



Out of Iowa

The University of Iowa/Department of English Spring, 1996 Vol.5:1

The Teaching of English At Iowa: 1861-1961 John Gerber

Each issue of "Out of Iowa" has encouraged your support of the Department of English Gift Fund, and we are pleased that many of you give to the fund each year. That fund makes many things in the department possible, including this newsletter. This year, however, in honor of John Gerber's recently published history of our department, *The Teaching of English at The University of Iowa: 1861-1961*, we are asking you to consider also purchasing his book.

It would be nice if we could offer this history as a bonus for making a contribution to the department, but current IRS rules stipulate that your gift would have to be of \$750 or more for us to do that. Anyone inspired to make such a gift can be sure of getting the book as a reward. However, a more realistic expectation is that many of you would be pleased to purchase the book itself, the work of Iowa's fourth Chair of English (1961-1975), for its modest price of \$15. Its value, of course, is inestimably greater.

Gerber's history reviews the life of our department, from its beginnings in the 1850s when there were courses in English that were often frowned upon by other professors as injurious to serious education, to its growth into a popular program of courses that justified becoming a department by the end of the century, then through its development under its first three chairs, Clarke Fisher Ansley, Hardin Craig, and Baldwin Maxwell.

Everyone who was a member of the department through 1961 is recorded, and there are photographs of a great many.

Given the history of writing at Iowa, that becomes one of the themes of this volume. Literary clubs and writing courses were encouraged during the Ansley years, preparing for the Writers' Workshop that came into being in the 1930s as well as so many other writing courses and programs that have come to accompany it. The eras of Hardin Craig and Baldwin Maxwell were known for a corresponding commitment to literary history and our developing distinction in American literature. These more philologically grounded programs were often in conflict with the neo-humanistic principles of Norman Foerster, who was, during much of that time, the director of the School of Letters. All this is fascinating stuff, with implications for the history of higher education nationally, not just at Iowa. It provides a context for evolution in English studies that we see about us now and that you find other evidence of in these newsletters. Of course any gift made in excess of the cost of the book is tax deductible, will be credited to you by The Iowa Foundation, and will be gratefully received and made good use of by us.

So don't miss it! John Gerber's *The Teaching of English at the University of Iowa*, the book that gives a local

NEW CHAIR



In July 1995, Adalaide Morris assumed the position of Chair of English. Dee, as we know her, joined the Iowa faculty in 1974 and became Professor of English in 1986. Her Ph.D is from the University of Minnesota, and her scholarship has been in American poetry, especially that of Wallace Stevens, H.D., and more recently, Susan Howe. She has also published creative nonfiction. Dee is the fourth among our five most recent chairs whose specialization has been in American Literature, surely a rarity for the nation, and she is our first ever who is a woman. We all feel lucky to have her. Here follows the first of her messages:

"Last June, when Ed Folsom hosted the Modern Language Association's Summer Seminar in Iowa City, over two hundred English Department Chairs and Directors of Graduate Studies converged on Iowa City to discuss current crises in the profession. There seem to be a lot of them: too few positions for new PhDs, an

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Jix Lloyd-Jones: A "School Teacher of Composition"



In the fall of 1951 Jix Lloyd-Jones taught his first course at Iowa, a writing course for juniors and seniors in the College of Commerce. 44 years later, in the fall of 1995, he taught his last, a writing course for juniors and seniors in Liberal Arts. "These students write well," he said, "and they are ready to advance to a new level, so they are fun to teach." In many ways Jix's career at Iowa has been marked by enjoyment. It has been, he said, "fun to serve."

Jix began directing the technical and business writing programs at the University in 1955. Shortly thereafter he took on responsibility for all the expository writing courses for upperclassmen. He lay the groundwork in these courses for Iowa's master's program in nonfiction writing, and the doctoral options in rhetoric and composition studies. He encouraged other faculty members to teach expository classes as well, frequently on the workshop model and in teams. His efforts led to the expansion of writing options at Iowa. Until 1975 he also continued to offer courses in Victorian literature.

Jix directed the department's undergraduate program for sixteen years. During that time he emphasized the model of learning in communities. He organized two versions of a "Literature Semester": twelve-credit courses taught to thirty students by a team of three instructors,

always present, for two hours a day. The classes focused on major works and fostered open discussion, lots of writing, play cuttings, and a strong sense of community. Students who participated, now mostly in their forties, look back on the class as the peak of their college work. "Changes in promotion policy and faculty workload," Jix lamented, "made it impossible to find faculty to continue the program."

Jix's involvement with his students has always been keen. His emphasis on cooperative learning is evident to graduate students who have worked with him. He still visits with them regularly at

We were always colleagues engaged in a common study.
—Jix Lloyd-Jones

professional meetings and exchanges e-mail with them. "We were always colleagues," he reflected, "engaged in a common study. I was never quite sure who was teaching whom, even in classes."

During his 44 years here he thought of himself primarily as an "inside person," focused on the UI community, but as Chair of the English Department from 1976 to 1985, he became more involved in what he called "foreign relations." His mission was to gain exposure for Iowa's program, and that meant not only recruiting exceptional new faculty, but finding new places for Iowa's graduates to go to become teachers.

Given the value he places on community, it is not surprising that soon after Jix joined the University in 1951 he became an active member of many of its governing committees. He served on the Faculty Council or Senate for 29 years, twice as its secretary, once as its chair. "I ended up on every committee known to man," he jokes. He served on the governing committees of Liberal Arts, on the executive committee of

Engineering, as President of AAUP, as the first chair of the University Scholarship Committee and the Campus Information Committee, on the Audit Review Committee, on the Art on Campus Committee, and on numerous ad hoc committees. His diverse administrative work was not only "enjoyable," but made him an invaluable resource for departments wishing to work together. As the Director of the School of Letters, his cross-disciplinary interests allowed him to balance the claims of many programs and to maintain a necessarily "whole institutional point-of-view."

Jix's primary professional home has been the National Council of Teachers of English (NCTE) and CCCC. In 1963 he co-authored with Dick Braddock and Lowell Schoer *Research in Written Composition*, a book which is often cited today as the beginning of modern composition studies. (Jix prefers to date the start to 1948, when CCCC was founded with John Gerber at its helm.) Jix edited "The Students' Right to Their Own Language" for CCCC in the early 70s, and soon after he and Carl Klaus designed the first versions of Primary Trait Scoring for National Assessment to use in rating large batches of student writing. Both of these efforts roused controversy among teachers, but didn't stop Jix from being appointed chair of CCCC in 1977. As chair, he pushed the organization toward emphasizing not only serious scholarship and research, but social action. He was active, for example, in creating professional options for teachers of English in community colleges. In 1991, he was given CCCC's first Exemplar Award for professional service, scholarship, and teaching.

"I've been here for 44 years," Jix said, "I'm on my 6th University president, not counting all the 'actings' in between." The breadth and depth of his experience places him in a good position to reflect back on the development of our
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AN INTERVIEW WITH PATRICIA FOSTER



OoI: Patricia, can you introduce yourself and say a little about what brought you here? What has been your general route from the Gulf Coast to Iowa?

PF: I think the way to introduce myself is to talk about my writing, to say how my memoir, *A Female Education*, has taken the form of writing my way out of captivity and to understand the cultural road signs, or lack of them, which allowed me to get lost in a labyrinth. In my life, the conflicts of the 1950s and 60s in Southern culture left me stunned. And yet at the same time these conflicts led me to a new level of awareness, to an understanding that the rules as I knew them were not rules at all but mere suppositions passing as fashionable currency.

Teaching writing isn't so much an act of technique as it is a rite of passage into a sustained relationship with language and self. —Patricia Foster

So, I am interested in the stories of people's lives which have defined and shaped them, the little tragedies of the moment which affect mood and

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Jorie Graham Wins a Pulitzer Prize

"Old men ought to be explorers," said T.S. Eliot, but he hadn't thought of Jorie Graham, whose own explorations in poetry won the Pulitzer Prize for her this year for *The Dream of a Unified Field, New and Selected Poems*. Jorie is the eleventh graduate of the Writers' Workshop to win this award and the eighth to win it in poetry. She gives Iowa considerable credit for that, describing it as a place that without any special fuss takes writing seriously as work and allows it to be continuous with other work, whether in an office, field, or factory. "My neighbors would recognize most of my poems as being about things we share," she says while describing herself as a poet in the tradition of Emily Dickinson, "looking for the spiritual nature of the material world."



UI's New MFA Program

The University of Iowa's Nonfiction writing program has metamorphosed over the years, and is now a Master of Fine Arts in Nonfiction. The program began in the mid-70s and has been evolving ever since. Originally a Master of Arts Degree in English with an emphasis in Expository Writing, the program explored a range of topics from pedagogy, rhetoric, and composition, to style as well as to critical study of the essay form. Workshops became an integral part of the program which was designed to enable students to pursue their critical and creative interests simultaneously.

In 1991, under the directorship of Paul Diehl, the program became a Master of Arts Degree with an emphasis in Nonfiction Writing. With the increasing focus on the art of literary nonfiction, the department hired nonfiction writers to help strengthen the program. In the early 90s, Tom Simmons and Patricia Foster joined the faculty. Their books are mentioned elsewhere in this newsletter. In

addition the program brought visiting writers to teach classes, lecture, and run workshops. Poet and essayist, Mary Swander, whose latest book, *Out Of This World*, explores her life and healing in an Amish community, is teaching a course on Characterization in Nonfiction writing this semester. Terry Tempest Williams and Gerald Early visited for shorter periods this semester, offering workshops and readings. Past visiting writers include Carol Bly, Patricia Hampl, Scott Russell Sanders, Honor Moore, Richard Seltzer, Bonnie Friedman, and Linda Hogan.

Both faculty and students of the Nonfiction Writing program are enjoying successes and the program continues to gain more visibility. Hope Edelman, a recent graduate of the program, made the New York Times best seller list with her book, *Motherless Daughters* published in 1994 by Addison-Wesley Publishing Company. Other successes include Elmar Lueth, winner of the 1995 Sonora Review essay contest, and Diane Horton, award-winning essayist and recipient of a 1995 fellowship from the National Endowment for the Arts. Carl Klaus, the

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attitude, the notions of self which originated from what your mother called you when you were eight and first understanding the constrictions of family. It seems important to me that I come from rural Alabama, that I grew up first in north central Alabama and then moved to a provincial town on the Gulf Coast (called the Redneck Riviera). People in my home town still call women "honey" and "sugar" and "pretty girl," and as a result of my background I often feel not only bicultural but schizophrenic. Of course, I spent most of my adolescence waiting to escape to "anyplace" more sophisticated than Alabama with its racist, sexist heritage, only to realize as an adult this great gift to me as a writer.

Ool: You must feel a bit schizophrenic about your place in the department, as a mainstay in a new and growing program, and yet surrounded by colleagues doing other kinds of study.

PF: Since I teach only writing classes, my concern is with the natural beauty of sentences and with language that is emotional and poetic, that creates feeling in the reader. In many ways my small department exists in very separate territory from the larger English Department for the very reason that the aim of my work is to push students deeper into their emotional selves. This is very hard to talk about. It's much easier to say I'm exploring with my students the theoretical developments of narrative, including the border crossing of genres and the limits of narrative temporality. But the truth is that teaching writing isn't so much an act of teaching technique as it is a rite of passage into a sustained relationship with language and self. It is unpredictable and experiential. Both the teaching and the writing. It comes as much from instinct as it does from training.

PROFILE

MARY ANN RASMUSSEN

Mary Ann Rasmussen joined our department this fall as a Clinical Assistant Professor after being a Visiting Assistant Professor here for three years and a Visiting Assistant Professor at Rikkyo University in Tokoyo. Mary Ann earned her Masters in Teaching English at the University of Chicago and a Ph.D. in American Studies from Iowa in 1991. Her dissertation was on Josephine Herbst, and she is now writing an introduction to a Herbst novel, *Pity Is Not Enough*, to be issued within the next year by the University of Illinois Press as part of its series on the radical novel in America.

The students I've met are wonderfully talented and hardworking. —Mary Ann Rasmussen

Alan Wald of the University of Michigan is the series editor. Meanwhile, Professor Rasmussen is revising her dissertation with hopes of publishing it as well. Here at Iowa, Mary Ann introduced a course called "Reading Criticism," parallel to our popular courses in reading poems, plays, novels, and stories. One unit of "Reading Criticism" centers on the controversy about teaching *Huck Finn*, a subject which she developed as a course in Japan. This proved a fascinating and challenging way to heighten our awareness of how ideas about America, or about Japan for that matter, are constructed within each culture. When she returned, she began teaching courses on the experience of Asian Americans, as represented in their writings, a topic that is of special interest to her at the moment.

This year Mary Ann has also taken on the responsibility of chairing the Honors Committee and hence directing our Undergraduate Honors Program. She advises students entering the honors program and monitors their progress, especially as they wind up struggling, often,

with their theses. "The students I've met are wonderfully talented and hardworking. Following up on the excellent work Judith Pascoe did last year, I'm trying to continue strengthening the program. Our chief concerns are clarifying our goals and expectations and improving communication between the honors committee and students and their faculty advisers."

RETIREMENT ANNOUNCEMENT

Professors Stavros Deligiorgis and Carl Klaus have announced their retirements, for December 1996 and June 1997 respectively, after having taught for many years at Iowa. Carl joined our faculty in 1962, and Stavros in 1965.

Widely known for teaching medieval literature and for directing many dissertations in that area, Stavros is also a translator of Paul Celan, Marin Sorescu, Nichita Stanescu, and Eugene Ionesco, among other writers. This spring, Northwestern University Press announced its intention to publish his translations (with Jane Assimakopoulos) of the stories of Thanassis Vlatinis, several of which appear in the first 1996 issue of *The Iowa Review*.

Carl is best known for his courses in prose style, voice, and the personal essay and for his leadership in creating and building Iowa's distinguished program in nonfiction writing. *My Vegetable Love*, mentioned elsewhere in this newsletter, reflects on teaching, writing, aging, our English department, our crazy weather, and of course his own famous vegetable garden. A second memoir, *Weathering Winter*, has been completed. It considers the gardener's quieter, more contemplative season. As he retires, Carl will return to his magnum opus—*First Person Plural: Versions and Evocations of Self in the Personal Essay*.

Both Carl and Stavros have been occasional contributors to *The Iowa Review* and inspirers, now and then, both of work in it and of its editor, all of which is likely to continue.

A Conversation with New Faculty: Linda Bolton & Doris Witt

We were fortunate to overhear this conversation between Linda Bolton and Doris Witt, two of our most recently appointed Assistant Professors. Professor Bolton comes to us from the University of Arizona, where she wrote a dissertation on the Ethics of Identity in Constructions of Self-hood and Difference in American Literature; Professor Witt comes from the University of Virginia. Her dissertation on Food and the Construction of African American Identities has just been accepted for publication by the Oxford University Press.

DW: My dissertation began as a “literary” study of food in the work of contemporary African American women writers. My original purpose was to contest models of the blues and signifying from Houston Baker and Henry Louis Gates that had been influential in thinking about black literature because I thought they had a masculinist bias; so my whole point in talking about food was to get a model that puts black women’s standpoints at the center. I began digging up cookbooks by African Americans, and the project slowly evolved into what now gets labeled “cultural studies.”

As I collected all these cookbooks by African Americans, I started asking which foods become charged and for what reasons. —Doris Witt

LB: I was going to ask because when I think about growing up in the South, I immediately think of certain foods. That’s what I miss about the South, not its “culture,” but its food culture. Like New Year’s. I felt this overwhelming desire for black-eyed peas, greens, not chitlings—no, I don’t do that.

DW: It did start out, I think, really, as an interest in finding recipes in nov-

els. If you think about the historical role of black women in kitchens, doing the cooking, it’s a big change taking up the pen and becoming the author of the recipes instead of having those recipes appropriated from you, which was what happened after the Civil War when white people tried to get them written down because, in the words of one plantation school poet, “all the cooks were gone.” So it began with texts and genre. But then as I collected all these cookbooks by African Americans, I started asking which foods become charged and for what reasons. Chitlings, like you mentioned. At the University of Virginia, if I even said “chitlings” in front of black students there was, you know, a drawback, like I had given

I spent last summer farming because I thought that having written so much about farming it would be useful to actually do it.
—Linda Bolton

out a racial slur.

I thought, how is it that these foods—watermelon is another—carry the burden of racial ontologies that devalue blackness, that they carry the ontology of filth, in the case of chitlings? So I’ve worked a lot on chitlings and white people—white radical chic—going to soul food restaurants. For Eldridge Cleaver, eating chitlings is like slumming. Then you have this debate over white Southerners trying to appropriate these foods for their Southern identity. A lot of the Soul food cookbook writers will say Southern food is more Soul than Southern.

LB: Are you planning to offer a course where you will cook some of those foods, where recreating the food would be a part of reading the text?

DW: I’ve thought about it. You know I turned into a vegetarian in grad school. I grew up with these foods, and you started out saying “I don’t do chit-



lings.” It would be an issue for me if I were to go back and cook fried chicken now because even in a teaching context I wouldn’t eat it.

LB: There are certainly a number of native American texts that incorporate recipes. There’s an old Laguna story that appears in Leslie Silko’s *Storytelling*; it’s of the disappearance of a little girl. She’s a young girl living in Acoma, and she wants her mother to make her some “yashtoah,” which is the hardened crust on corn meal mush. Her mother says, “okay, but first you must go get me some firewood.” So she gathers the wood and comes back, but the wood turns into snakes and she has to take it away. She gets so distraught that her mother hasn’t made her yashtoah that she jumps into the lake and drowns. The last image of her is of this feather which is attached to the top of her head, spiraling down into the water. Her clothing, which her mother scatters to each of the four directions, turns into beautiful butterflies—it’s a spring story, her death being the regeneration of spring. But this whole story centers around this food, which she is denied. When I first read it, I had to make this yashtoah because I couldn’t understand without actually eating that food why it would be so critical. Now I eat it all the time and it’s one of the staples in my diet, as it has been for many Native

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Bolton-Witt continued

peoples. I've often thought, it would be fun to do a course in which you would actually have your students prepare and taste that food as they began to unpack the cultural complexity of the story.

DW: Yesterday the grad students were asking me when was I going to cook them dinner because I got off on various anecdotes from the food research. I am thinking, how will I incorporate my research into classroom practice? You're interested in farming and I know you've had an organic farmer come in and address your classes. Would you consider taking your classes out, having them work on a farm?

LB: I'd like to. My research up until this point centers upon the farmer as the idealized American self, both historically in any number of what I would call foundational texts, then subsequently as a reinvention on the frontier so that the frontiersman and the farmer are interchangeable, interweaving personages. I spent last summer farming because I thought that having written so much about farming it would be useful to actually do it. I discovered how extraordinarily difficult it is as work. I've been trying to think about what the lasting effects of that experience have been. Farming engages

you in a relationship with the land that is foundational because farming requires such tremendous expenditure of labor. You become connected to that piece of earth you are responsible for. So when I think about Locke or Rousseau and the way in which property is connected to theories of labor, and the way Locke envisions this earlier time in which human beings were stewards of the earth, that's much more meaningful to me. I'm able to make the connection between Western thought and Native American conceptions of the land as a living presence towards which one has an obligation.

That's really the same notion of ethics that I engage in my understanding of identity. For me, the presence of the Other commands; as Levinas would say, the Other's presence holds you hostage. That idea for me is fundamental, and the farming experience brought that home in a way that I couldn't understand academically, purely intellectually. I think it would be a great thing if one could do a course like that.

DW: We could team teach it. You could take them farming, then I'd bring them into the kitchen.

LB: I think we have just defined cultural studies.

Gerber continued

habitation and a name to the faces that haunt the back wall of EPB 331, Gerber's book tells you everything you might want to know about Professors Crawford, Sloan, Zimansky, Carpenter, Kuhl, Irwin—names many of us know only as funds, rooms, and lectures. Buy this book for friends, relatives, or anyone else who wonders why things might be as they are. Find out why those women on the wall of EPB 331 look so tired. Hear how Wellek and Warren conducted Gen Ed classes. Read about a department meeting in which two faculty members stood nose-to-nose shouting at each other while the chair quietly read his mail. Address your order directly to the Dept. of English.

New MFA Program continued

director of the program from 1986 to 1994, has a book titled, *My Vegetable Love: Journal of a Growing Season*, a day book of a gardening season, which is due for publication by Houghton Mifflin in the fall.

Lloyd-Jones continued

department's community over the years. And now that he is taking his leave, he guesses, with some bemusement, that he'll "put up with the fanfare over his retirement."

Morris continued

uncertain future for the MA in American higher education, and transformations in literary forms and formats that continue to outstrip the languages we have to describe them. On Saturday night, however, as we sat down to the seminar's final sumptuous banquet, there was ample evidence of continuity within all that change. Before Jorie Graham read her poems, Ed unfurled a long satin ribbon representing the lineage of Iowa chairs present at the head table: John Gerber, sixteen years; Jix Lloyd-Jones,

nine years; John Raeburn, six years; and Ed Folsom, four years.

"Thirty-five years of sage and sane chairs is a remarkable record. Each of these chairs occupies a prominent place in the profession. Each faced different—but equally difficult—configurations of crises. All have been responsible for the strengths of the department whose activities we report in this newsletter.

"The English Department community extends not just linearly through time but radially in space. Only part of it is here

in Iowa City. We hope this newsletter will introduce you, wherever you are, to our new faculty, pay tribute to Jix Lloyd-Jones as he retires, and give you an opportunity to hear about John Gerber's just-published history of the hundred years of the Iowa English Department that preceded his term as chair. We hope it will not only bring you up to date, but give you cause to continue to take pride in your association with the teaching of English at The University of Iowa."

RECENT FACULTY BOOKS

Marvin Bell, *The Book of The Dead Man*, Copper Canyon Press, 1994; *Everpresence: The Book of the Dead Man*, vol. 2, forthcoming Copper Canyon Press.

Clark Blaise, *Man and His World*, Porcupine's Quill, 1992; and *I Had a Father*, Addison-Wesley, 1993.

Florence Boos, *The Design of William Morris's The Earthly Paradise*, The Edwin Mellon Press, 1991; ed., *History and Community: Essays in Victorian Medievalism*, Garland, 1992; and an edition of *The Earthly Paradise* by William Morris, Vol. I, forthcoming from the University Press of Virginia.

David Chamberlain, ed., *New Readings of Late Medieval Love Poems*, University Press of America, 1992.

Frank Conroy, *Body & Soul*, Houghton-Mifflin, 1993.

Archibald Coolidge, *English Laws and American Problems*, Maecenas Press, 1995.

Stavros Deligiorgis, translator, *Halo, Romanian Poems by Paul Celan*, The Coffee House Press, 1991.

Huston Diehl, *Staging Reform, Reforming the Stage: The Protestant Aesthetics of Renaissance English Tragedy*, Cornell University Press, 1996.

Kathleen Diffley, *Making War Civil: Popular Narratives from Sumter to the Centennial*, University of Georgia Press, 1992.

Anne DiPardo, *A Kind of Passport: A Basic Writing Adjunct Program and the Challenge of Student Diversity*, NCTE, 1993.

Laura Donaldson, *Decolonizing Feminisms: Race, Gender, and Empire-building*, University of North Carolina; published in England by Routledge, 1992.

Ed Folsom, *Walt Whitman's Native Representations*, Cambridge University Press, 1994; ed., *Walt Whitman and the World*, University of Iowa Press, 1995.

Patricia Foster, ed., *Minding the Body: Women Writers on Body and Soul*, Anchor Books, 1994; ed., *Sisters*, Doubleday 1995.

James Galvin, *The Meadow*, Holt & Company, 1992; *Lethal Frequencies*, Copper Canyon Press, 1995.

Miriam Gilbert, *Shakespeare in Performance: Love's Labour's Lost*, 1993, Manchester University Press; co-ed., *Modern and Contemporary Drama*, St. Martin's Press, 1994; co-ed., *Stages of Drama* (3rd edition), St. Martin's Press, 1995.

Jorie Graham, *Region of Unlikeness*, Ecco, 1991; *Materialism*, Ecco, 1993; ed., *Earth Took of Earth*, Ecco, 1995; *Dream of the Unified Field*, Ecco, 1995.

David Hamilton, co-ed., *Transgressions: The Iowa Anthology of Innovative Fiction*, University of Iowa Press, 1994; ed., *Hard Choices*, University of Iowa Press, 1996.

Cheryl Herr, *For the Land They Loved: Irish Political Melodramas, 1890-1925*, Syracuse University Press, 1991.

Kevin Kopelson, *Love's Litany: The Writing of Modern Homoerotics*, Stanford University Press, forthcoming.

Ruedi Kuenzli, co-ed., *Surrealism and Women*, M.I.T. Press, 1991.

Brooks Landon, *The Aesthetics of Ambivalence: Rethinking Science Fiction Film in the Age of Electronic (Re)Production*, Greenwood Press, 1992.

Rob Latham, co-ed., *Modes of the Fantastic*, Greenwood Press, 1995.

Richard Lloyd-Jones & Andrea Lumsford, *Democracy Through Language*, MLA & NCTE, 1991.

Tom Lutz, *American Nervousness: 1903*, Cornell University Press, 1991; co-ed., *These "Colored" United States: African American Essays From the 1920s*, Rutgers, 1996; *The History of Tears*, Norton, 1997.

Teresa Mangum, *Middle-class, Middle-brow, and Militant: Sarah Grand and the New Woman Novel*, University of Michigan, forthcoming.

James Marshall, *Teaching Literature in the Secondary School*,

Harcourt, Brace, Jovanovich, 1991; *The Language of Interpretation: Patterns of Discourse in Discussions of Literature*, NCTE, 1995.

Kim Merker, *Contree/Country*, Poems by Robert Desnos, translated by William Kulik, and *Divided Touch, Divided Color*, Poems by Kathleen Peirce, The Windhover Press.

W. Cotter Murray, *Irish Fictions*, Maecenas Press, 1994.

Peter Nazareth, *The General is Up*, TSAR Books, 1991; *In the Trickster Tradition: The Novels of Andrew Salkey, Francis Ebejer and Ishmael Reed*, Bogle-L'Ouverture Press, 1994.

Robert Sayre, ed., *New Essays on Walden*, Cambridge University Press, 1992; *American Lives: An Historical Anthology of Autobiographical Writing*, University of Wisconsin Press, 1994.

Tom Simmons, *The Unseen Shore: Memories of a Christian Science Childhood*, Beacon Press, 1991; *A Season in the Air*, Ballantine Books, 1993; *Erotic Reckonings: Mastery and Apprenticeship in the Work of Poets and Lovers*, University of Illinois Press, 1994.

Alvin Snider, *Origin and Authority in Seventeenth Century England: Bacon, Milton, Butler*, University of Toronto Press, 1994.

Gerald Stern, *Bread Without Sugar*, W. W. Norton, 1992; *Odd Mercy*, W. W. Norton, 1995.

Daniel Weissbort, co-ed. & translator, *Twentieth Century Russian Poetry*, University of Iowa Press, 1992; *Red Knight, Serbian Women's Songs*, King's College, 1992; *Inscription*, Cross Cultural Communications, 1993; ed., *The Poetry of Survival*, Penguin, 1993; *Lake: New and Selected Poems*, 1993, Ererskelev (Dogland), Carmel Publishing House, Jerusalem, 1994; ed., *Survival: An Experiment in Translating Modern Hindi Poetry*, Indian Academy of Letter, New Delhi, 1994; translator, *The Jews and Germany* by Enzo Traverso, University of Nebraska Press, 1995.

