

CHICAGO LITERARY HALL OF FAME

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INDUCTION CEREMONY

APRIL 16TH, 2024 | 5:30 PM - 8 PM

INDUCTEES INCLUDE: HAMLIN GARLAND,
E. DONALD TWO-RIVERS & EUNICE TIETJENS

FREE AND
OPEN TO
THE PUBLIC

CHICAGO
HISTORY
MUSEUM

1601 N CLARK ST
CHICAGO, IL



CHICAGO
HISTORY
MUSEUM



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**JOIN US FOR A RECEPTION
IN CHM'S GUILD GALLERY**

Appetizers and a cash bar will be available to guests.

CHICAGO LITERARY HALL OF FAME



The Chicago Literary Hall of Fame (CLHOF) honors, celebrates, preserves, and promotes the development of Chicago's great literary heritage—past, present, and future. CLHOF seeks to realize this purpose by annual inductions of selected great writers from the past; ceremonies honoring living writers whose lifetime contributions to the literary arts warrant the highest recognition; literary awards to young people; classes, panels, and other literary endeavors designed to encourage the development of writers at all ages. CLHOF also creates written materials that record the lives and works of Chicago's most important literary figures and presents these and other materials on its website, in exhibits, author events, public art installations, literary tours, and programming relevant to the organization's goal of promoting Chicago's vibrant literary tradition and culture. CLHOF formed as a project of the Chicago Writers Association in 2010, and splintered into its own nonprofit 501(c)(3) entity in 2014.

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OUR HOST:



CHICAGO
HISTORY
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The Chicago History Museum serves as the primary destination for learning, inspiration, and civic engagement to connect people to Chicago's history and each other. The museum's programs and events, exhibitions, educational offerings, publications, and collecting activities include initiatives that explore Chicago's great literary heritage. CHM's 2015 exhibition, *Chicago Authored*, was the nation's first crowd-sourced exhibition and explored a collection of past and present authors who define the city's character. The exhibition helped unpack Chicago's complexity, beauty, and rich history. It featured legendary Chicago authors like Nelson Algren and Gwendolyn Brooks while placing an emphasis on contemporary writers like Malcolm London and Audrey Petty. Many authors and scholars rely upon CHM's Research Center to investigate subjects relevant to their writing projects. CHM regularly hosts discussions, signings, and readings featuring contemporary Chicago authors.

AUDIENCE PARTICIPATION SURVEY

We would be grateful for your thoughts about tonight's ceremony, so that we can anticipate the future needs of our audience and continue to make all of our programs stronger. It takes only about two minutes to complete. Please scan the QR code and you can do it right on your phone or computer.



TONIGHT'S PROGRAM

Welcome to the Chicago History Museum	Michael Anderson
About the Chicago Literary Hall of Fame	Dr. Richard R. Guzman
Hamlin Garland Presentation	Jesse Raber
<i>Rose of Dutcher's Coolly</i>	William J. Bowe Reading from Garland's novel
Accepting the Statue on Behalf of the Garland Family	Christopher Garland Harper
Eunice Tietjens Presentation	Melissa Bradshaw
<i>The World at My Shoulder</i>	Arica Hilton Reading from Tietjens's Autobiography
Accepting the Statue on Behalf of the Poetry Foundation	Adrian Matejka
E. Donald Two-Rivers Presentation	Dr. Dorene Wiese
"I'm Not Tonto"	Naomi Athena Reading Two-Rivers's Poem
"Working Man's Lament"	Carlos Cumpián Reading Two-Rivers's Poem
Accepting the Statue on Behalf of the Two-Rivers Family	Annabelle Broeffle
Closing	Dr. Richard R. Guzman

PARTICIPANTS



As Vice-president for External Engagement and Development at the Chicago History Museum, **Michael Anderson** works directly with donors to secure the advancement of the museum and to think creatively on how the museum can engage with members of the community. Beginning with his career as a professional dancer for the prestigious Joffrey Ballet, Michael is a longtime advocate of arts and education. In addition to his work at the Chicago History Museum, Michael has also served as the Associate Vice-president for Institutional Advancement at Columbia College Chicago and Director of Development for Southern Utah University. Michael is a founding member of the Chicago Dancers United Board (2015) and served as Chair of the Governance Committee for five years prior to stepping into the role of President in 2021.



Naomi Athena is the granddaughter of E. Donald Two-Rivers.



Born and raised in Chicago, **William J. Bowe** attended the Latin School here and received his college degree from Yale University. After graduating from the University of Chicago Law School, Bill enlisted in the Army and served in its Intelligence Branch between 1968 and 1971.

After his discharge from the Army, Bill returned to Chicago and the practice of law. After leaving private practice in 1979, Bill embarked on a long career as general counsel for several businesses, including one owned by a director active in the newly functional MacArthur Foundation, the newswire service United Press International, and Encyclopaedia Britannica. In his 28 years as Britannica's Executive Vice-president and General Counsel, Bill helped transition the 250-year-old print reference publisher to its vastly expanded future as an internet-based publisher.

Bill's book, *Riots & Rockets*, recently published on Amazon, carries an account of his Army experience as well as his later political and legal career. Besides being an author, Bill shares another commonality with honoree Hamlin Garland. Garland served as the first President of The Cliff Dwellers arts club, and Bill was the club's 37th President.



Melissa Bradshaw is a Senior Lecturer at Loyola University Chicago, where she teaches writing and literary and cultural studies. Her research focuses on women poets and celebrity culture. She has published extensively on the American poet Amy Lowell, co-editing a volume of her poems as well as a volume of scholarly essays about her. Her book, *Amy Lowell, Diva Poet* won the 2011 MLA Book Prize for Independent Scholars. She has also published on poets Edith Sitwell, Edna St. Vincent Millay, and Denise Levertov, as well as on divas more generally. She is currently working on both print and digital critical editions of Lowell's collected letters



Annabelle Broeffle is a Chicago-based multimedia fine artist and designer descending from the Menominee and Ojibwe tribes, and carries within them the wisdom of their ancestral roots, translating it into captivating paintings, sculpture, and photography. In 2020, Annabelle graduated from St. Norbert College with a Bachelor of Fine Arts in Design, a pivotal moment marking the convergence of formal education and innate talent. Drawing inspiration from indigenous social issues and culture, Annabelle's work serves as a beacon of enlightenment, inviting viewers to contemplate and engage with the complexities of the human experience. Her creations stand as testament to the enduring spirit of indigenous communities, offering profound insights into the resilience and richness of cultural heritage. Through art, Annabelle extends an invitation to explore, reflect, and embrace the beauty of diversity, reminding us that true wisdom lies in our ability to listen, learn, and empathize with one another.



Carlos Cumpián is a Chicagoan originally from Texas. *Human Cicada* (Prickly Pear Publishing, 2022) marks his fifth poetry collection. In 2000, he was recognized with a Gwendolyn Brooks Significant Illinois Poet award. He is a member of Macondo Literary Group and Co-founder and Publisher of MARCH/Abrazo Press, the first Indigenous, Chicana and Latino small press in Illinois. Cumpián has been included in more than thirty poetry anthologies, including the Norton Anthology *Telling Stories*. Cumpián has taught creative writing and poetry through community arts organizations including the National Museum of Mexican Art, Urban Gateways, and as a writer-in residence funded by the Illinois Arts Council. Cumpián taught in the English Department of Columbia College Chicago and in the Chicago Public School and Charter School systems. His most recent essays were for the Chicago Literary Hall of Fame on Chicago poets Ana Castillo and Sandra Cisneros and for *Poetry Magazine* on the photographer Diana Solis as well as his educational essay, "Learned to Read at My Momma's Knee," in the anthology *With a Book in Their Hands: Chicano/a Readers and Readerships Across the Centuries* (University of New Mexico Press, 2014).



Dr. Richard R. Guzman is Professor Emeritus at North Central College, where he started programs helping to shape virtually every area of the college's life. He has published poetry, music, essays and books, including two Chicago anthologies: *Smokestacks and Skyscrapers* with David Starkey, and *Black Writing from Chicago*.

Guzman is involved in homeless shelter work in Joliet, IL, and through his family's foundation, The Neighbor Project, in Aurora, IL. He is also a consultant and presenter on racial justice and equity issues for the Northern Illinois Conference of the United Methodist Church. Guzman is a board member of the Chicago Literary Hall of Fame.



In 1990, **Christopher Garland Harper** began his professional career with the Fremont Fire Department in California. He was the principal author of a cardiac arrest outcome study featured in the May 1996 issue of *JEMS* magazine. Christopher was instrumental in incorporating thermal imaging camera technology into the

department and eventually equipped every fire engine and ladder truck in the City of Fremont with this life-saving device. Shortly after obtaining his Executive Fire Officer Certification from the California State Fire Marshal, he was assigned Acting Division Chief of Training and Emergency Medical Services. Over a span of three decades, Christopher was deployed as an Engine Boss and Strike Team Leader on several large, mutual-aid wildland fires within the State of California.

On March 9th, 2024, Christopher officially retired from the Fremont Fire Department following 34 years of service to his community. Christopher currently resides in San Jose, California with his wife, Melissa, and is a father and step-father to three sons and three daughters.



Arica Hilton, multidisciplinary artist, poet, curator, designer, explorer and global advocate, was born on the Mediterranean coast of Turkey. Of Syrian and Lebanese descent, she was raised in the United States since the age of six.

A former President of the Poetry Center of Chicago, Hilton is the Director and Curator of Hilton Contemporary, a gallery platform she leverages to support internationally known artists who seek change in the world. In 2020, she was the inaugural artist-in-residence for *Immersive VanGogh Chicago* where she created a series of paintings and poetry inspired by Vincent Van Gogh with an eco-conscious, contemporary twist.

Her most recent exhibition, *TIDES: A Prelude*, emphasizes nature as the driving force by exploring the spectrum of color, shape and frequency of sound. Hilton's works have been published in numerous magazines and newspapers

such as *Ocean Geographic Magazine*, *WomanScapeMagazine*, *Chicago Tribune*, *Turkuaz Magazine*, *Authority Magazine*, and *Izmir Gazetesi*.

Her upcoming book, *Let Me Tell You About Winds, Love Poems to God and Others* will be published in the fall of 2024.



Adrian Matejka is the author of several collections of poems, most recently *Somebody Else Sold the World* (Penguin, 2021), which was a finalist for the UNT 2022 Rilke Prize. His graphic novel *Last On His Feet: Jack Johnson and the Battle of the Century* (Liveright, 2023) was selected as one of the 10 Best Books of 2023 by the New York Public Library. Among Matejka's other honors are fellowships from the Academy of American Poets, the Guggenheim Foundation, the Lannan Foundation, the National Endowment for the Arts, and a Simon Fellowship from United States Artists. He is Editor of *Poetry* magazine.



Jesse Raber is Head Instructor in the Poetry in America program at the Harvard Extension School. He holds a Ph.D. in English from Harvard, and has taught literature and writing classes at UIC, Loyola, and SAIC. He is the co-creator of the Chicago Writing Gallery at the American Writers Museum, and the author of *Progressivism's Aesthetic Education: The Bildungsroman and the Struggle for the American School, 1890-1920*. His current research project is a literary history of Chicago.



Dr. Dorene Wiese is Anishinaabe, White Earth enrolled. She is the Founding President of the American Indian Association of Illinois and CEO/Professor Emeritus of NAES, Inc. (formerly NAES College.) She served as the highest-ranking American Indian, Illinois Community College administrator, ever appointed, during her 20-year tenure. Her life's work for the past 57 years, has been advocating for urban Native education, health, and social justice. She was the first American Indian appointed to the Cook County Health and Hospital Systems board. Her artistic endeavors include serving as the Founder of the Native Chicago Arts Center and Artistic Director of the Black Hawk Performance Company. In addition, she serves as the curator for the Chicago American Indian Museum Without Walls and was the designer of the Chicago Native Leadership Academy. In 2020, she created the Native Scholars Youth Media Dream Team. She was awarded the Field/MacArthur Foundation New Leader prize in 2022.

HAMLIN GARLAND

(September 14, 1860 - March 4, 1940)

by Kurtis L. Meyer



Hamlin Garland's story is a major challenge for anyone seeking to capture his life and times in anything less than a full-blown biography. This is in part because his life consists of many distinct phases corresponding to the numerous places he lived... for example, boyhood years in Wisconsin, Iowa, and South Dakota before career years in Boston, Chicago, New York, and Los Angeles. The irony here is an author known primarily for stories set in rural locations working from four of our country's largest cities.

Hamlin Garland's induction into the Chicago Literary Hall of Fame brings a welcome focus to this essay. As an Iowa native, it's a joy to know that Garland now joins Edna Ferber (2013) and Floyd Dell (2015), two younger contemporaries also with Iowa backgrounds. And it would undoubtedly amuse Garland to be inducted into the same Hall as his friend Henry Blake Fuller (2017). If afterlives include conversation, these two are now discussing how Fuller's induction preceded Garland's by several years.

I have long contended most evaluations of Garland have overlooked the importance of his formative years in North Iowa, briefly in Burr Oak Township, Winneshiek County, 25 miles west of the Mississippi River, then eleven years in Burr Oak Township, Mitchell County, Iowa. I'm pleased this assessment seems to be changing, as more recent evaluations have noted Garland's Mitchell County years, from age ten to twenty-one, which furnished the author with material he drew on throughout his distinguished career.

Your Chicago focus now prompts my reevaluation of the time Garland spent living near Lake Michigan. It's evident that Garland's Chicago period was similarly vital to the author, both as a writer and as an individual. In the following paragraphs, I seek to explain and interpret the importance of his Chicago years.

“Lake Front at Night” (Hamlin Garland, from “Chicago Studies,” 1895*)

The cold rain sailed in over the wild lake on the remorseless wind.

The sky to the north-east had an illimitable and desolate look.

*It was a deep blue-black at the water’s edge but grew more luminous as it rose,
until at the zenith the yellow-gray of the city’s reflected light met it and edged
it with weird radiance.*

Out of the green-black water, foam-flowers bloomed in gigantic impulses.

...

Garland moved from Boston to Chicago in 1893, motivated by both personal and professional reasons. Foremost, he sought to be closer to his aging parents, who he helped moved to West Salem, Wisconsin, a community he could reach via an overnight train from Chicago. Garland was also responding to the distinct professional lure of Chicago. At the conclusion of the Columbian Exposition, there was a fresh dynamism in the city, a stimulating atmosphere, a readiness for the next century, which Garland hoped to play a part in.

Garland arrived in Chicago in his early 30s, a time of increased recognition as an author demonstrating considerable promise. He was soon invited to give a “salon lecture” at the home of a socially prominent hostess, where he spoke on the topic of “Impressionism in Art,” a movement then emerging in the U.S. art world. Garland had already done a deep dive on this particular topic while still living in Boston.

This gathering was a milepost in Garland’s life, for at the conclusion of his remarks, an attendee approached and introduced himself. Lorado Taft was primarily a sculptor but lectured broadly on the arts to groups like the one assembled that evening. Taft was eager to connect with Garland... and vice versa. Nurtured by their mutual admiration, this vital friendship would endure for four decades, until 1936, when Taft died. Importantly, before the turn of the century, in 1899, Garland would marry Lorado Taft’s sister, Zulime.

*The power of words is immense;
they have the ability to change lives and shape destinies.*

Writing is generally a lonely profession. Perhaps as an outgrowth of his solitary work, Garland sought camaraderie when he wasn't placing words on paper. He enjoyed Taft's companionship and gravitated to Taft's studio late afternoons. Before long, others joined them, finding a sense of community among like-minded individuals. One of those often stopping by was Henry B. Fuller, then a writer of novels set in Europe. Over the years, Fuller and Garland formed an enduring friendship important to both men, which, like Garland's relationship with Taft, lasted until Fuller's passing in 1929.

"The City Streets" (Hamlin Garland, from "Chicago Studies," 1895*)

The red sun struck across the canon-like thoroughfares, gilding the towering buildings standing like granite crags impassive and sullen.

Far down, the street narrowed till it ran like a tunnel under the gray-black tenuous smoke –

and was lost to sight.

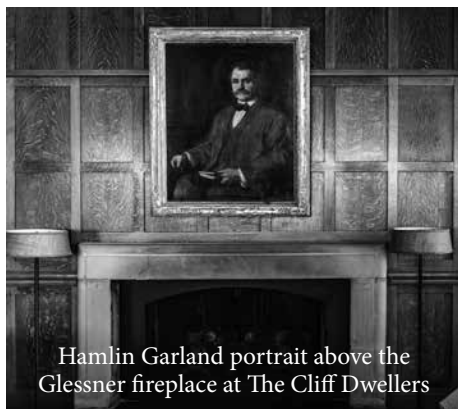
In this dim light, beneath this cloud of vapor, teams clamored to and fro, gongs of cars cried out imperiously, angrily, and men rushed back and forth, traversing the jungle of traffic like adroit and fearless insects.

...

Shortly after they began spending time together, Garland, Taft, and Fuller formed an organization they called The Little Room. Ostensibly, the group's purpose was to provide a setting where artists, writers, and intellectuals could socialize, formalizing what these men once found in Taft's studio. In addition to the three mentioned, members included social reformer Jane Addams, painter Ralph Clarkson, publisher Ralph Fletcher Seymour, poet Harriet Monroe, plus various painters, sculptors, writers, musicians, architects, and others engaged primarily in arts-related professions.

Little Room records from the early 1900s include an emerging proposal to form a separate entity, a men's organization, initially called The Attic Club, a step that took place in 1907. Two years later, this start-up entity assumed a new name: The Cliff Dwellers Club. More than any other single individual, Hamlin Garland is regarded as the Cliff Dwellers' founder.

Before traveling further down the path of Garland's Chicago activities, it's important to note an entity that came together among largely this same group seeking an escape from city life. In its early days, the Little Room met in different sculptors' spaces before eventually making a home in artist Ralph Clarkson's studio, which accommodated these gatherings for three decades. In addition to their regular gathering time, the group would assemble periodically on Saturday afternoons for a potluck "camp supper."



Hamlin Garland portrait above the Glessner fireplace at The Cliff Dwellers

The true measure of success is not wealth or fame, but the impact we have on others.

Striving to sustain this atmosphere, members soon embarked on an effort to find a permanent campground, in this instance, at a location one-hundred miles west of the city. In the late '90s, efforts to take The Little Room out into the country led to formation of Eagle's Nest Camp near Oregon, Illinois. Unlike the Cliff Dwellers, where Garland is prime founder and Taft, a founding member, at Eagle's Nest, Taft is principal founder and Garland, a founding member.

In addition to Taft and Garland, camp charter members included attorney Wallace Heckman, the property owner, artists Ralph Clarkson, Oliver Dennett Grover, and Charles Francis Browne, authors Henry B. Fuller and Horace Spencer Fiske, editor James Spencer Dickerson, architects Allan B. and Irving K. Pond, and composer/organist Clarence Dickinson – trustees dedicated to the pursuit "of the fine arts, literature, and the professions." Members were responsible for at least two lectures a year, either on the property or in the nearby community, an intentional effort to promote art education. In its early years, camp was an accurate description... basically, city dwellers "roughing it."

Initially, camp staff consisted of Taft's sister, Zulime, responsible for managing the site and tending to meals and supplies. Zulime assumed this role having served in a similar capacity at her brother's studio. She had studied in Europe and was hopeful of becoming an artist, something her brother sought to advance among the talented females affiliated with his studio. At camp, Zulime was soon taking long after-dinner walks with Hamlin Garland, ten years her



Hamlin Garland and John Wesley Harper and Connie Harper-Nelson

*Love is a cosmic force,
infinite and eternal.*

senior. Garland tells of their courtship in *Daughter of the Middle Border*, the book that earned him a Pulitzer Prize in 1922.

While devoting a portion of his energies to courting and clubbing, Hamlin Garland was also at work on a novel during his early Chicago years, one partially set in the city, the outline of which began in Boston prior to his arrival. Most critics regard *Rose of Dutcher's Coolly*, published in 1895, as Garland's finest novel, his best work rooted in his Chicago period. It's evident that Garland draws on his own background for his lead character, both in her early years on a small Wisconsin farm near the Mississippi River and in the life she experienced in Chicago.

One reason for the book's quality is time and effort Garland devoted to it. Initially envisioned in 1890 as a short story, the story quickly outgrew its format. Garland wanted what became a full-length novel to carry many of the themes he had advanced throughout his early career: the challenge of being rooted in country life while seeking to thrive in the big city; the ability to tap one's background for artistic purposes; the opportunity to be measured on the basis of talent rather than gender or station in life.

"The Streets in Winter" (Hamlin Garland, from "Chicago Studies," 1895*)

The buildings stood against the gray-white vague sky in grim, darkly-blue masses.

*The plumes of steam from high chimneys, blown downward,
broke across the lofty cornices and obscured them for a moment –
but they burst forth again, piercing the vapor like jagged rocks
in the midst of mountain water misty with haste.*

...

In titling his books, Garland frequently employed the word “roads” or “trails” descriptive of his characters’ journeys. Accordingly, it’s appropriate to borrow his term “trail-maker” to encompass the many times the author was either first or very early on what would eventually become a well-travelled thoroughfare. Some of Garland’s trailblazing pertains to his literary endeavors; some reflects the broad scope of his interests.

Having mentioned *Rose*, Garland was not the first male to write a novel from a female’s perspective. But as critics observed, by making his central character a woman, he demonstrated an ability to stretch himself, not only describing Rose’s intellectual growth but also her sexual awakening, something appearing very rarely in literature prior to 1895.

Four years before *Rose*, *Main-Travelled Roads* made Garland an informal spokesperson for 19th century agrarian society. While other writers brought a rural background to their works, Garland was the first author to capture the hardships, the disappointments, and the isolation of farm life. As one literary historian noted, before Garland, stories about the frontier were drawn from the victors’ perspective; Garland’s stories came from the victims’ perspective, a significant difference.

Garland is also due considerable credit for pioneering work in developing one of America’s most distinctive contributions to world literature: the western. His western novel, *The Eagle’s Heart*, (1900), featuring a cowboy hero, is as much a quintessential western as Owen Wister’s *The Virginian*, a book more well-known. Garland’s novel, however, preceded Wister’s by two years.



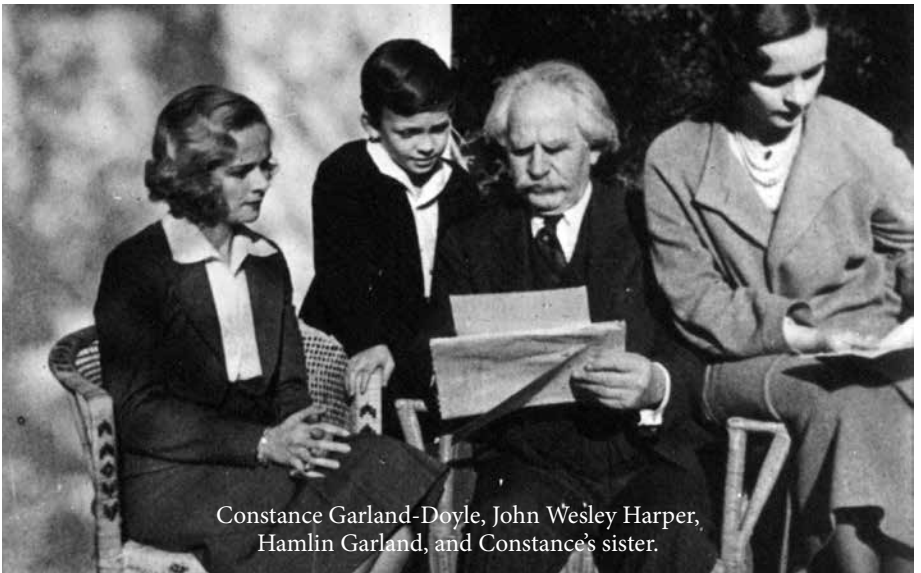
Howard Shaw, Oliver Dennett Grover, Hamlin Garland, Loreda Taft,
Arthur Bissell, Charles Hutchinson

and attempted to import into his writing. (See three excerpts of Garland's impressionistic "Chicago Studies" in this essay.)

The road traveled by Hamlin Garland was long and winding. Throughout his Chicago years, the author encountered diverse frontiers and repeatedly set out to blaze new trails. Garland's pioneering was accomplished first with a plow, then, ultimately, with his pen. For his ability to bring a fresh perspective to American literature, Hamlin Garland is a significant addition to the Chicago Literary Hall of Fame.

Kurtis L. Meyer is a dedicated amateur historian and has delivered presentations to historical and scholarly organizations in ten states. He has spoken multiple times at the national conference of the American Literature Association (ALA) on author Hamlin Garland, has chaired the Garland ALA panel, and served as President of the Hamlin Garland Society, 2007-2008 and again, 2021-present.

* "Chicago Studies" first appeared in *A Realist Experiments with Impressionism: Hamlin Garland's "Chicago Studies"* by James B. Stronks, *American Literature*, Vol. 36, No. 1 (March, 1964)



Constance Garland-Doyle, John Wesley Harper,
Hamlin Garland, and Constance's sister.

*Wisdom is not about knowing everything,
but about knowing how to ask the right questions.*

HAMLIN GARLAND'S CHICAGO

by Christine Holbo



Courage is not the absence of fear, but the ability to face it and overcome it.

For a bright moment, a decade or so around the turn of the twentieth century, the city of Chicago was the capital city of modernity, a place to which observers from around the world looked for a glimpse of the future. This had something to do with Chicago's position at the hub of America's continent-spanning railway system and its status as hog butcher to the world. It had something to do with the fact that Chicago's slaughter-house and factory owners managed to pull off an event that astonished the world, transforming a swampy patch of the South Side into a neo-classical fantasia with a World's Columbian Exposition that signaled the city's boundless capacity for Faustian self-creation. And it had, this

essay will argue, at least a little to do with Hamlin Garland.

Garland, to be sure, was not a lifelong Chicago writer along the lines of James T. Farrell, Henry Blake Fuller, or Gwendolyn Brooks. He fell more in a broader category of writers whose work addressed Chicago as an engine and symbol of the national social upheaval in the industrial decades from the Civil War to the Second World War—writers like Richard Wright, Theodore Dreiser, or Upton Sinclair, who sojourned in Chicago for varying periods of time, and yet whose work is indelibly associated with Chicago's place in the broader American story. Though he endured Chicago's winters for roughly a quarter century (and in the logic of the boast, deserves credit as a Chicago writer on that basis alone), he was also, at various points in his life, a Boston writer, a New York writer, a Wisconsin writer, a Klondike writer, a Dakota territory writer, an Indian territory writer, and an early film writer whose screen plays on Native American subjects were filmed in California. But although he was all over the map, his imagination made the map as a writer who shaped an emerging Western literature around



the imaginary geography of what he called the “Middle Border.” This came from Garland’s understanding of himself as a writer who traveled to many places, but who viewed Chicago as an integrative touchstone for his experience and that of the century. When he moved to Chicago in the early 1890s, he brought

with him an agenda that still defines some of the key terms of twentieth century literary cartographies, and it was his years in Chicago that allowed him to refine and articulate these points in a way that would ultimately shape modern American literature.

Garland’s life before Chicago divides into two periods. Born in Wisconsin in 1860, the son of a farmer possessed by the idea of “westering,” Garland spent his childhood under the sign of the Homestead Act, moving from one farm to another as his father searched for the land that would make him rich. It never happened; each farm—first in Wisconsin, then Iowa, culminating in a stint on a Dakota homestead— was as unprofitable as the last. The experience raised more existential questions than it did marketable crops. In the 1880s, during his young life’s second act, Garland abandoned his father’s path and made his way to Boston, paying his way in part by work as a carpenter, attracted to political movements and theories that could help him make sense of his experience, and seeking a career that did *not* involve manual labor. Oratory was his first ambition; it combined his political ambitions with a very typically nineteenth century way of thinking about becoming a wordsmith. But Garland soon became interested not only in literature but in theorizing literature. Already during his Dakota period he was reading the latest in French literary theory and drawing up maps and histories of literature that would include and speak to America as he experienced it.

By the early 1890s, Garland had found a voice and the approach for which he would be most remembered, becoming a writer of what the twenty-first century calls “place-based” fiction, the twentieth century called “regionalism”

and the nineteenth century called “local color.” In an era that celebrated local particularity—and which cultivated nostalgia and sentimentality as the appropriate modes for experiencing and expressing that particularity—Garland’s short story model intervened to define a distinctly more modern sense of “local color.” The landscapes of his stories were beautiful, but his farmhouses were grim; his farmers struggled against the elements and the grip of the mortgage payment. His plots turned—in a way that anticipated twentieth century regionalisms—on the love-hate relationship the children of marginal and rural communities have to the spaces they have only partly escaped. Can the successful son ever return? Does he still speak for those who stayed? And, when his stories were collected and interconnected in his first volume of stories, the 1891 *Main-Travelled Roads*, that concern for how the local person connects to the space and culture that formed her translated into a larger effort to evoke local worlds as spaces of historical transformation. Under the sway of Mark Twain and other Reconstruction-era writers, Garland first referred to the territory of his imagination as the Mississippi River Valley. Later he would come to call it the “Middle Border.” Not a fixed region that could be located in geography books but a culture connected to a changing economy, his ever-shifting internal and imaginative frontier was, for Garland and his readers, a projection of the experience of settlement. As he later put it, the “middle border ... does not exist and never did. It was but a vaguely defined region even in my boyhood. It was the line drawn by the plow and, broadly speaking, ran parallel to the upper Mississippi when I was a lad. It lay between the land of the hunter and the harvester.”¹

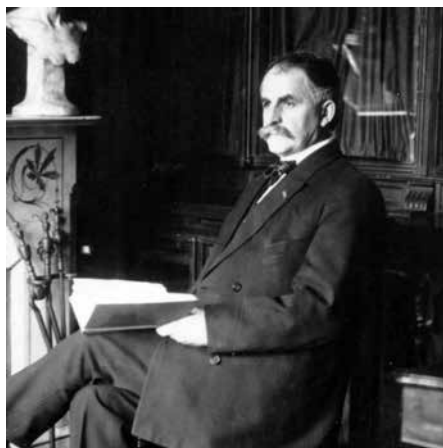
Garland’s fictions jolted his contemporaries and began to win him a national reputation. Chicago, however, would provide the stage on which these fictions, and the ideas behind them, could become nationally and even internationally prominent. In May of 1893 Garland attended the World’s Columbian Exposition

As she looked out of the car window she saw men stacking grain, and plowing. It was supper time at home, and John was just rising from the table. The calves were bleating for their pails of milk; the guinea-hens were clacking, and the little turkeys crying in the grass, the bees were homing, heavy with honey, and here she sat, rushing toward that appalling and unimaginable presence—Chicago.
from Rose of Dutcher’s Coolly (1895)

in Chicago, and managed to invite himself onto the “Modern Fiction” panel at the Fair’s Congresses, where he provoked Mary Hartwell Catherwood (herself a Midwest writer) into a debate on modernity and literary tradition. Eugene Fields, the *Chicago Daily News* writer whose “Sharps and Flats” column served as a kind of comedic contemporary history of the city, was delighted by the controversy and roasted Garland in a column that doubled as an invitation for Garland to settle permanently in Chicago. Garland appreciated the publicity, despite its sting, and he saw it as of a piece with a larger trend of literary westering. Francis J. Schulte, a Chicago publisher, had taken one of Garland’s books and was planning to start a “Western” magazine; meanwhile, Garland was in contact with a pair of Harvard undergraduates with family connections in the Chicago newspaper world who were hoping to found a new publishing company, and were signaling that they would like to build a relationship with an experimental writer like Garland. Around the time that company, Stone and Kimball, moved their operations from Cambridge to Chicago, Garland himself moved to Chicago, clearly expecting that Chicago, nature’s metropolis, embodied the nation’s future, and that he might himself become the first great Chicago writer.

For a few years, these relationships worked out brilliantly. Stone and Kimball’s magazine, *The Chap-Book*, became the most important of the little magazines of the American 1890s, publishing Garland alongside Henry James and H.G. Wells and reaching readers as far away as Paris. Crucially for Garland, they also published a collection of his essays as the 1894 volume *Crumbling Idols*. Though the essays were not all written in Chicago, the collection was constructed, as it were, *toward* Chicago, and Garland’s thinking on literature accelerated as he imagined himself as a Chicago writer. A lecture delivered in Chicago became an essay on impressionism, one of the first theorizations of that movement in American art and literary history; an essay on “literary centers” threw down the gauntlet to New York and Boston. In these and other essays in the volume, Garland framed two key ideas that would be foundational for twentieth century writing. The first, a distillation of the problems underlying his short stories, involved a reinterpretation of the meaning of “local color.” Asserting that place was one of the fundamental categories of literary expression, he argued for an overturning of the literary hierarchies that, dating back to such classical modes as the pastoral and the georgic, located provincial and rural writings at the bottom tiers of aesthetic value. He claimed, instead, that because local literatures involved unique forms of local knowledge, they

constituted, not hinterlands, but avant-gardes; and he contended that it was *through* this local writing that American literature connected to the most advanced global writing. Connected to this claim was a second innovation: Garland became the first writer in America to attach the label of “modernism” to the literature he was advocating, and to argue that newness itself was a criterion of literary value.²



Brilliant futures require institutions to support them, and as Garland made his way to Chicago he set about the work of building Chicago’s literary public sphere. Even before settling in Chicago, he joined the group of writers and artists who called themselves “The Little Room;”

*This is where I belong," I said.
"Here in the great Midland
metropolis with this room for my
pivot, I shall continue my study
of the plains and the mountains.
from A Daughter of the
Middle Border (1921)*

not long thereafter, he teamed up with Chicago sculptor Lorado Taft to found the Central Art Association; and the pair tried again when they worked to found the artists’ retreat at the Eagle’s Nest Art Camp. Later years brought ever-renewed efforts: The Cliff Dwellers Club, the Chicago Theater Society, and the Society of Midland Authors all owed their existence, at least in part, to Garland’s indefatigable enthusiasm. Garland’s longtime friend, the writer Henry Blake Fuller, observed all this activity with amusement, labeling the one-time homesteader a “club carpenter and joiner.”³ Like Fields’s invitation, Fuller’s characterization had more than a little mockery in it, along with some friendly worry; Fuller was concerned that, with all this organization-building, Garland was squandering energies better directed toward his own creative writing.

Not all the futures imagined in early 1890s Chicago came to pass. The Exposition ran its course; a year later much of the fairgrounds burned; *The Chap-Book* folded; Stone and Kimball parted ways. By the time the nineteenth century was coming to its end, it was becoming clear that the routes of modernity passed through but did not terminate in Chicago. Garland himself left Chicago in 1916, complaining of how much, in retrospect, he “resented its journalistic trend, its

second-rate literary and art criticism, and its insistence on bigness rather than fineness.”⁴ At that moment, he probably agreed with Fuller that his efforts on behalf of Chicago had been misspent. But though no one, for at least a decade, took up Garland on his idea of “modernism,” many ideas Garland had brashly labeled “literary prophecies” did, in fact, come true. To a large degree, American modernism *would* take modernity itself as a measure of literary value; and to a large degree, the most prominent works of American modernism took regional forms. (One thinks, of course, of Faulkner’s “Yoknapatawpha County” or Leon Forrest’s Chicagoan “Forest County,” but also of the submerged and alienated Midwest backgrounds of novels like *The Great Gatsby*.) And Garland’s Chicago boosterism was probably ingredient to the emergence of these literary futures. All jesting aside, some of the organizations he sponsored still exist today; others, as Garland hoped, played important roles in supporting artists and building readerships and audiences at a formative moment in the early twentieth century.

A case in point: when, in 1912, Harriet Monroe started *Poetry* magazine, the semi-official journal of American modernism, Garland sent her congratulations and contributed some poems, which she published. But the more significant contribution was in the relationship and the shared background in a civic approach to literature. A friend of Garland’s from Eagle’s Nest circles, she had cultivated alongside other Chicagoan literature lovers a set of assumptions with which Garland agreed entirely: a faith in nature as a source of authenticity, an orientation toward the new, an emphasis on regional particularity, a belief that literature was for everyone but must be advanced by an avant-garde. Though Garland was preparing to leave Chicago around the time Monroe was finally hitting her stride with *Poetry*—he would become, in his last decades, best known as a gifted memoirist of the Middle Border—her success in building one of the greatest institutions of modernism in the slaughter-house capital of the world owed something to Garland’s contribution of ideas and public efforts. Chicago’s literary club carpenter and joiner had built well.

Christine Holbo is Associate Professor of English at Arizona State University. She is the author of Legal Realisms: The American Novel under Reconstruction.

1 Hamlin Garland, *My Friendly Contemporaries: A Literary Log* (New York: Macmillan, 1932), 1.

2 Hamlin Garland, *Crumbling Idols: Twelve Essays on Art, Dealing Chiefly with Literature, Painting and the Drama* (Cambridge, MA: Harvard University Press, 1960), 81.

3 Hamlin Garland, *Companions on the Trail: A Literary Chronicle* (New York: Macmillan, 1931), 324.

4 Garland, *Companions on the Trail*, 493.

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Fiction and Non-Fiction

Main-Travelled Roads (1891): A collection of six short stories that portray the hardships and struggles of farmers in Wisconsin, Iowa, and South Dakota.

Jason Edwards: An Average Man (1892)

A Member of the Third House (1892)

A Little Norsk (1892)

A Spoil of Office (1892)

Prairie Folks (1893)

Prairie Songs (1893)

Crumbling Idols (1894)

Rose of Dutcher's Coolly (1895): A novel that follows the life of Rose, a young woman who leaves her rural home to pursue higher education and a career as a writer.

Wayside Courtships (1897)

The Spirit of Sweetwater (1898)

Ulysses S. Grant: His Life and Character (1898)

Boy Life on the Prairie (1899): A collection of autobiographical sketches that depict Garland's childhood experiences on the farm and in the schoolhouse.

The Trail of the Gold Seekers (1899): A nonfiction account of Garland's journey to the Klondike during the gold rush of 1897-98.

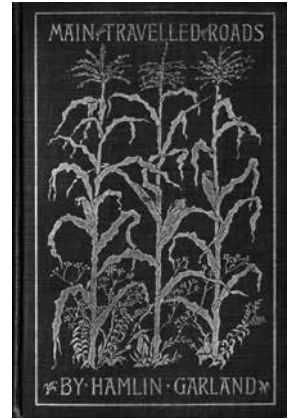
The Eagle's Heart (1900): A novel that tells the story of a young man who leaves his home in Nebraska to join the Wild West Show and falls in love with a Native American woman.

Her Mountain Lover (1901)

Delmar of Pima (1902)

The Captain of the Gray-Horse Troop (1902): A novel that depicts the romance and adventure of a cavalry officer and a rancher's daughter in the Dakota Territory.

Hesper (1903)



The Light of the Star (1904): A novel that explores the relationship between a successful playwright and a young actress in New York.

The Tyranny of the Dark (1905): A novel that blends romance, mystery, and supernatural elements, featuring a young woman who is haunted by the ghost of her dead lover.

Witch's Gold (1906)

The Long Trail (1907): A novel that follows the adventures of a group of cowboys who drive a herd of cattle from Texas to Montana in the 1880s.

Money Magic (1907): A novel that satirizes the greed and corruption of the business world, featuring a young inventor who creates a device that can produce gold from air.

The Shadow World (1908): A novel that explores the themes of spiritualism, reincarnation, and the occult, inspired by Garland's own involvement with the Society for Psychological Research.

The Moccasin Ranch (1909): A novel that depicts the romance and conflict between a rancher and a schoolteacher in Wyoming.

Cavanagh, Forest Ranger (1910)

Other Main-Travelled Roads (1910)

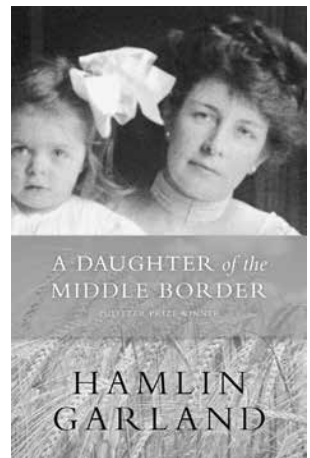
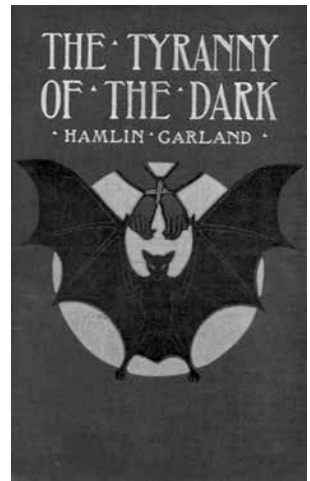
Victor Ollnee's Discipline (1911)

The Forester's Daughter (1914): A novel that portrays the life and love of a forest ranger and his daughter in the Rocky Mountains.

They of the High Trails (1916)

A Son of the Middle Border (1917): An autobiographical novel that traces Garland's life from his childhood on the frontier to his literary career in Chicago and New York.

A Daughter of the Middle Border (1921): A sequel to *A Son of the Middle Border*, which covers Garland's marriage, family, and travels in Europe and the West.



A Pioneer Mother (1922)

The Book of the American Indian (1923): A book that explores the history, culture, and legends of various Native American tribes, based on Garland's personal observations and interviews.

Trail-Makers of the Middle Border (1926)

The Westward March of American Settlement (1927)

Back-Trailers from the Middle Border (1928)

Prairie Song and Western Story (1928)

Iowa, O Iowa (1935)

Joys of the Trail (1935)

Forty Years of Psychic Research (1936)

The Mystery of the Buried Crosses (1939)

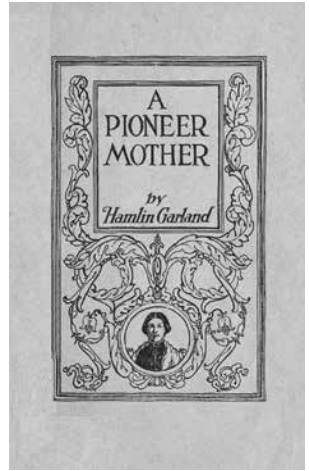
Memoir

Roadside Meetings (1930)

Companions on the Trail (1931)

My Friendly Contemporaries (1932)

Afternoon Neighbors (1934)



A thrill of delight, of elation, ran through the young wife as she glanced up and down Chicago's proudest avenue. It conformed to her notion of a city. The level park, flooded with spring sunshine, was walled on the west by massive buildings, while to the east stretched the shining lake. From here the city seemed truly cosmopolitan. It had dignity and wealth of color, and to the girl from Sibley Junction was completely satisfying—almost inspiring. from Money Magic (1907)

HAMLIN GARLAND AWARDS AND RECOGNITIONS

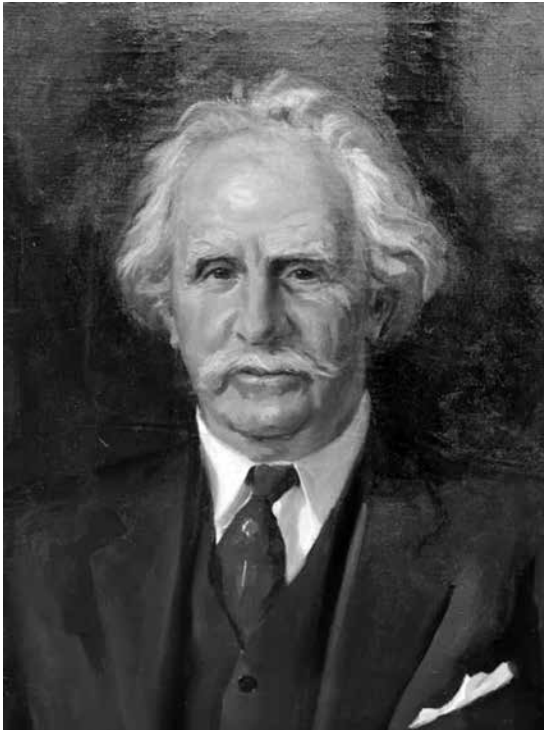
1922 Pulitzer Prize in Biography or Autobiography for *A Daughter of the Middle Border*.

1930 Zona Gale Award for contributions to Wisconsin literature.

1935 Honorary Doctor of Letters from the University of Wisconsin.

1940 Dedication of Hamlin Garland Memorial Highway in South Dakota.

1972 Hamlin Garland House in West Salem, Wisconsin, designated as a National Historic Landmark.



EUNICE TIETJENS

(July 29, 1884 - September 6, 1944)

by Donald G. Evans



Eunice Tietjens traveled the world and used her foreign experiences as material for poems, newspaper articles, essays, and prose. She expressed an attachment, even love, for a variety of places, including China and Japan. She was a major figure in the Chicago Literary Renaissance of the 1920s and 30s, as an editor, journalist, poet, playwright, novelist and conduit between writers at home and around the world. Tietjens published four collections of poetry—*Profiles from China: Sketches in Free Verse of People and Things Seen in the Interior* (1917), *Body and Raiment* (1919), *Leaves in Windy Weather* (1929), and *China* (1930). Her children's books included *Boy of the South Seas* (1931). She also published translations from French and Spanish, plays, the novel *Jake* (1921), and the memoir *The World at My Shoulder* (1938). She edited the anthology *Poetry of the Orient: An Anthology of the Classic Secular Poetry of the Major Eastern Nations* (1928). Tietjens's work is featured in the anthology *The Home Book of Modern Verse* (1963).

But no matter how far Tietjens traveled or how long she stayed away, she always considered Chicago home. It was forever “her headquarters,” according to her proposal to launch a new, international magazine in 1931.

Tietjens was born in Chicago and schooled in Evanston until after her father's death when she was 13. It was then that her lifelong fascination with other cultures began. Her mother, Idea, moved her family to Paris to reignite her dormant career as a painter. The Hammonds (that was Eunice's maiden name) went to schools in Paris, Geneva, then Dresden. Under her mother's influence, Tietjens absorbed the cultural landscape—she studied as a painter, became an opera aficionado, regularly attended the theatre, witnessed great artists like the dancer Isadora Duncan, and made her first attempts at writing



Eunice Tietjens and Cloyd Head

Let us celebrate these enduring bonds, for they enrich our lives in ways that cannot be measured by mere time or distance.

poetry. She rejected the idea of college. Still a teenager, Eunice met and married the composer Paul Tietjens, but in her autobiography Tietjens characterizes the marriage as short and unsuccessful.

Eunice mothered two children with Paul Tietjens (she would later, with her second husband, give birth to a son). Her oldest daughter, named after Tietjens's mother, died at the age of four. Shortly after Idea's death, Tietjen and her younger daughter Janet moved to Evanston, where her mother had returned after years in Paris. She and Janet lived with her mother in a house next to the Charles G. Dawes mansion, on 225 Greenwood Street.

Novelist Henry Kitchell Webster and his wife Mary adopted Tietjens as a friend. Webster, almost a decade older than Tietjens and already a commercially

successful author, agreed to mentor Eunice as a creative writer. Tietjens's mother took Janet to summer in Maine, and Eunice moved into a boarding house in Chicago. There, according to her autobiography, she wrote "diligently, mostly adventure stories, and weekends in Evanston Kitchell would offer critiques and encouragement, though he knew nothing of poetry."

Tietjens was 27 when she had her "awakening." Tietjens claims, in *The World at My Shoulder*, that she could pinpoint this spiritual revelation almost precisely. Margery Currey and Floyd Dell, then husband and wife, had invited Tietjens to a dinner party at their Rogers Park apartment. The party included George Cram Cook, then assistant to Dell on the *Chicago Evening Post*. After dinner, they "repaired" to Dell's study. "For the talk ran on poetry," Tietjens wrote. "For the first time in the many years of my long sleep I heard what had been like a secret vice with me brought out boldly into the open, with no apology, as though it were indeed one of the great facts of existence." They read aloud Swinburne, Whitman, Middleton, Richard Hovey, Byron and Shelley. "Afterwards I walked home through the dark streets of Evanston. And I walked on air, like one warm

with champagne, though I had had no alcohol except of the spirit. Poetry, I cried to myself, is not a dead thing, something that is shut in books to dress library shelves and is taught to school children, something to be given away at Christmas or bought shyly and read in one's own room as one might take drugs, and never, never spoken of because nobody cares. Poetry is a living thing. I am not alone in the world today, nor am I touched by the sun. Poetry is alive. And I danced in the streets and sang to myself, thereby causing a most unpleasant person to speak to me. But from that evening some floodgate had broken in me and I was beginning to be awake."

Tietjens regularly placed poems in the fledgling *Poetry* magazine, both before and after she joined the staff. Monroe and Alice Corbin Henderson included Tietjens's poetry in their influential 1917 anthology *The New Poetry*. Tietjens joined the *Poetry* staff "as office girl and general nuisance about a year after the magazine started." For a quarter century, Tietjens continued with the magazine, as business manager, assistant then associate editor, contributor, and advisor. She served as acting editor during Monroe's absence in 1923, putting out issues from July through December, including a themed issue that contrasted established and emerging poets.

Almost from the start, Tietjens found a way to travel broadly while still holding down her position at the magazine. According to Jane Addams Hull-House Museum Director Liesl Olson, Tietjens came back from a 1914 trip through Asia "wearing Japanese-style dress and writing verse influenced by Japanese poetry." In an April 15, 1915 letter from Coronado, Tietjens wrote, "Dear Lady Harriet.....I'm terribly homesick for *Poetry* and Chicago and you! When I had read the number I went to bed + cried my heart out out of sheer homesickness....a strange performance indeed for me. And I dreamed all night about you—you were walking through some distant fields of glory and I was afraid to go after you. How well I sympathize with Shakespeare!"

In 1917, Tietjens was hired as the *Chicago Daily News's* only woman war correspondent in France. Olson, author of *Modernism and the Ordinary*, published an essay in the November 6, 2015 *Poetry* in which she notes that Tietjens was supposed to write stories for women, "but her articles were much broader; her vivid reports of American soldiers in the countryside, food shortages in Paris, air raids, and how French women endured the war reveal her ability to infiltrate a scene and provide intimate, nuanced details of daily life."

Tietjens's correspondence to Monroe (and also Henderson) was personal, but it was also purposeful. Tietjens regularly sent home poems collected during her travels, often introducing new, international writers to the magazine. She identified omissions in the magazine's aesthetics as she helped to shape *Poetry* into a world-wide force. Those letters to Monroe give some insight into how much Chicago meant to Tietjens. They also demonstrate how Tietjens sustained her editorial career while still following her vagabond instincts. Tietjens wrote Monroe from all over the United States--from Pasadena, California; Pomona, New York; Burlington, Iowa; Coconut Grove, Florida; and many other spots. She sent off letters to Monroe from international destinations like Italy, Tunisia, and Tahiti. Her correspondence with Monroe, too, included return addresses all around Chicagoland, including Lake Forest, Glen Ellyn, and Evanston. In the early 20s, Tietjens wrote from 322 East Erie Street in Chicago, and later in the decade "Mrs. Cloyd Head" used a return address of 154 E. Pearson St., Chicago. By the early 1930s, she uses "2341 Commonwealth Ave. Chicago," as her return address.

While championing the work of countless writers around the world, Tietjens also advocated for her own work. Tietjens spent years beseeching Monroe to give her the lead spot in a *Poetry* issue. In a letter dated May 29, 1924, as Tietjens was working on *Profiles from Home*, she submitted ten poems with the note, "And will you remember that my only unfulfilled longing is to have the lead in "Poetry"?" Finally, in the January 1925 issue, she is the first poet listed. Seven of Tietjens poems were included in that issue, including the lead piece, "The Statue of Liberty," which includes the line, "She is a gesture given us, a role to play."

As a renown literary figure, Tietjens was in high demand as a lecturer. She produced a pamphlet indexing her lecture topics, such as "The New Movements in Poetry," "The Women Poets of To-Day," "Some Poets I Have Known," "Japanese Contemporary Poetry," "Japan of To-Day," and "Some Aspects of Modern China." The materials promoting Tietjens as "Poet and Lecturer" include a snippet of praise from the *Chicago Daily News* critic Henry Blackman Sell. The quote reads, "If I were asked which one of the younger American poets is best equipped to have and to hold a secure place in the hearts and affections of the great American public for the next twenty-five years I should unhesitatingly answer, Eunice Tietjens." As was her natural instinct, Tietjens also arranged for other artists to lecture, including a collaborative effort with Maurice Browne to bring a series to Chicago Little Theatre.

At home, Tiejens played an instrumental role in building the vibrant literary community for which the Chicago Renaissance became known. She famously pawned her diamond engagement ring from Paul Tietjens to help fund Margaret Anderson and Jane Heap's new magazine, *Little Review*. She was a core member and organizer of several professional writing groups, including The 30 Club, which boasted among its ranks authors Margaret Ayer Barnes, Llewellyn Jones, Susan Wilbur Jones, Janet Ayer Fairbanks, and Fanny Butcher. These efforts connected important writers of the city—from Sherwood Anderson to Arthur Meeker to Edgar Lee Masters to Carl Sandburg—and their interactions served as a catalyst or inspiration for her own work and that of others. She was close friends with all these Chicagoans and a large number of other important literary figures, such as Amy Lowell and Sara Teasdale. She also enjoyed deep relationships with important Chicagoans in drama, music, and other arts.

Tiejens left *Poetry* in 1938, upon her move to Europe and North Africa with her second husband, Cloyd Head. In a letter to Monroe, Tietjens declared, "'Poetry" is still my first and last love."

Donald G. Evans is the author of a novel and a short story collection, as well as the editor of two anthologies. He is the Founding Executive Director of the Chicago Literary Hall of Fame.

*...And time will come close
about me, and my soul stir
to the*

rhythm of the daily round.

*Yet, having known, life will
not press so close,*

*And always I shall feel time
ravel thin about me.*

For once I stood

*In the white windy presence
of eternity.*

from Presence of Eternity



Eunice Tietjens, Military

EUNICE TIETJENS BIBLIOGRAPHY

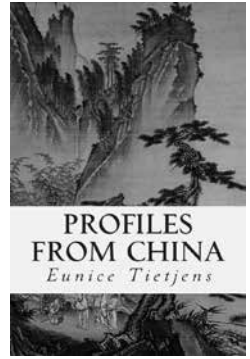
Poetry Collections

Profiles from China: Sketches in Free Verse of People and Things Seen in the Interior (1917): A collection of poems inspired by her travels in China.

Body and Raiment (1919): A volume of poetry exploring themes of sensuality, spirituality, and the human body.

Leaves in Windy Weather (1929): A book of poems that reflects her lyrical style and interest in nature.

China (1930)



Novels

Jake (1921)

Boy of the South Seas (1931): A children's novel

Memoir

The World at My Shoulder (1938)



Surely it must be a matter of chemistry, this mystery of human relationships, some higher organic chemistry whose laws we do not know. Though I tell myself never so wisely afterwards that for this reason or that I like or dislike some one, yet it is always very much after the fact, and I have an uneasy feeling about it that I am throwing dust in my own eyes. For I have liked a scalawag and despised a good man. And how can I explain that to myself on any virtuous basis of reason?

from Jake

EUNICE TIETJENS AWARDS AND RECOGNITIONS

1918 Poetry Society of America Prize for the poem "The Challenge."

1925 O. Henry Award for the short story "The House of the Broken Wing."

1932 John Newbery Medal for *Boy of the South Seas*.

1936 Honorary Doctor of Literature from the University of Chicago.

1944 Eunice Tietjens Memorial Prize established by Poetry magazine.

Eunice Tietjens Papers are archived at the Newberry Library in Chicago.



For every person has, deep inside him, some longing that is all his own, belonging to nobody else, for a kind of life or a kind of work that he needs. Some people never find what it is, but when a man does find it he knows it surely. It seems to ring a little bell deep inside him, to satisfy something which was never satisfied before.

from Boy of the South Seas

E. DONALD TWO-RIVERS

(June 29, 1945 - December 27, 2008)

by Carlos Cumpián



Edmund Donald Two-Rivers Broeffle was born on June 29, 1945 to Nancy Johnson Broeffle. They lived with relatives on the 55,000-square-mile Anishinaabemowin-speaking Ojibwe treaty lands of the Canadian Seine River Reserve in Sapawe, Ontario. He and his siblings grew up guided by their Grandmother Minnie and uncle Robert Johnson. He was raised with traditional activities such as hunting, wild berry-picking and fishing, always surrounded by pine and birch trees; these

memories provided him with some comfort while he spent three years in an Ontario reform school. A glimpse into his adolescent adventures learning to communicate with horses and people occurs in the story, "The Horse Barn and Little Lady Jane," one of 22 short stories in his 1998 book *Survivor's Medicine*, published by the University of Oklahoma Press.

A more romantic characterization of his childhood is celebrated in his poem "Indian Land Dancing," first published in 2003 and later publicly incorporated posthumously as part of an exceptional mural of the same name created by the Chicago Public Art Group in 2009. The poem is located on the south wall at the Foster Avenue and Marine Drive entrance and exit.

In the summer 1961, shortly after turning 16, Two-Rivers traveled nearly 750 miles south from Ontario to live with his older sister in an apartment in Chicago's economically hard-pressed Uptown area. Since the 1950s, many Native Americans had been encouraged, with Bureau of Indian Affairs assistance, to relocate from rural areas; unfortunately, many became the new urban poor. For many years, Uptown was the population epicenter for American Indians, as well as a port-of-entry for poor whites from southern states and the Appalachians.

Two-Rivers, like many teens, was influenced by the non-conformance times of the rock n' roll hitch-hiking youth culture of the 1960s; and he was curious to explore the U.S.A. and Mexico. I don't know if he had read *On the Road*, by

Beatnik rebel writer Jack Kerouac, but Two-Rivers took his own journeys. He traveled to parts of the Midwest, the West Coast and southern border during the dawn of the drug-experimenting Hippie movement.

Upon his return to Chicago, Two-Rivers found factory work near Southeast Side Archer Avenue. He relied on Chicago public transportation to take him from the North Side to work. This fortunately allowed him to study the bus and train passengers and observe close up Chicago's ethnic neighborhoods. Many of these images are reflected in the dialogue of his plays, fiction and poetry.

Trying to survive by his wits, he committed a series of armed robberies and was caught and jailed. Decades later, after becoming an established writer, I asked him why he committed those stick-ups. He candidly said, "It was easy, too easy. I'd just show my pistol and like a magnet, the wallets would appear at my feet. I got addicted to the adrenaline rush, and I did it one too many times and was busted."

He was sentenced to Cook County Jail where he met Paul Crump, a convicted murderer of a security guard. Crump became a celebrity after he wrote a novel, *Burn, Killer, Burn!* Two-Rivers learned that Nelson Algren had been an influence on Crump's desire to write, which sparked him to read Algren's tales of the "lumpen proletariat street hustlers, day laborers, prostitutes." Such characters appear in Two-Rivers's drama collection, *Briefcase Warriors*, also published by the University of Oklahoma Press.

In the early 1970s, Two-Rivers was nearly 26 and became active in grassroots actions, such as the June 14, 1971 move by members of a Mike Chosa-led group called the Chicago Indian Village that wanted to reclaim land for Native Americans. One of their locations was an abandoned U.S. missile silo situated at Belmont Harbor. This was, in fact, federal land. Many believed Mayor Daley's repressive cops could not openly move against Indigenous people on federal property. This symbolic action lasted about a month before the activists were evicted. Two-Rivers was inspired by and supported such acts of resistance. It would be 20 years before Two-Rivers and I discussed our mutual connections to that event and other indigenous protests, such as the 1973 Wounded Knee

The fire in our hearts burns brighter than any flame. It is the fire of resilience, of survival, of love for our culture and traditions. Let it blaze, let it warm our spirits, and let it guide us on our journey.

confrontation, the arrest and railroading of AIM activists such as Leonard Peltier, the Wisconsin fishing rights struggle, and protests in the 1980s against Peabody Coal company's violations of Navaho and Hopi water rights at Black Mesa.

One clear example of Two-Rivers's activism is found in the rare 1994 poetry anthology *SKINS: Drum Beats from City Streets*, which he co-edited with professor of anthropology Terry Straus. This was a ground-breaking book of 20 American Indian poets with a Chicago connection, some of which have continued to write and publish, like Mark LaRoque and Mark Turcotte. The anthology's lead poem, by Two-Rivers, is entitled "Warrior 1975." The poem's protagonist is armed with a rifle and headed to Wisconsin's Menominee area for impending battle against an unnamed enemy.

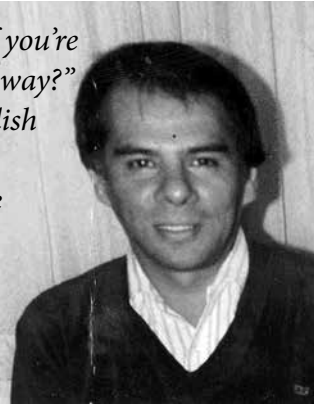
Two-Rivers, like many Chicago Indians in the 1990s, found the University of Illinois at Urbana-Champaign football team's icon, Chief Illiniwek, an exploitive insult to real American Indians. Two-Rivers joined other Chicago Indians and allies in publicly protesting the university's profitable stereotyping and mockery of a "dignified Indian chief." In his 2003 collection *Fat Cats, Pow Wows, and Other Indian Tales*, the poem "Not on The Guest List" is dedicated to Dennis Banks of AIM, who denounced the Illinois governor and others who would promote "Chief Illiniwek" and ignore the voices of non-whites.

One individual that caught Two-River's attention in the 1980s was Carlos Cortez Koyokuikatl, who coincidentally is also a recent Chicago Literary Hall of Fame inductee. Cortez was an anti-war, pro-labor union activist who made it publicly known that he supported all indigenous acts of resistance against Northern and Southern colonialist governments. Two-Rivers was impressed with Cortez as an accomplished artist, poet, and a columnist for the monthly *Industrial Worker* newspaper. He appreciated Cortez's abilities to communicate a positive message for oppressed people despite also having been a former prisoner. Not long after meeting Cortez, Two-Rivers began to write a monthly column for the Lerner Newspaper about life in culturally diverse Albany Park. He also occasionally wrote about art and poetry events that he attended across Chicago, which during the late 1980s through the late 1990s were held at public libraries, coffee houses, bars, bookstores, community centers, and even in parks.

In the fall of 1977, at Truman College on Wilson Avenue, a Chicano and American Indian month-long collaborative of Chicago Indian Artist Guild and

Do you remember when they used to tell us “If you’re mad at somebody write a letter then throw it away?” I don’t throw them away. I keep them and publish them. I view writing as a way to purge myself of unacceptable feelings in a socially acceptable manner. I’ve been writing since I was a kid.

– E. Donald Two-Rivers, *Tunnel Rat*, September 1997,
“Taking the Red Path to Native-Americans on Stage.”
Interview by Cathleen Schandelmeier



Movimiento Artístico Chicano members was launched. This event offered films, scholarly talks, music and an art exhibition featuring photography, sculpture, and paintings. The event, called *Anishinaabe Waki Aztlan*, drew serious attention to our talents. Two-Rivers became friends with Chicago Indian Artist Guild founder, visual artist and emerging Comanche poet Lonnie Poco in 1985; Poco’s own poetry collection *Beside the Wichita* had been edited by Laguna Pueblo native William Oandason and published by MARCH/Abrazo Press. After seeing Poco’s attractive chapbook, he began writing a manuscript so he could publish his own first book.

In spring of 1991, Two-Rivers, Lonnie Poco and I read poetry for the EARTH DAY observance at the North Park Nature Center off Pulaski. This marked our first poetry readings together; Two-Rivers was in his full-voice with no microphone, giving glory in front of a beautiful tepee. Six months later, I received a phone call from Two-Rivers saying he was really interested in having a chapbook of 12 poems and he wanted to add an open letter concerning his tribe’s treaty rights. He asked it to be called *A Dozen Cold Ones*. I liked his proposal but of course wanted to read his manuscript. It didn’t matter to me that he had not been published in academic or established magazines or journals. I trusted he would have a good collection because I had listened to his poetry and knew he was talented.

The first 500 copies of *A Dozen Cold Ones* were printed at Creative Edge Printing on Southport Avenue in early 1992. His book release took place at the Green Mill. Yes, Two-Rivers electrified the audience and sold nearly 100 copies at five bucks each. His first printing sold out by year’s end and MARCH/Abrazo Press did a second run of 500 in 1993. This motivated him to reach out across the

country for readings, because he knew if people could hear and see him read his poems they would buy his book.

His poetry's success was helped by people in the American Indian community and he acknowledged people like Martin Yellow-Bank, Dee Logan, Carlos Peynetsa, Beverly Moser, Dorene Wiese, Julia Hattory, Diane Glancy, Kimberly Blaeser and allies to the cause of American Indian literature such as LaVonne Brown Ruoff, Dave Gecic, Cynthia Gallaher, C.J. Laity, Marc Smith, Michael Warr and many others who assisted him in reaching his goal of becoming a public writer of poetry and fiction, as well as a playwright and event organizer.

Two-Rivers was able to become a role model as an instructor for creative writing series that Northeastern Illinois University had created called "Writing from The Source," allowing him to lead writing workshops for young people in various Chicago Public School classrooms.

In Chicago, Two-Rivers found his indigenous associations and close friends at the Chicago American Indian Center and had developed a collaborative series of readings. He worked with poets Mark LaRoque, Jeanne LaTraille, Lonnie Poco, Julia Hattory, and Martin Yellowbank on a number of issues.

I would be neglectful if I failed to mention Two-Rivers worked as one of the directors of the Red Path Theatre Company, the only indigenous theatre company in Illinois, which flourished with help from Chicago's Victory Gardens Theater and the Theater Department of Truman College.

In 1995, Two-Rivers reached out to the good people at the Newberry Library's D'Arcy McNickle Center for American Indian History in developing an annual successful program of music, performance and spoken words entitled, "Winter: A Time of Telling." For 11 years, Two-Rivers played a key role as advisor or direct participant in its annual presentations, even after moving to Green Bay,



E. Donald Two-Rivers and Carlos Cumpián

Wisconsin. His last Chicago appearance was on Thursday, February 2, 2006 at a "Winter: A Time of Telling" before returning to his home in Green Bay, Wisconsin.

Carlos Cumpián is a Chicagoan originally from Texas. His fifth book of poetry, Human Cicada, was published in 2022.

OJIBWE POET AND PLAYWRIGHT, EDDIE TWO-RIVERS

A word about Eddie Two-Rivers, whose creativity and persistence over many years provided a kind of turning point in Chicago Indian community arts. From his first publication (*A Dozen Cold Ones*) to his establishment as premiere poet in the community, his message was always one of nurturing and mentoring others. As founding director of Red Path Theatre Company, he developed an organizational basis for fostering artistic expression in the community and for broader recognition of Native artists. Eddie's work, deeply rooted in his experience of Chicago, revealed and (enhanced) the role of the arts in the creation of urban Indian community identity.

Terry Straus



Eddy and the kids at the kitchen table

I reject the status of artifact being attached to my history. The legacy I want to leave for my children is security in the knowledge that they can stand up and do things on their own—that they should never think of themselves as less than anybody else.

– E. Donald Two-Rivers, *Tunnel Rat*, September 1997, “Taking the Red Path to Native-Americans on Stage.” Interview by Cathleen Schandelmeier

E. DONALD TWO-RIVERS BIBLIOGRAPHY

Plays

Chili Corn

Coyote Sits In Judgement

Forked Tongues

No Honors Today

Old Indian Trick

Peeking out of Amerika's Museums

Pow-Wow Posse

Red Requiem - A Political Intrigue on City Streets

Shattered Dream

Sunka Cheslie (The Urban Pile)

Survivor's Medicine

What's Buzzin' Cousin?

Winter Summit

Briefcase Warriors

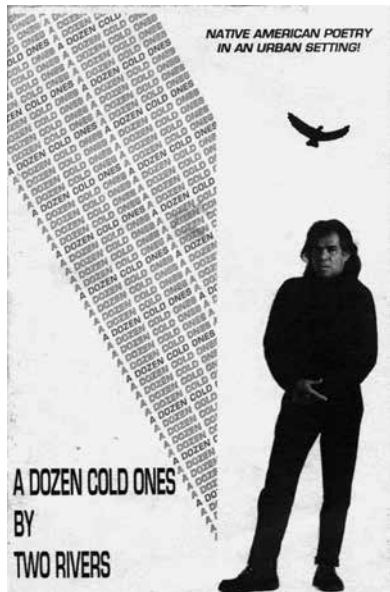
Short Story Collections

Survivor's Medicine (1998)

Poetry Anthologies

A Dozen Cold Ones by Two Rivers: Native American Poetry in an Urban Setting (1992)

Fat Cats, Pow Wows, and Other Indian Tales (2003)



E. DONALD TWO-RIVERS AWARDS AND RECOGNITIONS

1992 Iron Eyes Cody Award for Peace.

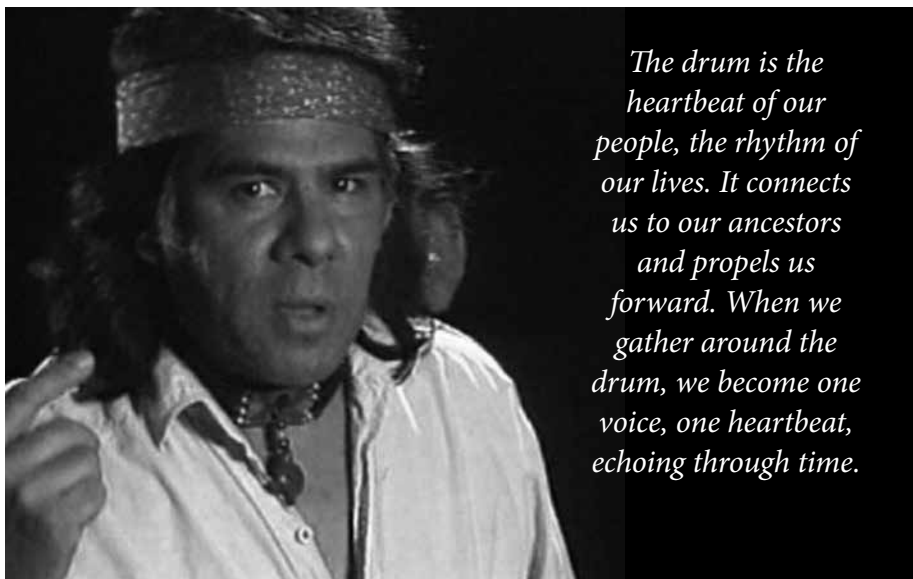
1999 American Book Award for *Survivor's Medicine*.

2008 Dedication of E. Donald Two-Rivers Theater in Chicago.

2009 E. Donald Two-Rivers Scholarship established by the American Indian Center of Chicago.

2009 Mosaic inspired by the poem "Indian Land Dancing" dedicated in the Uptown neighborhood of Chicago.

E. Donald Two-Rivers was the founding artistic director of Chicago-based Red Path Theatre Company.



The drum is the heartbeat of our people, the rhythm of our lives. It connects us to our ancestors and propels us forward. When we gather around the drum, we become one voice, one heartbeat, echoing through time.

The eagle soars above, its wings touching the sky. It reminds us to reach for the heights, to embrace our freedom, and to honor the wisdom of our ancestors. We are the descendants of warriors and visionaries; let our spirits take flight.



**So you say you wanna act?
We wanna talk to ya!**

– Red Path Theater Company
of Chicago



**“SO YOU SAY YOU WANNA ACT?”
*We wanna talk to ya!***

**RED PATH THEATER COMPANY OF CHICAGO
&
TRUMAN COLLEGE**

**PROUDLY PRESENT: AUDITIONS FOR
“*FORKED TONGUES*”**

WRITTEN and DIRECTED by: *E. DONALD TWO-RIVERS*

Place: 1145 W. Wilson Avenue

Novar Hall - 3rd Floor

Time: 5:00 PM to 9:00 PM

Date: January 13, 1997 (Monday)

NEEDED

Three Native American Males - Ages 25 to 50

Two Native American Females - Ages 20 to 30

Also Non-Native Males and Females Ages open

For detailed information about bookings contact
Red Path Offices at (733) 907-4079 or (773) 728-6756

CASTING CALL !!!

*“Forked Tongues” will be presented
April 23 through 27, 1997*

THE CHICAGO LITERARY HALL OF FAME INDUCTEES



Robert Sengstacke Abbott (2017)	Ben Hecht (2013)
Jane Addams (2012)	Ernest Hemingway (2012)
Nelson Algren (2010)	David Hernandez (2014)
Margaret Anderson (2014)	Bette Howland (2022)
Sherwood Anderson (2012)	Langston Hughes (2012)
Rane Arroyo (2015)	Fenton Johnson (2016)
Margaret Ayer Barnes (2016)	John H. Johnson (2013)
L. Frank Baum (2013)	Ring Lardner (2016)
Saul Bellow (2010)	Nella Larsen (2022)
Marita Bonner (2017)	Edgar Lee Masters (2014)
Ray Bradbury (2021)	Harriet Monroe (2011)
Gwendolyn Brooks (2010)	Willard Motley (2014)
Frank London Brown (2019)	Lisel Mueller (2020)
Margaret T. Burroughs (2015)	Ethel L. Payne (2021)
Fanny Butcher (2016)	Harry Mark Petrakis (2020)
Cyrus Colter (2011)	Salima Rivera (2018)
Carlos A. Cortéz (2019)	Carolyn Rodgers (2012)
Frank Marshall Davis (2018)	Mike Royko (2011)
Floyd Dell (2015)	Carl Sandburg (2011)
Theodore Dreiser (2011)	Carol Shields (2021)
Finley Peter Dunne (2022)	Shel Silverstein (2014)
Roger Ebert (2016)	Upton Sinclair (2015)
James T. Farrell (2012)	Studs Terkel (2010)
Edna Ferber (2013)	Era Bell Thompson (2020)
Eugene Field (2016)	Eunice Tietjens (2023)
Leon Forrest (2013)	E. Donald Two-Rivers (2023)
Jeannette Howard Foster (2019)	Margaret Walker (2014)
Henry Blake Fuller (2017)	Theodore Ward (2015)
Hamlin Garland (2023)	Ida B. Wells (2011)
Samuel Eldred Greenlee, Jr. (2018)	Thornton Wilder (2013)
Lorraine Hansberry (2010)	Gene Wolfe (2019)
Alice Judson Ryerson Hayes (2015)	Richard Wright (2010)

SPECIAL THANKS

Creating a ceremony worthy of our tremendous inductees proves very difficult on a tiny, nonprofit budget. Making and printing this program, catering the reception, producing the lovely statues, and so forth—it would not be possible without the considerable efforts and generosity of many supporters. Many of those people appear in other places in this program—especially our world class partners, our tremendous Board and Associate Board, our sage Selection Committee, and tonight’s accomplished speakers. Among the other people instrumental in this ceremony’s success:

Sayed and Elise Darwish provided a substantial donation to underwrite many of this ceremony’s costs. Randy Albers, Bob Boone, and Greg Fields also made important contributions. Barry Jung served as primary editorial assistant on this commemorative program, generated some of the booklet’s content, and led our day-of volunteer efforts. Rich Kono created the slideshow that served as backdrop for the staged presentations and took care of all our website’s technical needs. Hannah Jennings kept the website content lovely and current. Winter interns from DePaul University, Sophia McGrath and Brigid O’Brien, assisted in the program’s creation. Photographer Don Seeley captured the proceedings so we can enjoy and remember for years to come. Filmmaker Rana Segal videotaped the ceremony so that those not here will have a chance to share in this moment. Ron Swanson created the beautiful induction statues. Olga Castrejon and her staff at North & Clark Café made the food for the reception. Michael Anderson, Neil McKeown and everybody else at the Chicago History Museum worked hard to make this a stellar evening. Salli Berg Seeley and her DePaul University “Growing Up Chicago Stories” class made this event part of their classwork—we very much appreciate the presence and interest of this younger generation of Chicago literature readers.

Our heartfelt thanks to all of you who sacrificed your own talents and money in order to help us honor Chicago’s finest, most important authors.

JOIN US FOR THE 2024 RANDALL ALBERS YOUNG WRITERS AWARD CEREMONY

Please join the Chicago Literary Hall of Fame as we celebrate Chicago's next great generation of writers! We'll be presenting awards to the 1st through 4th place winners of this year's Randall Albers Young Writers Award and listening as they perform readings from their poetry and prose. A reception with light snacks will follow the ceremony.

**SATURDAY, MAY 11, 2024
2:00 P.M.**

**HAROLD WASHINGTON
LIBRARY CENTER**
400 S. State Street
Reception Hall (lower level)
Chicago, IL

FREE registration is available at
chicagoliteraryhof.org/events



Last year's winners pictured with Randall Albers.



AMERICAN
writers
— FESTIVAL —

Worlds and Words of Chicago: Immigrant Stories

Sunday, May 19, 2024 • 12:45 p.m.

**Harold Washington Library Center
Partner Stage, 3rd floor**

Free and open to the public

The Chicago Literary Hall of Fame will present a panel discussion as part of the second American Writers Festival. Jane Hseu will lead a discussion with authors Ugochi Nwaogwugwu, Nestor Gomez, and Lani T. Montreal. These artists came to Chicago from Guatemala, Nigeria, and the Philippines. Each has explored the immigration experience in a variety of ways, including spoken work, memoir, poetry, and plays. The panel will share ideas about the importance of telling their stories, and the impact form has on their power. The Festival is presented by the American Writers Museum and the Chicago Public Library. For more information:

<https://americanwritersmuseum.org/american-writers-festival/>

<https://www.chipublib.org/>

https://chicagoliteraryhof.org/events_entry/american-writers-festival

WRITING THE BOOMTOWN:

Chicago Literature from the Civil War to Haymarket



Chicago literary expert Jesse Raber will explore with students the important authors and books produced during Chicago's early history.

StoryStudio Chicago

4043 N. Ravenswood Avenue, #222, Chicago

Every Wednesday, July 10 - August 7
(five sessions, 1.5 hours per session)

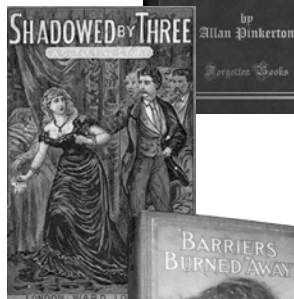
6:30 P.M. - 8:00 P.M.

Fee: \$310
(Registration limited to 12)

Description: By the end of the Civil War, Chicago was transforming from a commercial crossroads to an industrial center, the fortunes of its business leaders rising alongside the numbers of immigrants, unskilled workers, and paupers. The city's writers wondered how high it could rise (could it ever become a cultural capital equal to New York or Boston?), and also how far it might fall if crime or labor agitation got out of hand. The Great Chicago Fire of 1871 and the Great Strike of 1877 crystallized these issues, seeming to underline the need for more elite control of the masses, while the Haymarket Affair forced a radical reconsideration of that conclusion. In this course we will study the literature surrounding these events, from Mary Healy Bigot's polite novel of manners *Lakeville* through the Chicago Fire bestseller *Barriers Burned Away*, the crime writing of Allan Pinkerton, and poems from the Haymarket anarchists' newspapers, *The Alarm* and *Die Chicagoer Arbeiter-Zeitung* (in translation), among other works.

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1886 : HAYMARKET : 1886

For more information or to enroll, contact Don Evans at dgevens@chicagoliteraryhof.org

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