

Notes on Contributors

LEE K. ABBOTT has published work in *The Georgia Review*, *North American Review*, and the *Atlantic*. His new collection of stories is *Love Is the Crooked Thing*, from Algonquin Books.

FRANK ALLEN reviews and writes about contemporary poetry for many literary journals. He lives in Bethlehem, Pennsylvania.

MARK R. AXELROD's most recent unpublished novel is entitled *After Doris*.

FREDERICK BUSCH has most recently published a novel, *Sometimes I Live in the Country*, and a collection of stories, *Too Late American Boyhood Blues. When People Publish* (of which "Melville's Mail" is a part) is forthcoming.

GREGORY DJANIKIAN is a lecturer in English at the University of Pennsylvania. *The Man in the Middle*, his first book of poems, came out in spring, 1984, from Carnegie-Mellon.

CHERYL L. DRAGEL is working on an M.F.A. in non-fiction at the University of Pittsburgh.

MARGARET GIBSON has published three books: *Signs* (1979), *Long Walks in the Afternoon* (1982), and in 1986, the collection that includes the poems published here, *Memories of the Future: Poems from the Daybooks of Tina Modotti*.

DONALD HALL's new book of poems, *The Happy Man*, is just out from Random House.

BEN HOWARD's *Northern Interior: Poems 1976-82* was published this year by The Cummington Press. *Lenten Anniversaries: Poems 1982-85* will be published by Cummington in 1987.

JOANNE JACOBSON works in several forms. Her photographs have recently been on exhibit. She has published poems in small magazines. She is an Assistant Professor of American Studies at Middlebury College, Vermont.

JANE KENYON's second collection of poetry, *The Boat of Quiet Hours*, Graywolf, will be out in the autumn. She is author of *From Room to Room* (1978) and translator of *Twenty Poems of Anna Akhmatova* (1985).

TIM MCGINNIS lives in New York City and is writing a novel, *Manhattan Folk Tales*.

PETER N. NELSON's stories have appeared in *Playboy* and *Harpers* in addition to *The Iowa Review* and other magazines. He is a regular contributor to *Mademoiselle*. He has mastered the subtleties of the j-stroke originally brought to man by Thunder-Makes-No-Waves, the Algonkian demigod. Nelson's novel, *White Lies*, has recently been completed.

CAROL POTTER has published poems in the *Minnesota Review*, *The American Poetry Review*, *The Massachusetts Review*, *New Letters*, and others. Her work was featured in the Winter/Spring 1985 Tom McAfee Discovery issue of *The Missouri Review*.

RICHARD ROBBINS's collection of poems, *The Invisible Wedding*, was brought out recently by the University of Missouri Press. He teaches writing at Mankato State University.

SANFORD J. SMOLLER is the author of *Adrift Among Geniuses: Robert McAlmon, Writer and Publisher of the Twenties* and writes essays and reviews for little magazines.

SUZANNE ARAAS VESELY is a Ph.D. candidate in English at The University of Iowa. Wallace Chappell directed *King Lear* at The University of Iowa in 1985. Paul Massie played Lear while visiting as an Ida Beam Professor. Miriam Gilbert, Professor of English, was dramaturge for the production.

ROBERT WEXELBLATT is a professor of humanities at Boston University's College of Basic Studies, where he teaches literature and philosophy. He has published stories, poems and essays in a variety of journals.

ROBERT WRIGLEY teaches at Lewis-Clark State College in Lewiston, Idaho. His second book, *Moon in a Mason Jar*, was published this year by the University of Illinois Press.

The Whole TRUTH

A POEM BY JAMES CUMMINS

"To say that Cummins's performance is spirited, even high-spirited, is not enough; we must say that it is inspired, and thereby feeds our cravings for knowledge, for delight." *Richard Howard*

"The remarkable thing about James Cummins' first collection is not the fact that it is made up entirely of sestinas about the Perry Mason characters, nor that he has handled this impossibly demanding form with an ease which has perhaps never been equalled. What is remarkable is the poetry that floods through the cracks in Cummins' poker-faced facade drenching his mock-narrative with timeless light and joy."

John Ashbery

Cloth, \$11.95

North Point Press
850 Talbot Avenue
Berkeley, California 94706



RIVER STYX

NUMBER 19

Two Interviews with TONI MORRISON



Quincy Troupe — poet — '80

Anthony Barboza

RIVER STYX is:

“ahead of the times” — Daniel Aaron

“a wonderful magazine with excellent poetry and
fascinating interviews” — John Houseman



Financial assistance for this publication has been provided by the Missouri Arts Council, and the National Endowment for the Arts.

RIVER STYX 19:

Toni Morrison,
Severo Sarduy,
Nicholas

Christopher,
Simon Ortiz,
Marilyn Hacker,
David Zauhar,
Jessica Hagedorn,
Angela Jackson,
Madelyn Arnold.

RIVER STYX 20:

Ninotchka Rosca,
Garrett Hongo,
Edward Hirsch,
Luis Cabalquinto,
Ernest Brill,
Clayton Eshleman,
Rainer Schulte,
Barbara Lefcowitz.

RIVER STYX 21:

Special Limited
Edition:
FAMILY ALBUM
by William H. Gass

Prices:

Individuals:

\$5 each issue

Institutions:

\$17/2 issues

Boxed set 2-21:

\$170.

Make checks

payable to:

River Styx

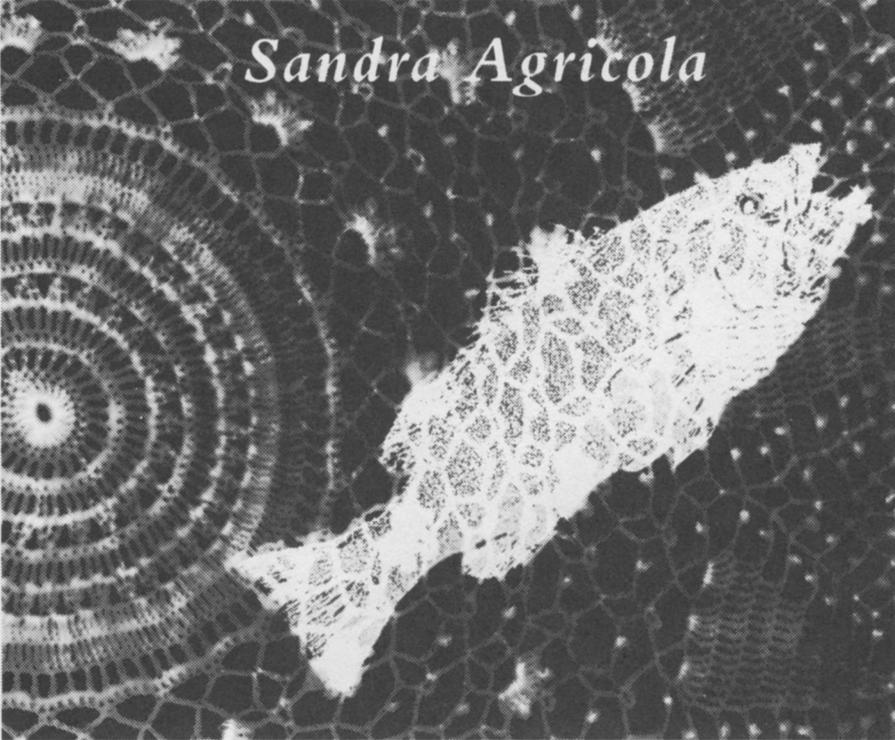
14 S. Euclid

St. Louis, MO

63108

Master Bedroom Poems

Sandra Agricola



Sandra Agricola's poems depend on things essential, cause specific, which may be why, in telling detail, they feel like ideas, the kind that are lifted whole right out of experience. Domestic, almost allegorical, they give off a larger light. That is the source of their intelligence, and their beauty.

—Stanley Plumly

Send orders to: **Ohio Review Books**
Ellis Hall, Ohio University
Athens, Ohio 45701-2979
Phone: (614) 593-1900

Cloth: \$9.95
ISBN 0-942148-05-3
Paper: \$5.95
ISBN 0-942148-04-5

James Laughlin

SELECTED POEMS, 1935-1985

"The dance of the intellect among words" — if Pound had not emblazoned that phrasing on our memory, we might have conceived of it as a way to describe the poems of James Laughlin. But there we find more than intellect doing a solo number; we find it hand in hand with emotion and imagination and memory as they all dance together against the backdrop of our world, through many times and lands and cultures, wearing now the tragic mask and now the comic one, but more often the air of bemused and affectionate wonderment at the strangeness of our lives. "Love is my subject," the poet tells us, "and the lack of love/ which lack is what makes evil. . ." In the poems there is no lack of love, though there is sometimes as much the *chagrin d'amour* as its *plaisir*, as they swing easily from English to Latin to French to Italian, or whirl into a heady tarantella of all these and several more. This is poetry as the *gai saber* of Provençal song, a kind too seldom heard in the greyness of our present age, and for that reason poetry to be all the more grateful for. —John Frederick Nims

"In these poems there is the rush of desire against self-ironizing restraints." —Robert Coover

Clothbound \$29.95

248 pages

Paperback \$9.95

CITY LIGHTS BOOKS

261 Columbus Avenue, San Francisco 94133

— and two limited, signed editions —

THE HOUSE OF LIGHT (*Woodcuts by Vanessa Jackson*)
The Grenfell Press, 116 West 29th St., New York, N.Y. 10001 \$50

STOLEN & CONTAMINATED POEMS
Turkey Press, 6746 Sueno Road, Isla Vista, Calif. 93117 \$60

COUNTRY OF AIR

POEMS BY

RICHARD JONES

Richard Jones has distinguished himself as editor of the literary magazine *Poetry East* and of the anthology *Poetry and Politics* (Morrow, 1984). In his first full-length collection of poems, he speaks in a distinctive voice, approaching his poems with a direct utterance of significant experience. In assaying personal experience for public worth, Jones is an unflinching observer: tender, but not uncritical. His rhythms and images are inseparable, and the truth of his poems is hard-earned. Poets' first books are most often addressed in terms of their "promise," but in *Country of Air*, Richard Jones has already met and fulfilled a significant promise.

"Whether he writes of wounded birds, the grief of civil violence, or the breasts of an aging woman, Richard Jones is, I think, a poet of two impulses: he is blunt and he is tender. This makes a singularly hard music and a poetry composed of the rough matter of our lives. The effect is like good clean air, a new sweetness and the recurrence of truth."
—*Dave Smith*

paper/ISBN 0-914742-92-2/\$8.00

COPPER CANYON PRESS

Post Office Box 271, Port Townsend, Washington 98368

Pitt Poetry Series

NEW in the

Etheridge Knight

THE ESSENTIAL ETHERIDGE KNIGHT

A selection of the best work by one of this country's most prominent and liveliest poets, bringing together poems from Knight's previously published books and a section of new poems.

December 1986 / \$17.95 cloth, \$9.95 paper

Alicia Ostriker THE IMAGINARY LOVER

With *The Imaginary Lover*, Alicia Ostriker takes her place among the most striking and original poets whose work is informed by feminist consciousness.

November 1986 / \$17.95 cloth, \$9.95 paper

Maggie Anderson COLD COMFORT

"Maggie Anderson celebrates the quotidian in her subtly eloquent poems. She writes movingly of lives in her native West Virginia, whose privacy and dignity she defends against the selfconsciousness of art and the falsification of history. Hers is a generous vision."

—Lisel Mueller

October 1986 / \$15.95 cloth, \$7.95 paper

RECENTLY PUBLISHED

Barbara Helfgott Hyett

IN EVIDENCE:

POEMS OF THE LIBERATION OF NAZI CONCENTRATION CAMPS

A collection of poems in the voices of allied troops who liberated Nazi concentration camps in Europe in the spring of 1945. "The very 'unliterariness' of these lines only heightens their effect. Of several recent poetry volumes devoted to the Holocaust, this is by far the most worthy as history."—*Booklist*

May 1986 / \$15.95 cloth, \$8.95 paper

Available at your bookseller or call toll free 800-638-3030 (Maryland residents phone 301-824-7300).

University of Pittsburgh Press • Pittsburgh, PA 15260

\$6.95