

The Iowa Review

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Marvin Bell, James Connor, Robert Dana, Stephen Davenport,
Gary Duehr, Khadi Fall, Christi Merrill, Manuel R. Garcia, Elton Glaser,
Tamara Grogan, Melissa Haertsch, Brian Henry, Jennifer Knox,
Bob Hicok, Juliet Kaufmann, Jesse Lee Kercheval, Dewitt Henry,
Marilyn Krysl, Richard Lapidus, Alfred López, Anna Moschovakis,
Peter Nelson, Abu Jafar Obaidullah, Carolyn Brown, C. Mikal Oness,
Penelope Pelizzon, Selwyn Pritchard, John Repp, Sarah Ruden,
Laurie Sheck, John Forbes, Reginald Shepherd, Vivian Shipley,
Frederick Smock, Katherine Soniat, J. David Stevens, Matthew Tucker,
Chase Twichell, Sharon Wahl, David Weiss, Carolyne Wright,
Jan Weissmiller, Judith Skillman



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This year's covers feature work from the collection of Dorothy and the late James Schramm of Burlington, Iowa. For more than half a century the Schramms have refined and shaped their collection as Dorothy Schramm continues to do. Many items from their collection have passed on to the Des Moines Arts Center, the Museum of Art at The University of Iowa, and smaller museums around the state to the great benefit of us all.

The work on our front cover is a painting by Arthur Dove. "Across the Road" is wax emulsion on canvas, 25" by 35". We reprint it with the permission of Dorothy Schramm. Our back cover features a woodcut and acrylic work by Anselm Kiefer. "Crane" is 65 3/8" by 62 1/2" and is reprinted with permission of The University of Iowa Museum of Art and Dorothy Schramm.

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Editor's Note:

1998 marks the 50th anniversary of the Universal Declaration of Human Rights, adopted by the U.N. General Assembly on December 10, 1948. As part of The University of Iowa's year-long celebratory program of speakers, panels and events called Global Focus, we would also like to offer, in this issue, a number of pieces which address issues of human rights.

Our lead poem by Marvin Bell, commissioned by the Global Focus committee, is a moving and thoughtful call to "hear the human cry in [our] bones" that we hope sets the tone for many other pieces in this issue. Though we sought work from two poets in the International Writing Program: Khadi Fall from Senegal and Abu Jafar Obaidullah from Bangladesh, the remaining pieces found their way to us with the usual serendipity that makes unsolicited manuscripts the magic of our work. We invite you to consider John Forbes's darkly wry reflections on 20th century life; Peter Nelson's complex examination of the issues of heritage and culture as a white traveler to Africa's Gold Coast; Selwyn Pritchard's "Reflections on Unfortunate Scholars"; Manuel García's story of a migrant worker caught between activism and complacency; and Sarah Ruden's complicated assessment of black South African writing from the perspective of a white, Quaker outsider teaching in Africa. And we hope you find additional connections among our offerings as well, since one of our hopes is that all we publish addresses and engages the human condition, in ways writ large as well as small.

M.H.

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