

represent the originality and rigor of the new thinking about women" and "to point to directions modern scholarship, thought, and policy can take." Lofty ideals to be sure, but hopefully they will be achieved as this new journal develops in the future.

—Glenda Riley
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Out of this World, Poems from the Hawkeye State, edited by Gary Gildner and Judith Gildner. Ames: Iowa State University Press, 1975. pp. 134. \$5.50.

To make an anthology of poems about Iowa was the Gildners' aim. On their way to realizing it, Gary and Judith Gildner looked at all the "Iowa" verse they could, in a season, find—six times more of it than they print. Thus they did their scholarly homework, then exercised rigorous artistic standards of selection. The result is a sheaf of poetry, arranged by image and theme, more or less about Iowa. *Out of this World* offers us poems that tell of loneliness, love, loss, and the rest; of the landscapes, weather, beasts, ages of the heart.

Ruling out any expectation of exclusively "Iowa" poetry, one finds considerable interest in noting the sorts of Iowa occasions that native and visiting poets have, in responding to them, half perceived and half created. The reach of landscape, its distance and connections, comes first: "Iowa Spring Viewed from a Plane," by Jane Shore; then the "Romance"—"of empty space"—by Ed Roberson, that is an anti-romance

also. Again, Spring is here—in an open-offer love poem by Raymond Roseliep; and in “All this pain and blood and struggle/for a new start”—in farrowing, as James Hearst’s “Farmer’s Season” complains of assisting at it. “Iowa” as a strange *word*, and one hard to handle at the end of a line, partly occasioned Donald Finkel’s “Target Practice,” which is about two city-bred men out hunting, or pretending to be, in a strange *place*; the narrative leading further to the puzzle of poetry’s relation to “reality.” Follows Robley Wilson, Jr.’s “Marauder,” on the *something* in any event that is never *enough* to match a prior “yearning for sweetness” from it. . . . These few poems may suggest the variety here, as well as the tact with which the Gildners have ordered it: thus one is led on; thus *Out of this World* is a real book, its punning title pointing, accurately enough, to work that is of this world and is beyond it also.

Excessive modesty, I’m glad to say, has not led Gildner to exclude his own recent, high-spirited, and splendidly detailed “Touring the Hawkeye State.” If any real poem could disprove my ideal that there can, strictly, be no such thing as an Iowa poem, this one is it: certainly the show piece of the book so taken, it is a vision, toponymy, *Who Was Who*, and cultural history of the place in eleven delicious stanzas.

The Gildners have compiled an anthology consisting almost entirely of work by living writers. Tactfully enough, they refrain from stating one implication: little poetry worthy of the name was until our time written in or about Iowa. To put the point in a better light, though, the book proves that Iowa has come of age, in this one of the arts anyway, in two senses. Several of the established American poets were, as one may learn from the book, Iowa-born and bred: Joseph Langland, John Logan, and Dennis Schmitz, for examples. Second: largely because of the Writers Workshop at the University of Iowa, many (it sometimes seems most) American poets have done some of their work in Iowa, have left their mark upon its cultural landscape—Donald Finkel, Donald Justice, W. D. Snodgrass, and William Stafford, for examples. And it is Paul

Engle—indispensably present here—who joins both groups, as Iowa poet and teacher. Thus the Gildners' anthology records an important chapter in the annals of the state. And, though poetry is not written that school-children may be force-fed it, Iowa high school teachers who in any case teach some poetry should consider using this book in their classes. Its hawk-eye looks could lead some youngsters to life-long fascination.

—Tom Garst
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Marquette: The Biography of an Iowa Railroad Town, by Cecil Cook. Des Moines: Waukon & Mississippi Press, 1975. pp. 240. \$9.95.

Marquette, always a town of less than a thousand population, has long been an engine and crew change point on the Milwaukee Railroad. At first named North McGregor, it is on the Mississippi River opposite Prairie du Chien. A railroad line from Milwaukee reached the east bank in 1857. Earliest efforts to build a route west were unsuccessful, but by 1869 the rails extended from Marquette to Cresco. This became part of the first through route from Chicago to Minneapolis, but was later supplanted by more direct lines and came instead to be a portion of the main track from Milwaukee to Rapid City. In 1871 a railroad was built along the west bank of the Mississippi from Savanna through Marquette to La Crosse. Marquette also became the terminal for branches to Elkader and to the iron mine

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