from Eastern Europe, was exploding. Like much American writing of the time, some literature from and about the Midwest—which often merged with the racially-inflected local color movement—reflected many whites' belief that United States had been, and remained, a white nation.

That James Whitcomb Riley's popular poem "The Old Swimmin' Hole" (1883) may seem an unlikely example makes it an especially good one. On the face of it, the poem's warm evocation of carefree boys enjoying a long-vanished swimming hole appears aracial. However, since the default race of boyhood, and of personhood, was white unless otherwise specified, readers would have automatically seen the boys as white. Indeed, because Blacks were generally barred from swimming (breaching that ban could have violent consequences, as Richard Wright's "Big Boy Leaves Home" shows), it would have been unimaginable not to see them as white.⁹

The 1921 silent film based on Riley's poem emphasizes that whiteness by incorporating many contemporary tropes of white boyhood in addition to enjoying the glories of swimming holes: bare feet, straw hats and overalls; restlessness at school; a lovable penchant for harmless pranks; and susceptibility to puppy love. *Tom Sawyer* squared and whitewashed, with no Injun' Jim to unsettle its nostalgia, the film speaks to the ongoing reinscriptions of whiteness in which cinema played an important part.

The racial implications of these two "Old Swimmin' Holes" are implicit. Those of *Gatsby* and *The Wife of His Youth* are not. Both books are overtly concerned with race and racial conditions in America. They do not openly address readers—doing so was becoming unfashionable in serious fiction—but they appeal to readers through tone, characterization, place and plot. Moreover, both turn on cultural-geographic axes that instantiate the central role race played in defining America. *Gatsby*, which is plotted along an East-Coast/Midwest trajectory, construes the nation's whiteness as foun-

dational but now precarious. New York City and its environs are the epicenter of a modern US threatened by the racial and ethnic diversity metonymically figured by its caricature of the Jewish gangster Meyer Wolfsheim and its racist reference to “two bucks and a girl” in a flashy limousine who “roll” the “yokes of their eyeballs” at Gatsby and Nick (69). The novel disavows white supremacy through its mocking portrayal of Tom Buchanan’s agitated espousal of Goddard’s *The Rise of the Colored Empires* (Fitzgerald’s satirical name for Theodore Lothrop Stoddard’s 1920 *The Rising Tide of Color against White World-Supremacy*) and Tom’s inept account of Goddard’s argument, “...if we don’t look out the white race will be—will be utterly submerged” (17).

More subtly, however, *Gatsby* itself sponsors an America that is white. The whiteness of all the characters except Wolfsheim, though seldom specified, is taken for granted and is affirmed by their superiority to the novel’s few nonwhite or ambiguously raced others, including the unnamed housekeeper whom Nick terms “[m]y Finn” (119). That sponsorship is more open when Nick evokes the Midwest. He reflects that “this has been a story of the West, after all” just after he has eulogized “my Middle West” as an implicitly white city that embodies what is authentically American:

not the wheat or the prairies or the lost Swede towns, but the thrilling returning trains of my youth, and the street lamps and sleigh bells in the frosty dark and the shadows of holly wreaths thrown by lighted windows on the snow. I am part of that, a little solemn with the feel of those long winters, a little complacent from growing up in the Carraway house in a city where dwellings are still called through decades by a family’s name. (184)

In contrast to New York City, Nick’s Midwestern city is prosperous and uniform (the well-lit homes), Christian (the holly wreaths), white (the legacy names of its “dwellings”) and, though urban, also pastoral (dark snowy winters; sleighs). It is tied to the East—Nick and others are returning from Eastern boarding schools—but only selectively and temporarily. “Lost Swede towns” elides Blacks or other immigrants while sequestering “Swedes” in their own sad settlements. This Middle West, a locus of “the” American heritage, remains familiar in visual culture, a feature of Christmas cards and calendars; it reminds us that they, too, perform cultural work. Contextualizing Fitzgerald’s Middle West makes its whiteness even clearer. His St.

Paul, its probable basis, still had relatively few immigrants and few African Americans when he lived there and when he wrote *Gatsby*, but by 1920 the population of Duluth, 135 miles northeast, was 30 percent foreign-born. Duluth's Black population was only 495, or .495 percent, but racism ran high and in an act of terror that was a subject of national attention, three Black men were lynched there five years before *Gatsby's* publication ("The Lynchings").

Fitzgerald's assertion of his Midwest's, and America's, whiteness comes into sharper focus when we consider Charles W. Chesnutt's collection of fiction about Cleveland (Groveland), *"The Wife of His Youth" and Other Stories of the Color Line*. "Wife" depicts a Midwestern city with a sizable Black and "mulatto" (as Chesnutt phrased it) population and culture. Most of its nine tales are written from the standpoint of people of color. Its axis is not Midwest-East but Midwest-South, and it highlights Southern-Midwestern connections not apparent in most contemporary Midwestern writing. Many of the characters are either escapees from enslavement or post-Reconstruction migrants from the Jim Crow South; culture, politics, spatial geography, economics and overall racial practices link the two.

During an era in which many whites were characterizing the racial legacies of raced slavery as "the Negro problem," not the white problem, and ceding responsibility to contain the "problem" to the South, Chesnutt emphasizes the continuity between the racism that people of color faced in one of the largest, most prosperous and prominent Midwestern cities and what they faced in the South. Black poverty and segregation reign in both. As in the South, the color line separates Blacks and whites in Groveland; it is so insuperable that a Black mother cannot make herself known to a daughter who has been raised white ("Her Virginia Mammy"). Colorism, a legacy of slavery and racism, leads the city's Black elite—members of Groveland's "Blue Vein Society"—to stay aloof from darker-skinned Blacks. Whites, too, are deformed by racism; their investment in a white identity diminishes their humanity.¹⁰

"Uncle Wellington's Wives," the seventh story in the collection, dramatizes many of the continuities between the South and the Midwest that Chesnutt traces. In the South, Jim Crow is a given. It controls the life of the protagonist, Wellington Braboy, a formerly enslaved mulatto man who lives in Patesville (Fayetteville, NC) and fantasizes about the North as the South's opposite, a place "peopled by noble men and beautiful women, among whom colored men and

women moved with the ease and grace of acknowledged right” (208). Wellington also dreams of marrying a “gracious white lady” (208), and when he learns that his slave marriage to Aunt Milly has no legal standing, he steals half of her savings and takes off for Groveland.

There he initially seems to live free of the color line, landing a decently paid position as a coachman and marrying a white woman, the widowed Mrs. Flannigan, but he quickly discovers that the color line also prevails in the Midwest. After they marry and she becomes Mrs. Braboy, they are forced to live in a “colored” neighborhood; when Wellington loses his coachman position, he can only find the menial day work available to uneducated Black men. Deserted by Mrs. Braboy, impoverished, he flees once more, this time back to Patesville, where he bursts into his old home and asserts his position as Aunt Milly’s husband.

This bare account of the tale’s actions, while not doing justice to its complexities, showcases Chesnutt’s use of a South-Midwest-South narrative arc to feature the racism and white supremacy of both regions. Jim Crow-caused poverty, Wellington’s reluctance to perform the work allotted to Black men in the South, and the promise of life as a full American fuel his desire to escape being Black and Southern, but in Groveland he encounters “more degrees of inequality than he had ever perceived in the South” (230).

What is more, Chesnutt takes his exposé of Midwestern racism further by using Mrs. Flannigan to reveal the contingency of whiteness. Through her, Chesnutt shows that the color line is an American invention. As an Irish immigrant, Mrs. Flannigan initially does not think of herself as raced, and she is so naïve about race in America that she regards Wellington as “at least half white” and therefore not to be seen “as black” (225). Yet once she marries him, American constructions of race rule her life. Her landlord evicts the couple because he does not allow Black tenants; the Braboyes, faced with Groveland’s segregated housing, must move to one of Groveland’s Black sections.

American whiteness, Chesnutt also shows, is neither natural nor inherent: it is defined in relation to Blackness and is thus dependent upon it. Living among Black people in a segregated city, not an innate sense of her own whiteness, *produces* Mrs. Braboy’s embrace of a white identity. At first she is friendly with some of her neighbors, but “[i]t was difficult . . . [for her] to divest herself of the consciousness that she was white, and therefore superior” (228). She degenerates into slovenliness and alcoholism—Chesnutt’s use of an ethnic stereo-

type for immigrant Irishwomen is a reminder that, however enlightened, one is unlikely to be free of all prevalent ideologies—but her failings do not prevent her from being a white American. She quickly solidifies that whiteness by leaving Wellington for a white man, supposedly her miraculously resurrected first husband, and resuming her former name, Mrs. Katie Flannigan, which has now become further testimony to her whiteness.

The erstwhile Mrs. Braboy's ability to become white and her choice to do so shed light on the complementary aspect of American racism: as long as America holds itself to be a white nation, it will instantiate Blackness as innate and ubiquitous. The tale's seemingly open ending drives this point home by pushing readers to abandon the habit of envisioning individual resolutions to the devastation of systemic racism. Whether or not Aunt Milly takes Wellington back is beside the point. Unless disbanded, American constructions of race and the country's racism mean that in Patesville, in Groveland, and elsewhere, Blacks will not have the "acknowledged right" of Americans.

THE RELATIONAL MIDWEST

The local, the individual, the national; the substantive and the relational; the especially Midwestern and the decidedly extra-regional: these continue to intersect and separate in literature about the Midwest in ways that are both shared by many writers and particular to individual ones. The work of two Michigan writers currently receiving acclaim, the recipient of the 2019 SSML Mark Twain Award, Bonnie Jo Campbell, and 2018 National Book Award for fiction nominee, Angela Flournoy, exemplifies these dynamics and their particularity.

Many of Campbell's characters experience addiction to drugs and alcohol, under- and unemployment, harsh living conditions and painful family dynamics; women are often abused, and both men and women suffer a general sense of despair. Their lives are individual; their choices are personal; determination and temperament sustain many of them, but large-scale forces play powerful roles in their Midwest and their lives, including the economic and cultural devastation caused by deindustrialization, the global traffic in drugs, and the consequences of toxic masculinity. They may be white, but they demonstrate that white does not always mean privileged.

In *The Turner House*, race, history, and conditions in Detroit in 2008 inform the situations, relationships and prospects of the large Black Turner family. The characters' lives, often frustrated and

painful, are shaped in part by national factors such as the (limited) opportunity that the US military offers Black men, the collapse of the housing market and commercial gambling, *and* they endure, even thrive, because of personal resilience, Black cultural traditions and family bond. As the work of these and other writers shows, engaging with the complexities of Midwestern writing illuminates its particularly and its relationality and, in doing so, casts in relief what is especially Midwestern about it.

Oberlin College

NOTES

My thanks to Marcia Noe and the anonymous reviewers for *MidAmerica* for their extremely helpful comments on an earlier version of this essay and to Bonnie Cheng, Eve Sandberg, Tara Suri, Natasha Tessone, and Ellen Wurtzel for feedback on various drafts.

¹The changing geography of the United States complicates my choice of terms. In keeping with the usage of *A New Home* and *Clovernook*, I use West when I discuss these texts. Otherwise I use Midwestern and Midwest, though Nick Carraway's assertion that his story has been about "the West, after all" (184) indicates the instability of the term "Midwest" as late as the second decade of the twentieth century.

²Howard's brilliant and only seemingly simple formulation refers both to literature and to the "fundamental tension" that she finds in work that theorizes place. As she puts it, "we are constantly shifting between what I call *substantive* and *relational* understandings of region" (2; author's emphasis)

³Affirmation of the nation's whiteness can be found in the Naturalization Act of 1790, which barred immigration by anyone not white and of good character. It is explicit in the scientific racism, with its supposedly empirical basis for white supremacy and Black inferiority, which began to flourish in the 1840s and in the white supremacist ideology, wedded, often, to whites' sense of racial grievance, which was given renewed institutional and organizational force after the Civil War (see Ball).

⁴The literary marketplace also made possible Kirkland's and Cary's careers as literary women. Kirkland, who eventually moved to New York City, went on to publish two more books about the West, then edited the *Independent* newspaper and *Sartain's Union Magazine of Literature and Art* and published magazine pieces and essay collections. She was also a noted figure in New York City literary circles. Alice Cary and her sister Phoebe became celebrated authors and hosted a literary salon after they settled in New York City. These examples suggest that scholarship about the Midwest, like that about regionalism, with which it overlaps, profitably reckons with the complex role which metropolises played in the creation of Midwestern literature.

⁵Narratological terms are useful for identifying elements of the sketch form. For a fuller discussion of this form, see Zagarell, 2018.

⁶The complete title of Beecher and Stowe's book tells a fuller story about the cultural work to which they dedicated it. The title is *The American Woman's Home; or, Principles of Domestic Science: Being a Guide to the Formation and Maintenance of Economical, Healthful, Beautiful, and Christian Homes*.

⁷Interspersing prose with poetry was a longstanding practice. Quoting well-known poets, including Hazlett, is one way in which Mary Clavers distinguishes herself from her less educated neighbors and aligns herself with addressees. It often invokes a culture other than that being represented, and this is so in *Clovernook*, where it interrupts the prose. Cary

quotes lines by Coleridge several times. I have been unable to locate the source of the lines I cite here, and suspect Cary herself may have written them.

⁸Merish, esp. 491-92. Merish astutely observes that Clavers's "civilizing mission" does not extend to Natives, who appear only at the town's borders, in the woods, or in the "unpeopled forest" and, indirectly, in white settlers' appropriation of Indian terms.

⁹In this context much of Paul Laurence Dunbar's poetry, whether set in the South or in no specific location, in effect wraps his own Ohio into an implied portrait of what the nation should become by according translocal, transtemporal humanity to the Black Americans it features. Whether James Whitcomb Riley, a supporter of Dunbar, recognized this is an intriguing question.

¹⁰In his brilliant essay "What Is a White Man?" (1889) Chesnutt had analyzed the miscegenation laws of different states to expose race as a legal fiction. His 1912 story "The Doll" is a bitter portrayal of white supremacy's prevalence in the Midwest as well as in the South. A Black Groveland man encounters the white Southerner who had murdered his father in the South decades earlier. Because of the penalty the Black man would face if he takes revenge, he must behave as though he does not recognize the white man while the Southerner, who recognizes him, gloats about his own enduring power as a white man.

WORKS CITED

- Ball, Edward. *Life of a Klansman: A Family History in White Supremacy*. NY: Farrar, Straus and Giroux, 2020.
- Cary, Alice. *Clovernook; or, Recollections of Our Neighborhood in the West*. Second Series. NY: Redfield, 1853.
- Chesnutt, Charles W. "The Wife of His Youth" and Other Stories of the Color Line. *Charles W. Chesnutt: Stories, Novels, and Essays*. Ed. Werner Sollors. NY: Library of America, 2002.
- . "The Doll." Sollors 794-802.
- . "Uncle Wellington's Wives." Sollors 206-28.
- . "What Is a White Man?" Sollors 837-44.
- Kirkland, Caroline M. *A New Home—Who'll Follow? or, Glimpses of Western Life*. 1839. Ed and Intro. Sandra A. Zagarell. New Brunswick, NJ: Rutgers UP, 1990.
- De Grasse, Joe. Director. "The Old Swimmin' Hole." First National Pictures, 1921. Web. June 29, 2021.
- Fetterley, Judith. "Entitled to More than 'Peculiar Praise': The Extravagance of Alice Cary's *Clovernook*." *Legacy: A Journal of American Women Writers*. 10.2 (1993): 103-19.
- Fitzgerald, F. Scott. *The Great Gatsby*. Preface and Notes Matthew J. Bruccoli. NY, Simon and Shuster, 1992.
- Flournoy, Angela. *The Turner House*. Boston: Houghton Mifflin Harcourt, 2015.
- Homestead, Melissa. "'Links of Similitude': The Narrator of *The Country of the Pointed Firs* and Author-Reader Relations at the End of the Nineteenth Century." *Jewett and Her Contemporaries: Reshaping the Canon*. Ed and Intro. Karen L. Kilcup and Thomas S. Edwards. Gainesville, FL: UP of Florida, 1999. 76-96.
- Howard, June. *The Center of the World: Regional Writing and the Puzzles of Place-Time*. Oxford, UK: Oxford UP, 2018.
- "The Lynchings." Minnesota Historical Society. Web. 27 June 2021.
- Merish, Lori. "'The Hand of Refined Taste' in the Frontier Landscape: Caroline Kirkland's *A New Home, Who'll Follow?* and the Feminization of American Consumerism." *American Quarterly*. 45.4 (Dec. 1993). 485-523.
- "Midwest." *Encyclopedia Britannica*. Web. 27 June 2021.
- Morrison, Toni. *Playing in the Dark: Whiteness and the Literary Imagination*. Cambridge MA: Harvard UP, 1992.

- “Naturalization Act.” American Memory-Library of Congress. Web. 27 June 2021.
- Riley, James Whitcomb (pseud. Benj F. Johnson, of Boone). “The Old Swimmin’ Hole.” *“The Old Swimmin’ Hole” and ‘Leven More Poems. Neighborly [sic] Poems on Friendship, Grief, and Farm-Life.* Indianapolis, IN: Bowen-Merrill Co., 1901. Web. June 30, 2021.
- Zagarell, Sandra A. “Sarah Orne Jewett’s *The Country of The Pointed Firs.*” *Handbook of the American Novel of the Nineteenth Century.* Ed. Christine Gerhardt. Berlin: Walter de Gruyter, 2018. 525-42.

BIG IDEAS IN THE MIDWEST: A REVIEW ESSAY

MARCIA NOE

Horace M. Kallen in the Heartland: The Midwestern Roots of America Pluralism, by Michael C. Steiner. Lawrence, KS: University P of Kansas, 2020. 240 pp.

Spoon River America: Edgar Lee Masters and the Myth of the American Small Town, by Jason Stacy. Urbana, IL: University of Illinois P, 2021. 234 pp.

The King of Confidence: A Tale of Utopian Dreamers, Frontier Schemers, True Believers, False Prophets, and the Murder of an American Monarch, by Miles Harvey. NY: Little, Brown and Company, 2020. 401 pp.

Libertarians on the Prairie: Laura Ingalls Wilder, Rose Wilder Lane, and the Making of the Little House Books, by Christine Woodside. NY: Arcade Publishing, 2016. 259 pp.

Big ideas have flourished in the Midwest: Jeffersonian agrarianism, Frederick Jackson Turner's frontier thesis, Henry George's single-tax theory, the Wisconsin Idea. The books reviewed in this essay examine cultural pluralism, the reconceptualization of the small town, utopianism, and libertarianism. They discuss the impact these big ideas have had on the Midwest and Midwestern identity formation; moreover, although focused on the past, these books can help us better understand the present.

A welcome book at this political moment is Michael Steiner's well-written and informative *Horace M. Kallen in the Heartland*. With white supremacists, xenophobes, and bizarre conspiracy theorists, amplified by Internet trolls, radio shock jocks, and television commentators, dominating much of the media, Steiner's study of the Midwestern roots of cultural pluralism, with its emphasis on the notion's salutary potential in a deeply divided nation, is most timely and valuable.

Steiner chronicles the journey of Kallen, a Harvard-educated Jewish Bostonian, to the University of Wisconsin, where he spent seven years teaching philosophy. Unlike several scholars who have written off Kallen's Wisconsin years, Steiner argues that his theory of cultural pluralism was significantly shaped by this Midwestern milieu, and much of the book explores this cultural context. "Kallen's Midwest was a matrix of cultural pluralism that inspired a variety of pluralist thought," contends Steiner (2).

Steiner situates Kallen's theory of cultural pluralism within a number of revelatory and impactful contexts. He published his theory for the first time in February of 1915 as a two-part essay in the *Nation*, "Democracy versus the Melting Pot," and later in book-length form as *Culture and Democracy in the United States* (1924). In these works, Kallen argues that there is no contradiction in identifying as an American as well as a member of an ethnic group and encourages the view that America is a democracy of nationalities that make up a symphony of civilization. For Kallen, ethnicity was immutable, a "psycho-physical inheritance." Central to his theory was a belief in the role that region plays as a matrix of diversity and catalyst for ethnic interactions in sustaining ethnic identity. Underlying these components of his theory is his belief in the power of diversity to strengthen and develop a culture and to serve as a bulwark against reactionary orientations, such as fascism, nationalism, xenophobia, and white supremacy.

Steiner emphasizes the diversity of both the urban and the rural Midwest as formative in Kallen's development of his theory of cultural pluralism. He points out that Kallen worked within a climate of diversity and pluralism created by Midwestern intellectuals and activists, such as Jane Addams, Frederick Jackson Turner, Ida B. Wells, Reverdy Cassius Ransom, Hamlin Garland, Waldemar Ager, and Ole Rolvaag. Moreover, as he grew up in Boston, Kallen experienced "a deeply urban, ever-widening, polyglot landscape . . . [a] tumultuous landscape of ethnic and racial interaction and isolation" (56). Equally influential were Josiah Royce's theory of provincialism, William James's theories of pragmatism and a pluralistic university, and Barrett Wendell's emphasis on the Jewish roots of American institutions.

In Madison, Kallen was stimulated by his university colleagues and students, the progressive impetus of the Wisconsin Idea, and the rich ethnic composition of the state, which counted as residents more

first- and-second-generation German Americans than any other state, as well as a significant number of Scandinavians and Poles. Kallen further refined his theory by writing against the anti-Semitic and anti-immigrationist views of his colleague, Edward Alsworth Ross, and Israel Zangwell's assimilationist ideas as enacted in his play, *The Melting Pot*. "His benchmark theory grew from this intellectual tug-of-war between cultural obliteration and segregation," concludes Steiner. "Cultural pluralism, as it emerged in 1915, offered a fertile ground between two deeply troubling ideologies" (90). During the last twenty years of his life, Kallen expanded his theory of cultural pluralism to include African American culture, due in large part to the influence of his student, Milton Konvitz, and colleagues Alain Locke and Hera Morgan.

During the war years, the cultural pluralists of the Lyrical Left—Jewish American and Norwegian American writers—contributed to a climate of opinion that sustained Kallen's theory with their argument that diversity is essential in preserving democracy. However, the University of Wisconsin's response to World War I demonstrates the limitations of Kallen's influence. Although Woodrow Wilson rejected Kallen's *Lasting Peace*, which touts cultural pluralism as a remedy for nationalism, the book enjoyed a renaissance during the 1940s, due largely to Kallen's involvement in African American culture.

Kallen's long-term influence can be seen in the work of Louis Adamic, Ruth Benedict, Caroline Ware, Alain Locke, Arthur Schlesinger Jr., Walter Benn Michaels, and David Riesman. During the latter half of the twentieth century and into the twenty-first, Kallen's cultural pluralism remained influential, as seen in the writings of Ralph Ellison, Orlando Patterson, Michael Walzer, Martha Nussbaum, Kwame Anthony Appiah, and Richard Rorty. Scholars Christopher Laasch, William Appleman Williams, Patricia Nelson Limerick, David Potter, Yi-Fu Tuan, David Hackett Fischer, Bernard Bailyn, and Donald Meinig followed Kallen's lead in emphasizing the formative role of region in creating a dynamic pluralistic society.

Sometimes a book comes along that completely transforms our notion of who we are as Americans. Such a book, Jason Stacy argues, is Edgar Lee Masters's *Spoon River Anthology*, a collection of dramatic monologues spoken by the denizens of the town cemetery that was first published in 1915. Stacy contends that the book matters because it created an enduring image of rural life in this country, one that has helped to turn the American small town into a synecdoche

for America itself. On the basis of exhaustive research, Stacy successfully demonstrates that *Spoon River Anthology's* influence has ranged well beyond the literary. In tracing the reasons for the book's impact, he explores its historical and literary contexts and its contemporaneous reception. He also focuses on three character types in the book—the elite, the populist, and the exile; his readings of selected *Spoon River* poems demonstrate how these recurring characters have become American archetypes.

In exploring the book's contexts, Stacy emphasizes that for many years, Americans envisioned the small town as a pastoral New England village, a reassuring myth that occluded the problems of crime, poverty, and disease that plagued a rapidly urbanizing and industrializing nation. However, other writers were creating a counter myth, shifting the location of the idyllic small town from New England to the Midwest as they portrayed a Midwestern small town settled by heroic pioneers who braved ferocious beasts, attacking Indians, and natural disasters to create a classless democratic society where all could prosper.

Stacy also examines the frontier mythology that obtained in Lewiston, Illinois, where Masters grew up, and Petersburg, Illinois, where his grandparents lived, emphasizing the debates between pro-and-anti-slavery factions. "In this regard, the Masters family was part of a broader conflict over race, federal power, and party politics in central Illinois during the Civil War," asserts Stacy, demonstrating how these issues informed several of the *Spoon River* monologues (38). "Masters synthesized the latent social conflicts left over from the Civil War with the rising social divisions apparent in the war's aftermath and forged them into the personal grievances that shaped his later portrayal of small-town Illinois," concludes Stacy (44). He also shows how the various populist movements that arose in the rural Midwest to combat the oppressive forces of banks, railroads and grain elevators also are reflected in Masters's book.

Stacy further situates *Spoon River Anthology* within a literary context, explaining how prairie realists like Edward Eggleston, Joseph Kirkland, E. W. Howe, and Hamlin Garland brought a new kind of realism to the Midwestern novel that paved the way for Masters's adulterers, prostitutes, alcoholics, suicides, and misfits. He also surveys Masters's sojourn in Chicago, where he wrote the book, and discusses the influence of Chicago Renaissance institutions like the Press Club, writers Opie Read and Carl Sandburg, and editors

Harriet Monroe of *Poetry* and William Marion Reedy of *Reedy's Mirror*, where the first Spoon River poems were published.

Stacy reports that the critical reception of *Spoon River Anthology* was largely positive, with both highbrow and popular reviewers lauding the book. "Whether celebratory or critical, the literary reception of *Spoon River Anthology* revolved around the portrayal of Spoon River as representative of the rural Midwest while, at the same time, serving as a microcosmic portrayal of the universally human," concludes Stacy (101). One of the book's most influential reviewers was Carl Van Doren, who discussed it at length in "The Revolt from the Village: 1920," published in the *Nation* in October of 1921. Stacy points out that Van Doren went a step further than his fellow critics, positioning Masters as the leader of a revolt not only from the the cult of the village, as Van Doren termed the notion of the idyllic small town filled with virtuous good neighbors, but from the small town itself. He credited Masters with influencing Sherwood Anderson's writing of *Winesburg, Ohio*, calling Anderson's novel "the *Anthology* transposed" (qtd. in Stacy 115). Despite the wide impact of Van Doren's review essay, which established the Revolt from the Village in the scholarly literature, Masters, as well as Anderson, Sinclair Lewis, and Floyd Dell, rejected the notion that they were part of such a movement.

The book's final chapter supports Stacy's assertion that *Spoon River Anthology* created a new myth of the Midwestern small town, "one that appeared stable, moral, and—most damning—self-satisfied, but which, in fact, hid a churning mixture of dislocation, anxiety, and avarice" (131). In surveying the book's impact on popular media and culture after World War II, Stacy examines films that portray small-town Midwesterners' anxiety about veterans' readjustment and home ownership. Discussing *The Best Years of Our Lives*, Stacy links bank officer Al Stephenson's approval of a loan to a veteran without collateral over the bank president's objections to Masters's indictment of Spoon River banker Thomas Rhodes, and unemployed Fred Derry's problems to those of bankrupt Spoon River farmer Barry Holden. He emphasizes the populist sentiments of *It's a Wonderful Life's* George Bailey, comparing him to Spoon River's Mickey M'Grew and Shack Dye, and banker Henry Potter to Thomas Rhodes.

The ideal of small town/suburban home ownership was also promoted by such 1950s television shows as *The Adventures of Ozzie*

and Harriet, *The Donna Reed Show*, *Leave It to Beaver*, and *Father Knows Best*. Of Disneyland's Main Street U.S.A., Stacy observes that it "epitomized the path of the Midwestern town from regional community in the nineteenth century to universal American town in the early twentieth century to simulacrum after the Second World War" (152). Spoon River's village rebels, exiles, populists, alienated misfits, and elitists are reflected in J. D. Salinger's portrayal of Holden Caulfield in *The Catcher in the Rye*, and Sloan Wilson's depiction of Tom Rath in *The Man in the Gray Flannel Suit*, as well as in the films *All That Heaven Allows* and *Rebel without a Cause*.

Spoon River America shows us why the *Spoon River Anthology* has never been out of print. Its influence has ranged widely throughout the twentieth and early twenty-first centuries, from Thornton Wilder's *Our Town* (1938) to George Saunders's *Lincoln in the Bardo* (2017). Its prevalence in middle and high school curricula and its numerous incarnations—among them a radio program, a country music album, and several theatrical adaptations—further testify to its impact on our culture. Moreover, in his delineation of the changing image of the Midwestern small town from agrarian Eden to paradise lost, Stacy helps us see why the slogan, "Make America Great Again," has caught on with a large segment of the US population. *Spoon River America* is essential reading for Americanists, Midwesternists, and anyone interested in the Midwestern small town and its meaning in American culture.

In *The King of Confidence*, Miles Harvey relates the story of James Jesse Strang, a thirty-one-year-old megalomaniac and self-proclaimed "perfect atheist," who styled himself as the successor of Joseph Smith, founder of the Church of Jesus Christ of the Latter Day Saints. When Smith was murdered in Nauvoo, Illinois, and his Mormon followers were run out of town, a remnant chose not to head out West but to follow Strang, accepting his claim that he was their prophet. Strang took them to the Midwest, founding a Mormon commune on Beaver Island in Lake Michigan's northernmost waters where he had himself crowned King of Earth and Heaven.

Strang finagled, threatened, bribed, and bullied his way to power; by 1852 he was a member of the Michigan State Legislature who controlled all of Beaver Island, having forcibly run off all of the non-Mormon residents. A complex man, this deadbeat, horse thief, swindler, and grafter was an ardent abolitionist and admirer of women, acquiring a total of five wives by the end of his life. Strang's

embrace of polygamy, as well as his autocratic leadership style and grandiose pretensions, ultimately brought about his assassination in 1856. Subsequently a vigilante mob invaded Beaver Island, burning buildings and forcing the Mormons to evacuate. Many of these events are related in Mary Hartwell Catherwood's two Beaver Island stories.

Harvey's compelling style at once engages the reader as he situates Strang's story within the context of an America full of grifters, grafters, sharps, criminals, and confidence men, an America ripe for Strang's new religion. "Strang would come to embody a constantly repeating character in American history, a kind of figure whose grip on our collective imagination is as tight as ever," Harvey concludes (9). In this highly readable book, Harvey does a terrific job of depicting the mid-nineteenth-century America that allowed Strang's project to flourish; in so doing, he helps the reader understand how otherwise rational people could fall under the spell of a consummate con man. He creates an engaging narrative embedded in historical and literary contexts, such as Mark Twain's *Adventures of Huckleberry Finn*, Hawthorne's *The Blithedale Romance*, and Melville's *Typee and The Confidence-Man: His Masquerade*, employing these works to illuminate Strang's project. Insightful, too, is Harvey's emphasis on the King of Earth and Heaven as a social construction. "Strang had constructed himself out of words . . . His whole career had been a self-invention, a book he crafted with such skill and assurance that many readers failed to realize it was all an elaborate fiction" (294).

In *Libertarians on the Prairie*, Christine Woodside focuses on the composing process of Laura Ingalls Wilder and her daughter, Rose Wilder Lane, the team that gave us the Little House on the Prairie books on which the popular 1970s television series was based. In her introduction, Woodside suggests that the process of selection and emphasis employed by the mother and daughter collaborators had a libertarian bias, resulting in eight children's books that created a pioneer myth of freedom, limited government, free markets, self-reliance, and individualism. She asserts that Rose "transformed the whole of her mother's life by removing many parts and changing details when necessary to suit an idealized version of the pioneer story" (xvi).

Although Woodside says that her research uncovered many harsh facts of Laura's daily life that didn't make it into the Little House books, she doesn't back up this claim with many examples; more-

over, readers who cherished the Little House books and read them multiple times have strong recollections of the daunting challenges that the Ingalls family faced: locust plagues, blizzards, drought, isolation, penury. The same criticism extends to the libertarian themes that Woodside enumerates in her introduction. While Rose's libertarianism is discussed in detail, with examples of many publications she wrote from that perspective, no careful textual analysis of the Little House books is provided to substantiate the claim that Rose "infused her mother's children's stories with examples of a set of zealous free-market principles. . ." (xv). In fact, no such examples are offered until page 128, where several drafts of the Fourth of July episode from *Pioneer Girl* that later appear in *Little Town on the Prairie* are analyzed thematically to show libertarian emphases. Two other examples appear in the last chapter.

Much the same is true for Woodside's treatment of the publication history of the Little House books after Rose's death. She states that Rose's literary executor and heir, Roger Lea MacBride, also held libertarian beliefs and sought to promulgate them through the Little House books. "In both his career and his personal life, Roger reflected and perpetuated Rose's politics and world view. His influence over the Little House enterprise would be enormous, helping to increase the books' impact on conservative thought." (175). Again, very little evidence substantiates this claim, although Woodside does devote a chapter to Roger's publication of Laura's manuscript, published posthumously as *The First Four Years*, as well as his efforts to launch the Little House television show, a television movie made from Rose's *Let the Hurricane Roar*, the re-release of the latter book, and the publication of eight books about Rose's early life. The Little House books themselves are not discussed in this chapter.

This book is called *Libertarians on the Prairie*, but a better title might be *Rose Wilder Lane: Libertarian Writer*. While Rose is acknowledged as one of three founding mothers of libertarianism, and many pages are devoted to her political evolution and writings, Laura's story takes a back seat, and her politics are not much in evidence, although we are told that she prized hard work and "simple, wholesome values" (97). Much of the book deals with Rose's peripatetic career as a writer and the details of Laura and Rose's collaboration; these emphases predominate, rather than the political theme suggested by the title and introduction. The last three chapters purport to relate the ways in which libertarian principles appear in the

books that were published posthumously, but, again, this discussion is short on textual analysis and long on publication history and the history of the Libertarian Party, a history that, nevertheless, offers an illuminating context for understanding libertarianism's growing importance in American politics.

There are other problems with this book aside from the misplaced emphases of the title and introduction: the chronology is confusing in places, there is much conjecture about why Rose or Laura or Roger did what they did, and the organization of the book is sometimes repetitive, choppy, and lacking in transitions from one idea to the next. To resolve these problems, the book would have benefited from additional editing, which would have produced a more polished final draft. This book is easy to read and provides ample evidence that the Little House books resulted from a mother-daughter collaboration rather than a single author; readers who are interested in this process will find it informative. However, the book offers little evidence of libertarianism on Laura's part or in the Little House books themselves; in short, this book doesn't deliver what it promises.

Whether they originated in a Dayton, Ohio, bicycle shop or the Wisconsin Legislative Reference Department, big ideas have defined our Midwestern heritage. The big ideas discussed in *Horace M. Kallen in the Heartland*, *Spoon River America*, *Libertarians on the Prairie*, and *The King of Confidence* offer a continuum of the best and the worst of Midwestern thinking. Reading them can enable us to contextualize our own contemporary moment so that we can better assess and come to terms with a sometimes frightening and perplexing Midwestern—and American—reality.

The University of Tennessee at Chattanooga

IDENTITY AND THE MIDWESTERN CONTEXT:
A REVIEW ESSAY

PHILIP A. GREASLEY

A Field Guide to the Poetry of Theodore Roethke. William Barillas, ed. Athens: Swallow Press/Ohio UP, 2021. 352 pp.

The Making of the Midwest: Essays in the Formation of Midwestern Identity, 1787- 1900, ed. Jon K. Lauck, ed. Hastings, NE: Hastings College P. 400 pp.

The Sower and the Seer: Perspectives on the Intellectual History of the American Midwest, Joseph Hogan, Jon K. Lauck, Paul Murphy, Andrew Seal, and Gleaves Whitney, eds. Madison: Wisconsin Historical Society P. 386 pp.

The title, *A Field Guide to the Poetry of Theodore Roethke*, is initially surprising given the typical association of field guides with bird watchers and wildflower enthusiasts. It is, however, completely appropriate based on Roethke's animist worldview, his focus on nature and the flora of his father's greenhouses, the ecocritical orientation of the volume's editor, William Barillas, and the *Field Guide's* organizational techniques. The *Field Guide* considers Roethke and his poems in their native and most illuminating contexts. Eminent poet and scholar Edward Hirsch, in his foreword to the volume, reinforces the significance of contexts by defining a field guide as "a manual to help us identify things in their natural environment" (xiii). The title also underscores the editor's commitment to accommodating those only interested in individual poems as well as those wanting fuller knowledge of Roethke's life and writings.

Edward Hirsch places Roethke in the romantic tradition and emphasizes the importance of context in Roethke's life and writing. William Barillas's preface follows, highlighting diverse perspectives on Roethke's poetry and the value of each in illuminating aspects of the poet's life, thought, and writings. In his introduction, Barillas

identifies areas deserving future biographical and critical research. Forty-four essays make up the body of the volume, all but a few addressing single poems.

The *Field Guide* is divided into sections arranged around the chronology of Roethke's life and the poetic volumes he published during his lifetime: *Open House* (1941), *The Lost Son and Other Poems* (1948), *Praise to the End* (1951), *The Waking* (1953), *Words for the Wind* (1958), and *I Am! Says the Lamb* (1961). The volume also includes Roethke's posthumous collection, *The Far Field* (1964), which was in preparation for publication at the time of the poet's death. This organization emphasizes Roethke's developing poetic mastery; his evolving form and poetics; the continuity of his subjects and theme; and the relationship between his physical, familial, and psychological environments and his poetic creations. The *Field Guide* concludes with a bibliography, notes on the contributors, and an index. The contributors include distinguished poets, creative writers, poetry theoreticians, literary critics, and editors. Seven have written books on Roethke; many more have previously published articles or chapters. Several are recognized leaders in the study of Midwestern literature. International perspectives are also present.

Multiple critical perspectives provide insights into individual poems, Roethke's full poetic corpus, and the mind behind the poetry. Biographical and historical commentaries take the lead in many essays, for example, introducing Otto Roethke, young Theodore's larger-than-life, dominating but charismatic father. Otto inspired his son's affinity for nature and the family greenhouses. Multiple essays make it clear that Otto fostered an aura of safety for his sensitive son. They also indicate that his death when Theodore was fourteen and the subsequent closure of the Roethke family business were traumatic, inducing a sense of loss that Roethke struggled with for the rest of his life.

Biographical commentaries describe Roethke's psychological state as diagnosed during his lifetime as well as more recently. Multiple contributors assert that the poet believed his mental illness was closely intertwined with his imaginative power and creative ability. A late essay traces Roethke's relocation to the American West and Washington state. Another recounts the problems raised by publication of his posthumous volume, *The Far Field*, without the author present to oversee final editing. In the absence of Roethke's oversight and approval of the publication, uncertainty remains whether the

published version correctly incorporates his decisions, those of his editor, or results from inadvertent errors. More broadly, although some sections of “North American Sequence” and *The Far Field* were published during Roethke’s lifetime, their earlier appearances were as individual poems rather than as sections of an integrated, larger work.

Like Roethke’s own worldview and poetic perspectives, critical approaches in the volume are frequently ecologically based, presenting human beings as part of and responsible for the natural environment. The *Field Guide* essays repeatedly emphasize Roethke’s animism and his sense that everything, large and small, is alive and partakes of the sacredness of the creation.

Other critical approaches and techniques mark the *Field Guide*, among them anthropological, feminist, formalist, geographic, mystic, mythic, romantic, sociological, and theological. Each offers insight and brings additional resonance to aspects of Roethke’s poetry. Some essays identify writers and thinkers to whom Roethke was indebted and with whom he felt significant affinities, most notably W. B. Yeats, T. S. Eliot, Ralph Waldo Emerson, Walt Whitman, and William Blake. The essays on each poem typically articulate leading critical perspectives on it and, where applicable, cite Roethke’s own published commentaries on his life, values, and poetics. Perhaps the richest and most detailed essay sections are those closely considering Roethke’s poetic techniques, structures, and prosody, all of which are pivotal to his creative processes as well as to the tone and experience of his poems. These detailed explications also demonstrate Roethke’s movement between formalism and freer poetic forms.

Field Guide references adopt the pagination of the poems and quotations as they appear in the still available 1975 paperback edition of *The Collected Poems of Theodore Roethke*. Doing so makes it easy for readers to consider quotations in the contexts of their respective poems, within specific Roethke collections, and across the poet’s lifetime poetic output. Common pagination and the contextually based approach of the essays help readers link to Roethke’s full life and creativity. In short, the *Field Guide* brings together all the elements needed for a sophisticated understanding of Roethke, his contexts, and his art. It presents leading historical and contemporary critics and critical approaches to his poetry, and it suggests areas deserving further study. Let us hope that this volume catalyzes fur-

ther attention to Roethke's work and leads to the realization that he is a major twentieth-century poet deserving renewed acclaim in the twenty-first century.

The Making of the Midwest: Essays in the Formation of Midwestern Identity, 1787-1900, edited by Jon K. Lauck, consists of twenty-two chapters, each by a different author, presenting aspects of Midwestern life, thought, and identity. Scholarly expertise in history, geography, politics, economics, religion, philosophy, sociology, journalism, literature, art, music, myth, and archaeology informs specific chapters. Lauck's introductory essay connects the chapters and opens discussion of the broader Midwestern experience and the development of its regional values and identity.

The volume presents a mosaic of thought and experience at specific Midwestern times and places. Collectively, the chapters present a series of case studies using detailed analysis of individual situations from which overarching patterns emerge. Each chapter has a locus, a specific, limited time period, a geographical area, and a segment of the population. Most chapters reflect the views and experiences of the dominant population in that time and place, but some portray the experiences and perspectives of specific, less-dominant population groups, among them women, African Americans, Native Americans, and less-privileged European immigrants. The mosaic approach transforms what might otherwise be a dry recital of hypothesized general regional characteristics into an abundance of unique stories detailing the lives, hopes, and values of specific identified people in known Midwestern times and places.

Selective applications of disciplinary methodologies and tools further enrich the presentations. A few chapters adopt macrocosmic perspectives in focusing on the Old Northwest Territory, the Midwest, or the nation; most focus microcosmically on *specific* individuals, families, settlements, clubs, civic organizations, towns, cities, or states. One chapter presents the poet Walt Whitman's perspectives on the Midwest and its people as reflected in his poetry and prose.

These approaches capture the diverse elements that, in aggregate, comprise Midwestern experience, culture, values, and identity. Collectively, the chapters make clear the disparate forces shaping the region and its culture. Informing perspectives, like local, state, and regional history, provide the core. Economic perspectives and tools document the region's rising population, its agricultural and indus-

trial output, its transportation and communication gains, and its increasing urbanization, all elements reflecting the developing region and its growing competitiveness with and dominance over other American regions. Analysis of government documents informs intellectual history as it reveals critical differences between the Articles of Confederation (1777), the US Constitution (1787), and the Northwest Ordinance of 1787, the last of which informed and fostered the region's egalitarianism, its anti-slavery and pro-Union stances, its support for education, and its commitment to freedom of religion and religious exploration.

Literary approaches highlight the association of the Midwest with Edenic pastoralism. Insight into music, art history, and archeology comes into play, providing tools by which developing Midwestern culture can be measured and given larger context. Sociological expertise into class, race, ethnicity, and gender provides insight into the discrimination experienced by Blacks, Native Americans, immigrants, and women. Knowledge of myth creation exposes self-serving falsehoods promulgated by America and the Midwest in portraying settled Native American land as primal wilderness, Native Americans as savages to be exterminated or relegated to barren wastelands, and African Americans as subhuman beings worthy only of the designation as property. The chapters selectively adopt these disciplinary approaches and many others in portraying the region and its people.

This volume exposes both the high ideals and the crass, self-serving practices marking the region. As just one example, Eric Michael Rhodes's chapter, "Midwestern Mobocracy: The Emergence of Labor Politics and Racial Exclusion in Cincinnati and the Lower Old Northwest, 1829-1836," describes the Midwest's first great city, Cincinnati, then a boom town on the border between the "free" Northwest Territory, Kentucky, and the slave-holding South. Rhodes portrays the city as a magnet for ambitious businessmen, entrepreneurs, and laborers. Here, skilled whites could advance socially and economically, but Black labor competed for jobs and lowered wages, and business success relied on economic partnerships with the slave-holding South. As slaves and free Blacks flowed into Cincinnati seeking a better life, they encountered discrimination in jobs, pay, and housing; laws regulating their presence in the region; and active, though illegal, patterns of kidnapping them and selling them into slavery. Compromising morality for gain was not atypical. Those

unprotected by social and economic position, those from the outside, and those marked by their unprivileged status regularly paid the price.

The chapters follow the region from early frontier privation through the Civil War to maturity and centrality in American life. Taken together, they increase our knowledge of the Midwest from the advent of the Northwest Ordinance of 1787 to the early twentieth century. This volume supplants broad generalizations about Midwestern experience, values, and identity with compelling stories of real people and localized experiences, some inspiring, some shameful. Collectively, these experiences have made Midwesterners who we are.

In contemporary culture, the Midwest is regularly portrayed as unthinking, monotonously homogenous, agrarian fly-over country to be traversed as quickly as possible en route to the nation's vibrant coastal intellectual and cultural centers. This volume refutes that perspective, presenting instead a small sampling of the diverse "writers, thinkers, intellectuals produced by the Midwest" (xiii) as well as the regional values and perspectives that made them characteristically Midwestern. The twenty-two chapters reflect that intellectual richness and diversity.

The first chapter, by Edward Watts, details early Native American intellectual challenges to white colonization of the Midwest; another chapter captures the diametrically opposed yet massively respectful extended interchange between two highly individualistic Midwestern thinkers, free-thinking Robert Ingersoll and Christian evangelist Dwight Moody. The chapter by Kenneth H. Wheeler explains the extreme early-twentieth-century value shift from "producer" to "consumer culture" in the Midwest and the nation. The effort by rural Midwestern educators to preserve rural people and culture from population loss and the negatives of urban life through rural school consolidation appears in yet another chapter.

The chapters of *The Sower and the Seer* sample diverse Midwestern intellectual initiatives spanning theology, history, the arts and culture, the social sciences, science, and politics. For example, the chapter by Jenny Barker Devine describes the 1868 creation of a women's literary society in Jacksonville, Illinois, paralleling a similar club begun that same year in New York City and interacting with it on an equal basis. Devine makes it clear that women's clubs of that era provided a venue for female education, cultivation, and

activism. They empowered women to interact, organize, gain recognition, and support causes ranging from urban beautification to women's suffrage. Another chapter describes Mari Sandoz, the individualistic Nebraska populist writer and Great Plains regionalist and advocate for farmers, rural life, and Native Americans. Still another paints rural Illinois writer Leroy Jones's post-World War II quest to regain prewar rural Midwestern authenticity.

Many individuals described in this volume have significantly impacted American thought. One among these was Midwestern writer John Bartlow Martin, as detailed in the chapter by Ray E. Boomhower. Martin took it upon himself to survey television programming and draft the 1961 speech on the state of American television for his friend, Newton Minow, the incoming Federal Communications Commission chair. While lauding some television programming, Martin encouraged broadcasters to do better. Martin and Minnow brought attention to the importance of television and the need for broadcasters to advance the public interest. The speech referred to much of television programming as a vast wasteland. Political leaders and the public agreed with Martin's assessment.

Perhaps best epitomizing the Midwestern amalgam of genius, diligence, and character are the chapters on Leslie C. Peltier and George McGovern. In "The Stars Had Become My Stars: Leslie C. Peltier, *Starlight Nights*, and Amateur Astronomy," Robert L. Dorman explains that Peltier (1900-1980), a lifelong resident of rural Delphos, Ohio, dropped out of high school during World War I to work on his family's farm and never returned to school. He fit the mold of inspired Midwest tinkerers like Edison, Ford, and the Wright Brothers. Without education or significant financial resources, Peltier's innate intelligence, diligence, and self-taught astronomical mastery led him to make important discoveries despite his rural locale, inadequate telescopes, low lifelong farm and factory earnings, and the precedence he gave to his marital, family, and community responsibilities. Peltier came to be recognized as America's leading amateur astronomer. Eleanor Roosevelt interviewed him. *Time* and other leading magazines wrote about him. Harvard, Princeton, and Miami University lent or gave him telescopes. Major national honors came his way. Peltier's first book, *Starlight Nights*, published when he was sixty-five, remains inspiring and influential.

Perhaps most characteristic of Midwestern values and intellectualism, however, is South Dakotan George McGovern (1922-2012).

John E. Miller, in his chapter, "An Intellectual in Politics," portrays McGovern as a shy, studious minister's son and a World War II bomber pilot who experienced war firsthand and spent the rest of his life crusading against war, poverty, hunger, and suffering. After his military service, he enrolled as a theology student, then switched to a graduate history program, and finally found his niche in politics, ultimately serving as a US representative and senator and as the Democratic Party's nominee for President in 1972. Miller describes McGovern as possessing "many . . . personal qualities . . . often associated with the region, . . . friendliness, modesty, religiosity, candidness, industry, and integrity" (347). Miller supports his views on McGovern's character with strong quotations from Hunter S. Thompson and Robert Kennedy, with Thompson maintaining that McGovern's "up-close likeability and sincerity, basic decency, and integrity and honesty set him apart from the usual run of politicians" (358) and Kennedy calling McGovern "the most decent man in the Senate" (358). The insights underlying McGovern's opposition to US involvement in the Vietnam War and his attacks on Richard Nixon's character seem even more prescient today.

The Sower and the Seer is an homage to Midwestern life, values, and the diverse intellects it has fostered. The individuals highlighted in this volume combine intelligence and significant achievement complemented by individualism, persistence, commitment to hard work, and integrity. While the spatial limits of *The Sower and the Seer* mean that it can only sample, its sampling offers a strong reflection of the range, depth, and character of Midwestern writers and thinkers.

University of Kentucky

POETRY TO CARRY WITH US AS WE LEAVE 2020
BEHIND: A REVIEW ESSAY

MARY CATHERINE HARPER

- Donnelly, Laura. *Midwest Gothic*. Ashland, OH: Ashland Poetry P, 2020. 89 pp.
- Morin, Edward. *The Bold News of Birdcalls*. American Fork, UT: Kelsay Books, 2021. 102 pp.
- Rozga, Margaret. *Holding My Selves Together: New and Selected Poems*. The Portage Poetry Series. Stevens Point, WI: Cornerstone P, 2021. 147 pp.
- Minock, Mary. *A Time When You Know a House: Poems of Detroit*. American Fork, UT: Kelsay Books, 2020. 137 pp.
- Irish, Amy Wray. *Breathing Fire*. Beulah, CO: Middle Creek Publishing, 2021. 55 pp.

What might it mean to “wild” a “broken house” and how might one make a home of such a place? Simply live in the wilderness of it? Or is such a place completely unlivable? How to abandon a place altogether when it is your home? These are some of the questions that come to mind when reading *Midwest Gothic*, Laura Donnelly’s newest collection of poems.

The collection situates the broken house—the divorce of parents—at the empty center of the poems, many of which are set in the garden of the speaker’s childhood, “the garden a thing stopped in time” (45). Imagine the literal garden of one’s childhood. Imagine being forced to leave that joyful place. Imagine, as “Exodus” tells us, “A woman and two children, // boy and girl, / exit the garden on foot. // The girl’s shoe falls off—now / lopsided, now stung by thistle // and lagging—her mother / turns back to call *hurry*, // no time to pack toothbrush / or butterfly barrettes” (34). This is a garden transformed into The Garden, where “it rewrote / our history,” as the speaker of “Cruelty” declares just before revealing that “it” is God rewriting history (30).

The loss of family, indeed, the biblical allusion to the loss of innocence, leaves the speaker yearning for the past. “My attic is lined / with their wishes . . . only the faintest bite / of the ground’s tart kiss” (21). And she knows the bite matters as much as the familiarity of the white pines and primrose, “the lilacs, // the promise of rapture” (“The Perimeter” 29). She knows the story is more complicated than the one we’re often told. “Don’t suppose there wasn’t violence from the start,” she says. “Even the angels with their fiery swords // couldn’t figure out where to stand” (29).

The poems keep pulling us back to the time of crisis, as in “Slicing a Tomato”: “Eaten like an apple, / let the knife go. // All of the garden hangs / on its loud red sound” (69). In Donnelly’s version of Eden, Eve’s body is the “negative space” of God’s halo (“After Blake” 35). But there is “no sign of rib, no red gash” for Eve is pure potential, “muscle testing / its new weight” (“After Eve” 36). That muscle gets tested as Eve—the mother—and her children leave the garden and seek a new home. The daughter tells of the ordeal in “Garden Vernacular”: “For a long time / I thought history went to the winners, / and we were not them” (39). Then something shifts. She says, “But then our mother’s new garden / unfurled, winding and strange on a city block— / the gloriosa daisies between cracks / in concrete. The ferns lapping up the dusky shade, / like *hush* and *wonder*” (39). The mother has achieved independence, and created a space where “It was not unusual // to see that garden breathe” (39).

What a stunning moment in a collection that is essentially a quest for self-actualization in the aftermath of lost innocence. But this is a quest for forgiveness as well. There is the issue of the father and his new family, and the silence at the heart of his disappearance. The speaker addresses her father in “What I Still Will Not Ask,” saying “I mean it as kindness, not asking, / not making you say what we know. / My silence—once shame, now meant / as the only forgiveness I own” (79). This, the gift to the father.

And the mother? In what is for me the core poem of the collection, “*Rosa eglanteria* (Shrub Rose),” the speaker describes the wilderness where her mother is forced to raise her children. The “roses that grew wild // behind our garage— / tea rose or briar rose— // small and sweet-hipped . . . coursed // over cracked paint and clung / to the fence.” She quotes her mother: “*no one / could pass through that mess*” (44). Interestingly, the mother faces the mess head-on. The speaker explains, “At night, she read to me of wilder-

ness: / *Island of the Blue Dolphins*, // *Julie of the Wolves*.” (44). And what is the effect of life in the wilderness? The speaker addresses her father in a voice full of love, though still rebellious: “Everything I say is to gather / you back. You that would not // be gathered. You that would wild / the broken house and whip // the swings to empty tangles. . . . Your name // is beyond me and yet I grow brave / before the perimeter, // sneaking the berries golden in June.” She tells him that finally “we turn our faces towards sun” (“*Rosa eglanteria* (Shrub Rose)” 45).

In that turning, the speaker moves with the rhythms of what daily life has become, the “whirring / gone deep” (74). The final section of Donnelly’s collection calls to mind the rhythmic pulse and repetition of music as the speaker finds herself “pinned to the ground . . . spinning in the sound of it” (“The Carolina Wren” 75). It is through the rhythmic routine of daily life that the speaker releases herself—and us readers—from the symbol of violence and loss. She recognizes that even in the silence about why the father left, “the knowing swells” (“The Last Supper” 82). She knows “It was all garden / and it was all not” (“Summer” 83). Such simple words to spin in.

If Laura Donnelly’s *Midwest Gothic* is situated in the liminal space between a symbolic and a real garden, the opening poem of *The Bold News of Birdcalls* by Edward Morin is firmly planted in the physical realm. “Blue Jays” names the birds that inhabit the speaker’s neighborhood—jays, robins, cardinals, sparrows—with close attention to their personalities. The robins are “well mannered, industrious” and the “brownish young” cardinals are “voluble, elaborate / with the modesty of talented / beginners,” while the sparrows have to “make way” for others “at feeding stations” (15).

Amidst this lively Midwest neighborhood group, amidst the “whole pack” that “bickers, / turning the neighborhood / into a tenement courtyard” (15), one can find passage to that *other* realm, for as the speaker says, “Jays are from the underworld, / sinister as Dutch elm disease. / In high branches, once the dew / burns off, two exchange / piercing rubato screams / without a trace of warmth” (15).

The poems of the collection remind us that neighborly harmony can give way to sudden discord. So, too, the realm of humans, where one seeks a place in the social, political, and workplace pecking order. The woes of the human lifeworld are the foundation for “Invisible Hand,” a brilliant poem alluding to a play about which, as the speaker says, “No one understands the title.” The speaker places

his own “worn hat on a nail” in the dressing room of the empty theatre, and then stands before a “deep- / pocketed, freshly-pressed suit ready / for me to slide into.” He says, “I don’t know / why I kick the dressing room trash can” while preparing for “the losers whom I must / confront” in his role as a stock market trader (26). But the reader knows that the speaker identifies more with the “families having an argument, / the working poor running in place, / drivers sleeping on their car keys” than with his assigned character. As he steps into the role—as if stepping into irony—he says, “By the end of the second act / I’ll have separated those people / from all their earthy goods” (26).

The irony suggested in the poem is deepened as *The Bold News of Birdcalls* continues. In “Endurance of Robins,” the third of the collection’s four sections, the ironies of socio-political existence are treated with outright satire. Setting the stage for that raw section is “Ariel Combat,” an allegorical tale of a pair of robins beset by a “cowbird chick” that “suffocated their offspring” in the first nest they built. As the poem continues, squirrels “ate the eggs in their second nest” and a red-tailed hawk terrorizes them as “[b]oth robins screamed an alarm.” The tender-hearted speaker chases off the hawk. He speaks to the female robin “softly about our recent scare,” certain that—or imagining—“she / listened thoughtfully to every word” (57).

Sympathy is replaced by cynicism in the next poem, “During the Long War,” where “every / passing car hums an eviction notice” and “Each toy is a dead toy” (58). The dark mood continues in “Inauguration, 2005,” with its “Capitol swear-in,” where “all social classes / listened in tears and froze their assets” (60). The satiric critique of power punches me in the gut as I read section three, which includes a poem about those who abuse their power to grant or deny tenure at universities. The woes of “poets published by small presses” are detailed in “Hail Poetry!” in which the speaker comments on the crassness of a bookstore chain executive comparing poetry to fish at a fish market. The speaker laments the short shelf life of contemporary poetry collections, for how “quickly they’re boxed and set outside, / the stench swept off by morning’s tide” (70). Another hard-hitting poem in that section, called “the Bernie Madoff Hustle,” relates the result of greed: “Poor Mark Madoff / was his father’s trusted aide . . . learned the truth and felt betrayed . . . hanged himself under a cloud of shame” (66).

However dark *The Bold News of Birdcalls* might become at times, Morin balances social satire and an individual's lamentation with hopeful expectations of finding meaning beyond bickering in politics, workplace, and personal life. The speaker of "Poetry Man" reminds us that poets offer such meaning. He addresses a fellow poet who "waded through / your own and others' family griefs, / stretching your arms upward, grinning / like Ho Tai the carefree Buddha" (27), this despite the poet also serving as an Orpheus figure, "wandering / into Hades, returning each time / with a song more sensual than the last / until cancer, like the wave that had taken / your lover, finally swept you under" (28). The determined cheer of this poem, which comes early in the collection, is echoed in the fourth and final section, "Passage of Swans." There "A half-moon realizes / that losing face is only temporary" ("Phases" 78). This is not an expression of optimism so much as determination to carry on. Determination to "[e]njoy the day / as anemones are enjoying theirs" ("Season Finale—the White Anemones" 96).

Morin's collection expresses a willful approach to living in hard times, as does Margaret Rozga's daring and deeply moving collection, *Holding My Selves Together: New and Selected Poems*, for which I wrote the introduction. I admit I am in awe of Rozga's way with words—as I have been since meeting her at a conference over a decade ago—partly because of the way she mixes a sureness of purpose with subtlety, with tentative doubts.

The first half of the collection—the first two of four sections—reveals a purposeful life, especially in the autobiographical poems about Rozga's activism that began around 1967 in Milwaukee and continues today. In "Genuflection," dedicated to Colin Kaepernick, she urges individuals marginalized by US culture to "Talk louder. Shout. Chant. Rhyme. Rap. Talk / over the person intent on out-talking you" (87). In "Alabama Bound" she remembers "Sit-ins. Bus boycotts. University doorways. / Interstate buses. City jail, county jail." She re-traces "the map abstracted from history" in the poem, which "intertwines personal history / with snatches of headlines and refrains of songs" (38) from the Civil Rights period of social and political turmoil.

Rozga's unfaltering passion for social justice, economic opportunity, and political equality is expressed by a steady voice, a voice proud of its "Determination. Drive. Energy" ("Toward an Epilogue" 65). She is proud of "[t]he elliptical pitch of lives rolling on ideals"

(65), perhaps even proud to have been “startled awake,” as she puts it in “Prologue to Milwaukee.” “Those startled awake, stay awake, / remember, try again, march on” (44). In short, they approach the whole mess of human existence with unceasing determination.

Such purposeful living is evident in “Alice Marathons,” the first section of *Holding My Selves Together*. Here the speaker tells of Alice, who, though she “wasn’t expecting much” as she peers through a keyhole, sees “a beautiful garden” (7) and determines to enter that garden in spite of numerous obstacles. Like Alice of *Alice in Wonderland*, she is “far too big to enter that tiny world, / and when she manages her size, / she can’t manage the key” (“At Bottom” 7). But she doesn’t give up, for “after fallen leaves / at the top of bare maples / a blossom of birds” (“Alice dreams garden” 9). Who wouldn’t want to live in that garden, where one can “haiku down the snow” and “sonnet up the spring” (9).

What a playful and well-crafted vision—in terms of metapoetic expression, “Alice dreams garden” is made of two haiku stanzas—but also what a powerful vision driving the poem! Here is The Garden of prelapsarian innocence, a perfect human lifeworld. The vision of that garden entices Alice to run the full length of a marathon. And who exactly is Alice? As the speaker of “Verb of Action, Verb of Being: Alice” declares, she is a daughter who “dreams of flying, living / abroad, spending next year in India.” She is a woman who “turns a rubbish-strewn vacant lot into a flourishing / community space.” She is a teacher who “spends summers on the / reservation, teaches bareback riding at the tribal college” (28).

Alice is a powerhouse. But she is not without moments of faltering doubt, as the eponymously titled fourth section of *Holding My Selves Together* reveals. Many of the poems reflect the anxiety of the global pandemic of 2020. For example, in “And After” the speaker reflects on time, the way it is measured: “We used to divide time into before any children and after. / We used to measure by the miracle of our meeting / and falling in love . . . And after the Corona virus pandemic sent us into isolation? “Now? Before masks and after. / By rain, by fire, by hurricane-force wind. / By disaster” (128). Even time, constant time, cannot be counted on, the speaker suggests.

Even Divinity itself seems “diffuse . . . once Fear / showed up in the space of shrinking positives” (“Hello, Fear” 129). And the fears are not just of pandemic but of racism, the “Constitutional 3/5ths of a person / compromise, the Dred Scott decision, separate and /

unequal.” The speaker admits her fear and bemoans “these very words, unfamiliar prayers to a familiar / and ineffable God” (129).

Still, Alice runs toward the vision of The Garden. The speaker puts her hope—her faith?—in moments of beauty, like “maples budding / birds in motion” (“Rising at Dawn” 100). The quest for beauty becomes the reader’s quest. And the reader can trust Rozga to show us beauty even in disturbing situations. “My shadow is a silent movie,” for example, is a poem that examines what it means to be without words and, thus, “faceless.” “Women who hunger for substantial words” are presented as shadowy figures, such women typically being viewed with suspicion and fear. But the poem plays with the word “shadow”—there are eight uses of the word in its sixteen lines—in a way that dispels fear and invites wonder, as in the lines “The owl’s call colors dawn, / sometimes overshadows light” (101). The beauty of dawn is not only referenced but associated in a positive way with the generally mournful sound of an owl’s call and the usually negative concept of “shadow.” Pulsing through Rozga’s masterfully crafted, passionate poems is an open desire for beauty as a response to both natural catastrophe and distressing social and political events.

Times of trouble are also addressed in Mary Minock’s collection, *A Time When You Know a House: Poems of Detroit*. Minock takes us back in time to her childhood in Detroit and to the political, economic, and social stresses of those years. In “On Marking the Fiftieth Anniversary of the Cuban Missile Crisis, or, an Ode on Memory” she returns to 1962, when she was “a history major . . . cast as a chorus member in a Greek tragedy” (107). How apt, for the ’60s were marked by crisis and tragedy in socio-political arenas. And Minock’s response? She remembers listening to “the words of firm and careful measure / from the man I loved and trusted, / the president I would have followed anywhere” (108). She is as determined as Kennedy not to show fear—“I didn’t duck and cover”—but upon reflection admits “I didn’t know how close we came” (108). Through the ordeal she “learned to trust and sing the praise of memory,” but not the memory of public events so much as memory “that hovers over tapestries we weave / starting with the warp of routine” (107). She comes to remember daily happenings, like rehearsals for the play *Electra*, like her mother watching Kennedy on television.

How nostalgic such memories might sound. But nostalgia gives way under the pressure of reality, for Minock also remembers “a boy

who didn't much like me" but for whom she "hand-painted an 'impressionistic' birthday card" (107). Where's the nostalgia in that? Perhaps the lesson here is not about nostalgia so much as trust in the "warp of routine" (107). In her poems of interlaced narrative and lyric, Minock stresses trust in routine in times of crisis, and she stirs daily memories into public events. Growing up in Detroit was a matter of "bitter afternoons after school" when she was tasked to "shovel out the ashes and the fallen clinkers" in the "monster furnace" and add "three shovels full of coal" (62). In "Letting the Fire Go Out" she is a child again, daydreaming about the family "in the flat below," where they have "a furnace converted to gas." She wishes she could "sneak down the back stairway / past the sounds of the lady in the downstairs kitchen / cooking normal meals, making normal sounds / of cleaning up and pleasing" (62). This poem is an exemplar of Minock's poetic voice: Detailed narrative pulls us into a scene. We are with her, watching her move as if on a stage. Suddenly the action stops. She declares a truth . . . sometimes admits a fault, like willfulness: "I will let the fire go out." Or admits a judgment: "I am a bad girl" (62).

Minock's autobiographical poems bring to life a childhood full of doubts and worries in a city full of lonely neighbors like "Mrs. Dragon," the "ancient Romanian woman" who "owned the house next door," who "made pastries on Halloween / that we threw into our pillowcases and spoiled," for "bubble gum or a Mary Jane" treat was more valued (30). Minock reflects that "even when we saw her smile, / the whiskered lips opening / like petals of a rose, / we didn't know her loneliness / was our loneliness" (30).

What sad irony to recognize and feel such solidarity in loneliness. Still, solidarity is a gift . . . one of the gifts of *A Time When You Know a House*. In "Wildflowers of Detroit" Minock says of her home city during the 1950s and '60s, "Here was a time when we almost got it right," where "cutting across the privacy / and separate wanting / were words we all knew how to sing / and sang together" (14). Here was a place where one could "gather wild raisins" (15). Here was a place, as expressed in "House," where "parameters are set for you," and within those parameters you would be "content to find your freedom" (116).

Minock's poems pull me in, like being pulled into the Detroit River, or into Blue Heron Lagoon, where we find that "water that looks cold / doesn't have to be," for it can "hold the memory of sum-

mer's effervescence" ("Upon Falling into Blue Heron Lagoon Two Weeks Before My Seventieth Birthday" 129). The tension in such contraries is reiterated in comparisons between the Detroit of the past and today's Detroit, where Minock canvasses in her old neighborhood and realizes just how much it has changed: "Sixty years ago I rang these same doorbells / selling Girl Scout cookies. / And there's no telling which, / if any of them, still work. / I wait. I notice the decay / of caulk, wood, stone, brick" ("Canvassing in the Neighborhood" 97). Minock reminds us that Detroit has changed, and not just in terms of the decay of homes, neighborhoods, and businesses, but changed in ways that mirror the larger culture. She says, "I knock and wait, and yet I know / first stepping on the porch / no one will answer. / Answering the door is no longer a custom in the neighborhood" (97). No longer a custom indeed!

The poem that expresses, at least for me, the cultural shift—the crisis of culture—that rivers through the collection is "No Land at All." In that stark poem Minock tells of her mother's "knack for finding forlorn paintings," like a painting of "blue waves / that rock against a gray storm-clouded sky" and one of "a brown wolf in profile in the foreground / on a snowy hill on the stillest winter night," with a "little village" in the background. Minock comments: "The wolf—he is cold. / The town—it is warm. / The message—it is clear: it's the lone wolf's choice" (53). It is as if the wolf doesn't even know he (or she) is in crisis, for the animal's focus is on the snow and "the smell of night, / the silence, the freedom of the howl / that will not be burdened by an answer" (54). What a powerful statement of the crisis of freedom, the burden of individualism!

Another collection that examines a culture in crisis is Amy Wray Irish's *Breathing Fire*. This chapbook takes as its subject the effects of the global Corona virus pandemic we have been experiencing for the past year and a half. Irish gives immediacy to the scorch of the pandemic through lyric reflections, such as "Growing up Corona," where the speaker cautions a child: "Do not stare into a smoke-red-dened sun / expecting shade" (22). One can almost smell the smoke as the poem continues, asking why "some are drawn to the blaze / like a hunger," why they "feed the flames / like a faith." The speaker herself expresses a kind of faith as she asserts, "I know that a forest hosting devastation / is more than tinder. // And I know that a passage through destruction / is more than myth. // A sheltering tunnel of limbs refuses to burn / just beyond" (22).

The poems of *Breathing Fire* have a quality of the just-beyond, for example “Oxygen,” in which the speaker declares that “Burial is too final, too / deep.” Imagining the just-beyond of death, she says, “When I stop breathing // cover me lightly. Let the earth / breathe for me, inhale // oxygen into my pores — / exhale rust, decay” (31). The sense of the ephemerality of oxygen—how it seems just beyond reach when one is suffering from CoVid-19—and the fragility of breath are evoked in “The Breath of Life” (30), a poem that represents uneven breathing, as in this section of it:

Inhale grace, flowering of scent, release.	depths
Exhale musk of absence, void.	shadow
Inhale wing and song, blessed and full.	seeding

Within the masterful contrapuntal pattern, the poem reminds us that while we might have no power over the circumstance of disease, we can use our breath to “[e]xhale rage” (30), thus controlling our response to the virus.

The boundaries of such form serve to contain the virus for us and perhaps manage the fear that is compounded by the social and political unrest of 2020, for what is such unrest but a frenzy of responses to fear. The speaker of “The Freedom Disease” (27) describes one person’s irrational response, and even the format of the poem demonstrates the off-kilter attitude, for line breaks are indicated by slashes *within* the lines and even at the end of lines:

He got it / caught it / the manic
epidemic panic / the freedom
seizures / the forget-causation fever /
the fear-of-the-hordes hoarding /

Irish makes use of other such form-based poems to give expression to the period of violence, like the nine haiku verses of “Bitter Omens,” with this defining image in the middle verse: “In full riot gear / or clad in hazmat, police / a bitter omen” (17).

Such chaos speaks to a time when “There is no heaven. / Only the rending and rejoining, / forever sewn together / by this holy thread” (“Through the Eye of the Needle” 19). I see in this poem the thread of Godly nature. Much is made of natural forces in the collection,

especially the force of decay, as in “American Grave,” where the ghost speaker seeks her unmarked grave: “I’d swear I’m buried here somewhere, / in some place where I faltered and fell.” The attempt to find the evidence of a “self” is thwarted: “for every foot of dirt I sift / to search, a mile of sand drifts in” (32). The poem ends in a consolation of sorts, but what ironic comfort, for the speaker is “Feasting on all this hollow earth, / growing never, ever full” (32).

In directing us to see the “erosion” wrought by nature, *Breathing Fire* makes blatant the ironic elements of nature’s consolation. Those ironies, which are nuanced in the Donnelly, Morin, Minock, and Rozga collections, are now front and center. Much of Irish’s collection is about the ugliness of human behavior, specifically during 2020. The second of three sections of the collection is aptly titled “Season of Fire” (23-35), for its commentary on the social, economic, and political “tearing” and “chewing” and “stinging” by those with power over others (“The Wasps” 26). For example, the horror of the murder of George Floyd by “so-called peacekeepers against one bound and begging man,” leads the speaker to understand that ways of “keeping the peace” are sometimes themselves “disturbed—deranged, unhinged, upended” (“Definition” 29).

Breathing Fire is choked by heavy irony. But the nine haiku verses of the penultimate poem give us some relief, some breathing room, perhaps some healing. “The Body of Healing” is a poem that moves within a “walk home at dusk” during which the speaker notices “Nature’s sweet cocktail” of rain and lightning and sunset. She notices a hummingbird, a zucchini blossom, a moth, and finally the poem itself: “Night blooming poem— / these words come, then sleep. Bewitched / by such sweet perfume.” The poem’s progression mirrors a healing process (47), and the collection’s final poem, “Directions Written in Rust,” insists on hope, as the speaker says, “The passions you were never allowed /still flowed, still rose // to the surface. The fever / of your breath on the glass // still burned. Let my fingers trace / your textures grooved with rust” (48).

Yes, let us trace such textures as we leave 2020 behind. And let us remember such poems as these.

COMPLEXITY AND VARIETY IN EIGHT MIDWESTERN POETS: A REVIEW ESSAY

RONALD PRIMEAU

- Tapping Out: Poems*, by Nandi Comer. Evanston, IL: Northwestern UP, 2020. 96 pp.
- Wings or Does the Caterpillar Dream of Flight*, by Cathryn Essinger. Loveland, OH: Dos Madres P, 2020. 50 pp.
- 1919: Poems*, by Eve L. Ewing. Chicago: Haymarket Books, 2019. 88 pp.
- Severance*, by Robert Fanning. County Clare, Ireland: Salmon Poetry, 2019. 96 pp.
- Red Stilts*, by Ted Kooser. Port Townsend, WA: Copper Canyon P, 2020. 85 pp.
- The Shape of Regret*, by Herbert Woodward Martin. Detroit: Wayne State UP, 2019. 90 pp.
- Thread, Form, and Other Enclosures*, by Carol Smallwood. Charlotte, NC: Main Street Rag, 2020. 96 pp.
- To Be Nonchalantly Alive*, by Kerry Trautman. American Fork, UT: Kelsay, 2020. 96 pp.

These new collections of poetry by Midwesterners—selected from a much longer list—show a broad range of topics and master an array of forms. The state of Midwestern poetry is strong. Three volumes capture the nuances often overlooked in everyday experiences. Three books focus on a single event or process to provide new insights on subjects not known to most of us. Two poets probe the loss and recovery lived in the process of grieving and regret. The year was very productive for Midwestern poets. These books were all written before the pandemic and were chosen to represent the excellence of the poems as well as the diversity of the poets and the settings and characters they create.

In her interdisciplinary collection of poems, historical documents, and photos, Eve L. Ewing invites readers to join her ongoing re-examination of the summer of 1919 in Chicago. On July 27, a series of riots began over race at the 31st Street Beach. Thirty-one people were killed, over 500 injured, and at least 1,000 were rendered homeless. The riots began over shootings of Blacks at the beach and subsequent violence that spread throughout the South Side. Ewing researched these generally overlooked events in the city's history in news reports and a volume commissioned by the Illinois governor—*The Negro in Chicago: A Study of Race Relations and a Riot* (1922). Her poems invite readers to a conversation about a time “worth talking about much more than we do” (5). We think about the government report with the help of time-travel devices that take us where most analytical discourse cannot go.

The first of three sections, “Before,” helps us understand the First Great Migration during which Blacks from the South arrived in the city looking for work and opportunities for their children. “Exodus 1” is a hate-filled “greeting” from residents to the newcomers urging them to drown their children “lest they multiply, and it comes to pass that they fight against us” (8). Plans were made to block and beat the “Negroes,” to keep wages too low to survive, and to deprive them of housing by “protecting” white ethnic neighborhoods through organizational power. The poems re-enact white residents shooting from cars to terrify people in their own homes.

The section called “What Happened” in poems and photos shows gangs of white men patrolling neighborhoods and enacting preemptive strikes in neutral territory and Negro neighborhoods. Poems create maps of “places in my city where I dare not go” as well as “boundaries” and mistrust to be “cemented for a century to come” (51).

“After” is a sad work in progress reflected in a decree from a 1920 issue of *The Property Owners' Journal*: Nothing in the Negro “should induce anyone to welcome him as a neighbor” (51). The poem “It Wouldn't Take Much” records a highly redacted email received by Ewing ninety-nine years after the events related here. “Countless Schemes” describes the overseers' continuing plans to rid themselves of what they saw as problems, and “April 5, 1968” reflects on the assassination of Dr. Martin Luther King, Jr. “July, July” tells how in one week of 1995, 739 people died from the heat. In “The Day of Undoing” yet more boundaries divide up the city; other horrors are remembered in “I saw Emmett Till this week at the

grocery store.” From the perspective of evidence over many decades, *1919* brings to life many issues needing re-examination.

In *Tapping Out*, Detroit poet Nandi Comer takes us deep into the world of *lucha libre* and uses the language and symbols of Mexican freestyle wrestling to take us behind Paul Laurence Dunbar’s mask and help us negotiate the complexities of Ralph Ellison’s invisibility. As in the survival motion of a people, the mask in this freestyle wrestling must remain in place at all times, or the wrestler loses his identity and the chance to fight again. The fights are fierce and no-holds-barred with ritualized brutality and heroic villains where wrestlers and audience alike are immersed in terror. One must “springboard from the third rope,” and the receiver of the pummeling must simply wait and take it (“Great Match”). *Los Exoticos* are male wrestlers who include female characteristics in their strategies on the attack. There is also the *Lucha De Apuesta* where a fighter will bet his mask or hair to settle a feud as in “How Not to Lose the Mask: Take Down the Man” who “grabs your crotch while on your way to church” (57).

“But It’s Not Real. It’s All for Show” addresses head on the accusation that it’s all fake. Of course, that is not the point because the masks do their work, and the symbolic rendering of pain, identity, and terror are carried out with authenticity: “I mastered the skill of convincing / the body to resist the performance / of injury” (63). The match is a performance the way that poetry itself is, the masking of identity, pushing the brutal to its limits, the great risk of the encounters and the endurance of trauma—these are all authentic at every stage: “There is no pretending that my steps / through the black curtain aren’t vexed / by the tricky pull and snap in my back” (63).

The ritual includes a tribute to “Rudo,” a rule-breaking brutal brawler who cheats in splendor because he must—and the crowd cheers him on: “We are always running, learning how to scam/the rules, running from corner to corner, hiding blades / close to our fights” (68). Why so violent? Akin to the resistance in “Battle Royal,” the opening of *Invisible Man*, it expresses resistance by never showing what is behind the mask: “When he slams your forehead into a bleacher, lie there / open mouthed, shocked even, as if this is not the plan. . . . A boy in the second row / will launch potato chips into your face” (“Call the Match” 69-70).

The process of resistance is captured also in “The Warning:” “I am warning you: you ought to stop? Loving me . . . before I take you

up by your throat / before you find yourself barefoot / in my kitchen, mute and panting” (75). What is the appeal of so much violence, terror, and trauma? Is it all about the mask and at first avoiding, and then facing, tapping out to face the horror outside as well as within? Most critical analysis cannot do justice to this book. The poems capture unspeakable experiences of the terror behind the masks, the endurance, pushing back, and thriving through raw toughness in the face of terror.

The concluding poem of the book underscores how the sport again advances the subtleties of Paul Laurence Dunbar’s grins and lies. “Losing the Mask”—or the tapping out of the title—releases the worst possible: “I lost my face, placed my creased grin / into my audience’s palms” (84). But the worst that can happen can also unveil the best: “I lost, I put on a good face—my face.” Freed at last so now they can “pull you, headfirst out of me . . . a memory, a relic of slaughter.”

The process is also a painful release: “In a year / you can go to a mall or grocery store” and people will at last know what “I have kept so long inside” (85). The conclusion enacts one of the epigraphs of the book from James Baldwin: “When, beneath the black mask, a human being began to make himself felt, one cannot escape a certain awful wonder as to what kind of human being it is” (*Stranger in the Village*). The rituals of *lucha libre*, the endurance of terror, the exchange of violence, the experience of terror and grief, the long necessary delay of tapping out—all are necessary to reveal at last the awe-filled wonder.

Cathryn Essinger’s *Wings, or Does the Caterpillar Dream of Flight?* is the third in this grouping that studies topics deserving more attention. Just as Ewing probed the complexities of the summer of 1919 in Chicago and Comer provided an introduction to *luchre libre*, *Wings* brings readers along on the migration of the monarchs. One expects to find information on caterpillars and butterflies in a museum guide, library pamphlet or textbook—but none can provide the immersion in process that Essinger shapes.

After one in a hundred monarch eggs hatch a caterpillar, the poison of milkweed nourishes and protects them from predators. The details are provided here by a loving narrator who creates a role “that doesn’t belong to me” with “an apology for things neglected, promises undone” (1-2). The dual role as participant and attentive observer is exquisite and accounts for the loving science in these poems. (Very

soon into this volume I think about the extraordinary effects that could be created if instructions accompanying a new purchase or operation manuals for machines were written as a series of poems with the subtlety, clarity, and the real feeling that poetry creates). At last—as Robert M. Pirsig observed over forty years ago in *Zen and the Art of Motorcycle Maintenance*—we as readers might become one with the process we experience. We would truly identify the workings of the motorcycle and the mind we use to think. With Pirsig, Essinger might say that there is as much Zen in the workings of the caterpillar becoming a butterfly as there is in a climb to a mountain top.

The milkweed, too, calls for a balance, the pollination of a “big flagrant bloom” and the chewed leaves of the fall with “a seed so stubborn that it must freeze and freeze again / before sprouting in the spring.” The speaker then bobs and weaves in and out of participation, noting that the molting “never needed my approval” (“Instar” 3-4”). The caterpillar’s trust is “so complete that it could make you believe / in resurrection” (“Fifth Instar or Does the Caterpillar Dream of Flight?” 7-8). In “Metamorphosis,” “Chrysalis,” “Nector,” and “The Migration,” the narrator again sees clearly that although nature does not play favorites, she still can. This tension between the strong feelings and empathy of the observer brings heart and involvement to the facts otherwise found in a Google search. It’s the heart that not only describes but enjoys the monarchs’ wandering all summer in Mexico “before sending / their children back to us” (29).

Essinger shows us in this collection the many ways poems grasp in depth the facts we think we know in other ways. So we do know about metamorphosis and migration, milkweed and nectar. But the poems never allow us to forget the whole as we dissect the parts. It’s science, yes—but it is also the awe of ritual and wonder, the reverence for a process too often spoiled by our intrusions into the miracle of it all, the magical cycles threatened by climate change, warfare, chemicals, and neglect. *Wings* is about how poetry can redirect us when we have wandered away from what matters most.

Like all good collections, this one complicates issues so we must transcend the unifying subject. Nature makes poetry see its limits. “Metamorphosis” suggests that poets prefer myths of resurrection, reincarnation “pure and simple, leaving one life behind and escaping into another” (9). The attraction for the poet may be that readers like etchings of butterflies in prisons and on tombs and tattoos—anywhere a metaphor of hope is needed. But the butterfly’s path is in

DNA, not in metaphor—so there is no room for myth. Again this poet-speaker observing the process resists imagery to accept stark inevitability, the chance something might go wrong, the unforgivingness of nature's workings, needing from us only faith and our resolve not to be disruptive.

All this takes acceptance on our part, an ability to accept when something has gone wrong perhaps because the myths and metaphors do not apply and “Sometimes / transitions do not exist./sometimes the finish is messy” (9). Is there a metaphor for the collapse of metaphors? “Facing” facts might be that answer as in “Roundup-Ready” where in mega-acres of Midwestern corn, bees, birds, or butterflies cannot live. Imagery might also fail for the most positive reasons as in “The Migration” where laboratory-detailed study of the best poetic-scientific conclusion is “this is how you merge with the air, / how the earth falls away and / you become one with the sky” (27).

The third grouping for this essay is Midwestern poets devoted to reflecting on the most ordinary everyday objects, people and events as they unfold. The object is not to make them into something else, like myths or epics or supernatural quests, but to correct the ways in which they go unnoticed for what they are in themselves. Ted Kooser a former US poet laureate and winner of the Pulitzer Prize and the SSML Mark Twain Award, has made a brilliant career of living and recording gracefully the experiences we take for granted every day. Similarly, in *To Be Nonchalantly Alive*, Kerry Trautman records experiences in her home and hometown in ways that make her readers unable to look at them in the same way again. So, too, Carol Smallwood celebrates sewing and quilt making, shopping trips and visits to the doctor with the keen observation and reverence they deserve (*Thread, Form, and Other Enclosures*).

To Be Nonchalantly Alive celebrates everyday rituals, interactions, and sensations often overlooked or hidden in everyday experience. People otherwise dismissed as insignificant or annoying turn out to be complex, stunning, or even redemptive; objects seen as trivial or not seen at all take on an edge, color, and vitality we come back to in new ways.

The title is especially telling. It is not Wordsworth's looking for great significance in the ordinary or Archibald MacLeish's looking at what a poem is and not only what it means. Instead, each observation takes on paradoxically an attentive avoidance, or a casual close-up, as in the French *nonchaloir*, or unconcerned—or even in current

usage a term for letting experience unfold at its own speed without rushing it or killing it with overanalysis. To be nonchalant in this sense suggests Jean Paul Sartre's view of reading as an act of generosity where we invite experiences and insights to enter us without our preconceptions or biases. To be nonchalant is an often-overlooked way to grow.

Trautman provides no laboring preface or introductory commentary (which I cannot avoid adding here) but starts right in with what the spice cardamom might taste like. Throughout the collection, direct experience and personal associations cover a broad range. Not surprisingly, "What Ohio Needs" is what it already has: from the toddlers on its sandy northern shores, to its windswept fields, men "who kill snakes with shovels," women "who teach, and doctor each other's children," neighbors who "haggle over yard-sale candlesticks and sweaters," children who choose a college "near enough to drive home" (15-17), and its southern hillsides of golden locust trees. The poems are blueprints for being alive but in a nonchalant rather than a deliberative or prescriptive way. My selections are random from poems packed with both stories and rich montages of the ordinary. These poems are so Midwestern.

Among tributes to pineapples, toast and coffee, Orion, and a brass safety pin are recognition of Ohio's abundance of the homegrown, the passing through of generations at the kitchen table, the relaxing boat trips of "poetry types," and several fires from an apartment complex to a florist. We join readers who enjoy grass for its own sake (maybe with a friendly wink at Whitman's rhapsodes), a beta fish for her son, an imaginary trip to Cleveland, roofers who show a city "founded upon the values of musculature, sweat, and denim shorts" for neighborhood wives who "ogle from windows" (57), even all the oils found in a typical home as well as a worker in a fruit factory.

Random order most of the time because each event is to be experienced for itself. There is so much to simply sit back and enjoy in this collection, and sadness about a time when it seemed somehow wrong to define one's life as nonchalant. Thus a nod to being ever busy and goal-oriented, purposeful and self-conscious—even though the remedy for these is benign neglect in the interest of just being. We feel maybe for the first time soot, what it might feel like to be in a pile of stuffed animals, and the fullness of taste of a hot fudge sundae. Never assuming that being alive is ever easy, this volume

promises that it might be richer and fuller if lived with less “chance.”

Right now we need Carol Smallwood’s poems in *Thread, Form and Other Enclosures*. In the midst of the barrage of challenges we face as a nation, publishing houses and many seats of critical power on both coasts continue to ignore the wisdom of making connections, persisting in the mistake of treating the Midwest as fly-over territory. Smallwood’s latest collection lives up to its title as it recycles into quilts what has become harmfully and needlessly fragmented as we attempt to analyze all feeling and emotion under the lens of science, which can overemphasize the quantifiable. Sewing, for example, is a reconnecting of what was once whole, a creation that shapes its own enclosure.

Quilt making figures prominently in poems about recycling and bringing past and future together as one. Smallwood is a master of the pantoum and villanelle, which use cyclical repetition to reinforce the process of knitting together seamlessly to achieve the fulfillment of enclosure. The book is a rich texture of everyday experiences overlooked or ignored in the everyday experiences of women. “Multi-Views” explores the post-traumatic stress that is “slowly being recognized in women behind picket fences” (40). “Gender Boxes” reminds us that these seemingly innocent check-off boxes are lurking to “facilitate and normalize” workplace harassment, rape, and domestic abuse (42).

Smallwood’s organizing motif is alternately embracing or breaking out of different kinds of enclosures. In “The Waiting Room,” the speaker flips through magazines at a doctor’s office and fluffs her hair—“trying to make it look / thick—then recalled when I had none” (59). In all of the many fast food restaurants that are settings in her work, she folds a napkin “as if for a damask for a napkin ring, surveying food on plastic trays as haute cuisine” (“Prufrock Napkins” 66). The excitement of new learning in “An Opera” moves toward an ultimate enclosure in a death scene hard to watch. The speaker and her friends attend a production of Verdi’s *Aida* that concludes, famously, with Aida and Radames buried alive in a tomb that closes in on them. Trying to distract herself from the pain, the speaker wonders “what the woman looked like sitting behind her and if she had season tickets and would sit in the same seat in the theatre—and if she was happy” (77). Overwhelmed, she leaves as the suffocating enclosure begins.

Thread, Form, and Other Enclosures finds or creates epic grandeur in the details of everyday life. In “Yin and Yang,” we are reminded that complementary form is often built on oppositions: “In Chinese Philosophy, enclosures are often complementary, the back and forth of pendulums follow a trajectory” (79). “Afterword” explores another way that form works its effects: “Beauty comes in ordinary moments full grown, unexpected / And leaves us gasping—suspended—caught off guard.” The conscious effort to “grasp it again” “spoils the experience” and we fail until again—unawares—our “dullness” is overcome by “a brief glance at the sublime.” Once again in the present time “beauty comes at ordinary moments full-grown, unexpected” (“A Brief Look” 81).

Smallwood devotes considerable attention to form. She experiments with a wide range of well-known structures that have been downplayed in much contemporary poetry. In this collection the searches cross paths often with considerable success. Mastery of form alone is less the goal than displaying clearly why a selected form is the best fit in context. A triptych is a perfect match for this book: a self-conscious enclosure featuring three parts with each end folding to the middle. In art, three panels comment on and reflect each other while creating a whole together. In “A Supermarket Triptych” the form seamlessly encloses everyday details to be manageable, musical, and memorable. The seemingly restrictive enclosure creates an adhesive, underscoring small details that might otherwise be overlooked. Similarly, the pantoum’s four-line stanza is tight, with the second and fourth lines of each stanza becoming the first and third of the next.

We expect *Thread, Form, and Other Enclosures* to master many forms, and Smallwood does not disappoint. The villanelle is known to release power, as in “An American Icon,” which explores the physical and symbolic form of blue jeans in America. Repetition in the early lines builds toward logical summation. The ending couplet spins out of a momentum developed earlier. “The Fashion Look” is a rondeau with variations in refrain creating mnemonic devices and musical patterns. The triolet form guides “A Handwork of Legacy” in a tight form. The entire volume fulfills Auden’s search for organic form as women record, validate and celebrate their own experiences.

So much has been written about Ted Kooser’s work, and *Red Stilts* epitomizes what we have come to expect from this Midwestern treasure. Is it possible to find a volume that opens with a more effective

poem than “A Letter,” creating through memory and vivid details rituals of daily life, memories that make them eternal, and an invitation to readers to recall, to imagine, and to love? Kooser positions the poem in section I—by itself—introducing us to a house, a neighborhood, and people who are both archetypal and vividly real in a small Midwestern town. From parents who when young had fallen in love and were married and a bandshell where neighbors meet on blankets in the grass, Kooser brings readers through the speaker’s memory to reliving the scenes as present moments: “You have to imagine all this, as I have, / for I was only a child in those years” (5). Throughout the volume, that imagining is rich and powerful in its recallings and re-enactments. “A Letter” is Kooser’s version of Wordsworth’s “Intimations” ode in its emphasis on continuous use of imagination to keep it from being displaced by “shades of the prison house.”

Snapshots of the ordinary are seen as epic display in action and close observation, building a world that never disappoints. In “Recital,” the tires of a garbage truck create “two keyboards impressed in the snow” (11), while birds in the breeze earn the spontaneous applause of the leaves. “Ohio Blue Tip” presents the art of lighting a pipe while “An Overnight Snow” spots footprints in the snow seventy years later, and “Mother and Child” turns to mothers at playgrounds embedded in consciousness for decades. Helping out at home in the basement, a visit to a day-old bread store, instructions to a new worker “At the Salvation Army Store,”—all these and others take sometimes curious events that can go unnoticed and build memories to cherish.

Perhaps most prominent in the events recalled in *Red Stilts* are those that seem to offer an eternal moment that cannot last except through imagination. Like the lovers who cannot embrace in the frozen eternal moment on Keats’s Grecian urn, it is like a waltz that does not acknowledge a past slipping away and sets out into a “Forever from Never Before.” “Spring Landscape” alludes to “a sky reaching forever”(29), alongside “Man at a Bulletin Board” who is “just one of the many we pass without seeing” (30) who may also be where he is in our view to let events around him “all wash over him”(30). The details move as in cinema: customers “have muddied the vinyl before crossing the inner / threshold into the store’s colossal fluorescence, / into the faint kerosene odor of carrots, the shuffle / and snap of paper bags at the checkouts.” Alongside the man who is “pretending to read as we pass” are “a harried young woman with

a child in her cart / kicking the Pampers, two hard men side by side /with identical twelve packs, and an elderly woman / with two bananas, awaiting the Senior Handi-Van”(30). Every poem is this detailed; many are difficult to quote from selectively without including sweeping scenes whole.

Repeated blocks of inseparable detail resist fragmentation working cinematically with repeated freeze frame for closer looks. “Sounds of a Summer Night” is imagistic. The title poem “Red Stilts”—placed unobtrusively three quarters into the volume—recalls the stilts made seventy years ago “from six foot two-by-twos, with blocks / to stand on nailed a foot from the bottom”(63). This creation does not seem important enough to give us the title, but, again, a feast of memory and imagination recreates the speaker’s not knowing how far he’d be able to get. He discovers “in what seems like just a few years down the block, I’m there.” Seven decades later, memory creates the poem about walking a foot above his neighborhood with yet another perspective from which to pause, observe, remember, imagine, and record for others.

Reliving vivid but fleeting moments from the past must somehow always be part of a quest for permanence as “A Roadside Cemetery” recalls. Everything in balance with “stones held up by trees” and “trees holding stones” so that “it all felt balanced” in “what seemed very close to permanence” (69). Until one day “the trees were gone, and the sun was soon all over everything / brighter and more merciless than it had ever been before”(69). “Sixtieth Reunion Banquet” works the image of dreams as “a crystal platter / upon which each of them places / a piece of the past” (72) passed around the table—shared and added to and balanced, growing “ever lighter and brighter.” As a dream is shared, memory “floats there, gently rocking, inches above the invisible shadow” (72).

In these poems, memory is a living organism that energizes each present moment in ways nothing can match. Recollection keeps alive the shame of a half century ago when the speaker learned his date was working her way through not only college but slow-growing yet deadly leukemia—only to leave her at her door and never phone. “Driving to Dwight” celebrates the delight of coming upon an experience “for the very first time / so far into my years” and above all “almost too happy / with having it happen” (77) to be shared with others.

Living memories is also the subject of “Fairgrounds,” where stillness fills the empty bleachers where dozens of people sat long ago

“shelved like jars of pickles and preserves” (79). But the speaker feels a strong presence yet (“you were here for the fair, and you and you” 79) and occupies a space in the succession of attendees: “I feel you all around me. And I, too, was among you, living, and the last to leave” (79). That same sense of fleeting time is captured in “On the Market”: a house is now empty and the children come home “but not to stay,” to “get the house ready to put on the market” (80). *Red Stilts* concludes with “Applause”—appropriately since this is Kooser’s fifteenth book of poetry. And the conclusion is filled with modesty “as if to say / that all of this praise is too much / but the clapping keeps leafing down, even out of the balcony shadows” (83). The stillness is broken by this praise as the richness of past events lives in these accounts.

In *Severance* Robert Fanning captures the darker side of everyday experience—the loss of family and friends, the pain and unending grieving—and searches for what it takes to push through the pain and survive. His form is an epic quest staged like an opera that achieves Aristotelian catharsis. Readers are a participating audience in a play directed by a wily puppeteer with words and music by Fanning. The action is disrupted repeatedly by a perplexed and hapless professor. The untimely deaths of Sister and Brother cause unspeakable sadness and mourning presented through self-reflexive commentary as the story unfolds. We watch a mythic journey from Winterland to Far Shore that is an immersion in pain even as it seeks healing. The puppeteers reserve the power to give or take away life with a snip of the strings. Snipped free, we join the puppets in a recursive pattern of sorrow that we learn is the only path to freedom.

Fanning works often with the quest motif, the road trip, the pilgrimage toward rebirth through immersion in experiencing loss. In *American Prophet* (2009) he brought the expanse of Whitman’s Yawp wobbling (but resisting attack) into the twenty-first century. *Our Sudden Museum* (2017) created the perfect interaction between mourning and the resolve to go forward at the core of the best elegies. Now *Severance* is his *Paradise Lost* with its sprawling Celtic and Icelandic mythologies that grapple with loss and grieving, ongoing pain and the possibility of recovery.

“We play for the Audience,” the puppets announce—fully aware that they are “jerked by the pulleys to stay.” The core plot and theme develop quickly after the curtain goes up as crumpled puppets who seem lost forever are “twitching into dark— / and gone, as water under ice”(13). They are “yanked and dangle / all for Audience and

Sentinels of Remembrance” (14) though from the start they know well to hide the lines (“The Lights the Lights, the Great and Hollow Lights”). So begin the book-long debates between the Merry Wanderer, Grief, who smiles as he warns the innocent and gullible Professor that he will learn as we see close-ups of Brother hanging from the rafters and Sister who is unsewn, lying on a gurney (“Unstrung, Choring” 17).

The accompanying music is “stop-throated” crooning with sweet and brutal rhymes (“bung,” “unsung,” “so well Strung” 18)—building to echo two pop songs of longing (“Summer of My Years” and “I’ll Be Seeing You” 18). The deaths of Brother and Sister reinforce and undermine the bittersweet tones of a children’s carousel and precarious hopes of a wishing well. Sister “in search of song” has her heart ripped out; she is “wobblecogged” and “gone from the script halfway through the play” (“To One Unwound at the Outset,” 19). In the bloody rupture early in the journey, being severed is sheer pain for Audience, who will learn later to embrace being snipped loose as a part of healing and moving beyond Grief. “After the Show” we are allowed to be closer also to “hung Brother.” All’s to do is again croon because “we all hang / in Winterland, no?” (22).

The next set of poems after arriving in Winterland uses a self-reflexive form (“A brief intermission . . . ladies and gentlemen”) to reinforce the recurring question of whether being severed is becoming free or getting cut off—or both. Parodic undermining follows as the unsteady protagonist asserts, “I’m Professor in the play” and is answered by Grief’s “says who?” (28). Grief goes undercover for a while waiting for his “cue / for severance” and then laughs as he “snip, snip, snips” for pages. Grief sings that he is only providing “what Audience wants to hear” (“Following the Threads: No Bones No Bones” 33). Comes the realization that it is time to be cut loose and even “to forget / the hand that held the strings” (“There Comes the Night You Decide” 36). Of course, there are many unforeseen problems accompanying being snipped free; being severed feels at first like freedom, but soon giving up being strung and controlled is itself mourned because freed puppets seem still to arrive at “Nowhere.” Called back to the stage, the puppets once again sing “full-throated” in a show still directed by Grief with echoes of “Moon River.” Part One ends eerily with “Lines Thrown into the Dark” (49).

In the epic quest tradition, “Far Shore” should be fulfilling—but the healing process remains slow and painful. In “Come Ashore,”

Grief as performer-director croons his hymn to freedom: “May they be forever severed and ever / unstrung, all splash and never hung” (54). In “My First Lesson,” dressed like the Professor, in a “tweedy blue suit patched at the elbows” (56), Grief spews out a vicious pun directed at us all: “You’ve got a few hang ups, Professor” (56). “Beware the manipulator,” Grief instructs, “Who’ll do / who’ll do what script wants him to” (“A Lesson in the Orchard” 64). Watch out for scripts, hymnals, hinges, and glue, as we learn that after all, it is Grief Himself “who puts music back / into the building’s bones” (“Apple for Mr. Grief” 65).

So unwinds the temptation to get trapped in grieving where the puppets who have died are never cut loose fully by those who suffered loss and where the constant manipulation of the script may never feel much better than the original tethering. These ironies are reinforced in “One Severed Who Sings to be Restrung” (70) and “There’s No Now (He Croons, He Croons)” (72) where freedom means “Don’t look for Day when you’re blue. / Don’t look for the strings / if you’re through.”

At last it seems “we children at play” are closer to realizing that those unstrung can go to sea and “have no need for land” (72). “It takes time,” Grief reminds us, “for the severed to believe / they’re unstrung” (“Tugging the Strings 73), to feel severance as a letting go as well as an abiding curse of uncertainty, to feel that the journey is completed—even though it will be recursive. With scissors in hand, song and dance and script are finished: “Snip, snip, snip, I sing / as I sever another from Day / And curtainfall / We’re away (“Curtains, Flesh” 88). Curtainfall promises that another performance will soon follow when we will again feel loss, grieving, healing, and relapse into total immersion.

Forty-five poems in two parts entitled “Winterland” and “Far Shore” are packaged in a gorgeous volume that celebrates the beauty of holding a hard copy over an e-book. The cover design by Siobhan Hutson is haunting and illuminates subject and theme of the volume. Epigraphs by Edith Flack Ackley’s *Marionettes* (on how one forgets there are strings in puppetry) and the Pixies’ LP *Doolittle* (“you can cry you can mope / but can you swing from a good rope?”) warm up the audience before the curtain rises. The editing and design are flawless.

The Shape of Regret is Herbert Woodward Martin’s eleventh book of poems, which features performances of works by Paul Laurence Dunbar as well as his composition of librettos for operas

and cantatas and his own many acting credits. The volume is a compendium of poetic forms spoken by characters who have grown in his books over the decades and reflect the performative dimension of his poems and creations set to music. Included as well are many tributes to poets and musicians who have contributed much to his own work and to American literature of the whole. One recurring question explored is why in our lifetime rich in experiences and accomplishments we nonetheless face the inevitability of disappointment and rancor. Is this response warranted? If so, how do we get beyond it? With benefits of hindsight and a ripened maturity, this volume reflects on the ventures and lessons of a lifetime. This collection is up to these formidable tasks.

In the bookend poems of six sections and a coda, Martin begins with “Unanswered Question” and awards the conclusion to an aging professor who takes stock of the decades. The opening poem introduces a desperate character who will not eat and is consumed by something others cannot see. Why won’t he eat? What draws his attention outside the window? Is it on the farm, in a city, along the river, or on the railroad tracks? What do people ask him, and why will he never answer? Variations on famous poems and quarrels with the great masters are both blunt and humorous, like the new version of one of the most famous poems in the language: “So much depends / upon / a penis snaking / its way / through the luscious walls/ of a / vagina whose environs / demand / ascending and descending pleasures” (“After Williams Carlos Williams’ ‘The Red Wheelbarrow’” 12).

A quarrel with Williams follows as Hurricane Ike is invoked to sink the good cheer about fresh cold fruit waiting in the fridge: “In all the items? I had saved, there / was not one single / piece of fresh fruit / and, certainly, no plums” (“Dear Bill” 13). Two poems are addressed to the great Lucille Clifton. In one, the speaker celebrates the attraction of women’s hips. They sway and band and tickle and swing, sending a sign of beckoning: “All men of color say they must pay / strict attention when they receive / such personal invitations” (“On Reading Lucille Clifton’s ‘Homage to My Hips’” 15). In “Three Poems,” the male speaker who is lost uncharacteristically appreciates the directions of a stranger: “I have always been grateful for the / knowledge others have in their possession” (16).

In most of the volume, the pursuit of answers creates a unifying pattern. As the poet’s eleventh book of poetry, we enjoy what we expect: tributes to the influences he finds most important, a com-

pendium of styles mastered throughout his career, and descriptions—looking back over time—of feelings, one of which is regret. In “Web,” a bee is trapped in a spider web: “like Icarus, / it overlooked the obvious” (26) and became imprisoned and a feast to death. Several poems describe that we live in “a jungle of wild / winged things attacking / and spreading havoc,” until at last “that excellent moment when / terror knocks and whispers: / *May I come in?*” We embrace the terror with open arms until death arrives and “we weep over hesitancy and / failed accomplishments” (30). This is the lingering pain of regret. The wreckage continues in “Mercedes Car License: 788 LTV75” where love ends up in a pile of rubble surrounded by sadness and desire exploding as “energy rolling backwards upon itself” with “metal crushing / the smell of an infection”(39). In “Deadly Game,” a young Black boy is executed by his white friends against a brick wall as the murderers wait for him to die so they can go home, laughing. The brutality is swift and pungent.

We learn that regret comes in many forms, and its shape suggests ways we can work our way through it. Regret cannot be denied or repressed, overlooked or ignored. Facing head on and accepting as a painful but normal part of progressing is a major step toward attaining the maturity this volume achieves and celebrates. In “Five Finger Exercise,” the piano welcomes mourning where even death pays attention. Just as salt sprinkled on a peach ironically makes it sweeter, healing begins in “Mutability” when learning to let go assuages the sourness of regret. On a sad morning where there is neither escape nor forgetting, two lovers intoxicatingly unite (“Variations on Some Index Phrases Borrowed from Kenneth Rexroth”). An aging professor checks the obituaries daily looking for his name and daily faces the losses of his seven decades. He hears the joys of children around him and recalls a time when he himself had not yet been conditioned by disappointments. It takes that understanding and tenaciousness to keep him pushing his lawn mower over the mountains and valleys of his backyard.

The Shape of Regret reflects Martin’s mastery of many poetic forms and maneuvers comfortably on the poet’s multiple uses of humor. Selections range from a street vendor’s song to toccatas, epistolary and prose poems, villanelles, sonnets (one deliberately faulty), and contrapuntal dialogues with debts to Bach and African American spirituals. Featured as well are heroic characters who share generously the wisdom of age. An old woman sharpens knives while she welcomes the

lonely and hungry who come to her door (“Kitchen Activity”). An old man gathers raked leaves toward heaven (“. . . ‘And he never said a Mumbling Word’ An African American Spiritual”).

In deft combinations of varying moods, Martin often weaves humor into his most serious and somber probings. A poem to Lucille Clifton depicts pork chop hips in seductive motion that cries out “Choose me; take me home” (15). In “Before the Kitchen Stove: A Grandfather Addresses His Family After the Death of His Wife,” we meet a hard-working and long-suffering head of an ungrateful family: “You are all lazy, and you have got to wake up. No more being bullied into actions I do not want to participate in . . . No slackers needed. No free advice. No more talking. Git! Scram! I am done; No need to turn me over!” (56). In “The Warning,” we meet the grandmother who speaks severely: “It ain’t right, but she did it anyway” (58), she says about her granddaughter who danced with the devil. Only way is to own up to it, she offers: “you made this mess, and now you have to clean it up or sleep in it” (64).

An even more compelling use of humor is found in “Outside the Gate,” which revels in the outlandish. If you were chosen by St. Peter to enter through the Pearly Gates, would you choose a seat in the waiting room instead? The speaker asks, “I want a chair placed outside the gate. That will do. That will do.” Puzzling at first, but then a dramatic metaphor for accepting where we are over regretting what could have been. To which she adds: “I promise not to arrive late.”

Finally, “Janet Jackson’s Nipple” (Martin toyed with the idea of making that the book’s title)—based on the well-publicized wardrobe malfunction—proposes that the erstwhile costume flaw resulted from “the faulty rhythm of a white hand sweeping across the black breast on prime time when young innocent eyes are unswervingly focused on the dance of that pale blue screen.” Those young eyes want to better their seductive moves and seek “the outrageous without consequence.” A guilty boy’s mother advises: “Apologize quickly, / and your problems will disappear as quickly / as an extinguished klieg light.” (57).

The Shape of Regret is more a compendium of styles, characters, and themes than a collection with a unified story. Section titles guide readers and knit together an overall structure. “Three Musicians” begins a recurring refrain of gratitude to longtime influences shaping the works. “Reading the Eyes of the Masters” suggests where to find sources of wisdom. “Nature and the Bones of Things” points to

inescapable realities faced daily. “Familiars” invites a closer look at what it is all too easy to take for granted. “Regret” underscores many of the work’s central themes. “Hands of Imagination” shows the way to find insight and peace. The editing and overall presentation from Wayne State University Press are flawless. The cover design by Rachel Ross is stunning.

Central Michigan University

ANNUAL BIBLIOGRAPHY OF
MIDWESTERN LITERATURE, 2019

ROBERT BEASECKER, EDITOR
Grand Valley State University

This bibliography includes primary and secondary sources of Midwestern literary genres published, for the most part, during 2019. Criteria for inclusion of authors are birth or residence within the twelve-state area that defines the Midwest. Fiction and poetry using Midwestern locales are included irrespective of their authors' ties with this region. Primary sources are listed alphabetically by author, including (if applicable) designations of locale within square brackets at the end of each citation. However, because of space constraints, primary source materials are limited to separately-published works; those appearing in literary journals and magazines are generally not included. Secondary sources, usually journal articles, books, or doctoral dissertations, are listed by subject; critical editions of Midwestern authors will be found here as well.

The third section lists *Library of America* editions of Midwestern authors issued in 2019; and periodicals published for the first time in 2019 that relate in some way to Midwestern literature, either in subject, content, or locale, are listed alphabetically by title in the fourth and final section of this bibliography.

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

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

A	Anthology	jrnl	Journalism
bibl	Bibliography	juv	Juvenile fiction
biog	Biography	lang	Language; linguistics
corr	Correspondence	M	Memoir
crit	Criticism	N	Novel
D	Drama	P	Poetry
gen	General studies	pub	Publishing; printing
hist	History	rev	Review Essay
I	Interview(s)	S	Short fiction

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

ANNUAL BIBLIOGRAPHY OF MIDWESTERN LITERATURE, 2019

PRIMARY SOURCES

- Aarsen, Zoe. *Cold as Marble* (juv). NY: Simon Pulse, 2019. [Wis.]
- Abdurraqib, Hanif. *A Fortune for Your Disaster* (P). Portland, Or.: Tin House Books, 2019.
- Acampora, Lauren. *The Paper Wasp* (N). NY: Grove Press, 2019. [Mich.]
- Adams, Beth. *A Place to Belong* (N). NY: Guideposts, 2019. [Ohio]
- _____. *Stolen Goodbyes* (N). NY: Guideposts, 2019. [Ohio]
- Ade, Sue Stewart. *Friends Together* (N). White Bear Lake, Minn.: Satin Romance, 2019. [Ill.]
- Ahmed, Farooq. *Kansastan* (N). Brooklyn, N.Y.: 7.13 Books, 2019. [Kan.; Mo.]
- Akart, Bobby. *Geostorm: The Pulse* (N). NY: Crown Publishing, 2019. [Ind.]
- Alexander, Francis Wesley. *I Reckon* (P). Huron, Ohio: Bottom Dog Press, 2019. [Sandusky, Ohio]
- Alikhan, Salima. *Emmi in the City* (juv). North Mankato, Minn.: Stone Arch Books, 2019. [Chicago, Ill.]
- Allan, Barbara. *Antiques Ravin'* (N). NY: Kensington Books, 2019. [Iowa]
- Allen, S. *In Chirraq, the Murder Capital* (N). Mesquite, Tex.: Lock Down, 2019. [Chicago, Ill.]
- Allison, John. *By Night* (juv). Los Angeles: Boom! Box, 2019. [S.D.]

- Alvis, Brian L. *Bootlegger* (N). Salem, Ill.: Words Matter Publishing, 2019. [Ill.]
- Amis, Fedora. *Have Your Ticket Punched by Frank James* (N). Fort Dodge, Iowa: Five Star, 2019. [St. Louis, Mo.]
- Anderson, J.L. *Secrets of Willow Lane* (N). Burnsville, Minn.: FuzionPress, 2019. [Minneapolis, Minn.]
- Anshaw, Carol. *Right after the Weather* (N). NY: Atria Books, 2019. [Chicago, Ill.]
- Archer, Leslie. *The Girl at the Border* (N). Seattle: Lake Union Publishing, 2019. [Dearborn, Mich.]
- Armstrong, C.H. *Roam* (juv). British Columbia: Central Avenue Publishing, 2019. [Minn.]
- Armstrong, Kelley. *Cruel Fate* (N). Burton, Mich.: Subterranean Press, 2019. [Midwest]
- _____. *Wherever She Goes* (N). NY: Minotaur Books, 2019. [Ill.]
- Ashford, Mary Lee. *Risky Biscuits* (N). NY: Lyrical Underground, 2019. [Iowa]
- Audry, Richard. *A Fatal Fondness* (N). Minneapolis: Conger Road Press, 2019. [Duluth, Minn.]
- Auterson, Rick. *The Yellowwood Tree* (N). Charleston, S.C.: Beacon Publishing, 2019. [Ind.]
- Bailey, Robert E. *Déjà Noir* (N). San Diego, Calif.: Ignition Books, 2019. [Detroit, Mich.]
- Baker, David. *Swift* (P). NY: W.W. Norton, 2019.
- Baldacci, David. *Redemption* (N). NY: Grand Central Publishing, 2019. [Ohio]
- Balleine, Lawrence. *Entertaining Angels* (N). Cleveland, Tenn.: Parson's Porch Books, 2019. [Wis.]
- Baller-Shepard, Susan. *Doe* (P). Georgetown, Ky.: Finishing Line Press, 2019. [Ill.]
- Balzo, Sandra. *Murder à la Mocha* (N). London: Severn House, 2019. [Wis.]
- Baltazar, Art. *Superman of Smallville* (juv). Burbank, Calif.: DC Comics, 2019. [Kan.]
- Barker, J.D. *The Sixth Wicked Child* (N). New Castle, N.H.: Hampton Creek Press, 2019. [Chicago, Ill.]
- Bartels, Erin. *We Hope for Better Things* (N). Grand Rapids, Mich.: Revell, 2019. [Detroit, Mich.]
- _____. *The Words between Us* (N). Grand Rapids, Mich.: Revell, 2019. [Mich.]
- Bast, Marie E. *The Amish Marriage Bargain* (N). NY: Love Inspired Books, 2019. [Iowa]
- Bateman, Tracey. *Forget-Me-Nots* (N). NY: Guideposts, 2019. [Ohio]
- Baxter, Jean. *Unfathomable* (N). Macedon, N.Y.: Soul Mate Publishing, 2019. [Wis.]
- Bayard, Louis. *Courting Mr. Lincoln* (N). Chapel Hill, N.C.: Algonquin Books, 2019. [Lincoln, Abraham]
- Beasley, Jerry J. *Nameless* (N). Pittsburgh, Pa.: Dorrance Publishing, 2019. [Kan.]
- Beaumier, Gary. *From My Family to Yours* (P). Georgetown, Ky.: Finishing Line Press, 2019. [Wis.]
- Beck, Rita. *Otter Creek 1936* (N). Denver, Colo.: Outskirts Press, 2019. [Mo.]
- Beckstrand, Jennifer. *Abraham* (N). NY: Kensington Books, 2019. [Wis.]
- _____. *Andrew* (N). NY: Kensington Books, 2019. [Wis.]
- Belcher, Jordan. *God Don't Like Haters* (N). Belton, Mo.: Felony Books, 2019. [Kansas City, Mo.]
- Benedict, Laura. *The Stranger Inside* (N). NY: Mulholland Books, 2019. [St. Louis, Mo.]
- Benjamin, David. *Summer of '68* (N). Madison, Wis.: Last Kid Books, 2019. [Ill.]
- Bentley-Pittman, De'Vonna. *Savannah's Inheritance: Seduction and Lies* (N). Minneapolis: Haven Publishing, 2019. [Minneapolis, Minn.]
- Berg, Elizabeth. *Confession Club* (N). NY: Random House, 2019. [Mo.]
- Bergman, Eric T. *Addie Braver* (N). Minneapolis: Polk Place Publishing, 2019. [Minn.]
- Bertelson, Nick. *Harvest Windows* (P). Fargo: North Dakota State U P, 2019. [Midwest]
- Biaggio, Maryka. *Eden Waits* (N). Mechanicsburg, Pa.: Milford House Press, 2019. [Mich.]
- Biersack, Andy and Scott Tuft. *The Ghost of Ohio* (N). NY: Z2 Comics, 2019. [Ohio]

- Bigelow, Lisa Jenn. *Hazel's Theory of Evolution* (juv). NY: HarperCollins, 2019. [Mich.]
- Biren, Sara. *Cold Day in the Sun* (juv). NY: Amulet Books, 2019. [Minn.]
- Bischoff, Rebecca. *The Grave Digger* (juv). Eagle, Idaho: Amberjack Publishing, 2019. [Ohio]
- Black, Lisa. *Let Justice Descend* (N). NY: Kensington Books, 2019. [Cleveland, Ohio]
- Blaedel, Sara. *Her Father's Secret* (N). NY: Grand Central Publishing, 2019. [Racine, Wis.]
- Blake, Lindsay. *Remember Us* (N). NY: Morgan James Publishing, 2019. [Neb.]
- Blake, Toni. *The Giving Heart* (N). Toronto: HQN Books, 2019. [Mich.]
- _____. *The One Who Stays* (N). Toronto: HQN Books, 2019. [Mich.]
- Boggs, Johnny D. *Buckskin, Bloomers, and Me* (N). Thorndike, Me.: Center Point, 2019. [Kan.]
- _____. *The Fall of Abilene* (N). Ashland, Or.: Blackstone Publishing, 2019. [Abilene, Kan.]
- Bognanni, Peter. *This Book Is Not Yet Rated* (juv). NY: Dial Books, 2019. [Minneapolis, Minn.]
- Boice, James. *Who Killed the Fonz?* (N). NY: Simon & Schuster, 2019. [Milwaukee, Wis.]
- Bolina, Jaswinder. *The 44th of July* (P). Oakland, Calif.: Omnidawn Publishing, 2019.
- Bolton, Ginger. *Jealousy Filled Donuts* (N). NY: Kensington Books, 2019. [Wis.]
- Booker, Raymond L. *Sunshine in Motown* (P). Bloomington, Ind.: Xlibris, 2019. [Detroit, Mich.]
- Booth, Claire. *A Deadly Turn* (N). London: Severn House, 2019. [Branson, Mo.]
- Boss, Todd. *Tough Luck* (P). NY: W.W. Norton, 2019. [Minneapolis, Minn.]
- Brakenhoff, Kelly. *Dead Week* (N). Lincoln, Neb.: Emerald Prairie Press, 2019. [Neb.]
- _____. *Death by Dissertation* (N). Lincoln, Neb.: Emerald Prairie Press, 2019. [Neb.]
- Brandon, James. *Ziggy, Stardust and Me* (juv). NY: G.P. Putnam's Sons, 2019. [St. Louis, Mo.]
- Brandvold, Peter. *Blood at Sundown* (N). NY: Pinnacle Books, 2019. [Dak.]
- Brezenoff, Steven. *Dolls of Doom* (juv). North Mankato, Minn.: Stone Arch Books, 2019. [Minn.]
- Broadus, Maurice. *Pimp My Airship* (N). Lexington, Ky.: Apex Book Co., 2019. [Indianapolis, Ind.]
- Brogan, Tracy. *My Kind of Forever* (N). Seattle: Montlake Romance, 2019. [Mich.]
- Brown, Kathy L. *The Resurrectionist* (N). St. Louis, Mo.: Otter Springs Publishing, 2019. [Mo.]
- Brown, Sharon Garlough. *Remember Me* (N). Westmont, Ill.: InterVarsity Press, 2019. [Mich.]
- _____. *Shades of Light* (N). Westmont, Ill.: InterVarsity Press, 2019. [Mich.]
- Brusha, Joe. *Paradise Court* (N). Horsham, Pa.: Zenescope Entertainment, 2019. [Midwest]
- Bryk, Vern. *Delusions of Clarity* (N). Cleveland, Ohio: Mando Forte Books, 2019. [Ohio]
- Buckley, Julia. *Death Waits in the Dark* (N). NY: Berkley Prime Crime, 2019. [Ind.]
- Bures, Frank, ed. *Under Purple Skies: The Minneapolis Anthology* (P). Cleveland, Ohio: Belt Publishing, 2019. [Minneapolis, Minn.]
- Burke, Thomas. *Eastbound into the Cosmos* (N). Asheville, N.C.: MadHat Press, 2019. [Chicago, Ill.]
- Burleson, William E., ed. *Home* (A). Minneapolis: Flexible Press, 2019. [Minn.]
- Burns, Dan. *Grace: Stories and a Novella* (S). Chicago: Chicago Arts Press, 2019.
- Burns, Debbie. *Love at First Bark* (N). Naperville, Ill.: Sourcebooks Casablanca, 2019. [St. Louis, Mo.]
- Burns, V.M. *Bookmarked for Murder* (N). NY: Kensington Books, 2019. [Mich.]
- _____. *The Novel Art of Murder* (N). Kensington Books, 2018. [Mich.]
- _____. *Wed, Read & Dead* (N). NY: Kensington Books, 2019. [Mich.]
- Butler, Halle. *The New Me* (N). NY: Penguin Books, 2019. [Chicago, Ill.]
- Butler, Nickolas. *Little Faith* (N). NY: Ecco Press, 2019. [Wis.]

- Buzzelli, Elizabeth Kane. *And Then They Were Doomed* (N). NY: Crooked Lane Books, 2019. [Mich.]
- Calabrese, Keith. *A Drop of Hope* (juv). NY: Scholastic Press, 2019. [Ohio]
- Calasanz, Paola. *Si la Luna Nos Viera Tocaría Nuestra Canción* (N). Barcelona: Roca Editorial, 2019. [Chicago, Ill.]
- Calkins, Susanna. *Murder Knocks Twice* (N). NY: Minotaur Books, 219. [Chicago, Ill.]
- Cameron, Pamela. *Sport: Ship Dog of the Great Lakes* (juv). Madison: Wisconsin Historical Society Press, 2019. [Milwaukee, Wis.]
- Capin, Hannah. *The Dead Queens Club* (juv). Toronto: Ink Yard Press, 2019. [Ind.]
- Caputo, Philip. *Hunter's Moon: A Novel in Stories* (N). NY: Henry Holt, 2019. [Mich.]
- Carl, JoAnna. *The Chocolate Shark Shenanigans* (N). NY: Berkley Prime Crime, 2019. [Mich.]
- Carlson, David. *In the Clutches of the Wicked* (N). Kenmore, Wash.: Epicenter Press, 2019. [Detroit, Mich.]
- Carlson, Patrick D. *The Winged Lion: Marion's Match* (N). Conneaut Lake, Pa.: Page Publishing, 2019. [Chicago, Ill.]
- Carlson-Wee, Anders. *The Low Passions* (P). NY: W.W. Norton, 2019.
- Carr, Brian Allen. *Opioid, Indiana* (N). NY: Soho Press, 2019. [Ind.]
- Carr, Jonathan. *Make Me a City* (N). NY: Henry Holt, 2019. [Chicago, Ill.]
- Case, Austin. *Wild, Dark Times* (N). Lutsen, Minn.: Liminal Books, 2019. [St. Louis, Mo.]
- Cass, Laurie. *Booking the Crook* (N). NY: Berkley Prime Crime, 2019. [Mich.]
- Castillo, Linda. *Shamed* (N). NY: Minotaur Books, 2019. [Ohio]
- Cavallaro, Brittany and Emily Henry. *Hello Girls* (juv). NY: Katherine Tegen Books, 2019. [Mich.]
- Cavanaugh, Sylvia. *Icarus* (P). Sheboygan, Wis.: Water's Edge Press, 2019.
- Cercas, Javier. *El Inquilino* (N). Barcelona: Literatura Random House, 2019. [Midwest]
- Cestari, Crystal. *The Fairest Kind of Love* (juv). Los Angeles: Hyperion, 2019. [Chicago, Ill.]
- Chakrabarti, Swapan. *The Sunflowers' Suns* (N). Pittsburgh, Pa.: Rosedog Books, 2019. [Kan.]
- Chancellor, Jim. *Till Death Due Us Part* (N). Columbus, Ohio: Gatekeeper Press, 2019. [Gary, Ind.]
- Chandler, Rhonda. *The Ritornello Game* (N). O'Fallon, Ill.: Staircase Books, 2019. [Ill.]
- Chaney, JoAnn. *As Long as We Both Shall Live* (N). Flatiron Books, 2019. [Madison, Wis.]
- Chao, Gloria. *Our Wayward Fate* (juv). NY: Simon Pulse, 2019. [Ind.]
- Chapman, Vannetta. *An Amish Christmas Matchmaker* (N). NY: Love Inspired Books, 2019. [Ind.]
- _____. *Amish Christmas Memories* (N). NY: Love Inspired Books, 2019. [Ind.]
- _____. *A Perfect Amish Match* (N). NY: Love Inspired Books, 2019. [Ind.]
- Charbonneau, Joelle. *Verify* (juv). NY: HarperTeen, 2019. [Chicago, Ill.]
- Charlton-Trujillo, e.E. *Rebel Girl Revolution* (juv). Somerville, Mass.: Candlewick Press, 2019. [Ohio]
- Cherryh, C.J. and Jane S. Fancher. *Alliance Rising* (N). NY: DAW Books, 2019.
- Chevoja, Dawn. *Trapper's Grounding* (juv). NY: Morgan James Publishing, 2019. [Mich.]
- Chien, Vivien. *Death by Dumpling* (N). NY: St. Martin's Paperbacks, 2019. [Cleveland, Ohio]
- _____. *Dim Sum of All Fears* (N). NY: St. Martin's Paperbacks, 2019. [Cleveland, Ohio]
- _____. *Murder Lo Mein* (N). NY: St. Martin's Paperbacks, 2019. [Cleveland, Ohio]
- _____. *Wonton Terror* (N). NY: St. Martin's Paperbacks, 2019. [Cleveland, Ohio]
- Christopher, Adam. *Darkness on the Edge of Town* (N). NY: Del Rey, 2019. [Ind.]

- Cintrón, Esperanza. *Shades* (S). Detroit: Wayne State U P, 2019. [Detroit, Mich.]
- Cissna, Sally. *Take Me Home to Woodstock* (N). Oshkosh, Wis.: SuLu Press, 2019. [Woodstock, Ill.; Racine, Wis.]
- Cizak, Alec. *Lake County Incidents* (S). Marietta, Ga.: ABC Group Documentation, 2019. [Ind.]
- Clark, Louis V. *Rebel Poet* (P). Madison: Wisconsin Historical Society Press, 2019. [Wis.]
- Clark, Tracy. *Borrowed Time* (N). NY: Kensington Books, 2019. [Chicago, Ill.]
- Cline, Jan. *Heaven's Sky* (N). Sarasota, Fla.: Cherry Blossom Publishing, 2019. [Kan.]
- Cochran, Leslie H. *Get Even* (N). Morgan Hill, Calif.: Bookstand Publishing, 2019. [Detroit, Mich.]
- Coco, Nancy. *Forever Fudge!* (N). NY: Kensington Books, 2019. [Mackinac Island, Mich.]
- _____. *Fudge Bites* (N). NY: Kensington Books, 2019. [Mackinac Island, Mich.]
- Coffey, Carol. *White Ghost Ridge* (N). Dublin: Poolbeg Crimson, 2019. [S.D.]
- Cohen, Dan *see* Valen, Christopher
- Colbert, Brandy. *The Revolution of Birdie Randolph* (juv). NY: Little, Brown, 2019. [Chicago, Ill.]
- Cole, Alyssa. *An Unconditional Freedom* (N). NY: Kensington Books, 2019. [Ill.]
- Collins, Max Allan. *Girl Most Likely* (N). Seattle: Thomas & Mercer, 2019. [Galena, Ill.]
- _____. *Killing Quarry* (N). London: Hard Case Crime, 2019. [Wis.]
- Commodore, J.A. *Rational Innocence* (N). NY: Page Publishing, 2019. [Minneapolis, Minn.]
- Connolly, Maureen Joyce. *Little Lovely Things* (N). Naperville, Ill.: Sourcebooks Landmark, 2019. [Chicago, Ill.]
- Conradt, Ronald. *Fish Creek* (N). Bloomington, Ind.: Xlibris, 2019. [Wis.]
- Cook, T. Allen. *Jimmy Thomas* (N). Pittsburgh, Pa.: RoseDog Books, 2019. [Grand Rapids, Mich.]
- Cornelius-Grosskopf, Edna. *Traveling Home Blessed by Spirit-Filled Songs* (juv). Seymour, Wis.: Phia Studios, 2019. [Wis.]
- Coval, Kevin. *Everything Must Go* (P). Chicago: Haymarket Books, 2019. [Chicago, Ill.]
- Cox, Michelle. *A Veil Removed* (N). Berkeley, Calif.: She Writes Press, 2019. [Chicago, Ill.]
- Coyne, Connor. *The Dying City* (N). Flint, Mich.: Gothic Funk Press, 2019. [Flint, Mich.]
- _____. *The Empty Room* (N). Flint, Mich.: Gothic Funk Press, 2018. [Flint, Mich.]
- Craft, Michael. *ChoirMaster* (N). Rancho Mirage, Calif.: Questover Press, 2019. [Wis.]
- _____. *FlabberGassed* (N). Rancho Mirage, Calif.: Questover Press, 2018. [Wis.]
- Craven, Alan E. *Till We Have Built Jerusalem* (N). Mechanicsburg, Pa.: Milford House, 2019. [Kan.]
- Cronn-Mills, Kirstin. *Wreck* (juv). NY: Sky Pony Press, 2019. [Minn.]
- Cross, Julie. *On Thin Ice* (juv). Fort Collins, Colo.: Entangled Teen, 2019. [Minn.]
- Cullen, Lynn. *The Sisters of Summit Avenue* (N). NY: Gallery Books, 2019. [St. Paul, Minn.]
- Cullinan, Heidi. *The Doctor's Secret* (N). Tallahassee: Dreamspinner Press, 2019. [Wis.]
- Cushing, Nicole. *A Sick Gray Laugh* (N). Petaluma, Calif.: Word Horde, 2019. [Ind.]
- Cutter, Charles. *The Gray Drake* (N). Traverse City, Mich.: Mission Point Press, 2019. [Mich.]
- Dahl, Stephen. *To Gather a Seed* (P). Duluth, Minn.: Snow Bunting Books, 2019. [Minn.]
- Dahmen, Sara. *Tinsmith 1865* (N). Victoria, B.C.: Promontory Press, 2019. [Dak.]
- _____. *Widow 1881* (N). Victoria, B.C.: Promontory Press, 2019. [Dak.]
- Dailey, Janet. *Letters from Peaceful Lane* (N). NY: Zebra Books, 2019. [Branson, Mo.]
- Dallas, Sandra. *Someplace to Call Home* (juv). Ann Arbor, Mich.: Sleeping Bear Press, 2019. [Kan.]
- Dane, J.B. *Raven's Moon* (N). Louisville, Ky.: Burns and Lea Books, 2019. [Detroit, Mich.]

- Daniels, Ezra Clayton and Ben Passmore. *Btm Fdrs* (N). Seattle: Fantagraphics, 2019. [Chicago, Ill.]
- Darke, J.A. *Sasquatch Island* (juv). North Mankato, Minn.: Stone Arch Books, 2019. [Mich.]
- David, Sandra. *A Place to Call Home* (N). Maitland, Fla.: Xulon Press, 2019. [Neb.]
- Davids, Patricia. *The Hope* (N). Toronto: HQN, 2019. [Kan.]
- _____. *The Wish* (N). Toronto: HQN, 2019. [Kan.]
- Davis, Thomas. *An American Spirit* (P). Sturgeon Bay, Wis.: Four Windows Press, 2019. [Wis.]
- Davis, Todd. *Native Species* (P). East Lansing: Michigan State U P, 2019.
- Dawes, Kwame. *Nebraska* (P). Lincoln: U Nebraska P, 2019. [Neb.]
- Dawn, Sasha. *Panic* (juv). Minneapolis: Carolrhoda Lab, 2019. [Chicago, Ill.]
- Day, Julie C. *The Rampant* (N). Seattle: Aqueduct Press, 2019. [Ind.]
- Day, Maddie. *Strangled Eggs and Ham* (N). NY: Kensington Books, 2019. [Ind.]
- de la Peña, Matt. *Superman: Dawnbreaker* (juv). NY: Random House, 2019. [Kan.]
- Denman, Amie. *A Long Way Home* (N). Berne, Ind.: Annie's, 2019. [Ohio]
- Derricotte, Toi. *"I": New and Selected Poems* (P). Pittsburgh: U Pittsburgh P, 2019.
- Dickson, Allison. *The Other Mrs. Miller* (N). NY: G.P. Putnam's Sons, 2019. [Lake Forest, Ill.]
- DiLouie, Craig. *Our War* (N). London: Orbit Books, 2019. [Indianapolis, Ind.]
- Doescher, Ian. *William Shakespeare's Much Ado about Mean Girls* (D). Philadelphia: Quirk Books, 2019. [Evanston, Ill.]
- Donlea, Charlie. *Some Choose Darkness* (N). NY: Kensington Books, 2019. [Chicago, Ill.]
- Doolittle, Sean. *Kill Monster* (N). London: Severn House, 2019. [Omaha, Neb.]
- Doran, Colleen *see* Gaiman, Neil
- Drexler, Jan. *Convenient Amish Proposal* (N). NY: Love Inspired Books, 2019. [Ind.]
- _____. *The Roll of the Drums* (N). Grand Rapids, Mich.: Revell, 2019. [Ohio]
- Duncan, Monica. *Twine* (N). Toronto: Crowsnest Books, 2019. [Mich.]
- Dunn, Robert E. *A Killing Secret* (N). NY: Lyrical Underground, 2019. [Mo.]
- Eaton, J.C. *Murder at the Mystery Castle* (N). Kenmore, Wash.: Camel Press, 2019. [Minneapolis, Minn.]
- Eide, Camille. *Wings Like a Dove* (N). Cumberland, Md.: Ashberry Lane, 2019. [Ind.]
- Eliot, Idyllwild. *Well Below Heaven* (N). Austin, Tex.: Cur Dog Press, 2019. [Mo.]
- Ellmann, Lucy. *Ducks, Newburyport* (N). Windsor, Ont.: Biblioasis, 2019. [Ohio]
- England, Therese. *The Angel Dictionary*. Bloomington, Ind.: Archway Publishing, 2019. [Chicago, Ill.]
- Engstrom, Elizabeth. *When Darkness Loves Us* (N). Richmond, Va.: Valancourt Books, 2019. [Ill.]
- Equi, Elaine. *The Intangibles* (P). Minneapolis: Coffee House Press, 2019.
- Erlick, Lance. *Emergent* (N). NY: Kensington Books, 2019. [Evanston, Ill.]
- Ervin, Keisha. *Carl Weber's Kingpins: St. Louis* (N). Farmingdale, N.Y.: Urban Books, 2019. [St. Louis, Mo.]
- Erwin, Gary James. *Trail Crossing Sixteen Counties* (S). NY: Adelaide Books, 2019. [Mich.]
- Eskens, Allen. *Nothing More Dangerous* (N). NY: Mulholland Books, 2019. [Mo.]
- Estleman, Loren D. *When Old Midnight Comes Along* (N). NY: Forge, 2019. [Detroit, Mich.]
- Eulberg, Elizabeth. *Past Perfect Life* (juv). NY: Bloomsbury, 2019. [Wis.]
- Evans, Marianne. *The Fisher Men of Antioch* (N). Waterville, Me.: Thorndike Press, 2019. [Ind.]
- Fader, Molly. *The McAvoy Sisters Book of Secrets* (N). Toronto: Graydon House, 2019. [Ohio]

- Fancher, Jane S. *see* Cherryh, C.J.
- Fargo, Layne. *Temper* (N). NY: Scout Books, 2019. [Chicago, Ill.]
- Faris, Tari. *You Belong with Me* (N). Grand Rapids, Mich.: Revell, 2019. [Mich.]
- Farrow, Sharon. *Killed on Blueberry Hill* (N). NY: Kensington Books, 2018. [Mich.]
- _____. *Mulberry Mischief* (N). NY: Kensington Books, 2019. [Mich.]
- Feehan, Christine. *Shadow Warrior* (N). NY: Jove Books, 2019. [Chicago, Ill.]
- Felfe, Jeanne M. *Bridge to Us* (N). St. Charles, Mo.: Parallel Pathways, 2019. [St. Louis, Mo.]
- Ffitch, Madeline. *Stay and Fight* (N). NY: Farrar, Straus and Giroux, 2019. [Ohio]
- Fick, Candee. *Sing a New Song* (N). Raleigh, N.C.: Bling! Romance, 2019. [Branson, Mo.]
- Fielding, Tia. *Ten* (N). Tallahassee: Dreamspinner Press, 2019. [Wis.]
- Fink, Chris. *Add This to the List of Things That You Are* (S). Madison: U Wisconsin P, 2019. [Midwest]
- Finkbeiner, Susie. *All Manner of Things* (N). Grand Rapids, Mich.: Revell, 2019. [Mich.]
- Fitzpatrick, Phil. *Hawks on High* (P). Brule, Wis.: Savage Press, 2019. [Duluth, Minn.]
- Fleiss, Ocieanna. *Submerged Surprises* (N). NY: Guideposts, 2019. [Ohio]
- Flower, Paul. *The Great American Cheese War* (N). Richmond, UK: Farrago, 2019. [Mich.]
- Fluke, Joanne. *Chocolate Cream Pie Murder* (N). NY: Kensington Books, 2019. [Minn.]
- Fordham, Rachel. *Yours Truly, Thomas* (N). Grand Rapids, Mich.: Revell, 2019. [Iowa]
- Forstchen, William R. *48 Hours* (N). NY: Forge Books, 2019. [Mo.]
- Fox, Aaron. *How Truman Found His Roar* (juv). Herndon, Va.: Mascot Books, 2019. [Columbia, Mo.]
- Foxlee, Karen. *Lenny's Book of Everything* (juv). NY: Alfred A. Knopf, 2019. [Ohio]
- Frasier, Anne. *The Body Counter* (N). Seattle: Thomas & Mercer, 2018. [Minneapolis, Minn.]
- _____. *The Body Keeper* (N). Seattle: Thomas & Mercer, 2019. [Minneapolis, Minn.]
- Fredrickson, Jack. *The Black Cage* (N). London: Severn House, 2019. [Chicago, Ill.]
- Freeman, Douglas Gary. *Exile Blues* (N). Montréal: Baraka Books, 2019. [Chicago, Ill.]
- Gabriel, Kimberly. *Every Stolen Breath* (N). Grand Rapids, Mich.: Blink, 2019. [Chicago, Ill.]
- Gaiman, Neil and Colleen Doran. *Snow, Glass, Apples* (N). Milwaukie, Or.: Dark Horse, 2019.
- Galligan, John. *Bad Axe County* (N). NY: Atria Books, 2019. [Wis.]
- Galloway, Marcus. *Snake Oil: It All Comes Around* (N). Waterville, Me.: Thorndike Press, 2019. [Dak.]
- Gamble, Terry. *The Eulogist* (N). NY: William Morrow, 2019. [Cincinnati, Ohio]
- Ganger, Candace. *Six Goodbyes We Never Said* (juv). NY: Wednesday Books, 2019. [Ind.]
- Gardner, Tracy. *Out of the Picture* (N). Studio City, Calif.: Hallmark Publishing, 2019. [Mich.]
- Garvis Graves, Tracey. *The Girl He Used to Know* (N). NY: St. Martin's Press, 2019. [Chicago, Ill.]
- Gear, W. Michael and Kathleen O'Neal Gear. *Star Path: People of Cahokia* (N). NY: Forge Books, 2019. [Ill.]
- Gelman, Laurie. *You've Been Volunteered* (N). NY: Henry Holt, 2019. [Kansas City, Kan.]
- Gengler, Mark. *Wolf Creek Cider* (N). Gleneden Beach Or.: Soul Fire Press, 2019. [Wis.]
- Gervais, Simon. *Hunt Them Down* (N). Seattle: Thomas & Mercer, 2019. [Chicago, Ill.]
- Gibson, Dobby. *Little Glass Planet* (P). Minneapolis: Graywolf Press, 2019.
- Gilgen, J.S. *Mercy House* (N). Meadville, Pa.: Christian Faith Publishing, 2019. [Ind.]
- Gilmore, Brian G. *Come See about Me, Marvin* (P). Detroit: Wayne State U P, 2019.

- Giorgio, Kathie. *When You Finally Said No* (P). Georgetown, Ky.: Finishing Line Press, 2019. [Wis.]
- Gloria, Eugene. *Sightseer in This Killing City* (P). NY: Penguin Books, 2019.
- Gloss, Susan. *The Curiosities* (N). NY: William Morrow, 2019. [Madison, Wis.]
- Goldbarth, Albert. *The Now* (P). Pittsburgh: U Pittsburgh P, 2019.
- Goldenbaum, Sally. *A Bias for Murder* (N). NY: Lyrical Underground, 2019. [Kan.]
- _____. *A Patchwork of Clues* (N). NY: Lyrical Underground, 2019. [Kan.]
- _____. *A Thread of Darkness* (N). NY: Lyrical Underground, 2019. [Kan.]
- Goldman, Matt. *The Shallows* (N). NY: Forge Books, 2019. [Minneapolis, Minn.]
- Gooding, Nancy. *Sister on the Other Side* (N). Tustin, Calif.: Trilogy Christian Publishers, 2019. [Ill.]
- Gorsuch, Greta. *Key City on the River* (N). Boston: GemmaMedia, 2019. [Iowa]
- Gotera, Vicente E. *The Coolest Month* (P). Cedar Falls, Iowa: Final Thursday Press, 2019. [Iowa]
- Gould, Leslie. *Red, White, and True* (N). NY: Guideposts, 2019. [Ohio]
- Graves, Bonnie B. *Catch Me When I Fall* (N). Raleigh, N.C.: Fitzroy Books, 2019. [Racine, Wis.]
- Graves, Tracey Garvis. *The Girl He Used to Know* (N). NY: St. Martin's, 2019. [Chicago, Ill.]
- Gray, Anissa. *The Care and Feeding of Ravenously Hungry Girls* (N). NY: Berkley Books, 2019. [Mich.]
- Gray, Jan-Henry. *Documents* (P). Rochester, N.Y.: BOA Editions, 2019.
- Gray, N. Jade. *Raider of Her Heart* (N). Adams Basin, N.Y.: Wild Rose Press, 2019. [Kan.]
- Gray, Shelley Shepard. *All In* (N). Ashland, Or.: Blackstone Publishing, 2019. [Ohio]
- _____. *The Loyal One* (N). NY: Gallery Books, 2019. [Ohio]
- _____. *The Patient One* (N). NY: Gallery Books, 2019. [Ohio]
- Green, Peter H. *Chicago's Designs* (N). St. Louis, Mo.: Greenskills Press, 2019. [Chicago, Ill.]
- Grey, Andrew. *Fire and Hail* (N). Tallahassee: Dreamspinner Press, 2019. [Kan.]
- _____. *Heart Unbroken* (N). Tallahassee: Dreamspinner Press, 2019. [Milwaukee, Wis.]
- Gross, Sukey. *Secrets* (juv). Brooklyn, N.Y.: Menucha Publishers, 2019. [Kan.]
- Grover, Linda LeGarde. *In the Night of Memory* (N). Minneapolis: U Minnesota P, 2019. [Minn.]
- Gudenkauf, Heather. *Before She Was Found* (N). Toronto: Park Row Books, 2019. [Iowa]
- Guerin, Mark. *You Can See More from up Here* (N). Kirksville, Mo.: Gold Antelope Press, 2019. [Ill.]
- Habiger, Geoff and Coy Kisse. *Untouchable* (N). Tijeras, N.M.: Shadow Dragon, 2019. [Chicago, Ill.]
- Haddix, Margaret Peterson. *The Strangers* (juv). NY: Katherine Tegen Books, 2019. [Ohio]
- Hamburger, Aaron. *Nirvana Is Here* (N). NY: Three Rooms Press, 2019. [Detroit, Mich.]
- Hand, Elizabeth. *Curious Toys* (N). NY: Mulholland Books, 2019. [Chicago, Ill.]
- Hanna, Danielle Lincoln. *The Captain's Tale* (N). Missoula, Mont.: Hearth & Homicide, 2019. [Lake Geneva, Wis.]
- Hannah, Darci. *Cherry Scones & Broken Bones* (N). Woodbury, Minn.: Midnight Ink, 2019. [Wis.]
- Hannon, Irene. *Dark Ambitions* (N). Grand Rapids, Mich.: Revell, 2019. [Mo.]
- Hansen, Nathaniel Lee. *Measuring Time & Other Stories* (S). Belmont, N.C.: Wiseblood Books, 2019. [Midwest]
- Hardinger, Elizabeth. *All the Forgivenesses* (N). NY: Kensington Books, 2019. [Kan.]

- Harrison, Jim. *The Essential Poems* (P). Ed. Joseph Bednarik. Port Townsend, Wash.: Copper Canyon Press, 2019.
- Hart, Ellen. *Twisted at the Root* (N). NY: Minotaur Books, 2019. [Minneapolis, Minn.]
- Hart, Matt. *Everything Breaking/for Good* (P). Portland, Or.: YesYes Books, 2019.
- Haseldine, Jane. *You Fit the Pattern* (N). NY: Kensington Books, 2019. [Detroit, Mich.]
- Hauf, Michele. *Storm Warning* (N). Toronto: Harlequin Intrigue, 2019. [Minn.]
- _____. *Witness in the Woods* (N). Toronto: Harlequin Intrigue, 2019. [Minn.]
- Hautman, Pete. *Road Tripped* (juv). NY: Simon & Schuster, 2019. [Midwest]
- Hazelwood, Ann Watkins. *The Christmas Wish Quilt* (N). Concord, Calif.: C&T Publishing, 2019. [Mo.]
- Head, Cheryl A. *Catch Me When I'm Falling* (N). Ann Arbor, Mich.: Bywater Books, 2019. [Detroit, Mich.]
- _____. *Judge Me When I'm Wrong* (N). Ann Arbor, Mich.: Bywater Books, 2019. [Detroit, Mich.]
- Healey, Steve. *Safe Houses I Have Known* (P). Minneapolis: Coffee House Press, 2019.
- Heath, William. *Night Moves in Ohio* (P). Georgetown, Ky.: Finishing Line Press, 2019. [Ohio]
- Hedin, Nancy J. *Stray* (N). Albuquerque: NineStar Press, 2019. [Minn.]
- Heinsen, Victoria King. *Jessica F. Woods, Attorney of Record* (N). NY: Page Publishing, 2018. [Columbus, Ohio]
- Hempel, Amy. *Sing to It* (S). NY: Scribner, 2019.
- Henkes, Kevin. *Sweeping up the Heart* (juv). NY: Greenwillow Books, 2019. [Madison, Wis.]
- Hennessy, Tim, ed. *Milwaukee Noir* (S). Brooklyn, N.Y.: Akashic Books, 2019. [Milwaukee, Wis.]
- Henry, Emily. *When the Sky Fell on Splendor* (juv). NY: Razorbill, 2019. [Ohio]
- _____. *see* Cavallaro, Brittany
- Herold, Melissa Lynn. *Heaven's Silhouette* (N). Minneapolis: Wise Ink, 2019. [Minn.]
- Herron, Rita B. *Wind Chill* (N). Norcross, Ga.: Beachside Reads, 2019. [Neb.]
- Hess, Scott Alexander. *River Runs Red* (N). Maple Shade, N.J.: Lethe Press, 2019. [St. Louis, Mo.]
- Hess, Victor. *The Clock Tower Treasure* (N). Diamondhead, Miss.: Brother Mockingbird, 2019. [Xenia, Ohio]
- Hesse, Jennifer David. *May Day Murder* (N). NY: Kensington Books, 2019. [Ill.]
- Heywood, Joseph. *Upper Peculiar* (S). Guilford, Conn.: Lyons Press, 2019. [Mich.]
- Higginbotham, Susan. *The First Lady and the Rebel* (N). Naperville, Ill.: Sourcebooks Landmark, 2019. [Lincoln, Abraham]
- Higgins, Nan. *London Undone* (N). Valley Falls, N.Y.: Bold Strokes Books, 2019. [Columbus, Ohio]
- Hilton, Laura V. *The Amish Candy Maker* (N). New Kensington, Pa.: Whitaker House, 2019. [Mich.]
- Hinger, Charlotte. *The Healer's Daughter* (N). Fort Dodge, Iowa: Five Star, 2019. [Kan.]
- Hinshaw, Daniel B. *Neither Bond nor Free* (N). Eugene, Or.: Resource Publications, 2019. [Ind.]
- Hipple, Melinda B. *Hotel Toledo* (N). Glenview, Ill.: Glass Lyre Press, 2019. [Iowa]
- Hitchcock, Grace. *The White City: True Colors* (N). Uhrichsville, Ohio: Barbour, 2019. [Chicago, Ill.]
- Hofer, Clint. *The One That Got Away* (N). NY: Page Publishing, 2019. [St. Louis, Mo.]
- Hoff, Douglas. *Honoring Anna: The Winds of Time* (N). Bloomington, Ind.: iUniverse, 2019. [S.D.]
- Hoffman, Dustin M. *No Good for Digging* (S). Missoula, Mont.: World West Press, 2019. [Midwest]

- Hogsett, Annie. *The Devil's Own Game* (N). Scottsdale, Ariz.: Poisoned Pen Press, 2019. [Cleveland, Ohio]
- Holmes, Julie. *Murder in Plane Sight* (N). Kenmore, Wash.: Camel Press, 2019. [Minneapolis, Minn.]
- Holt, M.J. *Confessions to Mr. Roosevelt* (N). Fort Dodge, Iowa: Five Star, 2019. [Kan.]
- Housewright, David. *Dead Man's Mistress* (N). NY: Minotaur Books, 2019. [Minn.]
- _____. *First, Kill the Lawyers* (N). NY: Minotaur Books, 2019. [Minneapolis, Minn.]
- Houston, Victoria. *Dead Big Dawg* (N). NY: Gallery Books, 2019. [Wis.]
- Howe, LeAnne. *Savage Conversations* (N). Minneapolis: Coffee House Press, 2019. [Batavia, Ill.]
- Howison, Del. *The Survival of Margaret Thomas* (N). Waterville, Me.: Five Star, 2019. [Mo.]
- Howland, Bette. *Calm Sea and Prosperous Voyage* (S). Brooklyn, N.Y.: Public Space, 2019. [Chicago, Ill.]
- Hubbard, Charlotte. *New Beginnings at Promise Lodge* (N). NY: Zebra Books, 2019. [Mo.]
- Hughes, Linda. *Secrets of the Island* (N). Athens, Ga.: Deeds Publishing, 2018. [Mich.]
- _____. *Secrets of the Summer* (N). Athens, Ga.: Deeds Publishing, 2019. [Mich.]
- Hunt, Tom. *One Fatal Mistake* (N). NY: Berkley Books, 2019. [Cedar Rapids, Iowa; Neb.]
- Husom, Christine. *Remains in Coyote Bog* (N). Buffalo, Minn.: wRight Press, 2019. [Minn.]
- Hwang, Su. *Bodega* (P). Minneapolis: Milkweed Editions, 2019.
- Ifkovic, Ed. *Run Cold* (N). Scottsdale, Ariz.: Poisoned Pen Press, 2019. [Ferber, Edna]
- India. *Gangstress* (N). Farmingdale, N.Y.: Urban Books, 2019. [Detroit, Mich.]
- Ireland, Justina. *Tiffany Donovan vs. the Poison Werewolves* (juv). North Mankato, Minn.: Stone Arch Books, 2019. [Minn.]
- _____. *Zach Lopez vs. the Shadow Cats* (juv). North Mankato, Minn.: Stone Arch Books, 2019. [Minn.]
- Irvin, Kelly. *With Winter's First Frost* (N). Grand Rapids, Mich.: Zondervan, 2019. [Mo.]
- Isberg, Art. *Sundown Comes Twice* (N). Ramsbury, Wilts.: Robert Hale, 2019. [Kan.]
- Ives, Lucy. *Loudermilk* (N). Berkeley, Calif.: Soft Skull Press, 2019. [Iowa]
- Jaborsky, S.R. *Ti: Hypershear* (N). Lockhart, Tex.: Gypsy Shadow Publishing, 2019. [Cleveland, Ohio]
- James, Lorelei. *I Want You Back* (N). NY: Jove Books, 2019. [Minneapolis, Minn.]
- James, Steven. *Synapse* (N). Nashville, Tenn.: Thomas Nelson, 2019. [Cincinnati, Ohio]
- Janz, Jonathan. *The Dark Game* (N). London: Flame Tree Press, 2019. [Ind.]
- Jebber, Molly. *Ellie's Redemption* (N). NY: Zebra Books, 2019. [Ohio]
- Jenkins, Louis. *The Mad Moonlight* (P). Duluth, Minn.: Will o' the Wisp Books, 2019. [Minn.]
- Jenkins, Pete B. *The Forsaken Man* (N). Ramsbury, Wilts.: Robert Hale, 2019. [Kan.]
- Johns, Paxton. *El Dorado Sojourn* (N). Ramsbury, Wilts.: Robert Hale, 2019. [Kan.]
- Johnson, Melonie. *Getting Hot with the Scot* (N). NY: St. Martin's Paperbacks, 2019. [Chicago, Ill.]
- Johnson, Patrick. *Gatekeeper* (P). Minneapolis: Milkweed Editions, 2019.
- Johnston, Tim. *The Current* (N). Chapel Hill, N.C.: Algonquin Books, 2019. [Minn.]
- Johnstone, William W. *Blood for Blood* (N). NY: Pinnacle Books, 2019. [Kan.]
- Jones, Stephen Mack. *Lives Laid Away* (N). NY: Soho Crime, 2019. [Detroit, Mich.]
- Jones, Trevor. *Major: A Soldier Dog* (juv). Los Angeles: Six Foot Press, 2019. [Neb.]
- Jones, Whitney. *The Old Works* (P). Elizabethtown, Ky.: Heartland Review Press, 2019. [Ill.]
- Joose, Barbara M. *Lulu & Rocky in Detroit* (juv). Ann Arbor, Mich.: Sleeping Bear Press, 2019. [Detroit, Mich.]

- _____. *Lulu & Rocky in Milwaukee* (juv). Ann Arbor, Mich.: Sleeping Bear Press, 2019. [Milwaukee, Wis.]
- Kalteis, Dietrich. *Call down the Thunder* (N). Toronto: ECW Press, 2019. [Kan.]
- Kanago, Andrew. *A Touch of Happy* (N). Austin, Tex.: HellBound Books, 2019. [Omaha, Neb.]
- Karl, Peter. *On the Night of a Blood Moon* (N). Dublin, Ohio: Telemachus Press, 2019. [Chicago, Ill.]
- Kass, Jeff. *Teacher/Pizza Guy* (P). Detroit: Wayne State U P, 2019.
- Kava, Alex. *Desperate Creed* (N). Omaha, Neb.: Prairie Wind Publishing, 2019. [Chicago, Ill.]
- Keillor, Garrison. *Living with Limericks* (M; P). Minneapolis: Prairie Home Productions, 2019.
- Keir, Linda. *Drowning with Others* (N). Seattle: Lake Union Publishing, 2019. [Ill.]
- Kelly, Mira Lyn. *Decoy Date* (N). Naperville, Ill.: Sourcebooks Casablanca, 2019. [Chicago, Ill.]
- Kelly, Sofie. *A Night's Tail* (N). NY: Berkley Prime Crime, 2019. [Minn.]
- Kennedy, Jesse James. *Tijuana Mean* (N). Baltimore, Md.: Perfect Crime Books, 2019. [Mo.]
- Kenneth, T.R. *A Room Full of Night* (N). Sarasota, Fla.: Oceanview Publishing, 2019. [Wis.]
- Kenny, J.C. *A Genuine Fix* (N). NY: Lyrical Underground, 2019. [Ind.]
- _____. *A Literal Mess* (N). NY: Lyrical Underground, 2019. [Ind.]
- Kern, Justin, ed. *The Milwaukee Anthology* (P). Cleveland, Ohio: Belt Publishing, 2019. [Milwaukee, Wis.]
- Kerr, Judy M. *Black Friday* (N). Portland, Or.: Launch Point Press, 2019. [St. Paul., Minn.]
- Kind, Rosemary J. *Unequal by Birth* (N). Tholthorpe, Yorks.: Alfie Dog Ltd., 2019. [Ind.]
- King, Deborah L. *Glory Bishop* (N). Garner, N.C.: Red Adept Publishing, 2019. [Chicago, Ill.]
- Kingsbury, Karen. *Two Weeks* (N). Brentwood, Tenn.: Howard Books, 2019. [Ind.]
- _____. and Tyler Russell. *Best Family Ever* (juv). NY: Simon & Schuster, 2019. [Ann Arbor, Mich.]
- Kissee, Coy *see* Habiger, Geoff
- Kittleson, Gail. *All for the Cause* (N). Cody, Wyo.: WordCrafts Press, 2019. [Iowa]
- Kloberdanz, Timothy J. *Once upon the River Platte* (N). Fargo, N.D.: Clovis House, 2019. [Neb.]
- Knaak, Richard A. *Black City Dragon* (N). Jersey City, N.J.: Pyr, 2019. [Chicago, Ill.]
- Knickerbocker, Sean. *Rust Belt* (N). Los Angeles: Secret Acres Comics, 2019. [Midwest]
- Kocoras, Charles P. *Where's Mine* (N). Chicago: Chicago's Book Press, 2019. [Ill.]
- Koopp, David. *Cold Storage* (N). NY: Ecco Press, 2019. [Kan.]
- Kooser, Ted. *Cora* (N). Anamosa, Iowa: Route 3 Press, 2019. [Iowa]
- Krapf, Norbert. *Indiana Hill Country Poems* (P). Loveland, Ohio: Dos Madres Press, 2019. [Ind.]
- Kritzer, Naomi. *Catfishing on CatNet* (juv). NY: Tor Teen, 2019. [Wis.]
- Krueger, William Kent. *This Tender Land* (N). NY: Atria Books, 2019. [Minn.]
- Lacey, Helen. *When You Least Expect It* (N). Toronto: Harlequin Enterprises, 2019. [S.D.]
- LaFaye, A. *Follow Me down to Nicodemus Town* (juv). Chicago: Albert Whitman and Co., 2019. [Nicodemus, Kan.]
- Lageschulte, Melanie. *The Bright Season* (N). Windsor Hts., Iowa: Fremont Creek Press, 2019. [Iowa]
- _____. *Songbird Season* (N). Windsor Hts., Iowa: Fremont Creek Press, 2019. [Iowa]

- Landvik, Lorna. *Chronicles of a Radical Hag (with Recipes)* (N). Minneapolis: U Minnesota P, 2019. [Minn.]
- Langtry, Leslie. *Marriage Vow Murder* (N). S.I.: Gemma Halliday Publishing, 2019. [Iowa]
- _____. *Mystery Night Murder* (N). S.I.: Gemma Halliday Publishing, 2019. [Iowa]
- Lareau, Lucy and Liz Lareau. *Doggone Catastrophe* (juv). NY: Papercutz, 2019. [Normal, Ill.]
- _____. *It's Not Rocket Science* (juv). NY: Papercutz, 2019. [Normal, Ill.]
- _____. *Mystery of the Missing Monarchs* (juv). NY: Papercutz, 2019. [Normal, Ill.]
- Largent, Dan. *After Edgewater* (N). S.I.: BLG Publishing, 2019. [Cleveland, Ohio]
- Larsmo, Ola. *Swede Hollow* (N). Minneapolis: U Minnesota P, 2019. [St. Paul, Minn.]
- Lashner, William. *Freedom Road* (N). Seattle: Thomas & Mercer, 2019. [Chicago, Ill.]
- Lassieur, Allison. *Journey to a Promised Land* (N). Mendota Hts., Minn.: Jolly Fish Press, 2019. [Kan.]
- Laurin, Nina. *The Starter Wife* (N). NY: Grand Central Publishing, 2019. [Ohio]
- Leach, Sara. *Penguin Days* (juv). Toronto: Pajama Press, 2019. [N.D.]
- LeClair, Jenifer. *Death in the Blood Moon* (N). St. Paul, Minn.: For Harbor Press, 2019. [Minn.]
- Lee, Ed Bok. *Mitochondrial Night* (P). Minneapolis: Coffee House Press, 2019.
- Lee, Michael. *The Only Worlds We Know* (P). Minneapolis: Exploding Pinecone Press, 2019. [Minn.]
- Lee, Tosca. *The Line Between* (N). NY: Howard Books, 2019. [Iowa]
- _____. *A Single Light* (N). NY: Howard Books, 2019. [Neb.]
- Leithauser, Brad. *The Promise of Elsewhere* (N). NY: Alfred A. Knopf, 2019. [Mich.]
- LeMay, Linda. *Mother's Milk* (N). Maitland, Fla.: Mill City Press, 2019. [Detroit Lakes, Minn.]
- Lenfestey, James P. *East Bluff* (P). Northfield, Minn.: Red Dragonfly Press, 2019. [Mich.]
- Lenzo, Lisa. *Unblinking* (S). Detroit: Wayne State U P, 2019. [Detroit, Mich.]
- Leonard, Robert. *Deep Midwest* (P; S). North Liberty, Iowa: Ice Cube Press, 2019. [Midwest]
- Lepionka, Kristen. *The Stories You Tell* (N). NY: Minotaur Books, 2019. [Columbus, Ohio]
- Lerner, Ben. *The Topeka School* (N). NY: Farrar, Straus and Giroux, 2019. [Topeka, Kan.]
- Letts, Elizabeth. *Finding Dorothy* (N). NY: Ballantine Books, 2019. [Baum, L. Frank]
- Leurck, Maureen. *Monarch Manor* (N). NY: Kensington Books, 2019. [Wis.]
- Lewis, Carolyn J. *The Wolfkeeper* (S). Traverse City, Mich.: Mission Point Press, 2019. [Mich.]
- Lewis, Paige. *Space Struck* (P). Louisville, Ky.: Sarabande Books, 2019.
- Littles, T.C. *Graveyard Love* (N). Farmingdale, N.Y.: Urban Books, 2019. [Detroit, Mich.]
- Locy, Sharon. *The Ice Harvest* (N). Los Angeles: Marymount Institute P, 2019. [Minn.]
- Logan, Kylie. *The Scent of Murder* (N). NY: Minotaur Books, 2019. [Cleveland, Ohio]
- Lombardo, Claire. *The Most Fun We Ever Had* (N). NY: Doubleday, 2019. [Chicago, Ill.]
- Lotz, Sarah. *Missing Person* (N). NY: Mulholland Books, 2019. [Minn.]
- Lourey, Jess. *April Fools* (N). S.I.: ToadHouse Books, 2019. [Minn.]
- Loutzenhiser, Katy. *If You're Out There* (juv). NY: Balzer + Bray, 2019. [Chicago, Ill.]
- Lowery, Mark R. *Wilfred's Dream* (N). Dallas, Or.: Black Opal Books, 2019. [Cleveland, Ohio]
- Lukas, Margaret. *River People* (N). Christiansburg, Va.: BQB Publishing, 2019. [Neb.]
- Lund, Natalie. *We Speak in Storms* (N). NY: Philomel Books, 2019. [Ill.]
- Lynch, Sean. *Death Rattle* (N). NY: Pinnacle Books, 2019. [Mo.]
- Lynn, Judi. *The Body in the Gravel* (N). NY: Lyrical Underground, 2019. [Ind.]
- _____. *The Body in the Wetlands* (N). NY: Lyrical Underground, 2019. [Ind.]

- McCann, Polly Alice, ed. *Blue City Poets: Kansas City* (P). Kansas City, Mo.: Flying Ketchup Press, 2019. [Kansas City, Mo.]
- McCarthy, John. *Scared Violent Like Horses* (P). Minneapolis: Milkweed Editions, 2019. [Ill.]
- McCormick, Jeri. *Breathtaking* (P). Richland Center, Wis.: Hummingbird Press, 2019. [Ohio]
- McCullough, Kelly. *Spirits, Spells, and Snark* (juv). NY: Feiwel and Friends, 2019. [St. Paul, Minn.]
- McFarland, Kristin. *No Saving Throw* (N). NY: Diversion Books, 2019. [Wis.]
- McGrath, Campbell. *Nouns & Verbs* (P). NY: Ecco Press, 2019.
- McHugh, Laura. *The Wolf Wants In* (N). NY: Spiegel & Grau, 2019. [Kan.]
- McKinstry-Brown, Sarah. *This Bright Darkness* (P). NY: Black Lawrence Press, 2019. [Neb.]
- Macy, Meg. *Bear Witness to Murder* (N). NY: Kensington Books, 2018. [Mich.]
- _____. *Have Yourself a Beary Little Murder* (N). NY: Kensington Books, 2019. [Mich.]
- Malerman, Josh. *Inspection* (N). NY: Del Rey Books, 2019. [Mich.]
- Maniscalco, Kerri. *Capturing the Devil* (juv). NY: Little, Brown, 2019. [Chicago, Ill.]
- Marks, John. *Scam on the Cove* (N). Castroville, Tex.: Black Rose Writing, 2019. [Mich.]
- Marlowe, Mary Ann. *Dating by the Book* (N). NY: Kensington Books, 2019. [Ind.]
- Martin, Herbert Woodward. *The Shape of Regret* (P). Detroit: Wayne State U P, 2019.
- Martindale, T. Chris. *Nightblood* (N). Richmond, Va.: Valancourt Books, 2019. [Ind.]
- Martínez, Álex. *Radio de Delley* (juv). San Diego, Calif.: IDW Publishing, 2019. [Midwest]
- Martinson, T.J. *The Reign of the Kingfisher* (N). NY: Flatiron Books, 2019. [Chicago, Ill.]
- Maulsby, Dennis. *Winterset* (S). Columbia, S.C.: Neoleaf Press, 2019. [Iowa]
- Maynard, James H. *For Honor and Love* (N). Springboro, Ohio: Braughler Books, 2019. [Oxford, Ohio]
- Mayo, B.K. *The Water Tower Club* (N). Roseburg, Or.: Fir Valley Press, 2019. [Kan.]
- Mehl, Nancy. *Fire Storm* (N). Minneapolis: Bethany House, 2019. [Neb.]
- Melby, Becky. *Hushed October* (N). NY: Guideposts, 2019. [Ohio]
- Mello, Deborah Fletcher. *Reunited by the Badge* (N). Toronto: Harlequin Enterprises, 2019. [Chicago, Ill.]
- Mendenhall, Margaret. *Freedom's Moon* (N). Bloomington, Ind.: LifeRich Publishing, 2019. [Kan.; Mo.]
- Meyers, Pamela S. *Shelter Bay* (N). Benton, Ky.: Mantle Rock Publishing, 2019. [Lake Geneva, Wis.]
- Mickelbury, Penny. *God's Will and Other Lies* (S). Clayton, N.C.: BLF Press, 2019. [Detroit, Mich.]
- Mickelson, Vicki. *Shamrock Savvy* (P). Sarasota, Fla.: Peppertree Press, 2019. [Rosemount, Minn.]
- Mikhail, Dunya. *In Her Feminine Sign* (P). NY: New Directions, 2019. [Detroit, Mich.]
- Miller, Deborah Jean. *The Essence of Shade* (N). Plymouth, Mich.: Opal Stone Press, 2019. [Mich.]
- Miller, Hannah. *Her Sister's Lie* (N). Gosport, Ind.: Tica House Publishing, 2019. [Ind.]
- Miller, Julie. *Personal Protection* (N). Toronto: Harlequin Intrigue, 2019. [Kansas City, Mo.]
- Mills, Emma. *Famous in a Small Town* (juv). NY: Henry Holt, 2019. [Ill.]
- Mills, Simeon. *The Obsoletes* (N). NY: Skybound Books, 2019. [Mich.]
- Milofsky, David. *A Milwaukee Inheritance* (N). Madison: U Wisconsin P, 2019. [Milwaukee, Wis.]
- Minnema, Cheryl. *Johnny's Pheasant* (juv). Minneapolis: U Minnesota P, 2019. [Minn.]
- Miskel, Don. *Brandywine: The Chicago Trilogy* (N). Ann Arbor, Mich.: Transition Squared, 2019. [Chicago, Ill.]
- Mitchell, Sandra, et al. *The Prom* (juv). NY: Viking Books, 2019. [Ind.]

- Monroe, Mary. *Right beside You* (N). NY: Dafina Books, 2019. [Ohio]
- Montanari, Richard. *The Buried Girl* (N). NY: Witness Impulse, 2019. [Ohio]
- Montgomery, Jess. *The Widows* (N). NY: Minotaur Books, 2019. [Ohio]
- Moore, C.J.H. *Natural Born Gangster* (N). Conneaut Lake, Pa.: Page Publishing, 2019. [Chicago, Ill.]
- Moore, Megan Mary. *Dwellers* (P). Portland, Or.: Unsolicited Press, 2019. [Midwest]
- Moore, Michel. *Carl Weber's Kingpins: Detroit* (N). Farmingdale, N.Y.: Urban Books, 2019. [Detroit, Mich.]
- Morais, Mathea. *There You Are* (N). Eagle, Idaho: Amberjack Publishing, 2019. [St. Louis, Mo.]
- Moranville, Sharelle Byars. *Surprise Lily* (juv). NY: Holiday House, 2019. [Ill.]
- Morrey, Maxine. *No Place Like Home* (N). London: HQ, 2019. [Kan.]
- Morris, Ernest. *Killing Signs* (N). Laveen, Ariz.: Good2Go Publishing, 2019. [Cleveland, Ohio]
- _____. *Trapped in Love* (N). Laveen, Ariz.: Good2Go Publishing, 2019. [Milwaukee, Wis.]
- Morris, Kathleen. *Lily of the West* (N). Waterville, Me.: Five Star, 2019. [Dodge City, Kan.]
- Moss, Helen. *Seaman and the Great Northern Adventure* (juv). NY: Godwin Books, 2019. [Mo.]
- Mowers, Elizabeth. *A Promise Remembered* (N). Toronto: Harlequin Heartwarming, 2019. [Mich.]
- Mulhern, Julie. *Telephone Line* (N). Frisco, Tex.: Henery Press, 2019. Kansas City, Mo.]
- Munger, Mark. *Kotimaa: Homeland* (N). Duluth, Minn.: Cloquet River Press, 2019. [Minn.]
- Murphy, Timothy. *Hunter's Log* (P). Fargo: North Dakota State U P, 2019. [N.D.]
- Mustful, Colin. *Resisting Removal* (N). Roseville, Minn.: History Through Fiction, 2019. [Minn.; Wis.]
- Nania, Jeff. *Spider Lake* (N). Mineral Point, Wis.: Little Creek Press, 2019. [Wis.]
- Nateras, Jose. *Testament* (N). Albuquerque, N.M.: NineStar Press, 2019. [Chicago, Ill.]
- Natusch, Amber Lynn. *Don't Say a Word* (juv). NY: Tor Teen Books, 2019. [Ohio]
- Nebraska Writers Guild. *How It Looks from Here* (P). Lincoln, Neb.: Infusionmedia, 2019. [Neb.]
- Neelly, Rock. *River of Tears* (N). Covington, Ky.: Praus Press, 2019. [Cincinnati, Ohio]
- Neill, Chloe. *Wicked Hour* (N). NY: Berkley Books, 2019. [Chicago, Ill.; Minn.]
- Nellums, Eliza. *All That's Bright and Gone* (N). NY: Crooked Lane Books, 2019. [Mich.]
- Nelson, John S. *West River* (P). Brookings: South Dakota State Poetry Society, 2019. [S.D.]
- Nelson, Maggie. *Jane: Murder* (P). London: Zed Books, 2019. [Mich.]
- Nelson, Rodney. *Invictus* (P). West Union, W.V.: Middle Island Press, 2019.
- Newport, Olivia. *In the Cradle Lies* (N). Uhrichsville, Ohio: Shiloh Run Press, 2019. [Mo.]
- Newton, Dawn. *Winded* (M). Baltimore: Apprentice House Press, 2019. [Mich.]
- Nicole, Latoya. *Love and War* (N). Farmingdale, N.Y.: Urban Books, 2019. [Chicago, Ill.]
- Noble, Trinkia Hakes. *A Fist for Joe Louis and Me* (juv). Ann Arbor, Mich.: Sleeping Bear Press, 2019. [Detroit, Mich.]
- Noblin, Annie England. *The Sisters Hemingway* (N). NY: William Morrow, 2019. [Mo.]
- Norman, August. *Come and Get Me* (N). NY: Crooked Lane Books, 2019. [Bloomington, Ind.]
- North, Glenn. *City of Song* (P). Kansas City, Mo.: Spartan Press, 2019. [Kansas City, Mo.]
- Norton, Preston. *Where I End & You Begin* (juv). NY: Disney-Hyperion, 2019. [Carbondale, Ill.]
- Nowak, Carolyn. *The Cursed Coven* (juv). NY: Little, Brown, 2019. [Cleveland, Ohio]
- Nussio, Dana. *Her Dark Web Defender* (N). Toronto: Harlequin, 2019. [Mich.]
- _____. *Shielded by the Lawman* (N). Toronto: Harlequin, 2019. [Mich.]

- Oates, Joyce Carol. *The Pursuit* (N). NY: Mysterious Press, 2019.
- O'Brien, Tim. *Dad's Maybe Book* (M). Boston: Houghton Mifflin Harcourt, 2019.
- O'Connor, Mallory M. *Epiphany's Gift* (N). Bloomington, Ind.: Archway Publishing, 2019. [Ohio]
- O'Loughlin, Ann. *My Mother's Daughter* (N). London: Orion, 2019. [Ohio]
- O'Malley, Joseph. *Great Escapes from Detroit* (S). Stevens Point, Wis.: Cornerstone Press, 2019. [Detroit, Mich.]
- Omer, Mike. *In the Darkness* (N). Seattle: Thomas & Mercer, 2019. [Chicago, Ill.]
- Orff, Joel. *Twice Shy* (N). Cupertino, Calif.: Alternative Comics, 2019. [Minneapolis, Minn.]
- Ormsbee, Kathryn. *The Great Unknowable End* (juv). NY: Simon & Schuster, 2019. [Kan.]
- Orner, Peter. *Maggie Brown & Others* (S). NY: Little, Brown, 2019. [Chicago, Ill.]
- Osayande, Deonte. *Civilian* (P). Windsor, Ont.: Urban Farmhouse Press, 2019. [Detroit, Mich.]
- Pancholy, Maulik. *The Best at It* (juv). NY: Balzer + Bray, 2019. [Ind.]
- Parfitt, Flo. *Sara's Sacrifice* (N). Green Bay, Wis.: Written Dreams, 2019. [Chicago, Ill.; Milwaukee, Wis.]
- Passmore, Ben *see* Daniels, Ezra Clayton
- Pavlic, Ed. *Another Kind of Madness* (N). Minneapolis: Milkweed Editions, 2019. [Chicago, Ill.]
- Pederson, David S. *Death Takes a Bow* (N). Valley Falls, N.Y.: Bold Strokes Books, 2019. [Milwaukee, Wis.]
- Pensoneau, Taylor. *Falling Star* (N). New Berlin, Ill.: Downstate Publications, 2019. [Ill.]
- Petersheim, Jolina. *How the Light Gets In* (N). Carol Stream, Ill.: Tyndale House, 2019. [Wis.]
- Peterson, Joseph G. *Ninety-Nine Bottles* (N). Chicago: Tortoise Books, 2019. [Chicago, Ill.]
- Peterson, Kristin. *Somnieeee* (P). Milwaukee: Vegetarian Alcoholic Press, 2019.
- Petrus, Junauda. *The Stars and the Blackness between Them* (juv). NY: Dutton Books, 2019. [Minneapolis, Minn.]
- Pettles, Daisy. *Chickenlandia Mystery* (N). Underhill, Vt.: Hot Pants Press, 2019. [Ind.]
- Phan, Hai-Dang. *Reenactments* (P). Louisville, Ky.: Sarabande Books, 2019.
- Phelps, M. William. *Where Monsters Hide* (N). NY: Pinnacle Books, 2019. [Mich.]
- Phillips, Tracey S. *Best Kept Secrets* (N). NY: Crooked Lane Books, 2019. [Indianapolis, Ind.]
- Pill, Maggie. *Captured, Escape, Repeat* (N). S.I.: Gwendolyn Press, 2019. [Green Bay, Wis.]
- Pink, Randi. *Girls Like Us* (juv). NY: Feiwel and Friends, 2019. [Chicago, Ill.]
- Polacco, Patricia. *The Bravest Man in the World* (juv). NY: Simon & Schuster, 2019.
- Pollack, Eileen. *The Professor of Immortality* (N). Encino, Calif.: Delphinium Books, 2019. [Mich.]
- Post, Andrew. *Chop Shop* (N). London: Flame Tree Press, 2019. [Minn.]
- Powell, Jim. *Only Witness* (S). Indianapolis: INwords Publications, 2019. [Ind.]
- Powell, Syndi. *Their Forever Home* (N). Toronto: Harlequin Heartwarming, 2019. [Detroit, Mich.]
- Prentice, Candice. *Mercy's Song* (N). NY: Guideposts, 2019. [Ohio]
- Prochaska, Georgann. *Murder Comes to Grindstone* (N). Denver, Colo.: Outskirts Press, 2019. [Midwest]
- Ptak, K.T. *Don't Box Me In* (juv). Bloomington, Ind.: Archway Publishing, 2019. [Ind.; Ohio]
- Pulley, D.M. *No One's Home* (N). Seattle: Thomas & Mercer, 2019. [Shaker Heights, Ohio]
- Putnam, Jonathan F. *A House Divided* (N). NY: Crooked Lane Books, 2019. [Lincoln, Abraham; Springfield, Ill.]

- Quantick, David. *All My Colors* (N). London: Titan Books, 2019. [De Kalb, Ill.]
- Quinn, Holly. *A Crafter Hooks a Killer* (N). NY: Crooked Lane Books, 2019. [Wis.]
- Rainer, Marc. *Mob Rules* (N). Columbus, Ohio: Gatekeeper Press, 2019. [Kansas City, Mo.]
- Raney, Deborah. *Chasing Dreams* (N). Grand Rapids, Mich.: Kregel, 2019. [Mo.]
- Raphael, Lev. *State University of Murder* (N). Palo Alto, Calif.: Perseverance Press, 2019. [Mich.]
- Rawlins, Sam. *Young Lincoln of New Salem* (N). Tulsa, Okla.: Yorkshire Publishing, 2019. [New Salem, Ill.; Lincoln, Abraham]
- Reay, Katherine. *The Printed Letter Bookshop* (N). Nashville, Tenn.: Thomas Nelson, 2019. [Ill.]
- Reeds, Brandi. *Third Party* (N). Seattle: Lake Union Publishing, 2019. [Chicago, Ill.]
- Regnier, Cindy. *Mail-Order Refuge* (N). Raleigh, N.C.: Smitten Historical Romance, 2019. [Kan.]
- Rendon, Marcie R. *Girl Gone Missing* (N). El Paso, Tex.: Cinco Puntos Press, 2019. [Moorhead, Minn.]
- Renz, Gregory Lee. *Beneath the Flames* (N). Milwaukee: Three Towers Press, 2019. [Milwaukee, Wis.]
- Ribar, Joy Ann. *Deep Dark Secrets* (N). Waukesha, Wis.: Orange Hat Publishing, 2019. [Wis.]
- Ribay, Randy. *Patron Saint of Nothing* (juv). NY: Kokila, 2019. [Mich.]
- Richter, Donald. *Who Killed the Mob's Accountant?* (N). London: Austin Macauley, 2019. [Chicago, Ill.]
- Ridker, Andrew. *The Altruists* (N). NY: Viking, 2019. [St. Louis, Mo.]
- Riecki, Ron and Andrea Scarpino, eds. *Undocumented: Great Lakes Poets Laureate on Social Justice* (P). East Lansing: Michigan State U P, 2019. [Midwest]
- Riker, Leigh. *The Rancher's Second Chance* (N). Toronto: Harlequin Heartwarming, 2019. [Kan.]
- Roberts, J.R. *Deadvile* (N). Naples, Fla.: Speaking Volumes, 2019. [Neb.]
- Roberts, Sherry. *Crow Calling* (N). Apple Valley, Minn.: Osmyrrah Publishing, 2019. [Minn.]
- Robinson, Gary. *Standing Strong* (juv). Summertown, Tenn.: 7th Generation, 2019. [N.D.]
- Rock, Peter. *The Night Swimmers* (N). NY: Soho Press, 2019. [Wis.]
- Rodewald, Jennifer. *It Will Be Forever* (N). McCook, Neb.: Rooted Publishing, 2019. [Neb.]
- Rollins, Alison C. *Library of Small Catastrophes* (P). Port Townsend, Wash.: Copper Canyon Press, 2019.
- Roripaugh, Lee Ann. *Tsunami vs the Fukushima 50* (P). Minneapolis: Milkweed Editions, 2019.
- Rorman, Lee D. *The Road to Fresh Kills* (N). Denver, Colo.: Outskirts Press, 2019. [N.D.]
- Rose, Karen. *Into the Dark* (N). NY: Berkley Books, 2019. [Cincinnati, Ohio]
- Ruby, Laura. *Thirteen Doorways, Wolves behind Them All* (juv). NY: Balzer + Bray, 2019. [Chicago, Ill.]
- _____. *York: The Clockwork Ghost* (juv). NY: Walden Pond Press, 2019.
- Russell, Mary Doria. *The Women of the Copper Country* (N). NY: Atria Books, 2019. [Calumet, Mich.]
- Russell, Sheldon. *A Forgotten Evil* (N). Malvern, Pa.: Cennan Books, 2019. [Kan.]
- Russell, Tyler *see* Kingsbury, Karen
- Rutherford, Derek. *Easy Money* (N). Ramsbury, Wilts.: Robert Hale, 2019. [Neb.]
- Ryan, Annelise. *Dead of Winter* (N). NY: Kensington Books, 2019. [Wis.]
- _____. *Needled to Death* (N). NY: Kensington Books, 2019. [Wis.]

- Sandford, John. *Bloody Genius* (N). NY: G.P. Putnam's Sons, 2019. [Minneapolis, Minn.]
 _____. *Neon Prey* (N). NY: G.P. Putnam's Sons, 2019. [Minn.]
- Sansone, Timothy C. *Trusting All I Want* (N). St. Louis, Mo.: Women's Success Novels, 2019. [Chicago, Ill.]
- Santoni, V.S. *I'm a Gay Wizard* (juv). Toronto: Wattpad Books, 2019. [Chicago, Ill.]
- Sassmann, Steven. *Ask Me Another Way* (P). Kansas City, Mo.: Spartan Press, 2019. [Kan.]
- Savage, Lila. *Say Say Say* (N). NY: Alfred A. Knopf, 2019. [Minn.]
- Scanlan, Kathryn. *Aug 9—Fog* (N). NY: MCD Books, 2019. [Ill.]
- Schaffer, Jo. *The Winnowing* (N). Raleigh, N.C.: Month 9 Books, 2019. [St. Louis, Mo.]
- Schiller-Hartnett, Tanya. *The Awakening* (N). London: Austin Macauley Publishers, 2019. [Neb.]
- Schmude, Judy G. *House on Thirty First Avenue* (N). San Diego: James Sister Publishing, 2019. [Ill.]
- Schoenbohm, Ann. *Rising above Shepherdsville* (juv). NY: Beach Lane Books, 2019. [Ohio]
- Schomburg, Zachary. *Pulver Maar* (P). Boston: Black Ocean Press, 2019.
- Schubert, Karen. *Dear Youngstown* (P). Elyria, Ohio: NightBallet Press, 2019. [Ohio]
- Schuessler, Ryan, ed. *The St. Louis Anthology* (P). Cleveland, Ohio: Belt Publishing, 2019. [St. Louis, Mo.]
- Schwab, Ron. *Cut Nose* (N). Omaha, Neb.: Uplands Press, 2019. [Minn.]
 _____. *Hell's Fire* (N). Omaha, Neb.: Uplands Press, 2019. [Kan.]
- Scoblic, Barbara Hoffbeck. *Lost without the River* (M). Berkeley, Calif.: She Writes Press, 2019. [S.D.]
- Scuefield, Shawn. *See No Evil* (N). Red Bank, N.J.: Newman Springs Publishing, 2019. [Chicago, Ill.]
- Searle, Sarah Winifred. *Sincerely, Harriet* (juv). Minneapolis: Graphic Universe, 2019. [Chicago, Ill.]
- Shaffer, Andrew. *Hope Rides Again* (N). Philadelphia: Quirk Books, 2019. [Chicago, Ill.]
- Sharer, Judy. *Second Chance Life* (N). Adams Basin, N.Y.: Wild Rose Press, 2019. [Kan.]
- Shepherd, Kat. *The North Star* (juv). NY: Yellow Jacket, 2019. [Minneapolis, Minn.]
- Shipman, Viola. *The Summer Cottage* (N). NY: Graydon House Books, 2019. [Saugatuck, Mich.]
- Shreve, Susan. *More News Tomorrow* (N). NY: W.W. Norton & Co., 2019. [Wis.]
- Shrock, Marissa. *Deadly Harmony* (N). Greentown, Ind.: Cimelia Press, 2019. [Ind.]
 _____. *Deadly Heritage* (N). Greentown, Ind.: Cimelia Press, 2019. [Ind.]
- Sigafus, Kim. *Nowhere to Hide* (juv). Summertown, Tenn.: 7th Generation, 2019. [Minn.]
- Silvaneus, William L. *A Certain Mercy* (N). Powell, Ohio: Author Academy Elite, 2019. [Neb.]
- Silvers, Shayne. *Ascension* (N). Las Vegas: Argento Publishing, 2019. [St. Louis, Mo.]
 _____. *Nightmare* (N). Las Vegas: Argento Publishing, 2019. [St. Louis, Mo.]
- Silvis, Randall. *A Long Way Down* (N). Naperville, Ill.: Sourcebooks Landmark, 2019. [Youngstown, Ohio]
- Simic, Charles. *Come Closer and Listen* (P). NY: Ecco Press, 2019.
- Simone, Naima. *The Billionaire's Bargain* (N). Toronto: Harlequin Enterprises, 2019. [Chicago, Ill.]
 _____. *Black Tie Billionaire* (N). Toronto: Harlequin Enterprises, 2019. Chicago, Ill.]
- Simone, Sierra. *Misadventures of a Curvy Girl* (N). North Conway, N.Y.: Waterhouse Press, 2019. [Kan.]
- Siple, Joe. *The Town with No Roads* (N). Castroville, Tex.: Black Rose Writing, 2019. [Minn.]
- Skaja, Emily. *Brute* (P). Minneapolis: Graywolf Press, 2019.
- Skalka, Patricia. *Death by the Bay* (N). Madison: U Wisconsin P, 2019. [Wis.]
- Smith, Andrew. *Exile from Eden* (juv). NY: Simon & Schuster, 2019. [Iowa]

- Smith, Joyce Valdois. *Home for the Heart* (N). Columbia, S.C.: Tallgrass Media, 2019. [Topeka, Kan.]
- Smith, Kay T. *Through Me to Me* (P). Bloomington, Ind.: Xlibris, 2019.
- Smolens, John. *Out* (N). East Lansing: Michigan State U P, 2019. [Mich.]
- Snelling, Lauraine. *A Song of Joy* (N). Minneapolis: Bethany House, 2019. [Minn.]
- Sneve, Virginia Driving Hawk. *The Christmas Coat: Memories of My Sioux Childhood* (juv). Pierre: South Dakota Historical Society Press, 2019. [S.D.]
- Soule, Charles. *Anyone* (N). NY: Harper Perennial, 2019. [Ann Arbor, Mich.]
- Springer, Kristina. *Cotton Candy Wishes* (juv). NY: Skyhorse Publishing, 2019. [Ill.]
- St. Anthony, Jane. *Whatever Normal Is* (juv). Minneapolis: U Minnesota P, 2019. [Minneapolis, Minn.]
- Steinorth, Jennifer S. *A Wake in Nine Shades* (P). Huntsville: Texas Review Press, 2019. [Great Lakes]
- Stewart, Marydale. *The Book Fix* (N). Castroville, Tex.: Black Rose Writing, 2019. [Ill.]
- Stone, Kyla. *Chaos Rising* (N). Atlanta, Ga.: Paper Moon Press, 2019. [Chicago, Ill.]
- Stover, Sharee. *Silent Night Suspect* (N). NY: Love Inspired Books, 2019. [Neb.]
- Stradal, J. Ryan. *The Lager Queen of Minnesota* (N). NY: Viking, 2019. [Minn.]
- Strawser, Jessica. *Forget You Know Me* (N). NY: St. Martin's, 2019. [Chicago, Ill.; Cincinnati, Ohio]
- Striho, Carolyn. *Detroit Maiden Energy* (P). Detroit: BAquarius Press, 2019. [Detroit, Mich.]
- Strom, Raymond. *Northern Lights* (N). NY: Simon & Schuster, 2019. [Minn.]
- Sullivan, Faith. *Ruby & Roland* (N). Minneapolis: Milkweed Editions, 2019. [Iowa; Minn.]
- Swanberg, Mikey. *Good Grief* (P). Milwaukee: Vegetarian Alcoholic Press, 2019.
- Swanson, Denise. *Come Homicide or High Water* (N). Naperville, Ill.: Poisoned Pen Press, 2019. [Ill.]
- _____. *Die Me a River* (N). Naperville, Ill.: Sourcebooks Landmark, 2018. [Ill.]
- _____. *Leave No Scone Unturned* (N). Naperville, Ill.: Poisoned Pen Press, 2019. [Ill.]
- Tagg, Melissa. *Now and Then and Always* (N). Monterey, Ky.: Larkspur Press, 2019. [Iowa]
- Talbot, Katrin. *The Blind Lifeguard* (P). Georgetown, Ky.: Finishing Line Press, 2019. [Wis.]
- Taylor, James W. *The River beyond the Woods* (P). Yukon, Okla.: Crow Talk Press, 2019. [Ill.]
- Tebbetts, Chris. *Me Myself & Him* (juv). NY: Delacorte Press, 2019. [Ohio]
- Thomas, Scott. *Violet* (N). San Francisco: Inkshares, 2019. [Kan.]
- Thompson, Janice A. *The Secret Ingredient* (N). NY: Guideposts, 2019. [Ohio]
- Thompson, Tony. *Dryver's Fields* (N). Bloomington, Ind.: iUniverse, 2019. [Ill.]
- Thornton, Janis. *Love, Lies, and Azure Eyes* (N). NY: Soul Mate Publishing, 2019. [Ind.]
- Thorpe, Harold William. *Strawberry Summer* (N). Mineral Point, Wis.: Little Creek Press, 2019. [Wis.]
- Todd, G.X. *Survivors* (N). London: Headline, 2019. [Mo.]
- Toelstrup, Holms, ed. *Tapestries* (P; S). Normal, Ill.: Press 254, 2019. [Ill.]
- Tracy, P.J. *Ice Cold Heart* (N). NY: Crooked Lane Books, 2019. [Minneapolis, Minn.]
- Trow, M.J. *The Black Hills* (N). London: Severn House Publishers, 2019. [Dak.]
- Tuft, Scott *see* Biersack, Andy
- Valen, Christopher and Dan Cohen. *City of Stones* (N). St. Paul, Minn.: Conquill Press, 2019. [Minneapolis, Minn.]
- Van Kirk, Susan. *A Death at Tippitt Pond* (N). Farmington, Me.: Encircle Publications, 2019. [Ill.]

- Vanderah, Glendy. *Where the Forest Meets the Stars* (N). Seattle: Lake Union Publishing, 2019. [Ill.]
- Viets, Elaine. *A Star Is Dead* (N). London: Severn House Publishers, 2019. [Mo.]
- Wagner, Shari. *The Farm Wife's Almanac* (P). Telford, Pa.: DreamSeeker Books, 2019. [Ind.]
- Wall, Roger. *During-the-Event* (N). Fairbanks: U Alaska P, 2019. [N.D.]
- Ward, Annie. *Beautiful Bad* (N). NY: Park Row Books, 2019. [Kan.]
- Ware, Chris. *Rusty Brown* (N). NY: Pantheon, 2019. [Omaha, Neb.]
- Warga, Jasmine. *Other Words for Home* (juv). NY: Balzer + Bray, 2019. [Cincinnati, Ohio]
- Warren, Mark. *Promised Land* (N). Waterville, Me.: Five Star, 2019. [Dodge City, Kan.]
- Warren, Rick W. *The Scarlet Plan* (N). Bloomington, Ind.: WestBow Press, 2019. [Galesburg, Ill.]
- Watson, Martine Fournier. *The Dream Peddler* (N). NY: Penguin Books, 2019.
- Watterson, Kate. *Blindsided* (N). NY: Crooked Lane Books, 2019. [Indianapolis, Ind.; Wis.]
- Webb, Simon. *Marshal Flynn's Pilgrimage* (N). Ramsbury, Wilts.: Robert Hale, 2019. [Mo.]
- Weber, Frank F. *Last Call* (N). St. Cloud, Minn.: North Star Press, 2019. [Minn.]
- Weigl, Bruce. *On the Shores of Welcome Home* (P). Rochester, N.Y.: BOA Editions, 2019.
- Weiner, Jennifer. *Mrs. Everything* (N). NY: Atria Books, 2019. [Detroit, Mich.]
- Welch, Susan. *A Thread So Fine* (N). London: Faodail Publishing, 2019. [St. Paul, Minn.]
- Welke, James R. *The International Football League* (N). NY: Page Publishing, 2019. [Chicago, Ill.]
- Welsh-Huggins, Andrew. *Fatal Judgment* (N). Athens, Ohio: Swallow Press, 2019. [Columbus, Ohio]
- Wemlinger, John. *Before the Snow Flies* (N). Traverse City, Mich.: Mission Point Press, 2019. [Mich.]
- Wendelboe, C.M. *Death Etched in Stone* (N). Farmington, Me.: Encircle Publications, 2019. [S.D.]
- _____. *The Man Who Hated Hickok* (N). Waterville, Me.: Five Star, 2019. [S.D.]
- West, Jacqueline. *Last Things* (juv). NY: Greenwillow Books, 2019. [Minn.]
- White, Roseanna M. *All the Inn's a Stage* (N). NY: Guideposts, 2019. [Ohio]
- _____. *There's No Place like Holmes* (N). NY: Guideposts, 2019. [Ohio]
- Wiley, Michael. *Trouble in Mind* (N). London: Severn House, 2019. [Chicago, Ill.]
- Wilke, Lorraine Devon. *The Alchemy of Noise* (N). Phoenix, Ariz.: She Writes, 2019. [Chicago, Ill.]
- Williams, Parker. *The Spirit Key* (N). Tallahassee: Dreamspinner Press, 2019. [Chicago, Ill.; Wis.]
- Wilson, Keith S. *Fieldnotes on Ordinary Love* (P). Port Townsend, Wash.: Copper Canyon Press, 2019.
- Winfrey, Kerry. *Waiting for Tom Hanks* (N). NY: Jove Books, 2019. [Columbus, Ohio]
- Winston, Sherri. *Girl Code* (juv). NY: Little, Brown, 2018. [Detroit, Mich.]
- Winters, Celeste. *White Christmas Wedding* (N). NY: Howard Books, 2019. [Mich.]
- Winthers, Jean Herbert. *The Big Gumbo* (N). S.l.: Bitterroot Press, 2019. [S.D.]
- Wiseman, Beth. *Hearts in Harmony* (N). Grand Rapids, Mich.: Zondervan, 2019. [Ind.]
- _____. *Listening to Love* (N). Grand Rapids, Mich.: Zondervan, 2019. [Ind.]
- Womack, Kenneth. *I Am Lemonade Lucy* (juv). Castroville, Tex.: Black Rose Writing, 2019. [Fremont, Ohio]
- Wright, Jaime Jo. *The Curse of Misty Wayfair* (N). Bloomington, Minn.: Bethany House, 2019. [Wis.]
- _____. *Echoes among the Stones* (N). Bloomington, Minn.: Bethany House, 2019. [Wis.]
- Wyn, Chase. *180 Days to November* (N). Bloomington, Ind.: AuthorHouse, 2019. [Ohio]

- Y'Barbo, Kathleen. *Before It's Too Late* (N). NY: Guideposts, 2019. [Ohio]
 _____. *Picture This* (N). NY: Guideposts, 2019. [Ohio]
 Young, Cathleen. *The Pumpkin War* (juv). NY: Wendy Lamb Books 2019. [Wis.]
 Young, Skottie. *Midwest* (N). Portland, Or.: Image Comics, 2019. [Midwest]
 Yovanoff, Brenna. *Runaway Max* (juv). NY: Random House, 2019. [Ind.]
- Zaferos, Bill. *Poison Pen* (N). Milwaukee: Three Towers Press, 2019. [Wis.]
 Zak, Erin. *Beautiful Accidents* (N). Valley Falls, N.Y.: Bold Strokes Books, 2019. [Chicago, Ill.]
 Zappia, Francesca. *Now Entering Addamsville* (juv). NY: Greenwillow Books, 2019. [Ind.]
 Zgheib, Yara. *The Girls at 17 Swann Street* (N). NY: St. Martin's Press, 2019. [St. Louis, Mo.]
 Zinser, Jana. *Fly Like a Bird* (N). Va.: BQB Publishing, 2019. [Iowa]
 Zlabek, Katherine. *When* (S). Columbus, Ohio: Mad Creek Books, 2019. [Midwest]

SECONDARY SOURCES

General

- Beasecker, Robert, ed. Annual Bibliography of Midwestern Literature, 2017 (bibl). *MidAmerica*, 46 (2019), 90-141.
- Feinsod, Harris. "The Mayor Is a Tough Act to Follow": Some Social Poetry in the Theaters of the Rahm Regime (crit). *Post45*, 25 Apr. 2019, unpaginated. [Chicago, Ill.; Lake Michigan]
- Hakutani, Yoshinobu, ed. *Literature and Culture of the Chicago Renaissance: Postmodern and Postcolonial Development* (crit). NY: Routledge, 2019. [Chicago, Ill.]
- Hoganson, Kristin L. *The Heartland: An American History* (hist). NY: Penguin Press, 2019. [Champaign Co., Illinois]
- Knoeller, Christian. Embracing and Transcending Place in Midwestern Poetry: A Review Essay (rev). *MidAmerica*, 46 (2019), 29-32.
- Kuhn, Judy McCarty. *The Other UC and Me: Editing the Sixties* (jml; pub). Cincinnati: U Cincinnati P, 2019. [Cincinnati, Ohio]
- Moore, Michelle E. *Chicago and the Making of American Modernism: Cather, Hemingway, Faulkner, and Fitzgerald in Conflict* (crit). London: Bloomsbury Academic, 2019. [Chicago, Ill.]
- Noe, Marcia. New Directions in Midwestern Studies: A Review Essay (rev). *MidAmerica*, 46 (2019), 18-28.
- Oler, Andy. *Old-Fashioned Modernism: Rural Masculinity and Midwestern Literature* (crit). Baton Rouge: Louisiana State U P, 2019.

Adamic, Louis (1899-1951)

- Enyeart, John P. *Death to Fascism: Louis Adamic's Fight for Democracy* (biog; crit). Urbana: U Illinois P, 2019.

Addams, Jane (1860-1935)

- Fischer, Marilyn. *Jane Addams's Evolutionary Theorizing: Constructing "Democracy and Social Ethics"* (crit). Chicago: U Chicago P, 2019.

Algren, Nelson (1909-1981)

Asher, Colin. *Never a Lovely So Real: The Life and Work of Nelson Algren* (biog; crit). NY: W.W. Norton, 2019.

Dee, Jonathan. Street Cred (rev). *New Yorker*, 95 (15 Apr. 2019), 64-69.

Anderson, Sherwood (1876-1941)

Finnegan, Michael J. Another Look at Sherwood Anderson's Craftsmanship in *Winesburg, Ohio* (crit). *MidAmerica*, 46 (2019), 72-89.

Baum, L. Frank (1856-1919)

Birkett, Danielle and Dominic McHugh, eds. *Adapting The Wizard of Oz: Musical Versions from Baum to MGM and Beyond* (crit). NY: Oxford UP, 2019.

Forsgren, La Donna L. *The Wiz Redux; or, Why Queer Black Feminist Spectatorship and Politically Engaged Popular Entertainment Continue to Matter* (crit). *Theatre Survey*, 60 (Sept. 2019), 325-54.

Olliff, Ashley. Wicked Woman: Feminism's Influence on the Wicked Witch of the West (crit). *CCTE Studies*, 84 (Oct 2019), 37-44.

Beck, Robert (1918-1992)

Manditch-Prottas, Zachary. Hustlin' from the Page to the Screen: "The Black Experience Book" in the Age of Blaxploitation Film (crit). *Journal of Popular Culture*, 52 (Aug. 2019), 793-816.

Bellow, Saul (1915-2005)

Chavkin, Allan and Nancy Chavkin. The Pathological Family System in Saul Bellow's *The Adventures of Augie March* (crit). *Style*, 53 (1) 2019, 41-58.

Liu, Xiyang. Intergenerational Trauma and Memory Writing in *Herzog* (crit). *Interdisciplinary Studies of Literature*, 3 (Sept. 2019), 504-15.

Marrouchi, Ramzi. *Images of Madness in Saul Bellow's Henderson the Rain King and Herzog* (crit). Saarbrücken: Scholars' Press, 2019.

Rich, Nathaniel. Swiveling Man (rev). *New York Review of Books*, 66 (21 Mar. 2019), 26-28.

Singh, Sukhbir. "Socialism of the Soul": Holocaust in Saul Bellow's *The Victim* (crit). *Journal of Modern Jewish Studies*, 18 (Aug. 2019), 282-97.

_____. "If Love Is Love, It's Free": A Vedantic Reading of Saul Bellow's *Seize the Day* (crit). *Canadian Review of Comparative Literature/Revue Canadienne de Littérature Comparée*, 46 (Sept. 2019), 423-45.

Berryman, John (1914-1972)

Komura, Toshiaki. The Problematics of Self-Elegy: John Berryman's *Dream Song 78*, Op. Posth. No.1 (crit). *Explicator*, 77 (Jan.-Mar. 2019), 17-21.

Bierce, Ambrose (1842-1914?)

Álvarez-Álvarez, Raquel. *Décor et dédoublement fantastiques: Une Sacrée garce et L'Homme et le serpent d'Ambrose Bierce* (crit). *Brunal: Revista de Investigación Sobre lo Fantástico/Research Journal on the Fantastic*, 7 (Aut. 2019), 205-27.

Kratzke, Peter. Dark, Darker, Darkest: The Mood and Genre of Sardonic Death in "An Occurrence at Owl Creek Bridge" as Told by Ambrose Bierce, Robert Enrico, and Rod Serling (crit). *Genre: Forms of Discourse and Culture*, 52 (July 2019), 109-25.

Sulmicki, Maciej. Studies in Madness: Reality and Subjectivity in Alan Moore's "Providence", Ambrose Bierce's "An Inhabitant of Carcosa" and Robert W. Chambers "The Repairer of Reputations" (crit). *Zeszyty Naukowe Uczelni Vistula*, 2 (2019), 36-45.

Tarasova, Elena. Fenomen Straha v “Voennyh” Rasskazah Ambroza Birsra (crit). *Biatorutenistyka Biatostocka*, 11 (2019), 303-10.

Black Elk (1863-1950)

Hollabaugh, Mark. Some Sign Will Be Seen: The Aurora Borealis at Black Elk’s Death (crit). *Great Plains Quarterly*, 39 (Win. 2019), 1-10.

Black Hawk (1767-1838)

Lofaro, Michael A., ed. *Boone, Black Hawk, and Crockett in 1833: Unsettling the Mythic West* (biog; crit). Knoxville: U Tennessee P, 2019.

Bly, Robert (b. 1926)

Zeng, Hong. A Deconstructive Reading of Taoist Influenced Chinese and American Poetry (crit). *CLCWeb: Comparative Literature and Culture*, 21 (Sept. 2019), unpaginated.

Bradbury, Ray (1920-2012)

Corcoran, Miranda. “I’ll Be in Every Living Thing in the World Tonight”: Adolescent Femininity and the Gothic Uncanny in Bradbury’s “The April Witch” (crit). *New Ray Bradbury Review*, 6 (2019), pagination unknown.

Donatich, Paul. The Horror of the Blank Page in Bradbury’s *Death Is a Lonely Business* (crit). *New Ray Bradbury Review*, 6 (2019), pagination unknown.

Eller, Jonathan. Forms of Things Unknown: Bradbury’s *Dark Fantastic* (crit). *New Ray Bradbury Review*, 6 (2019), pagination unknown.

Kahan, Jeffrey. Haunted History and Hard Truth in Bradbury’s *The Halloween Tree* (crit). *New Ray Bradbury Review*, 6 (2019), pagination unknown.

_____. Ray Bradbury, Horror Fiction, and the Problem of Critical Impasse (crit). *New Ray Bradbury Review*, 6 (2019), pagination unknown.

Gray, Mark S. Bradbury’s Horror Story Adaptations from the Golden Ages of Radio and Television (crit). *New Ray Bradbury Review*, 6 (2019), pagination unknown.

Landais, Clotilde. Genre Cataloguing in Fiction: The Case of Ray Bradbury’s Work (crit). *New Ray Bradbury Review*, 6 (2019), pagination unknown.

Mustafa, Jamil. The American Gothic and the Carnavalesque in *Something Wicked This Way Comes* (crit). *New Ray Bradbury Review*, 6 (2019), pagination unknown.

Oliveira, Lucas Laurentino de. Reverberações de um Poema Inacabado: Do Grande Inquisidor às Distopias do Século XX (crit). *Slovo: Revista de Estudos em Eslavística*, 2 (Jan.-June 2019), 95-108.

Stuckley, C.B. This World to That World: Connecting through Transitive Language (crit). *New Ray Bradbury Review*, 6 (2019), pagination unknown.

Yoshinaga, Ida. Providing Direction: Lee Tamahori and the Ray Bradbury Theater (crit). *New Ray Bradbury Review*, 6 (2019), pagination unknown.

Brooks, Gwendolyn (1917-2000)

Doyle, Caitlin. Formal Innovation as a Register for Racial Complexity in Three Poems by Gwendolyn Brooks (crit). *MidAmerica*, 46 (2019), 33-39.

Spaide, Christopher. Multiple Choice: Terrance Hayes’s Response-Poems and the African American Lyric “We” (crit). *Cambridge Quarterly*, 48 (Sept. 2019), 231-57.

Bujold, Lois McMaster (b. 1949)

Smith, Susan. Reagan, Wounded Heroes, and the Cyborg Soldier in Lois McMaster Bujold’s *The Warrior’s Apprentice* (crit). *Journal of Literary and Cultural Disability Studies*, 13 (2) 2019, 213-29.

Burroughs, William S. (1914-1997)

- Aktener, Ilgin. A Case Study of Translator's Preface in *Yok Edici* (crit). *RumeliDE Dil ve Edebiyat Arastirmalari Dergisi*, 14 (Mar. 2019), 439-53.
- _____. Censorship and Literary Translation in Turkey: Translating Obscenity after *The Soft Machine* and *Snuff* Court Cases (crit). *Neohelicon: Acta Comparationis Litterarum Universarum*, 46 (June 2019), 347-67.
- Biatkowska, Anna. "Lee and the Boys": A Queer Look at William S. Burroughs (crit). *New Perspectives in English and American Studies*, 1 (2019), 298-306.
- Hawkins, Joan and Alex Wermer-Colan, eds. *William S. Burroughs Cutting up the Century* (crit). Bloomington: Indiana U P, 2019.
- Rae, Casey. *William S. Burroughs & the Cult of Rock 'n' Roll* (crit). Austin: U Texas P, 2019.
- Sedberry, Jonathan. Virus and Word Virus: David Wojnarowicz, HIV/AIDS, and the Beat Generation (crit). *Journal of Beat Studies*, 7 (2019), 19-51.
- Tusler, Megan. Caption, Snapshot, Archive: On Allen Ginsberg's Photo-Poems (crit). *Criticism*, 61 (Spr. 2019), 219-44.
- Walonen, Michael K. Power, Sex, and Detection in Tarun Tejpal's *The Story of My Assassins* (crit). *South Asian Review*, 40 (1-2) 2019, 77-86.

Campbell, Bonnie Jo (b. 1962)

- Fine, Laura. Sexual Violence and Cultural Crime in the Country Noir Fiction of Bonnie Jo Campbell (crit). *Critique*, 60 (5) 2019, 515-26.

Caspary, Vera (1899-1987)

- Pincus, Matthew M. Talented and Expendable: American Women Crime Writers of the 1940s and 50s (crit). Ph.D. Dissertation, U Louisiana, Lafayette, 2019.

Castillo, Ana (b. 1953)

- Blair, Heather Leona. Xicanisma and the Development of a Chicana Feminism in the Fictional and Theoretical Works of Ana Castillo (crit). Ph.D. Dissertation, Queen's University, Belfast, 2019.

Cather, Willa (1873-1947)

- Czernicki, Martha. Understanding "Paul's Case": Dickinson and Cather in Conversation (crit). *Explicator*, 77 (Apr.-June 2019), 68-70.
- Dolezal, Joshua. "Brushed by the Wing of a Great Feeling": The Embodied Mind in *My Antonia* (crit). *Interdisciplinary Literary Studies*, 21 (2) 2019, 173-90.
- Dubois, Florent. La voix dans l'oeuvre de Willa Cather (crit). Thèse de doctorat, Université de Paris, 2019.
- Funda, Evelyn. "New World" Visions and Homegrown Art: National Authenticity in Works of Willa Cather and Antonín Dvořák (crit). *Modern Fiction Studies*, 65 (Sum. 2019), 264-84.
- Lutes, Jean M. Legendary Affect: Intimacies in Willa Cather's *Death Comes for the Archbishop* (crit). *Studies in the Novel*, 51 (Fall 2019), 391-411.
- Mendelman, Lisa. *Modern Sentimentalism: Affect, Irony, and Female Authorship in Interwar America* (crit). Oxford: Oxford U P, 2019.
- Moore, Michelle E. *Chicago and the Making of American Modernism: Cather, Hemingway, Faulkner, and Fitzgerald in Conflict* (crit). London: Bloomsbury Academic, 2019.
- Olin-Ammentorp, Julie. *Edith Wharton, Willa Cather, and the Place of Culture* (crit). Lincoln: U Nebraska P, 2019.
- Ostman, David. Foregrounding the Other: Immigrants and "Americans" in Willa Cather's *O Pioneers!* (crit). *Kumamoto Daigaku Eigo Eibungaku/Kumamoto Studies in English Language and Literature*, 61-62 (2019), 29-52.

- Palmer, Daryl W. *Becoming Willa Cather: Creation and Career* (crit). Reno: U Nevada P, 2019.
- Seitler, Dana. *Reading Sideways: The Queer Politics of Art in Modern American Fiction* (crit). NY: Fordham U P, 2019.
- _____. Suicidal Tendencies: Notes toward a Queer Narratology (crit). *GLQ: A Journal of Lesbian and Gay Studies*, 25 (Oct. 2019), 599-616.
- Stout, Janis P. *Cather among the Moderns* (crit). Tuscaloosa: U Alabama P, 2019.

Chesnutt, Charles Waddell (1858-1904)

- Kornweibel, Karen. *Writing for Inclusion: Literature, Race, and National Identity in Nineteenth-Century Cuba and the United States* (crit). Lanham, Md.: Fairleigh Dickinson U P, 2019.

Chopin, Kate (1850-1904)

- Baniceru, Cristina. The Battle of "Isms" in Kate Chopin's *The Awakening* (crit). *Romanian Journal of English Studies*, 16 (1) 2019, 1-8.
- Jasiewicz, Katarzyna. The Old South and a New Meaning: Kate Chopin's Stories vs. Patricia Yaeger's "Dirt and Desire" (crit). *New Perspectives in English and American Studies*, 1 (2019), 204-15.
- Kang, Meeyoung. Aesthetics of Desublimation in Kate Chopin's *The Awakening* (crit). *Interdisciplinary Literary Studies*, 21 (2) 2019, 238-58.
- Koloski, Bernard, ed. *The Historian's Awakening: Reading Kate Chopin's Classic Novel as Social and Cultural History* (crit). Santa Barbara, Calif.: Praeger, 2019.
- Kim, Choyeon. Understanding *The Awakening* and "To Room Nineteen" as Female Bildungsroman (crit). *Feminist Studies in English Literature*, 27 (2) 2019, 27-61.
- Smith, Amy C. and Julie Wilhelm. Care and Autonomy in *The Awakening* and Seo's "Though Time Goes By" (crit). *Mosaic: An Interdisciplinary Critical Journal*, 52 (Mar. 2019), 103-19.

Cisneros, Sandra (b. 1954)

- Carrillo, Teresa. Mexican Migrants and the Vocabulary of Transnationalism (crit). *Scrutiny: Issues in English Studies in Southern Africa*, 24 (1) 2019, 13-20.
- Díaz Menéndez, Sergio. *Identidad y educación en las literaturas de minorías anglófona y francófona: un estudio comparado* (crit). Madrid: Ápeiron Ediciones, 2019.
- García-Avello, Macarena. Beyond the Latina Boom: New Directions within the Field of US Latina Literature (crit). *Atlantis: Revista de la Asociación Española de Estudios Anglo-Norteamericanos*, 41 (June 2019), 69-87.
- Gonçalves, Rafaella Albuquerque and Larissa de Pinho Cavalcanti. Uma Visita às Ondas do Movimento Feminista através da Análise dos Contos "The Yellow Wallpaper" e "Woman Hollering Creek" (crit). *Garrafa: Revista Discente do Programa de Pós-Graduação em Ciência da Literatura*, 17 (1) 2019, 213-25.
- Kondali, Ksenija. Nerazmrsivo tkanje cikanskog identiteta u romanu *Caramelo* Sandre Cisneros (crit). *Književna Smotra*, 51 (3) 2019, 49-57.
- Schmidt, Ruth E. Telling Stories – Empowering Generations: Minority American Women and Their Cultural Stories. D.Litt. Dissertation, Drew U, 2019.

Clemens, Samuel L. (1835-1910)

- De Marco, Laura. *Mark Twain's America: Then and Now* (biog). London: Pavilion Books, 2019.
- Dorman, S. Innocence in Lewis's *Perelandra* and Twain's *King Arthur's Court* (crit). *Mythlore*, 38 (Fall-Win. 2019), 43-48.

- Fulton, Joe. Mark Twain and “the Pope’s Book”: The Charles Webster Company’s Subscription Publication of the Life of Leo XIII (crit; pub). *Book History*, 22 (2019), 226-48.
- Gribben, Alan. *Mark Twain’s Literary Resources: A Reconstruction of His Library and Reading* (biog; crit). Montgomery, Ala.: NewSouth Books, 2019.
- Holbo, Christine. *Legal Realisms: The American Novel under Reconstruction* (crit). NY: Oxford U P, 2019.
- Horowitz, Joseph. Mark Twain, Charles Ives, and the Uses of Vernacular Intelligence (crit). *Raritan: A Quarterly Review*, 38 (Win. 2019), 143-63.
- Jamil, S. Selina. The “Sacred Hadleyburg Tradition” (crit). *American Notes and Queries*, 32 (1) 2019, 35-41.
- Lupack, Barbara Tapa. *A Connecticut Yankee at the Movies* (crit). *Arthuriana*, 29 (Sum. 2019), 64-85.
- Morus, Iwan Rhys. Looking into the Future: The Telectroscope That Wasn’t There (crit). *Osiris*, 34 (2019), 19-35.
- Nelson, Anna. Huck and the Nadir: Black Writers Reading Mark Twain in the Gilded Age (crit). *Nineteenth-Century Contexts*, 41 (Dec. 2019), 611-22.
- Pfeffer, Miki, ed. *A New Orleans Author in Mark Twain’s Court: Letters from Grace King’s New England Sojourns* (biog; corr). Baton Rouge: Louisiana State U P, 2019.
- Roark, Jarrod D. *Mark Twain at the Gallows: Crime and Justice in His Western Writing, 1861-1873* (crit). Jefferson, N.C.: McFarland & Co., 2019.
- Schamhorst, Gary. *The Life of Mark Twain: The Middle Years, 1871–1891* (biog; crit). Columbia: U Missouri P, 2019.
- Skweres, Artur. *The Relationship between Oneiric and Paradigmatic Play in Mark Twain’s Works* (crit). Poznan: Wydawnictwo Naukowe Uniwersytetu im. Adama Mickiewicza, 2019.
- Smith, Thomas Ruys. *Deep Water: The Mississippi River in the Age of Mark Twain* (crit). Baton Rouge: Louisiana State U P, 2019.
- Trupej, Janko. Ideological Influences on the Reception of Mark Twain among Slovenians across the Atlantic (crit). *Acta Neophilologica*, 52 (1-2) 2019, 141-52.
- Weed, Kym. Microbial Perspectives: Mark Twain’s Imaginative Experiment in Ethics (crit). *Literature and Medicine*, 37 (1) 2019, 219-40.

Crane, Hart (1899-1932)

- Bratton, Francesca. “An Imagist in Amber”: Hart Crane’s Early Publications and Greenwich Village (crit). *English: The Journal of the English Association*, 68 (Spr. 2019), 1-34.
- _____. “Knitting Needles and Poppycock”: Hitherto Unknown Prose Pieces by Hart Crane and Bibliographic Clarifications (bibl; crit). *Notes and Queries*, 66 (June 2019), 311-14.
- Cotton, Jess. “Rimbaud in Embryo”: Collaborative Reproduction in T.S. Eliot and Hart Crane (crit). *Modernist Cultures*, 14 (Feb. 2019), 36-52.
- Riley, Peter. *Whitman, Melville, Crane, and the Labors of American Poetry: Against Vocation* (crit). Oxford: Oxford U P, 2019.

Crothers, Rachel (1878-1958)

- Broder, Lesley. Rachel Crothers’s Abandoned Play Venus and the Future of Gender (crit). *Modern Drama*, 62 (Sum. 2019), 208-28.

Cunningham, Michael (b. 1952)

- Klinger, Susanne. Repetition: Translating the Interplay between Its Linguistic Form and Its Literary Function (crit). *Babel: Revue Internationale de la Traduction/International Journal of Translation*, 65 (2) 2019, 316-32.

Dos Passos, John (1896-1970)

- Blinder, Caroline. Modernism in Focus (crit). *Novel: A Forum on Fiction*, 52 (Nov. 2019), 479-83.
- Boev, Hristo. Modern(ist) Portrayals of the City in Dickens and Dos Passos (crit). Saarbrücken: Lambert Academic Publishing, 2019.
- Durst, Larry. A Bedpan of Poop: The Influence of Silent Screen Comedy on Dos Passos's *Manhattan Transfer* (crit). *Journal of Modern Literature*, 43 (Fall 2019), 1-18.
- Eason, Edward. "A Suspended State": The Body of an American as Cinematic Doppelgänger (crit). *Mosaic: An Interdisciplinary Critical Journal*, 52 (Mar. 2019), 121-37.
- Nanney, Lisa. *John Dos Passos and Cinema* (crit). Clemson, S.C.: Clemson U P, 2019.

Dove, Rita (b. 1952)

- Veena, R. *Rita Dove's Cultural Cosmopolitanism* (crit). Saarbrücken: Lambert Academic Publishing, 2019.

Dunbar, Paul Laurence (1872-1906)

- Gould, Rebecca Ruth. Justice Deferred: Legal Duplicity and the Scapegoat Mentality in Paul Laurence Dunbar's *Jim Crow America* (crit). *Law and Literature*, 31 (3) 2019, 357-79.
- Lewis, Christopher S. Mama's Boys and Mothering Men: Dunbar's Deviant Masculinities (crit). *College Literature*, 46 (Spr. 2019), 311-42.

Dybek, Stuart (b. 1942)

- Pervushina, Lyuba. Revisiting the Slavic Past: Nostalgia as Artistic Strategy in the Creative Work by Contemporary American Writers (crit). *CEA Critic*, 81 (Nov. 2019), 265-72.

Dylan, Bob (b. 1941)

- Bednarczyk, Judyta. "Juz czas odmienic umysl": Bob Dylan a chrzescijanstwo (crit). *Akcent*, 40 (3) 2019, 139-47.
- Bob Dylan's Hibbing* (biog). Hibbing, Minn.: EDLIS Café Press, 2019.
- Bradshaw, Bill. *Bob Dylan at the Isle of Wight Festival 1969* (biog; crit). London: Medina Publishing, 2019.
- Collins, Matthew. Bob Dylan and That "Italian Poet from the Thirteenth Century" (crit). *Dante e l'Arte*, 6 (2019), 11-24.
- Curtis, James M. *Decoding Dylan: Making Sense of the Songs That Changed Modern Culture* (crit). Jefferson, N.C.: McFarland & Co., 2019.
- Glazer, Aubrey L. *God Knows, Everything Is Broken: The Great (Gnostic) Americana Songbook of Bob Dylan* (crit). San Francisco: Panui Publications, 2019.
- Hampton, Timothy. *Bob Dylan's Poetics: How the Songs Work* (crit). NY: Zone Boos, 2019.
- Herren, Graley. The Twilight's Last Gleaming: Dialogues and Debts in Bob Dylan's "Chimes of Freedom" (crit). *Popular Music and Society*, 42 (5) 2019, 611-23.
- Iversen, Stefan. Getting to the Point (crit). *Style*, 53 (4) 2019, 477-83.
- Jones, Tudor. *Bob Dylan and the British Sixties: A Cultural History* (biog; crit). Abingdon: Routledge, Taylor & Francis, 2019.
- Muir, Andrew. *The True Performing of It: Bob Dylan & William Shakespeare* (crit). Penryn, Cornwall: Red Planet, 2019.
- Nainby, Keith and John M. Radosta. *Bob Dylan in Performance: Song, Stage, and Screen* (crit). Lanham, Md.: Lexington Books, 2019.
- Otiono, Nduka and Josh Toth, eds. *Polyvocal Bob Dylan: Music, Performance, Literature* (crit). Cham, Switz.: Palgrave Macmillan, 2019.
- Renza, Louis A. *Dylan's Autobiography of a Vocation: A Reading of the Lyrics, 1965-1967* (crit). NY: Bloomsbury Academic, 2019.
- Smilde, Harm Peter. *How Does It Feel: Leven met Bob Dylan* (crit). Tiel: Lannoo, 2019.

Summerville, Raymond. "Words Are but Wind": The Proverbs and Proverbial Expressions of Bob Dylan (crit). *Proverbium: Yearbook of International Proverb Scholarship*, 36 (2019), 371-406.

Upton, Elizabeth Randell. Bob Dylan's Ballade (crit). *Postmedieval: A Journal of Medieval Cultural Studies*, 10 (4) 2019, 452-65.

See also Periodicals, below

Erdrich, Louise (b. 1954)

García, Edgar. Pictography, Law, and Earth: Gerald Vizenor, John Borrows, and Louise Erdrich (crit). *PMLA*, 134 (Mar. 2019), 260-79.

Gondor-Wiercioch, Agnieszka. "Bóg kielbasy i pierogów": polskie watki w prozie Louise Erdrich (crit). *Konteksty Kultury*, 16 (3) 2019, 393-407.

Izgarjan, Aleksandra and Jovana Petrovic. Postmodern Approaches to History in Louise Erdrich's Novels *The Plague of Doves* and *The Round House* (crit). *CLIO: A Journal of Literature, History, and the Philosophy of History*, 47 (1) 2019, 75-95.

Kim, Hyung-Hee. Violence and Justice in Louise Erdrich's *The Plague of Doves* and *The Round House* (crit). *Studies in Modern Fiction*, 26 (3) 2019, 225-44.

Martínez-Falquina, Silvia. Louise Erdrich's *Future Home of the Living God*: Uncertainty, Proleptic Mourning and Rationality in Native Dystopia (crit). *Atlantis: Revista de la Asociación Española de Estudios Anglo-Norteamericanos*, 41 (Dec. 2019), 161-78.

Mroczkowska-Brand, Katarzyna. Postkolonialna lekcja uwaznosci (crit). *Konteksty Kultury*, 16 (3) 2019, 299-323.

Porras Sánchez, María. Hybrid Mythologies: Identity and Heritage in the Poetry of Louise Erdrich (crit). *Revista Canaria de Estudios Ingleses*, 78 (2019), 157-71.

Ziarkowska, Joanna. Od Carlisle Industrial School do uniwersytetu trzeciego świata: "LaRose" Louise Erdrich i dekolonizacja indyjskiej edukacji (crit). *Konteksty Kultury*, 16 (3) 2019, 336-57.

Eugenides, Jeffrey (b. 1960)

Jansen, Brian. "Oddly Shaped Emptiness": Capital, the Eerie, and the Place(less)ness of Detroit in Jeffrey Eugenides's *Virgin Suicides* (crit). *Comparative American Studies*, 16 (Sept.-Dec. 2019), 101-15.

Rogojina, Lavinia. *Romanul Fragilitatii: Afectivitate si Intersubiectivitate în Fictiunea Confesiva Anglo-Americana de la începutul Secolului XXI* (crit). Bucharest: Tracus Arte, 2019.

Farmer, Philip José (1918-2009)

Smith, Philip. Security and Identity in Jewish Utopias of the Late Twentieth and Twenty-First Centuries (crit). *Utopian Studies*, 30 (3) 2019, 382-402.

Farrell, James T. (1904-1979)

DeMotte, Charles. *James T. Farrell and Baseball: Dreams and Realism on Chicago's South Side* (crit). Lincoln: U Nebraska P, 2019.

Ferris, Joshua (b. 1974)

Varvogli, Alik. The Death of the Self? Narrative Form, Intertextuality, and Autonomy in Joshua Ferris's *Then We Came to the End* (crit). *Modern Fiction Studies*, 65 (Win. 2019), 700-18.

Field, Eugene (1850-1895)

Gleich, Marianne and Peter Gleich, eds. *With Ten Thousand Kisses: A Collection of Loving Letters by Eugene Field to His Wife, Julia* (corr). St. Louis, Mo.: Field House Museum, 2019.

Fitzgerald, F. Scott (1896-1940)

- Acosta Morales, Rafael. Splitting the Colonizer: Discarding Centrality as Freedom (crit). *Comparative Literature*, 71 (Mar. 2019), 86-107.
- Adams, Jade Broughton. *F. Scott Fitzgerald's Short Fiction: From Ragtime to Swing Time* (crit). Edinburgh: Edinburgh U P, 2019.
- Alexander, Jeanne M., comp. Current Bibliography (bibl). *F. Scott Fitzgerald Review*, 17 (2019), 288-94.
- Amfreville, Marc. A Fantasy in Black: The Death Drive in Fitzgerald's Lost Stories (crit). *F. Scott Fitzgerald Review*, 17 (2019), 29-45.
- Antonelli, Sara. Pericles in the Jazz Age (crit). *F. Scott Fitzgerald Review*, 17 (2019), 67-85.
- Balestra, Gianfranca. *Riflessi del Grande Gatsby: Traduzioni, Cinema, Teatro, Musica* (crit). Rome: Artemide, 2019.
- Béghain, Véronique. Fitzgerald's Many Places: (Re)translation and Displacement (crit). *F. Scott Fitzgerald Review*, 17 (2019), 46-66.
- Berman, Ronald. The Basil Stories and Social Education (crit). *F. Scott Fitzgerald Review*, 17 (2019), 86-101.
- Blinder, Caroline. Modernism in Focus (crit). *Novel: A Forum on Fiction*, 52 (Nov. 2019), 479-83.
- Cannon, Michael von and Krista Quesenberry. Fitzgerald and Hemingway (bibl; crit). *American Literary Scholarship*, 2017, (2019), 183-204.
- Cothren, Claire. Aesthetics of Whiteness: Racial Hierarchies in Fitzgerald, Hurston, and Beyond (crit). *English Journal*, 108 (4) 2019, 36-42.
- Elmore, A.E. Fitzgerald's High IQ: An Interview with Colonel W. Venable, 45th Regiment, U.S. Army (biog; crit; I). *F. Scott Fitzgerald Review*, 17 (2019), 1-17.
- Gilmore, Garrett Bridger. Refracting Blackness: Slavery and Fitzgerald's Historical Consciousness (crit). *Mississippi Quarterly*, 70/71 (Spr. 2017-2018), 181-203.
- Kim, Sun-Ok. The Ambivalent Representation of the 1920s American New Woman, the Flappers in *The Great Gatsby* (crit). *Studies in Modern Fiction*, 26 (2) 2019, 241-64.
- Kline, Erik. "The Blow That Comes from Within": Reading Alcoholic Denial in Fitzgerald's "The Crack-Up" and Other Autobiographies (biog; crit). *F. Scott Fitzgerald Review*, 17 (2019), 141-59.
- Kruse, Horst H. Long Dying Falls and Modernist Convergences: David Garnett's *Lady into Fox* (1922), Thomas Mann's *The Magic Mountain* (1924), F. Scott Fitzgerald's *Tender Is the Night* (1934) (crit). *Germanisch-Romanische Monatsschrift*, 68 (4) 2018, 395-403.
- Licari, T.S. *The Great Gatsby* and the Suppression of War Experience (crit). *F. Scott Fitzgerald Review*, 17 (2019), 207-32.
- Maltère, Stéphane. *Scott et Zelda Fitzgerald* (biog). Paris: Gallimard, 2019.
- Marinaccio, Rocco. "They're Coming up!": Disciplining the Urban Landscape in F. Scott Fitzgerald's "May Day" (crit). *F. Scott Fitzgerald Review*, 17 (2019), 160-84.
- Messenger, Chris. "Things Aren't Arranged so That This Could Be as You Want.": Jules Peterson and F. Scott Fitzgerald's "Playing in the Dark" in *Tender Is the Night* (crit). *F. Scott Fitzgerald Review*, 17 (2019), 185-206.
- Moore, Michelle E. *Chicago and the Making of American Modernism: Cather, Hemingway, Faulkner, and Fitzgerald in Conflict* (crit). London: Bloomsbury Academic, 2019.
- Senn, Farrah R. Can't Buy Me Love: Commodification and Redemption in F. Scott Fitzgerald's "The Popular Girl" (crit). *Interdisciplinary Literary Studies*, 21 (2) 2019, 150-72.
- Sieweke, Lara Rodríguez. Nostalgic Nuances in Media in the *Red Book Magazine* Version of F. Scott Fitzgerald's "The Rich Boy" (crit; pub). *Humanities*, 7 (4) 2018, [17] p.
- Snyder, Christopher A. *Gatsby's Oxford: Scott, Zelda, and the Jazz Age Invasion of Britain: 1904-1929* (crit). NY: Pegasus Books, 2019.
- Stewart, Justin. The Unkindest Cut (crit). *Film Comment*, 55 (Sept.-Oct. 2019), 20-21.

- Wakefield, Peter W. Diagnosing the American Dream: Trouble in the Vibrations of *The Great Gatsby* (crit). *Impact: The Journal of the Center for Interdisciplinary Teaching and Learning*, 8 (Win. 2019), unpaginated.
- West, James L.W., III. The Cambridge Fitzgerald Edition: Some Final Observations (crit; pub). *F. Scott Fitzgerald Review*, 17 (2019), 18-28.
- _____, ed. *The Great Gatsby: A Variorum Edition* [Cambridge Edition of the Works of F. Scott Fitzgerald, vol. 18] (bibl; crit; pub). NY: Cambridge U P, 2019.
- Wolfsdorf, Adam. Mourning and Melancholia in *The Great Gatsby* (crit). *F. Scott Fitzgerald Review*, 17 (2019), 233-47.
- Zadegan, Raheleh Akhavi and Hossein Pirajmuddin. Forms of Capital in F. Scott Fitzgerald's "Winter Dreams" (crit). *Miscelánea: A Journal of English and American Studies*, 60 (2019), 33-50.

Fitzgerald, Zelda Sayre (1900-1948)

- Delesalle-Nancey, Catherine. Writing the Body: Zelda Sayre Fitzgerald's Resistance in *Save Me the Waltz* (crit). *F. Scott Fitzgerald Review*, 17 (2019), 102-20.
- Kim, Sharon. The Brokenness of *Caesar's Things*: On the Unfinished Religious Novel by Zelda Fitzgerald (crit). *Christianity and Literature*, 68 (Mar. 2019), 233-51.
- _____. Posttraumatic Healing in *Caesar's Things* (crit). *F. Scott Fitzgerald Review*, 17 (2019), 121-40.
- Maltère, Stéphane. *Scott et Zelda Fitzgerald* (biog). Paris: Gallimard, 2019.

Franzen, Jonathan (b. 1959)

- Ballerio, Stefano. "Apocalyptically Worrisome": Modernità tecno-mediata e tradizione letteraria del presente (crit). *Comparatismi*, 4 (2019), 1-19.
- Beebee, Thomas O. Can Karl Kraus "Live Away" from Austria? Jonathan Franzen's *The Kraus Project* (crit). *German Studies Review*, 42 (Feb. 2019), 103-21.
- Boddy, Kasia. Making It Long: Men, Women, and the Great American Novel Now (crit). *Textual Practice*, 33 (Mar. 2019), 318-37.
- Dujakovic, Stela. Masculinity beyond Repair: Aging, Pathology, and the Male Body in Jonathan Franzen's *The Corrections* (crit). *Anafora*, 6 (2) 2019, 469-91.
- Savvas, Theophilus. Vegetarianism in the Anthropocene: Richard Powers and Jonathan Franzen (crit). *Textual Practice*, 33 (Mar. 2019), 213-28.
- Schaper, Benjamin. "Der weltweit bekannteste Schriftsteller deutscher Literaturtradition": The Reception of Jonathan Franzen in Germany (crit). *Modern Language Review*, 114 (Apr. 2019), 294-315.

Gaiman, Neil (b. 1960)

- Akseki, Selma. A Critique on the Film Adaptation of Neil Gaiman's Novel *Stardust* (crit). *Çeviribilim ve Uygulamaları Dergisi/Journal of Translation Studies/Revue de Traduction et d'Interprétation*, 27 (2019), 1-15.
- Cox, Jennifer K. From Stage to Page: Adaption as Survival in Neil Gaiman's *Mr. Punch* (crit). *Journal of the Fantastic in the Arts*, 30 (2) 2019, 176-97.
- Duarte Júnior, Luciano Mendes and Marcus Vinícius Matias. A Simbólica Utopia Felina e o Reconhecimento da Razão Animal em Um Sonho de Mil Gatos, de Neil Gaiman (crit). *Leitura*, 2 (2019), 306-18.
- Hume, Kathryn. Loki and Odin: Old Gods Repurposed by Neil Gaiman, A.S. Byatt, and Klas Östergren (crit). *Studies in the Novel*, 51 (Sum. 2019), 297-310.
- _____. Neurocognitive Patterning and the Creation of Fantasy: Neil Gaiman's Use of Kipling and Calvino in *The Ocean at the End of the Lane* (crit). *Critique*, 60 (3) 2019, 368-81.
- Klinger, Leslie S., ed. *The Annotated American Gods* (crit). NY: William Morrow, 2019.

Potter, Mary-Anne. Pan Speaks: Mythologizing Non-Human Voices in Neil Gaiman's *Stardust* and Guillermo del Toro's *Pan's Labyrinth* (crit). *Journal of Literary Studies/Tydskrif vir Literatuurwetenskap*, 35 (Sept. 2019), 94-107.

Rocha, Fabian Quevedo da. Imaginative Childhood: Gothic Recollections and the Ambivalent Uncanny in *The Ocean at the End of the Lane* (crit). *Abusões*, 5 (3) 2019, 195-217.

Sommers, Joseph Michael and Kyle Eveleth, eds. *The Artistry of Neil Gaiman: Finding Light in the Shadows* (crit). Jackson: U P Mississippi, 2019.

Gardner, John (1933-1982)

Macris, Anthony. Macrostructure and Local Schemas in the Practice of Novelistic Narrative (crit). *New Writing*, 16 (Mar. 2019), 21-37.

Garland, Hamlin (1860-1940)

Underhill, Lonnie E., ed. *The Correspondence of Hamlin Garland & John H. Seger, 1901-1926* (corr). Gilbert, Ariz.: Roan Horse Press, 2019.

Gass, William H. (1924-2017)

Alberts, Crystal, ed. A Tribute to William H. Gass (biog; crit; I; M). *North Dakota Quarterly*, 86 (Spr.-Sum. 2019), 167-226.

Gildner, Gary (b. 1938)

Pervushina, Lyuba. Revisiting the Slavic Past: Nostalgia as Artistic Strategy in the Creative Work by Contemporary American Writers (crit). *CEA Critic*, 81 (Nov. 2019), 265-72.

Glaspell, Susan (1876-1948)

Cox, James H. and Alexander Pettit. Indigeneity and Immigration in Susan Glaspell's *Inheritors* (crit). *Comparative Drama*, 53 (Spr.-Sum. 2019), 31-58.

Haldeman-Julius, Emanuel (1889-1951)

Di Leo, Jeffrey R. Education for Inhumanity, or Why the New Millennium Needs a Will Durant (crit). *Intertexts*, 23 (Spr.-Fall 2019), 91-106.

Hampl, Patricia (b. 1946)

Besemeres, Mary. Listening to the Grandmother Tongue: Writers on Other-Languaged Grandparents and Transcultural Identity (crit). *Biography: An Interdisciplinary Quarterly*, 42 (4) 2019, 846-68.

Hansberry, Lorraine (1930-1965)

Cerce, Danica. Race and Politics in the Twentieth-Century Black American Play: Lorraine Hansberry's *A Raisin in the Sun* (crit). *Neohelicon: Acta Comparationis Litterarum Universarum*, 46 (June 2019), 227-39.

Harrison, Jim (1937-2016)

DeMott, Robert, ed. *Conversations with Jim Harrison* (I). Jackson: U P Mississippi, 2019.

Hassler, Jon (1933-2008)

Block, Ed. *Jon Hassler: Voice of the Heartland: A Critical Appraisal of His Work* (crit). Minneapolis: Nodin Press, 2019.

Hayden, Robert E. (1913-1980)

- Halperin, David M. Queer Love (crit). *Critical Inquiry*, 45 (Win. 2019), 396-419.
- Spaide, Christopher. Multiple Choice: Terrance Hayes's Response-Poems and the African American Lyric "We" (crit). *Cambridge Quarterly*, 48 (Sept. 2019), 231-57.

Hecht, Ben (1894-1964)

- Cardullo, Robert J. *The Front Page, Farce, and American Comedy: A Reconsideration* (crit). *American Notes and Queries*, 32 (4) 2019, 257-62.
- Gorbach, Julien. *The Notorious Ben Hecht: Iconoclastic Writer and Militant Zionist* (biog; crit). West Lafayette, Ind.: Purdue U P, 2019.
- Hoffman, Adina. *Ben Hecht: Fighting Words, Moving Pictures* (biog; crit). New Haven, Conn.: Yale U P, 2019.
- O'Brien, Geoffrey. A Boundless Capacity for Talk (rev). *New York Review of Books*, 66 (18 Apr. 2019), 44-46.

Heinlein, Robert A. (1907-1988)

- Bailey, Terry. Intellectual Spaces in Screenwriting Studies: The Practitioner-Academic and Fidelity Discourse (crit). *Journal of Screenwriting*, 10 (1) 2019, 29-39.
- Mendlesohn, Farah. *The Pleasant Profession of Robert A. Heinlein* (crit). London: Unbound, 2019.
- Stokes, Michael Dale. The Future Is Scar-y: The Connective Tissue of Emotion, Body, & Identity (crit). *MOSF Journal of Science Fiction*, 3 (2) 2019, 51-63.

Hemingway, Ernest (1899-1961)

- Ali, Chaker Mohamed Ben. Reading Ernest Hemingway in Algeria (crit; pub). *Hemingway Review*, 39 (Fall 2019), 128-33.
- Anderson, David L. *Archetypal Figures in "The Snows of Kilimanjaro": Hemingway on Flight and Hospitality* (crit). Kent, Ohio: Kent State U P, 2019.
- Bannigan, S.P., et al. Current Bibliography (bibl). *Hemingway Review*, 39 (Fall 2019), 151-62.
- Beall, John. Bugs and Sam: Nick Adams's Guides in Hemingway's "The Battler" and "The Killers" (crit). *Hemingway Review*, 38 (Spr. 2019), 42-58.
- _____. The Dark Humor of Hemingway's "A Way You'll Never Be" (crit). *Midwestern Miscellany*, 47 (Spr./Fall 2019), 96-111.
- Betsworth, Leon. A Café Is a Very Different Thing: Hemingway's Café as Church and Home (crit). *Hemingway Review*, 39 (Fall 2019), 62-80.
- Bishop, Andrew. Wasted Bulls and Fungus-Ridden Fish: Waste, Travel, and Entitlement in Hemingway's *The Sun Also Rises* (crit). *Hemingway Review*, 38 (Spr. 2019), 27-41.
- Bo, L. Maria. Freedom over Seas: Eileen Chang, Ernest Hemingway, and the Translation of Truth in the Cold War (crit). *Comparative Literature*, 71 (Sept. 2019), 252-71.
- Bowd, Gavin. André Marty and Ernest Hemingway (crit). *Forum for Modern Language Studies*, 55 (Sept. 2018), 1-19.
- Brown, Stephen Gilbert. *Hemingway, Trauma and Masculinity: In the Garden of the Uncanny* (crit). London: Palgrave Macmillan, 2019.
- Cannon, Michael von and Krista Quesenberry. Fitzgerald and Hemingway (bibl; crit). *American Literary Scholarship*, 2017, (2019), 183-204.
- Castro, Tony. *Looking for Hemingway: The Lost Generation and the Final Rite of Passage* (biog). Guilford, Conn.: Lyons Press, 2019.
- Church, Johanna. Literary Representations of Shell Shock as a Result of World War I in the Works of Virginia Woolf and Ernest Hemingway (crit). *Peace & Change*, 41 (Jan. 2016), 52-63.

- Clapham, Danielle. "Hurray for Foreigners!" Reading Hemingway's Spain in the Context of Tourism Studies (crit). *CEA Critic*, 81 (Mar. 2019), 31-35.
- Daiker, Donald A. Nick Adams and Jake Barnes: Hemingway's Earliest Heroes and Alter Egos (crit). *Midwestern Miscellany*, 47 (Spr./Fall 2019), 66-82.
- _____ and John Beall. Interview with Joseph M. Flora (crit; I). *Midwestern Miscellany*, 47 (Spr./Fall 2019), 8-15.
- Dango, Michael. Minimalism as Detoxification (crit). *Modern Fiction Studies*, 65 (Win. 2019), 643-75.
- Dawson, Jon Falsarella. Murder by Committee: Realism and Responsibility in Ernest Hemingway's "The Butterfly and the Tank" (crit). *South Atlantic Review*, 84 (Win. 2019), 96-110.
- Eby, Carl. "In the Year of the Maji Maji": Settler Colonialism, the Nandi Resistance, and Race in *The Garden of Eden* (crit). *Hemingway Review*, 39 (Fall 2019), 9-39.
- Espiner, Seonaid. Hunting out Latour's Collective in Leigh and Hemingway: Nonhuman Presence in *The Hunter* and *The Old Man and the Sea* (crit). *ISLE: Interdisciplinary Studies in Literature and Environment*, 26 (Win. 2019), 111-24.
- Faris, David. *The Hemingway Industry* (crit). Bloomington, Ind.: AuthorHouse, 2019.
- Feldman, Andrew. *Ernesto: The Untold Story of Hemingway in Revolutionary Cuba* (biog; crit). Brooklyn, N.Y.: Melville House, 2019.
- Feng, Wei. Character References and Psychological Distance in Hemingway's "Cat in the Rain" (crit). *Explicator*, 71 (1) 2019, 8-10.
- Fleming, Robert E. Visiting the Grandfather's Tomb (crit). *MidAmerica*, 46 (2019), 51-59.
- Godfrey, Laura, ed. *Hemingway in the Digital Age: Reflections on Teaching, Reading, and Understanding* (crit). Kent, Ohio: Kent State U P, 2019.
- Gong, Zibin and Jiuming Liu. The Spatial Construction and Ethical Dimension in Hemingway's Novels (crit). *Interdisciplinary Studies of Literature*, 3 (Mar. 2019), 59-70.
- Grimes, Larry. Things They Carried: Nick, Hemingway, and Oak Park Connections to the Western Front (crit). *Midwestern Miscellany*, 47 (Spr./Fall 2019), 16-28.
- Guill, Stacey. "We Were in Switzerland Together": Catherine and Frederic and the Lake Scene in *A Farewell to Arms* (crit). *Hemingway Review*, 39 (Fall 2019), 97-107.
- Hamman, Caleb. From Homer to Hemingway: The Place of the Soldier in Political Life (crit). Ph.D. Dissertation, University of Notre Dame, 2019.
- Hamood, Muhammed Ibrahim. Translation of Complex Clauses in Hemingway's *The Old Man and the Sea* from English into Arabic (crit). Ph.D. Dissertation, Universiti Putra, Malaysia.
- Hays, Peter L. Commodification in Hemingway's Early Fiction (crit). *American Notes and Queries*, 32 (Oct.-Dec. 2019), 263-67.
- _____. What Dr. Adams and Dr. Hemingway May Tell Us about Ernest (biog; crit). *Hemingway Review*, 38 (Spr. 2019), 93-99.
- Herlihy-Mera, Jeffrey. The Hemingways and Massachusetts (biog; crit). *Hemingway Review*, 39 (Fall 2019), 108-27.
- Hussein, Ghufuran Abd. Discovering Eden: Rain, Cats and Women in Hemingway's Garden (crit). *Gender Studies*, 17 (Dec. 2018), 57-72.
- Jaynes, Cristen Hemingway. *Ernest's Way: An International Journey through Hemingway's Life* (biog; crit). NY: Pegasus Books, 2019.
- Johnston, Rebecca. Slovenes and Friuli as the Other in Hemingway (crit). *Acta Neophilologica*, 52 (1-2) 2019, 129-40.
- Khorsand, Golbarg and Parvin Ghasem. A Butlerian Reading of Ernest Hemingway's Personality and His Works (crit). *Epiphany: Journal of Transdisciplinary Studies*, 10 (1) 2017, 19-30.

- Kline, Erik. "The Blow That Comes from Within": Reading Alcoholic Denial in Fitzgerald's "The Crack-Up" and Other Autobiographies (biog; crit). *F. Scott Fitzgerald Review*, 17 (2019), 141-59.
- Knott, Ellen Andrews. The Background of Betrayal in Two Hemingway Michigan Stories (crit). *MidAmerica*, 46 (2019), 40-50.
- _____. Getting Closer to "It": Linking Hemingway's World War I Short Stories (crit). *Midwestern Miscellany*, 47 (Spr./Fall 2019), 83-95.
- _____. What If It's the Mannlicher?: A Letter Complicates the Ending of "The Short Happy Life of Francis Macomber" (crit). *Hemingway Review*, 38 (Spr. 2019), 87-92.
- Larson, Kelli A. Current Bibliography (bibl). *Hemingway Review*, 38 (Spr. 2019), 119-29.
- Lewis, Robert W. and Michael Kim Roos. *Reading Hemingway's A Farewell to Arms: Glossary and Commentary* (crit). Kent, Ohio: Kent State U P, 2019.
- Long, Adam. Ernest Hemingway in Turkey: From the Quai at Smyrna to *A Farewell to Arms* (crit). *Hemingway Review*, 38 (Spr. 2019), 75-86.
- Meyers, Jeffrey. The Feral Brain: Hemingway and Ted Hughes (crit). *American Notes and Queries*, 32 (Apr.-June 2019), 127-29.
- _____. Isaac Babel and Hemingway (crit). *Style*, 53 (2) 2019, 205-14.
- Moore, Michelle E. *Chicago and the Making of American Modernism: Cather, Hemingway, Faulkner, and Fitzgerald in Conflict* (crit). London: Bloomsbury Academic, 2019.
- Muller, Gilbert H. *Hemingway and the Spanish Civil War: The Distant Sound of Battle* (crit). Cham, Switz.: Palgrave Macmillan, 2019.
- Neville, Ethan. Hemingway and Anorexia: A New Lens (crit). *Hemingway Review*, 39 (Fall 2019), 81-96.
- Nuttall, Louise. Transitivity, Agency, Mind Style: What's the Lowest Common Denominator? (crit). *Language and Literature*, 28 (2) 2019, 159-79.
- Overman-Tsai, Stefani. The Space between the Doors: Breaking through the Boundaries of War and Gender Binaries in Hemingway's *The Fifth Column* (crit). *Hemingway Review*, 38 (Spr. 2019), 59-74.
- Pisasale, Gene. *Hemingway, Cuba and the Great Blue River* (biog). La Vergne, Tenn.: IngramSpark, 2018.
- Roos, Michael Kim. The Doctor and the Doctor's Son: Ed Hemingway and the Conflict of Science and Faith July 21, 1899 (biog; crit). *Midwestern Miscellany*, 47 (Spr./Fall 2019), 29-48.
- Sarker, Sunil Kumar. *A Companion to Ernest Hemingway* (crit). New Delhi: Atlantic Publishers & Distributors, 2019.
- Sarris, Viktor. *Genialität, Depressivität, Resilienz: Byron, James, Hemingway - Ihr Leben und Werk aus biopsychosozialer Sicht* (crit). Wiesbaden: Springer Verlag, 2019.
- Schindler, Melissa E. How Hemingway's Cats Will Save Literary Studies (crit). *Caesura: Journal of Philological and Humanistic Studies*, 4 (2) 2017. 45-66.
- Setyaji, Arso, et al. Translation Analysis of Taxis in *The Old Man and the Sea* Novel: Systemic Functional Linguistics Approach (crit). *Theory and Practice in Language Studies*, 9 (Feb. 2019), 245-54.
- Shaheen, Aaron. Straight, Pure, and Natural: Spiritualization and Penile Prosthesis in Hemingway's *The Sun Also Rises* (crit). *Modern Fiction Studies*, 65 (Spr. 2019), 152-76.
- Sion, Ng Lay. Toward the Mastery of Submission: Robert Cohn's Problem with Masochism in *The Sun Also Rises* (crit). *Interactions: Ege Journal of British and American Studies*, 28 (Spr.-Fall 2019), 61-72.
- Soro, Elisabetta. Skopos Theory and the Sardinian Version of Hemingway's *The Old Man and the Sea*: A Translational and Stylistic Analysis (crit). *Arbeiten aus Anglistik und Amerikanistik*, 44 (1) 2019, 19-45.
- Svoboda, Frederic J., ed. *Hemingway's Short Stories: Reflections on Teaching, Reading, and Understanding* (crit). Kent, Ohio: Kent State U P, 2019.

- Thurston, Michael. Reading the Paper: A Bibliographic Approach to *in our time* (bibl; crit). *Hemingway Review*, 38 (Spr. 2019), 9-26.
- Trout, Steven. Returning from the Great War: Gender, Home, and Hostility in Ernest Hemingway's "Soldier's Home" and Thomas Boyd's "The Long Shot" (crit). *Midwestern Miscellany*, 47 (Spr./Fall 2019), 49-65.
- Tyler, Lisa. *Wharton, Hemingway, and the Advent of Modernism* (crit). Baton Rouge: Louisiana State U P, 2019.
- Vail, Nolan. Ernest Hemingway: A Selected Primary Source Bibliography (bibl). *Midwestern Miscellany*, 47 (Spr./Fall 2019), 112-14.
- Warren, Chris. *Ernest Hemingway in the Yellowstone High Country* (biog; crit). Helena, Mont.: Riverbend Publishing, 2019.
- Wright-Cleveland, Margaret E. Hemingway's Dialectic with American Whiteness: Oak Park, Edward Said, and the Location of Authority (crit). *Hemingway Review*, 39 (Fall 2019), 40-61.
- Yarup, Robert L. "The Light on the Ceiling" in Hemingway's *Across the River and into the Trees* (crit). *Explicator*, 77 (3-4), 132-35.
- Zheng, Xin. Study on the Images of the Code Hero Fighting Alone in Hemingway's Works (crit). *Theory and Practice in Language Studies*, 9 (Mar. 2019), 319-24.

Howells, William Dean (1837-1920)

- Holbo, Christine. *Legal Realisms: The American Novel under Reconstruction* (crit). NY: Oxford U P, 2019.
- Piep, Karsten. William Dean Howells's "The Midnight Platoon" and the Post-Sentimental Fallacy (crit). *American Notes and Queries*, 32 (3) 2019, 177-80.
- Schwartz, Jesse W. "Dynamite Talk": William Dean Howells, Racial Socialism, and a Legal Theory of Literary Complicity (crit). *Nineteenth-Century Literature*, 73 (Mar. 2019), 522-50.

Hughes, Langston (1902-1967)

- Cheang, Kai Hang. Performativity in Black Internationalist Poetics as Exemplified in Robeson and Hughes (crit). *Alif: Journal of Comparative Poetics*, 39 (2019), 149-68.
- Congdon, Brad. Langston Hughes, *Esquire*, and the Professional-Managerial Class (crit). *Journal of Modern Periodical Studies*, 10 (1-2), 27-51.
- Conti, Brooke. Prayer (crit). *New Literary History*, 50 (Sum. 2019), 357-61.
- Donlon, Anne and Evelyn Scaramella. Four Poems from Langston Hughes's Spanish Civil War Verse (crit). *PMLA*, 134 (May 2019), 562-68.
- Fernández Alonso, Alba and Maria Amor Barros del Río. Resilience as a Form of Contestation in Langston Hughes' Early Poetry. *Miscelánea: A Journal of English and American Studies*, 60 (2019), 91-106.
- Graham, Shane. "It Cancels the Slave Ship!": Africa, Slavery, and the Haitian Revolution in Langston Hughes's *Emperor of Haiti* and Aimé Césaire's *The Tragedy of King Christophe* (crit). *Modern Drama*, 62 (Win. 2019), 458-82.
- Grogan, Kristin. Langston Hughes and the Exemplary Blues Poem (crit). *Critical Quarterly*, 61 (Apr. 2019), 54-66.
- Hoelscher, Steven D. A Lost Work by Langston Hughes (crit). *Smithsonian Magazine*, 50 (Aug. 2019), 20, 22-24.
- Skansgaard, Michael. How Not to Introduce Blues Prosody: Langston Hughes and the Rhythms of the African American Vernacular Tradition (crit). *Poetics Today*, 40 (Dec. 2019), 645-81.
- Taylor, Yuval. *Zora and Langston: A Story of Friendship and Betrayal* (biog). NY: W.W. Norton, 2019.

- Thompson, Levi. Vernacular Transactions: Ahmad Shamlū's Persian Translations of Langston Hughes's Poetry (crit). *Middle Eastern Literatures*, 22 (Aug.-Dec. 2019), 128-40.
- Tolliver, Cedric R. *Of Vagabonds and Fellow Travelers: African Diaspora Literary Culture and the Cultural Cold War* (crit). Ann Arbor: U Michigan P, 2019.
- Tracy, Steven. Aye, Two: Langston Hughes's Sandburgian-Whitmanian Affirmation (crit). *Journal of Foreign Languages and Cultures*, 3 (June 2019), 39-48.

Hurst, Fannie (1885-1968)

- Kuryloski, Lauren. "Black Wimmin Who Pass, Pass into Damnation": Race, Gender, and the Passing Tradition in Fannie Hurst's *Imitation of Life* and Douglas Sirk's Film Adaptation (crit). *Journal of Narrative Theory*, 49 (Win. 2019), 27-54.

Inge, William (1913-1973)

- Geetha, M. *Theme, Structure and Vision in the Plays of William Inge* (crit). Delhi: AK Publications, 2019.

Johnson, Josephine (1910-1990)

- Feito, Patricia. Preserving Voice and Land: The Poetics of Josephine Johnson's Farms (crit). *Isle: Interdisciplinary Studies in Literature and Environment*, 26 (Sum. 2019), 594-614.

Kinsella, W.P. (1935-2016)

- Steele, William. *Going the Distance: The Life and Works of W.P. Kinsella* (biog; crit). Madeira Park, B.C.: Douglas & McIntyre, 2019.

Lane, Rose Wilder (1886-1968)

- Bagge, Peter. *Credo: The Rose Wilder Lane Story* (biog). Montreal: Drawn & Quarterly, 2019.

Larsen, Nella (1891-1964)

- Andrews, Stephen. What Is the End of Nella Larsen's *Passing*? A Typography of Irene Redfield's Nativism (crit). *South Atlantic Review*, 84 (Sum. 2019), 183-204.
- Barwick, Clark. A History of *Passing* (crit). *South Atlantic Review*, 84 (Sum. 2019), 24-54.
- Bland, Sterling Lecater. The Secret Life Within: Race, Imagination, and America in Nella Larsen's *Passing* (crit). *South Atlantic Review*, 84 (Sum. 2019), 55-73.
- Chin, Barbra. "It's a Funny Thing about 'Passing'": A Discourse Analysis of Nella Larsen's *Passing* and New Negro Identity Politics (crit). *South Atlantic Review*, 84 (Sum. 2019), 89-105.
- Cravens, Cynthia. "Too Vague to Define, Too Remote to Seize": Style, Consciousness, and Bourgeois Values in *Passing* (crit). *South Atlantic Review*, 84 (Sum. 2019), 74-88.
- Dean, Elizabeth. The Gaze, the Glance, the Mirror: Queer Desire and Panoptic Discipline in Nella Larsen's *Passing* (crit). *Women's Studies*, 48 (Jan.-June 2019), 97-103.
- Francisco, Gyasi Byng. Dismantling the Tragic Mulatto/a: Interrogating Racial Authenticity, Genre, and Black Motherhood in African American Women's Fiction (crit). Ph.D. Dissertation, U Rochester, 2019.
- Hayes, Jennifer L. New Horizons: A Literary Field Study of Nella Larsen's *Passing* (crit). *South Atlantic Review*, 84 (Sum. 2019), 244-60.
- Killebrew, Zachary. "A Poor, Washed Out, Pale Creature": *Passing*, Dracula, and the Jazz Age Vampire (crit). *MELUS*, 44 (Fall 2019), 112-28.
- Kucik, Emanuela. Fatal Categorizations: Disappearance and the Rigidity of American Racialization in Nella Larsen's *Passing* and Jamie Ford's *Hotel on the Corner of Bitter and Sweet* (crit). *South Atlantic Review*, 84 (Sum. 2019), 163-82.

- McMorris, Kristy. Teaching Nella Larsen's *Passing*: Interrogating Privilege in the Liberal Arts Classroom (crit). *South Atlantic Review*, 84 (Sum. 2019), 224-43.
- Manora, Yolanda M. Papa's Baby, Mama's Maybe: Reading the Black Paternal Palimpsest and White Maternal Present Absence in Nella Larsen's *Quicksand* (crit). *European Journal of American Studies*, 14 (Sum. 2019), unpaginated.
- Mendelman, Lisa. Character Defects: The Radicalized Addict and Nella Larsen's *Passing* (crit). *Modernism/Modernity*, 26 (Nov. 2019), 727-52.
- Millan, Diego A. Intimacy and Laughter in Nella Larsen's *Passing* (crit). *South Atlantic Review*, 84 (Sum. 2019), 106-25.
- Nemmers, Adam. Digital Double Consciousness: Teaching *Passing* in the Twenty-First Century (crit). *South Atlantic Review*, 84 (Sum. 2019), 261-80.
- Rosenblum, Lauren M. and Laurel Harris. Passing Through: Feminist Digital Pedagogy and Failure in the General Education Classroom (crit). *Transformations: The Journal of Inclusive Scholarship and Pedagogy*, 29 (1) 2019, 30-48.
- Striker, Tristan. Déjà Vu: *Passing* and the Problem of Paramnesia (crit). *South Atlantic Review*, 84 (Sum. 2019), 144-62.
- Tangedal, Ross K. "I'm Inclined to Believe": Editing Uncertainty in the Ending(s) to Nella Larsen's *Passing* (crit). *South Atlantic Review*, 84 (Sum. 2019), 205-23.
- Williams, Jericho. Parent Trap: Circumventing Adulthood with Play in Nella Larsen's *Passing* (crit). *South Atlantic Review*, 84 (Sum. 2019), 126-43.

Leonard, Elmore (1925-2013)

- Göhre, Frank and Alf Mayer. *King of Cool: Die Elmore-Leonard-Story* (biog; crit). Hamburg: CulturBooks Verlag, 2019.

Leopold, Aldo (1886-1948)

- Génot, Jean-Claude. *Aldo Leopold: Un Pionnier de l'Écologie* (biog). Paris: Éditions Hesse, 2019.
- Panek, Norbert and Georg Sperber. *Wildnis, Rothirsch, Fichtenforst: Aldo Leopold und das "Deutsche Problem"* (crit). Vöhl: Ambaum Verlag, 2019.

Lewis, Sinclair (1885-1951)

- Afflerbach, Ian. Sinclair Lewis and the Liberals Who Never Learn: Reading Politics in *It Can't Happen Here* (crit). *Studies in the Novel*, 51 (Win. 2019), 523-45.
- Dixon, Wheeler Winston. Sinclair Lewis and the Failure of Hollywood (crit). *Quarterly Review of Film and Video*, 36 (Apr. 2019), 202-16.

Lincoln, Abraham (1809-1865)

- Gould, Philip. *Hawthorne and the State of War* (crit). *ELH: English Literary History*, 86 (Fall 2019), 729-49.
- Smith, Jeff. Lincoln's Miniature Bible: Performing Sacred History in the Gettysburg Address (crit). *Brno Studies in English*, 45 (1) 2019, 171-89.

Lovelace, Maud Hart (1892-1980)

- Mills, Claudia. Trying to Be Good (with Bad Results): The Wouldbegoods, Betsy-Tacy and Tib, and Ivy and Bean: Bound to Be Bad (crit). *Children's Literature*, 47 (2019), 149-74.

Ma, Ling (b. 1983)

- Bishop, Wesley. The Forever Frontier: The Novels of Emily St. John Mandel and Ling Ma in Re-Imagining Frontier Violence (crit). *MidAmerica*, 46 (2019), 60-71.
- Saraf, Aanchal. Global Racial Capitalism and the Asian American Zombie in Ling Ma's *Severance* (crit). *Studies in the Fantastic*, 7 (Sum.-Fall 2019), 12-23.

McAlmon, Robert (1895-1956)

Hahn, James. "It Should Never Have Occurred": Documentary Appropriation, Resistant Reading, and the Ethical Ambivalence of McAlmon's Chinese Opera (crit). *Canadian Literature*, 237 (2019), 85-100.

MacArthur, Charles (1895-1956)

Cardullo, Robert J. *The Front Page*, Farce, and American Comedy: A Reconsideration (crit). *American Notes and Queries*, 32 (4) 2019, 257-62.

McMillan, Terry (b. 1951)

Chan, Andrew. Breathe Deep (crit). *Film Comment*, 55 (Sept.-Oct. 2019), 18-19.

Malcolm X (1925-1965)

Baig, Hamzah. "Spirit in Opposition": Malcolm X and the Question of Palestine (crit). *Social Text*, 37 (Sept. 2019), 47-71.

Polizzi, David. *A Phenomenological Hermeneutic of Antiracist Racism in The Autobiography of Malcolm X* (biog; crit). Lanham, Md.: Lexington Books, 2019.

Seglem, Robyn and Jay C. Percell. Backchanneling as an Approach to Discussing Literature (crit). *English Journal*, 109 (Sept. 2019), 82-89.

Mamet, David (b. 1947)

Cardullo, Bert. "The Death of Salesmen": David Mamet's Drama, "Glengarry Glen Ross", and Three Iconic Forerunners (crit). *Ad Americam: Journal of American Studies*, 20 (2019), 5-14.

Kadhim, Habeeb Lateef and Hussein Nasir Shwein. Collapse of Moral Values and Spiritual Decay in David Mamet's *American Buffalo* (crit). *Religación: Revista de Ciencias Sociales y Humanidades*, 4 (June 2019), 228-35.

Kupfer, Joseph. Flimflam in Film: Con Artists' Comeuppance (crit). *Quarterly Review of Film and Video*, 36 (Dec. 2019), 721-35.

Park-Finch, Heebon and Moonyoung Chung. "Let Right Be Done": Historical Distinctiveness in Three Screen Adaptations of Terence Rattigan's *The Winslow Boy* (crit). *English Studies*, 100 (Oct. 2019), 665-87.

Mandel, Emily St. John (b. 1979)

Bishop, Wesley. The Forever Frontier: The Novels of Emily St. John Mandel and Ling Ma in Re-Imagining Frontier Violence (crit). *MidAmerica*, 46 (2019), 60-71.

Smith, Bradon. Imagined Energy Futures in Contemporary Speculative Fictions (crit). *Resilience: A Journal of the Environmental Humanities*, 6 (Spr.-Fall 2019), 136-54.

Martone, Michael (b. 1955)

Chevaillier, Flore. Experiment with Textual Materiality: Page, Author, and Medium in the Works of Steve Tomasula, Michael Martone, and Eduardo Kac (crit). *College Literature*, 46 (Win. 2019), 179-203.

Masters, Edgar Lee (1868-1950)

Berendse, Gerrit-Jan. Brecht—Masters—Kunert (crit). *The Brecht Yearbook/Das Brecht-Jahrbuch*, 44 (2019), 1-12.

Moberg, Vilhelm (1898-1973)

Apelkvist, Björn. *Livet som Främling: Om Emigrantens Utanförskap hos Moberg, Kallifatides och Khemiri* (crit). Lund: Nordic Academic Press, 2019.

von Seth, Oscar. Pojken med Koskällan och Tjuren på Nybacken: En Queer Läsning av Vilhelm Mobergs Utvandrarserie (crit). *Tidskrift för Litteraturvetenskap*, 4 (2019), 88-97.

Morrison, Toni (1931-2019)

- Abed, Maha Yasir and Lajiman Bin Janoory. Psychoanalysis Reading of Mavis' Character in Morrison's *Paradise* (crit). *Journal of Humanities and Social Sciences Studies*, 1 (4) 2019, 181-85.
- Ardoin, Paul. "Have You to This Point Assumed That I Am White?": Narrative Withholding since *Playing in the Dark* (crit). *MELUS*, 44 (Spr. 2019), 160-80.
- Baillie, Justine. Morrison and the Transnation: Toni Morrison, *God Help the Child* and Zadie Smith, *Swing Time* (crit). *Contemporary Women's Writing*, 13 (Nov. 2019), 287-306.
- Barroso-Fontanel, Marlène. Toni Morrison et l'Écriture de l'Indicible: Minorations, Fragmentations et Lignes de Fuite (crit). Thèse de Doctorat, Université Clermont Auvergne?, 2019.
- _____. Voix Rebelle(s): Minoration/re-création/révolution dans quatre Romans de Toni Morrison (crit). *Babel: Littératures Plurielles*, 40 (2019), 339-54.
- Carrasco, David, Stephanie Paulsell, and Mara Willard, eds. *Goodness and the Literary Imagination: Harvard Divinity School's 95th Ingersoll Lecture: With Essays on Morrison's Moral and Religious Vision* (crit). Charlottesville: U Virginia P, 2019.
- Chan, Andrew. *Wild Pain* (crit). *Film Comment*, 55 (Nov.-Dec. 2019), 18-19.
- Chang, Bo-Lun. Nietzschean Transvaluation of African American Woman's Morality and Self-Affirmation in Toni Morrison's Works (crit). Ph.D. Dissertation, Tamkang U, 2019.
- Chouchane, Selma. Racism, Sexism and the Genesis of a "Womanish" Identity in Selected Novels by Alice Walker and Toni Morrison (crit). *Revue des Sciences Humaines*, 51 (June 2019), 193-209.
- Craig, Megan. Sidewalks and Frames: Sites of Contact, Sites of Hope (crit). *Journal of Speculative Philosophy*, 33 (2) 2019, 145-61.
- Gallego, Mar. Race, Interdependence and Healing in Toni Morrison's *God Help the Child* (crit). *Contemporary Women's Writing*, 13 (Nov. 2019), 307-20.
- Gras, Delphine. Revisiting the Past in the Age of Posts: Rememory in Toni Morrison's *God Help the Child* and Gisèle Pineau's *Femmes des Antilles* (crit). *Contemporary Women's Writing*, 13 (Nov. 2019), 270-86.
- Hamdan, Mohammed. Mobility and Disability in Toni Morrison's "Recitatif": An Anti-Racial Reading of "Dancing" and "Sick" Bodies (crit). *Explicator*, 77 (July-Dec. 2019), 119-23.
- Hamilton, Norma Diane. Rompendo o Ciclo da Violência: Vozes Femininas Negras em *O Olho Mais Azul* (crit). *Garrafa: Revista Discente do Programa de Pós-Graduação em Ciência da Literatura*, 17 (July-Sept. 2019), 195-207.
- Ibarrola-Armendariz, Aitor. La noche de los niños de Toni Morrison: Un tema complejo con un tratamiento demasiado esquemático (crit). *Revista Chilena de Literatura*, 99 (Apr. 2019), 253-73.
- Ioanes, Anna. Disgust in Silhouette: Toni Morrison, Kara Walker, and the Aesthetics of Violence (crit). *Journal of Modern Literature*, 42 (Spr. 2019), 110-28.
- Jabbur, Adam. Narrative Properties in Toni Morrison's *Beloved* (crit). *Colloquy: Text Theory Critique*, 37 (Jan. 2019), 3-32.
- Jovovic, Tamara. Rethinking Race: Toni Morrison's *The Bluest Eye* and *God Help the Child* (crit). *British and American Studies*, 25 (2019), 199-204.
- Kotecki, Grzegorz. "Deafened by the Roar of Its Own History": Communal Remembering and Collective Forgetting in Toni Morrison's *Paradise* (crit). *New Perspectives in English and American Studies*, 1 (2019), 231-44.

- Levy-Hussen, Aida. Boredom in Contemporary African American Literature (crit). *Post45*, 28 Apr. 2019, unpaginated.
- McGowan, Grace. "I Know I Can't Change the Future, But I Can Change the Past": Toni Morrison, Robin Coste Lewis, and the Classical Tradition (crit). *Contemporary Women's Writing*, 13 (Nov. 2019), 339-56.
- Maksimowicz, Christine. Enchanted Third Spaces: Play and Recuperation in Toni Morrison's *Love* (crit). *American Imago*, 76 (Sum. 2019), 207-21.
- Messenger, Chris. "Things Aren't Arranged so That This Could Be as You Want.": Jules Peterson and F. Scott Fitzgerald's "Playing in the Dark" in *Tender Is the Night* (crit). *F. Scott Fitzgerald Review*, 17 (2019), 185-206.
- Mielle de Prinsac, Annie-Paule. *La Pertinence de Toni Morrison pour l'Europe du XXIe Siècle* (crit). Dijon: Editions Universitaires de Dijon, 2019.
- Moshin, Syed Wahaj and Shaista Taskeen. *The Novels of Toni Morrison: Postmodernist Perspectives* (crit). New Delhi: Atlantic Publishers & Distributors, 2019.
- Nakanishi, Débora Spacini and Cláudia Maria Ceneviva Nigro. A Escravidão Presente na Literatura Afro-Americana: Três Séculos Observados/Slavery in African American Literature: Three Centuries Observed (crit). *Aletria: Revista de Estudos de Literatura*, 29 (2) 2019, 63-78.
- Radhi, Shaimaa. *Aesthetics of "Thinking Black" in African-American Narrative Discourse: Reading in Toni Morrison's The Bluest Eye and Alice Walker's The Color Purple* (crit). Saarbrücken: Scholars' Press, 2019.
- Ropp, Sarah. Troubling Survivorship in *The Bluest Eye* (crit). *MELUS*, 44 (Sum. 2019), 132-52.
- Schmidt, Ruth E. Telling Stories – Empowering Generations: Minority American Women and Their Cultural Stories. D.Litt. Dissertation, Drew U, 2019.
- Schreiner, Samantha. Naming, Identity and Intersectionality in Toni Morrison's *Sula*, *Beloved* and *A Mercy* (crit). *English Academy Review*, 36 (2) 2019, 38-48.
- Shang, Biwu. Narrative Judgments and Ethical Choices in Toni Morrison's *A Mercy* (crit). *American Notes and Queries*, 32 (2) 2019, 116-18.
- Son, Young Hee. A Study on the Other-Oriented Paradise in Toni Morrison's *Paradise* (crit). *Studies in Modern Fiction*, 26 (3) 2019, 85-104.
- Sutter, Luana de Souza. Rememorying Slavery: Intergenerational Memory and Trauma in Toni Morrison's *Beloved* (1987) and Conceição Evaristo's *Ponciá Vicêncio* (2003) (crit). *Contemporary Women's Writing*, 13 (Nov. 2019), 321-38.
- Tally, Justine. The Gnosis of Toni Morrison: Morrison's Conversation with Herman Melville, with a Nod to Umberto Eco (crit). *Contemporary Women's Writing*, 13 (Nov. 2019), 357-76.
- Wyatt, Jean. Laplanche, Freud, Leonardo: Sustaining Enigma (crit). *American Imago*, 76 (Sum. 2019), 183-206.

Muir, John (1838-1914)

- Broen, Jacqueline Lee Hall. An Examination of the Theologically-Informed Environmental Ethics of the Scottish-American Naturalist John Muir and His Legacy to the 21st Century Environmental Ethical Arena (crit). Ph.D. Dissertation, U Aberdeen, 2019.
- Clayton, John. *Natural Rivals: John Muir, Gifford Pinchot, and the Creation of America's Public Lands* (biog). NY: Pegasus Books, 2019.
- Slovic, Scott. Savouring What Remains of the World's Wildness: John Muir, Tree-Climbing, and Experiential, Outdoor Education (crit). *Journal of Literary Studies/Tydskrif vir Literatuurwetenskap*, 35 (Dec. 2019), 108-22.

Mukherjee, Bharati (1940-2017)

- Ashri, Sumita. *Bharati Mukherjee as a Novelist* (crit). Jaipur: Yking Books, 2019.
- Bhattacharya, Rima. Negotiating the Gendered Ethnic Self in Selected Fictions of Amy Tan and Bharati Mukherjee (crit). *Neohelicon: Acta Comparationis Litterarum Universarum*, 46 (Dec. 2019), 435-62.
- Kimak, Izabella. (Non)Places of Bangalore: Where the East Meets the West in Bharati Mukherjee's *Miss New India* (crit). *Polish Journal for American Studies*, 13 (Spr. 2019), 83-90.
- Maxey, Ruth. Bharati Mukherjee and the Politics of the Anthology (crit). *Cambridge Quarterly*, 48 (Mar. 2019), 33-49.
- _____. *Understanding Bharati Mukherjee* (crit). Columbia: U South Carolina P, 2019.
- Mirza, Maryam. Serving the Indian Diaspora: The Transnational Domestic Servant in Contemporary Women's Fiction (crit). *Journal of Postcolonial Writing*, 55 (1) 2019, 108-20.
- Saxena, S. and D. Sharma. Transformation of Identity as a Travelling Concept: A Case Study (crit). *Interventions: International Journal of Postcolonial Studies*, 21 (1) 2019, 54-69.

Niedecker, Lorine (1903-1970)

- Martínez, María-Ángeles and Esther Sánchez-Pardo. Past Storyworld Possible Selves and the Autobiographical Reformulation of Dante's Myth in Lorine Niedecker's "Switchboard Girl" (crit). *Journal of Literary Semantics*, 48 (1) 2019, 41-58.

Norris, Frank (1870-1902)

- Hsu, Hsuan L. Paleo-Narratives and White Atavism, 1898-2015 (crit). *Isle: Interdisciplinary Studies in Literature and Environment*, 26 (Spr. 2019), 296-323.

Oates, Joyce Carol (b. 1938)

- Weiner, Sonia. Photographic (Over) Exposures in the Nuclear Age in Joyce Carol Oates's *You Must Remember This* (crit). *Bearing Witness: Joyce Carol Oates Studies*, 5 (2019), 1-39.

O'Brien, Tim (b. 1946)

- Buchanan, David. Reporting Is Not a Holy Word: Tim O'Brien's Edits in *If I Die in a Combat Zone, Box Me Up and Ship Me Home* and *The Things They Carried* (crit). *Modern Fiction Studies*, 65 (Win. 2019), 618-42.
- Jang, Jung-Hoon. The Narratives of Traumatic Memory, Amnesia, and Healing: Focused on *Slaughterhouse-Five* & *In the Lake of the Woods* (crit). *Journal of English Language and Literature/Yongo Yongmunhak*, 65 (Mar. 2019), 87-109.

Olsen, Tillie (1912-2007)

- Na, Younsook. Silence in "I Stand Here Ironing" (crit). *Studies in Modern Fiction*, 26 (3) 2019, 29-51.

Parks, Gordon (1912-2006)

- Delmas, Lise. L'Amérique en Clair-Obscur: Construction d'une Visibilité Africaine-Américaine dans l'Oeuvre Photographique de Gordon Parks (crit). Thèse de Doctorat, Université de Bretagne Occidentale, Brest.
- Greer, Brenna Wynn. *Represented: The Black Imagemakers Who Reimagined African American Citizenship* (crit). Philadelphia: U Pennsylvania P, 2019.
- Lawrence, Novotny. A Tale of Two *Shafits*: Considering the Blaxploitation Classic and the 2000 Remake (crit). *Journal of Popular Culture*, 52 (Aug. 2019), 817-38.
- Maguire, Charlie. Positively Fourth Avenue: Tracking the Early Footsteps of Photographer Gordon Parks (crit). *Hennepin History*, 78 (2) 2019, 8-11.

Watson, April M. and Paul Roth, eds. *Parks x Ali* (crit). Kansas City, Mo.: Nelson-Atkins Museum of Art, 2019.

Piercy, Marge (b. 1936)

- Bickford, Donna. *Understanding Marge Piercy* (crit). Columbia: U South Carolina P, 2019.
- Bussière, Kirsten. Feminist Future: Time Travel in Marge Piercy's *Woman on the Edge of Time* (crit). *MOSF Journal of Science Fiction*, 3 (3) 2019, 33-42.
- Hanson, Carter F. The Undetermined Future: Temporality and Collective Memory in Marge Piercy's *Woman on the Edge of Time* (crit). *Lit: Literature Interpretation Theory*, 30 (1-4) 2019, 283-302.

Powers, Richard (b. 1957)

- Arac, Jonathan. *The Overstory*: Taking the Measure of a Major New American Novel (crit). *Critical Quarterly*, 61 (Dec. 2019), 137-44.
- Caracciolo, Marco. Deus ex Algorithmo: Narrative Form, Computation, and the Fate of the World in David Mitchell's *Ghostwritten* and Richard Powers's *The Overstory* (crit). *Contemporary Literature*, 60 (Spr. 2019), 47-71.
- _____. Form, Science, and the Narrative in the Anthropocene (crit). *Narrative*, 27 (Oct. 2019), 270-89.
- Fernandez-Santiago, Miriam. Of Language and Music: A Neo-Baroque, Environmental Approach to the Human, Infrahuman and Superhuman in Richard Powers' *Orfeo* (crit). *Anglia: Zeitschrift für Englische Philologie*, 137 (1) 2019, 126-46.
- Lee, Chunghee. The Vision of Technoethics in Posthuman Age: Richard Powers's *Gain* (crit). *Studies in Modern Fiction*, 26 (2) 2019, 161-95.
- O'Piep, Karsten. "You're Going to Make Us All Happy": Orientalist Appropriations of the Berber Woman in Richard Powers's *Generosity* (crit). *Critique*, 60 (1) 2019, 49-57.
- Savvas, Theophilus. Vegetarianism in the Anthropocene: Richard Powers and Jonathan Franzen (crit). *Textual Practice*, 33 (Mar. 2019), 213-28.

Rivera, Tomás (1935-84)

- Luna, Alvaro. The Way of the Majority's World: Language as a *Bildung* Lesson in Tomás Rivera's ... *y no se lo tragó la tierra* and Azouz Begag's *Le Gone du Chaâba* (crit). *Symposium: A Quarterly Journal in Modern Literatures*, 73 (July-Sept. 2019), 172-84.

Robinson, Marilynne (b. 1944)

- Chang, Yi-Ting. "I See It Feelingly": Environmental Identities in *Lila*, *Train Dreams* and *Child of God* (crit). *Isle: Interdisciplinary Studies in Literature and Environment*, 26 (Win. 2019), 65-82.
- Cunning, Andrew Ronald. Marilynne Robinson: Theologian of the Ordinary (crit). Ph.D. Dissertation, Queen's U, Belfast.
- Haylock, Sean. Literature and Moral Sense (crit). Ph.D. Dissertation, Flinders U, Adelaide.
- Hinojosa, Lynne W. Postmodern Hope and History: Kermode, Moltmann, and the Senses of Endings in Recent Historiographic Novels (crit). *Literature & Theology*, 33 (June 2019), 119-37.
- Larsen, Timothy and Keith L. Johnson, eds. *Balm in Gilead: A Theological Dialogue with Marilynne Robinson* (crit; I). Downers Grove, Ill.: IVP Academic, 2019.
- Vander Weele, Michael. *Balm in Gilead*: An Extended Review (crit). *Christian Scholar's Review*, 49 (Fall 2019), 89-98.

Rodríguez, Luis J. (b. 1954)

- Rodríguez, Sonia Alejandra. *Conocimiento* Narratives: Creative Acts and Healing in Latinx Children's and Young Adult Literature (crit). *Children's Literature*, 47 (2019), 9-29.

Roethke, Theodore (1908-1963)

Kearful, Frank J. Self-Imposed Fetters in Four Golden Age Villanelles (crit). *Connotations: A Journal for Critical Debate*, 28 (2019), 163-91.

Sandburg, Carl (1878-1967)

Tracy, Steven. Aye, Two: Langston Hughes's Sandburgian-Whitmanian Affirmation (crit). *Journal of Foreign Languages and Cultures*, 3 (June 2019), 39-48.

Sanders, Scott Russell (b. 1945)

Lawrence, Novotny. Strictly a Laughing Matter?: The Significance of the Blaxploitation Movement and *Black Dynamite* as Parody (crit). *Black Camera*: 10 (Spr. 2019), 7-35.

Sandoz, Mari (1896-1966)

Laegreid, Renée M. These Were the Sandhills Women: Stories, Images, and Mari Sandoz (crit). *Sandoz Studies*, 1 (2019), 1-24.

Pollard, Lisa. The Gender of Drought in Mari Sandoz's "The Vine" (crit). *Sandoz Studies*, 1 (2019), 35-50.

Riley, Glenda. Mari Sandoz's *Slogum House*: Greed as Woman (crit). *Sandoz Studies*, 1 (2019), 65-88.

Smith, Shannon D. Women in *These Were the Sioux*: Mari Sandoz's Portrayal of Gender (crit). *Sandoz Studies*, 1 (2019), 95-114.

Wenburg, Jillian L. Sandoz Constructing Women with "Well-Knit Bone and Nerve": Androgyny and Activism on the Great Plains (crit). *Sandoz Studies*, 1 (2019), 115-32.

See also Periodicals, below

Santos, Bienvenido (1911-1996)

Arong, Marie Rose B. *A Native Clearing*: The English Language in Anglophone Filipino Novels (crit). *Postcolonial Studies*, 22 (Dec. 2019), 490-505.

Shepard, Sam (1943-2017)

Duran, Nikola M. Demistifikacija Ideologije Americkog Sna u Dramama Judzina O'Hila i Sema Separda (crit). Ph.D. Dissertation, U Belgrade, 2018.

Matysiak, Agnieszka. Sam Shepard and the "True" West (crit). *Polish Journal for American Studies*, 13 (Spr. 2019), 39-55.

Pirnajmuddin, Hossein and Omid Amani. Unnatural Narratives in Sam Shepard's *Mad Dog Blues* (crit). *Neohelicon: Acta Comparationis Litterarum Universarum*, 46 (Dec. 2019), 739-52.

Stafford, William (1914-1993)

Wenzell, Tim. "The War Was Always There, but We Did Not Go to It Any More": William Everson, William Stafford, and World War II Pacifist Literature (crit). *War, Literature, and the Arts*, 31 (2019), 1-14.

Stowe, Harriet Beecher (1811-1896)

Ammirati, Megan. *Uncle Tom's Cabin* in China: Ouyang Yuqian's *Regret of a Black Slave* and the Tactics of Impersonating Race, Gender and Class (crit). *Asian Theatre Journal*, 36 (Spr. 2019), 165-88.

Brooke, John L. "There Is a North": *Fugitive Slaves, Political Crisis, and Cultural Transformation in the Coming of the Civil War* (crit). Amherst: U Massachusetts P, 2019.

Castilho, Celso Thomas. The Press and Brazilian Narratives of *Uncle Tom's Cabin*: Slavery and the Public Sphere in Rio de Janeiro, ca. 1855 (crit). *The Americas: A Quarterly Review of Inter-American Cultural History*, 76 (Jan. 2019), 77-106.

- Crosby, Sara L. *Women in Medicine in Nineteenth-Century American Literature: From Poisoners to Doctors, Harriet Beecher Stowe to Theda Bara* (crit). Cham, Switz.: Palgrave Macmillan, 2018.
- Dauber, Kenneth. *The Logic of Sentiment: Stowe, Hawthorne, and Melville* (crit). NY: Bloomsbury Academic, 2019.
- Forsa, Catherine Q. The American Woman's Health: Stowe's Writings about Headaches, Health, and Home (crit). *Papers on Language and Literature*, 55 (Spr. 2019), 99-124.
- Holbo, Christine. *Legal Realisms: The American Novel under Reconstruction* (crit). NY: Oxford U P, 2019.
- Noble, Marianne. *Rethinking Sympathy and Human Contact in Nineteenth-Century American Literature: Hawthorne, Douglass, Stowe, Dickinson* (crit). Cambridge: Cambridge U P, 2019.
- Pinkowitz, Jacqueline. Revising Slavery, Reissuing *Uncle Tom's Cabin*: Interracial Sex and Black Resistance in the Black Power Era Slavery Exploitation Film Cycle (crit). *Journal of Popular Culture*, 52 (Aug. 2019), 862-89.
- Thompson, Cheryl. Uncle Tom's Cabin Historic Site and Creolization: The Material and Visual Culture of Archival Memory. *African and Black Diaspora*, 12 (Nov. 2019), 304-19.

Tarkington, Booth (1869-1946)

- Gottlieb, Robert. The Gentleman from Indiana (rev). *New Yorker*, 95 (11 Nov. 2019), 69-75.

Thurber, James (1894-1961)

- Rosen, Michael J., et al. *A Mile and a Half of Lines: The Art of James Thurber* (crit). Columbus: Trillium/Ohio State U P, 2019.

Vizenor, Gerald (b. 1934)

- Garcia, Edgar. Pictography, Law, and Earth: Gerald Vizenor, John Borrows, and Louise Erdrich (crit). *PMLA*, 134 (Mar. 2019), 260-79.
- Hanif, Moshen and Zahra Sheiki. The Politics of Grotesque Violence and Humor in Gerald Vizenor's *Bearheart: The Heirship Chronicle* (crit). *Revista de Estudios Norteamericanos*, 23 (2019), 163-89.
- Kocot, Monika. On Unruly Text, or Text-Trickster: Leslie Marmon Silko's *Ceremony* as Healing (crit). *Text Matters: A Journal of Literature, Theory and Culture*, 9 (9) 2019, 292-315.
- Yang, Qing. Cross-Cultural Variation: Chinese Monkey King Legend as a Trickster in America (crit). *Comparative Literature: East & West*, 3 (2) 2019, 205-15.

Vonnegut, Kurt (1922-2007)

- Donig, Deb. Fictions of Eichmann: The Authentic Self, Authenticity, and the Facts of Atrocity (crit). *Textual Practice*, 33 (Sept. 2019), 1243-62.
- Jang, Jung-Hoon. The Narratives of Traumatic Memory, Amnesia, and Healing: Focused on *Slaughterhouse-Five* & *In the Lake of the Woods* (crit). *Journal of English Language and Literature/Yongo Yongmunhak*, 65 (Mar. 2019), 87-109.
- O'Loughlin, Jim, ed. *Kurt Vonnegut Remembered* (biog; crit). Tuscaloosa: U Alabama P, 2019.
- Wronka, Małgorzata. "Boże, daj mi pogodę ducha abym godził się z tym, czego zmienić nie mogę": Uznanie wojny jako środek do odnalezienia jej sensu na podstawie *Rzeźni Numer Piec* Kurt Vonnegut (crit). *Poszerzamy Horyzonty: Monografia*, 15 (1) 2019, 633-42.

Wallace, David Foster (1962-2008)

- Ahn, Sunyoung. New Sincerity, New Worldliness: The Post-9/11 Fiction of Don DeLillo and David Foster Wallace (crit). *Critique*, 60 (2) 2019, 236-50.
- Araujo, Marcelo de and Clara Savelli. Aviso Legal - Essa é Uma Obra de Ficção: A Relação entre Direito e Literatura nos Romances *A Balada de Adam Henry*, de Ian McEwan, e *O Rei Pálido*, de David Foster Wallace (crit). *Anamorphosis: Revista Internacional de Direito e Literatura*, 5 (Jan.-June 2019), 215-34.
- Asch, Mark. Worlds within Worlds (crit). *Film Comment*, 55 (Sept.-Oct. 2019), 62-64.
- Ballerio, Stefano. "Apocalyptically Worrisome": Modernità tecno-mediatica e tradizione letteraria del presente (crit). *Comparatismi*, 4 (2019), 1-19.
- Baskin, Jon. *Ordinary Unhappiness: The Therapeutic Fiction of David Foster Wallace* (crit). Stanford, Calif.: Stanford U P, 2019.
- Bocharova, Jean. David Foster Wallace's Catholic Imagination: "The Depressed Person" and Orthodoxy (crit). *Renascence: Essays on Values in Literature*, 71 (Fall 2019), 233-46.
- Boswell, Marshall. *The Wallace Effect: David Foster Wallace and the Contemporary Literary Imagination* (crit). London: Bloomsbury Publishing, 2019.
- Burn, Stephen J. and Mary K. Holland, eds. *Approaches to Teaching the Works of David Foster Wallace* (crit). NY: Modern Language Association of America, 2019.
- Carrara, Giuseppe. Il gioco e l'erotismo: David Foster Wallace, Michel Houellebecq e Walter Siti (crit). *Enthymema: Rivista Internazionale di Critica, Teoria e Filosofia della Letteratura*, 23 (2019), 496-508.
- Chapman, Ana. Piecing Together: Body Control, Mutability and the Entertainment Technology in *Infinite Jest* (crit). *Revista de Estudios Norteamericanos*, 23 (2019), 95-116.
- Englade, Emilio. The Birth of the Reader: Inside the Final Edits of *Infinite Jest* (crit). *Critique*, 60 (5) 2019, 613-26.
- Grando, Diego and Lucas Furtado. A Psicanálise na Obra de David Foster Wallace: Uma Análise de Caso do Conto *Adult World* (crit). *Leitura*, 2 (63) 2019, 292-305.
- Groenland, Tim. *The Art of Editing: Raymond Carver and David Foster Wallace* (crit). London: Bloomsbury Academic, 2019.
- Hoffman, Yonina A. *The Voices of David Foster Wallace: Comic, Encyclopedic, Sincere* (crit). Ph.D. Dissertation, Ohio State U, 2019.
- McGowan, Michael and Martin Brick, eds. *David Foster Wallace and Religion: Essays on Faith and Fiction* (crit). NY: Bloomsbury Academic, 2019.
- Ng, Audrey. Darkenflox™ for Two: Kantian Morality and the Presentations of Suicide in George Saunders's *Tenth of December* and David Foster Wallace's "Good Old Neon" (crit). *Interdisciplinary Literary Studies*, 21 (2) 2019, 191-217.
- Redgate, Jamie. *Wallace and I: Cognition, Consciousness, and Dualism in David Foster Wallace's Fiction* (crit). NY: Routledge, 2019.
- Shapiro, Mary. The Poetic Language of David Foster Wallace (crit). *Critique*, 60 (1) 2019, 24-33.
- Sloane, Peter. *David Foster Wallace and the Body* (crit). NY: Routledge, 2019.
- Thompson, Lucas. David Foster Wallace's Germany (crit). *Comparative Literature Studies*, 56 (1) 2019, 1-30.
- Woodend, Kyle. Irony, Narcissism, and Affect in David Foster Wallace's *Infinite Jest* (crit). *Critique*, 60 (4) 2019, 462-74.
- Ziegler, Heide. John Barth and David Foster Wallace: An Abortive Patricide (crit). *Anglia: Zeitschrift für Englische Philologie*, 137 (3) 2019, 449-62.

Wallace, Lew (1827-1905)

- Mortenson, Christopher R. *Politician in Uniform: General Lew Wallace and the Civil War* (biog). Norman: U Oklahoma P., 2019.

Ryan, Barbara. *Chronicling Ben-Hur's Climb, 1880-1924* (crit; pub). London: Routledge, 2019.

Ware, Chris (b. 1967)

Rieke, Jordan. *Work in Progress: Curatorial Labor in Twenty-First Century American Fiction* (crit). London: Bloomsbury Academic, 2019.

White, Edmund (b. 1940)

Cardamone, Tom, ed. *Crashing Cathedrals: Edmund White by the Book* (biog; crit). Brooklyn, N.Y.: Itna Press, 2019.

Wilder, Laura Ingalls (1867-1957)

Green-Bartee, Miranda A. and Anne K. Phillips, eds. *Reconsidering Laura Ingalls Wilder: Little House and Beyond* (crit). Jackson: U P Mississippi, 2019.

Pratt, Linda Ray. Westward O-uch! (crit). *Great Plains Quarterly*, 39 (Win. 2019), 77-87.

Wilder, Thornton (1897-1975)

Londré, Felicia Hardison, ed. *Modern American Drama: Playwriting in the 1940s: Voices, Documents, New Interpretations* (crit). London: Methuen Drama, 2019.

Williams, Tennessee (1911-1983)

Alimen, Nilüfer and Taha Akdag. Translation of Tennessee Williams's *The Night of the Iguana* as a Novel and as a Play: A Descriptive Study (crit). *TransLogos: Translation Studies Journal*, 2 (2) 2019, 159-79.

Cardullo, Bert. "The Death of Salesmen": David Mamet's Drama, "Glengarry Glen Ross", and Three Iconic Forerunners (crit). *Ad Americam: Journal of American Studies*, 20 (2019), 5-14.

Choi, Seokhun. Desire, Affect, and Becoming: A Deleuzian Reading of *A Streetcar Named Desire* (crit). *Journal of English Language and Literature/Yonggo Yongmunhak*, 65 (Mar. 2019), 111-26.

Choinski, Michal. Figures of Contrast in Tennessee Williams's *Summer and Smoke* (crit). *Polish Journal for American Studies*, 13 (Aut. 2019), 321-30.

Clericuzio, Alessandro. Tennessee Williams 1940: La fucina drammaturgica di *Battle of Angels* (crit). *Letteratura e Letterature*, 13 (2019), 77-91.

Enelow, Shonni. Sweating Tennessee Williams: Working Actors in *A Streetcar Named Desire* and *Portrait of a Madonna* (crit). *Modern Drama*, 62 (Sum. 2019), 129-48.

Gindt, Dirk. *Tennessee Williams in Sweden and France, 1945-1965: Cultural Translations, Sexual Anxieties and Racial Fantasies* (crit). London: Methuen Drama, 2019.

Londré, Felicia Hardison, ed. *Modern American Drama: Playwriting in the 1940s: Voices, Documents, New Interpretations* (crit). London: Methuen Drama, 2019.

Mahesvari, Vinoda Kumara. *Alienation and Affirmation in the Plays of O'Neill, Miller and Williams* (crit). New Delhi: Diamond Creation, 2019.

Maley, Patrick. *After August: Blues, August Wilson, and American Drama* (crit). Charlottesville: U Virginia P, 2019.

Myung, Cherine. Beyond Ethnic Identity: Intertextuality with Arthur Miller and Tennessee Williams in Julia Cho's *Durango* (crit). *Journal of Modern English Drama*, 32 (Apr. 2019), 235-56.

Park, Chae-Yoon. Remembering to Forget: Fragile Memories in Tennessee Williams's *The Glass Menagerie* (crit). *Journal of Modern English Drama*, 32 (Dec. 2019), 199-217.

Regalado Delgado, Margarita Remedios. "Things that Happen in the Dark": Readings of Intimate Partner Violence in Stanley and Stella Kowalski's Relationship (crit). *Revista de Estudios Norteamericanos*, 23 (2019), 249-69.

Tripkovic-Samardzic, Vesna. *The Glass Menagerie* (1950): A Genre Adaptation (crit). *B.A.S.: British and American Studies*, 25 (2019), 153-60.

Woolson, Constance Fenimore (1840-1894)

Charlton, Ryan. "Our Ice-Islands": Images of Alaska in the Reconstruction Era (crit). *Journal of Transnational American Studies*, 10 (Sum. 2019), 23-46.

Wright, James A. (1927-1980)

Heider, Matthew. "There is this cave / In the air behind my body": Transatlantic Travel and James Wright's Midwestern Gothic (crit). *Journal of the Midwest Modern Language Association*, 52 (Spr. 2019), 101-24.

Janssen, Marian. Two Poets by the Lake: James Wright and Carolyn Kizer (crit). *Kenyon Review*, 41 (May-June 2019), 99-106.

Wright, Richard (1908-1960)

Alcorn, Marshall and Michael O'Neill. Adaptive Affective Cognition in Literature and Its Impact on Legal Reason and Social Practice (crit). *Poetics Today*, 40 (Sept. 2019), 499-518.

Carpio, Glenda R., ed. *The Cambridge Companion to Richard Wright* (crit). Cambridge: Cambridge U P, 2019.

Drake, Kimberly, ed. *Critical Insights: Richard Wright* (crit). Ipswich, Mass.: Salem Press, 2019.

Fabre, Michel. Richard Wright: The Man Who Lived Underground (crit). *Studies in the Novel*, 51 (Spr. 2019), 10-22.

Ford, James Edward. *Thinking through Crisis: Depression-Era Black Literature, Theory, and Politics* (crit). NY: Fordham U P, 2019.

Lavender, Isiah. *Afrofuturism Rising: The Literary Prehistory of a Movement* (crit). Columbus: Ohio State U P, 2019.

Monk, Steven. *Intimate Fictions: The Rhetorical Strategies of Obscene Violence in Four Novels* (crit). Ph.D. Dissertation, Louisiana State U, 2019.

Muyumba, Walton. Michel Fabre's Capacious Intelligence (crit). *Studies in the Novel*, 51 (Spr. 2019), 6-9.

Ramsey, Joseph G. Lunacy and the Left: Learning from Richard Wright's Lost Confessions (crit). *Cultural Logic*, 23 (2019), 72-86.

Zitkala-Sa (1876-1938)

Lewandowski, Tadeusz. Changing Scholarly Interpretations of Gertrude Bonnin (Zitkala-Sa) (crit). *Atlantis: Revista de la Asociación Española de Estudios Anglo-Norteamericanos*, 41 (June 2019), 31-49.

_____. Zitkala-Sa's "Old Indian Legends": A New Perspective (crit). *New Perspectives in English and American Studies*, 1 (2019), 245-56.

LIBRARY OF AMERICA EDITIONS

Tarkington, Booth. *Novels & Stories: The Magnificent Ambersons; Alice Adams; In the Arena*. Thomas Mallon, ed. NY: Library of America, 2019. [no. 319]

PERIODICALS

- Collective Zine: Solidarity! Poems! Art! Organizing!* No.1- (September 2019-). Monthly? Collective Zine, South Bend, Indiana.
- Dylan Review: An Open Access Journal.* Vol. 1- (Summer 2019-). Semiannual. Raphael Falco, et al, editors. www.dylanreview.org [Dylan, Bob]
- Sandoz Studies.* Vol. 1- (2019). Irregular? Laegreid, Renée M. and Shannon D. Smith, editors. Lincoln: University of Nebraska Press. [Sandoz, Mari]

The Society for the Study of Midwestern Literature
congratulates

Arnold Rampersad

Winner of the 2022 MidAmerica Award
for distinguished contributions to the
study of Midwestern literature

and

Gerald Vizenor

Winner of the 2022 Mark Twain Award for
distinguished contributions to Midwestern literature

These awards will be presented at noon on June 3, 2022,
at the Society's 50th annual meeting at the Kellogg Center,
Michigan State University, June 2-4, 2022

For registration information, go to the
“annual symposium” link at ssml.org

RECENT MIDWESTERN FICTION AND POETRY

Fiction

- Apps, Jerry. *Settlers Valley*. University of Wisconsin P, 2021. [Wisconsin]
- Baxter, Charles. *The Sun Collective*. Pantheon, 2020. [Minneapolis]
- Beatty, Pete. *Cuyahoga*. Scribner, 2020. [Ohio]
- Bell, Matt. *Appleseed*. Custom House, 2021 [Ohio]
- Bukoski, Anthony. *The Blondes of Wisconsin*. U of Wisconsin P, 2021. [Superior, Wisconsin]
- Guanzon, Jakob. *Abundance*. Graywolf, 2021. [upper Midwest]
- Heiny, Katherine. *Early Morning Riser*. Knopf, 2021. [Michigan]
- Hunt, Laird. *Zorrie*. Knopf, 2021. [Indiana and Illinois]
- Lockridge, Larry. *The Cardiff Giant*. Iguana Books, 2021.
- Palmer, Andrew. *The Bachelor*. Hogarth, 2021. [Des Moines, Iowa]
- Percy, Benjamin. *The Ninth Metal*. Houghton Mifflin Harcourt, 2021 [Minnesota].
- Polzin, Jackie. *Brood*. Doubleday, 2021. [Minnesota]
- Taylor, Brandon. *Filthy Animals*. Riverhead, 2021. [upper Midwest]
- Thornton, Chris Harding. *Pickard County Atlas*. Farrar, Straus and Giroux, 2020. [Nebraska]
- Weiden, David Heska Wanbli. *Winter Counts*. Ecco, 2020. [South Dakota]

Poetry

- Beall, John. *Self-Portraits*. Finishing Line, 2019.
- Daniels, Jim. *Gun/Shy*. Wayne State UP, 2021.
- Hamilton, Mark B. *OYO, the Beautiful River*. Shanti Arts Publishing, 2020.
- Kooser, Ted. *Red Stilts*. Copper Canyon, 2020.
- Martin, Herbert Woodward. *The Shape of Regret*. Wayne State UP, 2019.
- Minock, Mary. *A Time When You Know a House: Poems of Detroit*. Kelsay, 2020.
- Morin, Edward. *The Bold News of Birdcalls*. Kelsay, 2021.
- Osayande, Deonte. *Civilian*. Urban Farmhouse, 2019.
- Rozga, Peggy. *Getting My Selves Together: New and Selected Poems*. Cornerstone, 2021.

FOR DISTINGUISHED CONTRIBUTIONS TO
MIDWESTERN LITERATURE

Jack Conroy	1980
Frederick Manfred	1981
Wright Morris	1982
John Voelker (Robert Traver)	1983
Harriette Arnow	1984
Gwendolyn Brooks	1985
John Knoepfle	1986
Andrew Greeley	1987
Harry Mark Petrakis	1988
Dudley Randall	1989
Jim Harrison	1990
Don Robertson	1991
Ray Bradbury	1992
Mona Van Duyn	1993
William H. Gass	1994
William Maxwell	1995
Sara Paretsky	1996
Toni Morrison	
Jon Hassler	1997
Judith Minty	1998
Virginia Hamilton	1999
William Kienzle	2000
Dan Gerber	2001
Herbert Woodward Martin	2002
David Citino	2003
Richard Thomas	2004
Margo Lagattuta	2005
David Diamond	2006
Stuart Dybek	2007
Jonis Agee	2008
Scott Russell Sanders	2009
Jane Hamilton	2010
Louise Erdrich	2011
Sandra Seaton	2012
Ted Kooser	2013
Naomi Long Madgett	2014
Philip Levine	2015
Michael Martone	2016
Gloria Whelan	2017
Tim O'Brien	2018
Bonnie Jo Campbell	2019
Marilynne Robinson	2020
Rebecca Makkai	2021