

## ***Literature of The Little Review: In Which Margaret Anderson Enters an Antiquarian Bookstore***

**A book collection by Maggie Murray Masters Candidate, The Writing Seminars, 2011 Krieger School of Arts and Sciences**

“I have never been able to accept the two great laws of humanity—that you’re always being suppressed if you’re inspired and always being pushed into a corner if you’re exceptional. I won’t be cornered and I won’t stay suppressed.”

--Margaret Anderson, *My Thirty Years' War*

I grew up in Hyde Park, a neighborhood on the south side of Chicago that, in the course of its history, has slipped off its Lou Rawls, boarding-house past to wholly revolve around the University of Chicago. My parents went to school there and fell in love with the bookish culture. It’s a sleepy, pretty neighborhood of graduate students hoisting backpacks high, ivy-clad neo-Gothic facades, community street fairs, and lazy bike rides—an area not dissimilar, in fact, to Charles Village. The neighborhood relies heavily on intellectual spectacle to rival the city’s other destinations: fifty-odd Nobel laureates! The site of the first contained nuclear reaction! The third-largest library in the country!

It is the spectacle of this graduate library, Regenstein—the building’s stoic, brutalist architecture and many depths of books—that I recall most fondly about the neighborhood. There’s a staunch and happy book culture in Hyde Park, one that, in eighteen years of residence, I greedily soaked up. Seven bookstores lie within a half-mile radius of the house in which I grew up. A few, like the Seminary Co-op, map out as a sprawling basement labyrinth of bookshelves, each turn of a corner revealing a new nook, a new trove of literary criticism. Others, like 57<sup>th</sup> Street Books, offer unparalleled sections of newer titles in fiction and poetry.

But my favorite Hyde Park bookstore is O’Gara and Wilson’s, a rare and antiquarian bookseller. I frequented it in high school, sometimes with friends, sometimes alone, but especially on rainy days, so I could fully luxuriate in the store’s cozy aisles. The store smelled like brittle pages, like mothballs and book glue, and a fluffy Siamese cat, Winston, reclined in a spot of sunlight in the front window. Books were piled high in the back and beautiful old treasures lined the shelves; an enormous buffalo head topped the American History section.

It was here that I stumbled upon a text that has had an enormous influence on my literary and creative interests and, especially, on my book collection: a disintegrating issue (volume III, number 8) of Margaret Anderson’s *The Little Review*. I had never heard of either Anderson nor her review before, but was drawn to the ragged journal because of its age, its quirky, witty essays, and its relevance to both female writers and editors and to the literature of Chicago. (The first volumes, including the one I bought, were published in the city.)

When purchasing the issue, I asked the salesclerk what he knew of the Little Review. Another perk of O’Gara and Wilson’s: it’s the kind of store with salesclerks that actually *know* this stuff. He told me that Anderson founded the avant-garde journal in the mid-1910s during Chicago’s literary renaissance as a space to publish modernist writers. It quickly became one of the most influential literature and art magazines of its time. By the end of the decade, Ezra Pound had become a major sponsor of the journal and filled its pages with his literary contacts. The Review introduced seminal figures of Modernism to an American public—T.S. Eliot, Ernest Hemingway, Sherwood Anderson, and Gertrude Stein among others—and gained notoriety for serially publishing chapters from James Joyce’s *Ulysses*, for which Anderson was arrested on obscenity charges.

I returned home, inspired to learn more about Margaret Anderson and her magazine, about this glamorous, whirlwind literary life that she led—so rare, especially for a woman of that era. She was a feminist before the word even existed. I soon found her delightful autobiography, *My Thirty Years’ War*, an account of her life in literature, and a memoir, *The Strange Necessity*, about her compulsion to print and write, and our collective drive for meaningful art, for that singular work of literary enchantment.

Anderson was a firecracker, demanding only the best and the freshest in literature and risking everything for it; with co-editor and one-time lover Jane Heap, she once printed blank pages in the *Review* to protest against the month’s dearth of exciting works. The magazine’s motto was “Making no compromise with public taste”—Anderson was interested in only the best work available, without recourse to fashion or convention.

Not only did I fall in love with Anderson’s persona, I fell in love with the works she promoted. After finding that issue of the Review, I browsed the books at O’Gara and Wilson’s for more. When I cashed the occasional babysitting check, O’Gara’s was the place I’d invariably spend it. I scoured for volumes that Anderson had promoted in the Review, finding many in the aisles of Hyde Park bookstores. The Djuna Barnes novels (both of which I love) I snapped up at O’Gara’s, as well as my copy of *Ulysses*.

I majored in English at college, studying female writers of the 20<sup>th</sup> Century. It was this study, combined with my fascination with Anderson, that brought Louise Berkinow’s *Among Women* and Judith Butler’s *Gender Trouble* to my attention. I thrilled to learn more about pioneering female literary figures of all eras, and of the free-for-all scene in 1920’s Paris. I returned home on breaks and made pilgrimages to all the Hyde Park bookstores. At O’Gara and Wilson’s I bought my copy of *A Moveable Feast*, Hemingway’s lively account of “the lost generation,” and *Americans in Paris*. Even now, though my parents have moved elsewhere in the city, I always take an afternoon off my busy Chicago visits to stroll through Hyde Park and its sleepy caves of books.

Of the items listed below, *Strange Necessity* holds extreme importance to me; I look to it when I need a bit of wisdom, a shot of bravery to continue with creative writing. It helped motivate me to apply to MFA programs and, I think, helped gain me admittance to this one. That original issue of *The Little Review* is very dear to me too, musty and falling apart though it is. And, since moving to Baltimore, I’ve picked up *The Little Review Anthology*, a collection of highlights from the journals’ fifteen years, works cherry-picked by Anderson herself. I got the book from Cooper’s Collectibles in Hampden; it is a first edition, signed by Anderson in 1953 in Riderwood, Maryland.

This is a prized piece of my small collection, one of my first autographed books.

My love of O’Gara and Wilson’s also inspired the antiquarian hues evident in my collection. I have tried, when possible, to find first editions, beautifully bound volumes, and books that show their historical wear and tear, editions with book plates and gilt lettering, an evocation of a different time or a different owner. Some of these come from my parents, and reveal their relationship with the volumes as well. And so I love the physical object, an element of literary art that, if faced with the eBook-ification of literature today, Anderson would no doubt defend. She was a fierce lover of literature, of the true and of the masterpiece, and this is what made her so singular: her willingness to live and die by good art. "I believe in the unsubmissive, the unfaltering, the unassailable, the irresistible, the unbelievable," she wrote, "—in other words, in an art of life."

What I love about book collecting is how the collection is continually transforming, how the owner’s lived life adds history to the books and how the owner’s constant interest in new literary, bibliophilic discoveries will broaden the shape of the original assemblage (assuming the owner frequents rare and antiquarian book shops...). I absolutely have a wish list of books to add to this collection; for example, I would love to learn more about Sylvia Beach, the female *Ulysses* champion on the other shore, and intend to own more literature by and about her, and literature that she supported with her social and financial endeavors.

But also: I love that I still have so much to discover, and I love that running across these old books often comes down to chance: you chance to get stuck in the rain, you chance to duck into an old bookstore, you chance to come across a volume that you’d never known existed. So, in some way, the future is uncertain for this collection—but in the best possible way.

I’ll be in Chicago in March; I’ll take a day in Hyde Park, and that may be where my collection’s future lies.

To The Friends of the Libraries: thank you for your consideration.

## ***Literature of The Little Review: Margaret Anderson and Early 20<sup>th</sup> Century Avant-Garde Classics—Bibliography***

1. ***The Little Review*. Edited by Margaret Anderson. Vol. III, No.8.** Printed January 1917, this issue includes a piece by Anderson on the relationship between feeling and expressions (“The Great Emotional Mind”); the poetry of Eunice Tietjens; and several short essays by co-editor Jane Heap, including a funny, thoughtful piece on the public reception of opera titled “A Decadent Art!” The original price: 15 cents. Stamped by the “Book Omniorium,” a radical socialist publisher based in San Francisco in the 1910s; in the past hundred years, this issue has now seen both coasts of America. The paper is extremely fragile owing to the poor paper quality used in the early editions.
2. ***The Little Review Anthology*. Edited by Margaret Anderson and Ezra Pound. New York: Hermitage House, 1953.** First edition; hardcover. Signed by Margaret Anderson: “For James Bready with my compliments, Margaret Anderson. Riderwood, Jan. 9, 1953.” Includes a certificate of the autograph’s authenticity from Cooper’s Collectibles, Baltimore, MD. The inimitable Anderson acts as guide to the fifteen years of literature and literary gossip in and around *The Little Review*. She dispatches her unfiltered critiques and praises with gusto—let’s say that she is *not* a fan of Marianne Moore, despite publishing several of her fine poems—and provides an in-depth account of the *Ulysses* controversy. A delightful volume.
3. **Anderson, Margaret. *The Fiery Fountains*. New York: Horizon, 1969.** Anderson’s autobiography, covering her time in Paris and on, contains an outrageous account of her life with Georgette Leblanc (her partner after Jane Heap), and her study of religion and philosophy under the guidance of the popular ‘20s mystic, Georgi Ivanovitch Gurdjieff. Anderson opines on art and on love, and looks back on the decline of *The Little Review* as she grew apart from Heap.
4. \_\_\_\_\_ . ***Forbidden Fires*. Edited by Mathilda M. Hills. Tallahassee: Naiad, 1996.** Mathilda Hills edits and thoughtfully introduces Anderson’s novella about growing up a lesbian. Hills’s comments illuminate certain elided moments in Anderson’s autobiographies.
5. \_\_\_\_\_ . ***My Thirty Years’ War*. New York: Horizon, 1969.** In this entertaining, informative autobiography, the first of three, Anderson recounts a history of *The Little Review* from its original conception—“If I had a magazine I could spend my time filling it up with the best conversation the world has to offer...marvelous idea—salvation”—to its end in 1929. Includes many lively pages on her life at the literary center of America, with hilarious portraits of those in this circle, like Joyce, Hemingway, Fitzgerald, and Pound. Her descriptions of the *Ulysses* trial and its aftermath and the riots of the Dadaists in Paris are uproarious. A highly recommended read.
6. \_\_\_\_\_ . ***The Unknowable Gurdjieff*. York Beach: Samuel Weiser, 1983.** Anderson and Jane Heap met Gurdjieff in New York in 1924 and soon fell under the mystic’s tutelage. This account of her studies with Gurdjieff and the people she encountered through him reveals a much about herself and her fellow students, but the brilliant, odd Gurdjieff remains elusive. The book also reflects on the downfall of *The Little Review* as she grew apart from Heap.

7. **Anderson, Sherwood. *Winesburg, Ohio*. New York: Modern Library, 2002.** A short story cycle depicting the hidden lives of the town dwellers, innovatively threaded through the point-of-view of the protagonist. Several stories were originally printed in *The Little Review*. Margaret Anderson and Sherwood Anderson met in Chicago, before the Review moved to New York; they remained great friends. "Margaret, you have not written a book..." he once wrote in regards to *My Thirty Years' War*. "It is a flashback of yourself. It is charming, Margaret, as you are charming, will always be charming." I first read *Winesburg* in a high school English class; I'd picked up a copy at 57<sup>th</sup> Street Books in Hyde Park, and have returned to Anderson's stories many times since.
8. **Barnes, Djuna. *Nightwood*. New York: New Directions, 2006.** The most famous of Barnes's novels, *Nightwood* is a seminal modernist work, playing with rich, evocative prose. It is a novel of passion and loss, of shameful secrets. It's a lovely book. Barnes's stories, poems, and plays have all appeared in *The Little Review*, and Anderson and her moved in similar circles in Paris in the twenties. Bought at O'Gara and Wilson's along with *Ryder*.
9. \_\_\_\_\_ . ***Ryder*. Elmwood Park, IL: Dalkey Archive Press, 1990.** An autobiographical work that employs the patriarch Ryder as a dark metaphor for the world described in the book. Features Barnes's typically exquisite, inventive language.
10. **de Beauvoir, Simone. *The Second Sex*. London: George Allen, 1951.** First English edition. Hardcover; cloth bound. This powerful treatise on women was unparalleled when published in 1953, and dared to pose many questions about the double-standard of gender that society had till then endured in silence. Like Anderson, De Beauvoir was a singular woman of letters in an era that reacted against such female thought. This copy is a gift from my mother, who bought it as an undergraduate at University of Chicago at a Hyde Park bookstore
11. **Behn, Aphra. *Selected Writings of the Ingenious Mrs. Aphra Behn*. Edited by Robert Phelps. New York: Grove Press, 1950.** A collection of works from one of the most prolific dramatists of the late seventeenth century. Behn was the first professional English authoress, one whose works proclaimed and analyzed women's sexual desire; Phelps's introduction contextualizes the writings of the incomparable lady. As Virginia Woolf proclaims in *A Room of One's Own*, "All women together ought to let flowers fall on the tomb of Aphra Behn, for it was she who earned them the right to speak their minds." Anderson's work would have been impossible without trailblazers like Behn. Bought at O'Gara and Wilson's.
12. **Bergson, Henri. *Time and Free Will: An Essay on the Immediate Data of Consciousness*. New York: Dover Publications, 2001.** A French philosopher, Bergson's progressive ideas on time and space had a profound influence on modern literature, especially on the works of Marcel Proust and Virginia Woolf. In a letter to Anderson in *The Little Review Correspondence*, Ezra Pound writes of Bergson's theories and their relationship to avant-garde writing, the very experiments and issues that the Review featured in its pages.
13. **Berkinow, Louise. *Among Women*. New York: Harmony, 1980.** A thorough study of the roles of women in literature, analyzing their books and their memoirs, contributing to a fuller picture of feminism in the twenties. Berkinow provides insights into Anderson's life and the

lives of women writers of the era in a chapter on the lesbian circles in Paris. She also discusses attitudes toward women held by other writers, including several authors published in the *Review*.

14. **Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.** Butler's incomparable study of the categories of gender, sexuality, psychology, and anatomy through the lens of feminism, deconstructive criticism, and psychoanalysis. The book confronts compulsory heterosexuality, evident even in the seemingly decadent twenties, when Anderson thrived in the lesbian community in Paris.
15. **Chekhov, Anton. *Stories of Women*. Translated by Paula P. Ross. New York: Prometheus Books, 1994.** The pages of the *Little Review* often praised the works of several contemporary dramatists, including Strindberg, Ibsen, and, most frequently, Chekhov. This collection features the master's stories on women, realist tales that ponder the dreary fate of Russian daughters and wives in that era: can woman survive if she must exist in a state of denial, hypocrisy, suppressed potentiality, desensitization, and wretchedness? Picked up at O'Gara and Wilson's.
16. **Dostoyevsky, F.M. *The Diary of a Writer*. New York: George Braziller, 1954.** Hardcover. The other Russian master praised by Anderson and Heap in their magazine. What I love about *The Diary* is that it compiles Dostoyevsky's writing, a treasure of anecdotes, fictional and non-, from his *own* avant-garde periodical, one that he founded and produced. A gift from my mother, who bought it at O'Gara and Wilson's.
17. **Flanner, Janet. *Darlinghissima: Letters to a Friend*. Edited by Natalia Danesi Murray. New York: Harcourt Brace Jovanovich, 1985.** This book collects letters to Murray from Flanner, the incomparable *New Yorker* columnist, author of "Letter From Paris." Flanner, who was Anderson's pal, expresses warmth and admiration for Anderson in her letters, even after they had lost contact for several years. However the comment by Flanner's friend Murray attack Anderson's flashy, affected behavior and apparent selfishness.

18. **Forster, Margaret. *Significant Sisters*. London: Oxford, 1984.** A history of "the grassroots of active feminism" from 1839-1939, which includes insights on several women who influenced Anderson's feminist stance. A chapter is devoted to influential anarchist Emma Goldman, Anderson's mentor for a brief period in the early *Little Review* days. The book supplies a feminist/anarchist perspective on Anderson, and discusses the brief, radical anarchic era of the Little Review (around 1916).
  
19. **Hawthorne, Nathaniel. *Twice-Told Tales*. New York: Frank F. Lovell and Company.** Inscribed by owner: Miss Mamie Naumann, Xmas 1890. A collection of stories Hawthorne intended to "be understood and felt by anybody... who will take up the book in a proper mood." For his fine storytelling, Anderson cited Hawthorne in the Review as one of the best that American literature thus far had offered. It's a beautiful edition, blessed Miss Mamie Naumann's signature. Bought at O'Gara and Wilson's.
  
20. **Hemingway, Ernest. *Ernest Hemingway: Selected Letters 1917-1961*. Edited by Carlos Baker. New York: Charles Scribner's Sons, 1981.** An engrossing account of Hemingway and his contemporaries via their correspondence. Hemingway, whose first works were published in *The Little Review*, discusses Anderson ("a beautiful and charming gal") and her upsetting mocking of him in *My Thirty Years' War*. Includes his 1942 letter to Anderson, enclosed with money for her passage back to America in the wake of the war in France.
  
21. \_\_\_\_\_, ***In Our Time*. New York: Scribner, 2003.** Eight of the sixteen influential stories published in this, Hemingway's first collection, were originally printed by Anderson in *The Little Review*. Among them: "Mr. and Mrs. Elliott," which Hemingway had to revise for the collection in order to avoid censorship. A wonderful collection, one that I turn to in crafting stories of my own.
  
22. \_\_\_\_\_. ***A Moveable Feast*. New York: Scribners, 1964.** Billed as "Sketches of the Author's Life in Paris in the Twenties." Hemingway's account of the city's artistic ex-pats includes the origin of the phrase "lost generation" and a good deal of other trivia about the era. The Paris scene and the people of the Little Review are drawn by a master.
  
23. \_\_\_\_\_. ***The Sun Also Rises*. New York: Scribners, 1954.** One of my favorite novels, the plot follows a group of expatriates from Paris to the Festival of Fermin in Spain. Written while Anderson lived in Paris, in the same literary circle as Hemingway and others. This is an disintegrating paperback copy that belonged to my father. The front page includes his impression of the book ("The story begins, continues, and ends. And nothing happens."), and a folded up note from a friend who had borrowed the book ("Will probably start seeing you around Regenstein").
  
24. **James, Henry. *The Beast in the Jungle and Other Stories*. New York: Dover Publications, 1993**
  
25. \_\_\_\_\_. ***The Turn of the Screw and Other Short Fiction*. New York: Bantam Books, 1981.** When Ezra Pound joined *The Little Review* as foreign correspondent, he curated the August 1918 issue of criticism and commentary on Henry James, the premiere ex-pat writer of

the previous generation. The stories in this book, from James's later period, reflect the experimental processes so commended on by Pound and

26. **Joyce, James. *A Portrait of the Artist as a Young Man*. New York: Penguin Books, 1976.** Hailed by Anderson and Heap in the editorial sections of the Review as the ultimate masterpiece of their generation, this semi-autobiographical novel is written with trademark modernist techniques, such as Joyce's free indirect speech style. The plot follows Stephen Dedalus as he comes to question the customs and impositions of the Irish Catholic church. This copy originally belonged to my mother
  
27. \_\_\_\_\_. ***Ulysses*. New York: Random House, 1986.** When Anderson and Heap agreed to take on Pound's submission of the *Ulysses* chapters, they duly expected that the issue would be suppressed. But they knew that what they had was a masterpiece, and it was their duty to serialize what they could. For Anderson, *Ulysses* was in "direct opposition to the prevalent art values of America," which she understood as the key mission of *The Little Review*. Anderson and Heap landed in a New York courtroom, where three judges found them guilty of printing "indecent matter." *Ulysses* has gone on to top listings of the best books of the century. I found this edition at O'Gara and Wilson's soon after buying my issue of *The Little Review*
  
28. **Lawrence, D.H. *The Rainbow*. New York: The Modern Library, 1915.** Inscribed "John Snoddy, 1931." A novel following three generations of the Brangwen family, particularly focusing on the sexual dynamics of the characters. Lawrence was a player in the same literary scene as T.S. Eliot and Ezra Pound, the players of *The Egoist* and, like Anderson, was persecuted for the printing of "indecent matter." This is the first American edition.
  
29. **Lowry, Malcolm. *Under the Volcano*. New York: Harper Perennial, 2007.** A favorite of mine, Lowry's semi-autobiographical novel follows an alcoholic British consul in the Mexican town of Quauhnahuac on the Day of the Dead. Lowry contributed work to some of the final editions of *The Little Review*, including a beautiful poem titled "Sunday Afternoon."
  
30. **Nietzsche, Friedrich. *The Gay Science: With a Prelude of Rhymes and an Appendix of Songs*. Translated by Walter Kaufmann. New York: Vintage, 1974.** In an introduction in *The Little Review Anthology*, Anderson explains, "Since we were a revolutionary magazine, Nietzsche was naturally our prophet. I asked Dr. George Burman Foster, professor of philosophy at the University of Chicago, to do a series of articles on Nietzsche. They ran for perhaps a year." Dr. Burman discusses much of the ideas espoused in *Gay Science*, including the famous "God is dead" formulation.

31. **Pound, Ezra. *The Little Review: The Letters of Ezra Pound to Margaret Anderson: The Little Review Correspondence*. Ed. Thomas L. Scott and Melvin J. Friedman with Jackson R. Bryer. New York: New Directions, 1988.** The complete letters of Pound to Anderson, surfeit with his opinions on *Ulysses* from first draft to last trial, and his occasional tirades against women, Americans, poetry, Jane Heap, Margaret herself, Amy Lowell, and basically whomever he decided was destroying arts and letters at that time. Definitely a fun read.
32. **Powell, Dawn. *The Diaries of Dawn Powell: 1931 – 1965*. Edited by Tim Page. South Royalton, VT: Steer Forth Press, 1995.** First Edition. Though Dawn Powell come to Greenwich Village in a slightly later generation, she follows a trajectory from Anderson: witty, bright female authoress whose personal writings are as much fun to read as their literary works.
33. **Proust, Marcel. *Remembrance of Things Past. Volumes I and II*. New York: Random House, 1932.** Margaret Anderson famously recalled a meeting between Joyce and Proust in 1922: “Proust said, ‘I regret that I don’t know Mr. Joyce’s work,’ and Joyce countered, ‘I have never read Mr. Proust,’ the conversation ending there. Joyce told Arthur Power that Proust asked him if he liked truffles, and Joyce answered, ‘Yes, I do. Here are the two greatest literary figures of our time meeting and they ask each other if they like truffles.’” I love Proust dearly, and love these old volumes, picked up in Hyde Park.
34. **Stein, Gertrude. *The Autobiography of Alice B. Toklas*. New York: Random House, 1955.** Not an autobiography so much as Stein’s lively account of her own life in Paris in the twenties, told through the conversational voice of her longtime companion Alice Toklas. The book offers anecdotes about many authors, including Stein’s opinions on Margaret Anderson (“uninteresting”) and Jane Heap (“delightful”). Fact and fiction, art and opinion mix in this complicated (and surely conceited) volume.
35. **Stein, Gertrude. *Three Lives*. New York: Penguin, 1990.** Some of Stein’s earlier experiments with avant-garde narrative. Stein later on became a contributor to *The Little Review*, and a subject of many Pound essays in the Review’s pages.
36. **Stevens, Wallace. *The Emperor of Ice-Cream and Other Poems*. New York: Dover Publications, 1999.** Several from this collection were printed in *The Little Review*, including “Anecdote of Canna” and “Nuances of a Theme by Williams.”
37. **Wickes, George. *Americans In Paris*. New York: Da Capo Press, 1980.** A fantastic account of the lives of Anderson and Heap, Hemingway and Pound, Dos Passos and Stein, the Dadaists, the Marxists, the Imagists and all the rest, as riots and revelry thrilled the lives of the city’s authors and artists. Wickes claims that Anderson incited a riot at a concert so it could be filmed as a scene in a Leblanc film. A superb study of the artists of the period, as well as an absorbing story.

38. **38. Woolf, Virginia. *To the Lighthouse*. New York: Harcourt, Brace and Company, 1927.**  
Hardcover; first American edition, first printing. Though never published in *The Little Review*, Woolf shared similar circles with the Review's contributors, and she and her husband's Hogarth Press published T.S. Eliot and others printed in Anderson's magazine. This is a favorite book of mine, the first American edition, purchased in Hyde Park.
39. **Yeats, William Butler. *The Collected Poems of W.B. Yeats*. New York: Scribner, 1996.**  
Yeats is one of my favorite poets; his poem "Collar-bone of a Hare," collected in 1918 in *The Wild Swans at Coole*, was originally printed in *The Little Review*, with the aid of Ezra Pound. Other Yeats poems also appeared in the magazine's pages, as did an essay by his father. He was one of the most prominent poets printed by Anderson.

## **Literature of The Little Review : Margaret Anderson and Early 20th Century Avant-Garde Classics—Wish List**

- 1. *The Little Review*. Edited by Margaret Anderson. Any volume, any number!** Original copies of the Review aren't easy to find, and even the most tattered relics come at a price. Complete volumes are often priced at a thousand dollars. I would love more copies though, especially the feisty early issues, when Anderson and Heap were printing by the seat of their pants, and the initial issues with Ezra Pound's contributions, before his influence glutted the magazine. The June 1917 issue includes a seven Yeats poems that I adore, and July 1916 has Sherwood Anderson's story "The Philosopher," later published in *Winesburg, Ohio*. I would also love to get a hold of the final issue, May 1929, with a funny and lovely project: getting fifty of the foremost women and men of arts to "confess," to tell the truth about themselves. Includes Gertrude Stein, T.S. Eliot, Jean Cocteau, Ernest Hemingway, James Joyce, and many others.
- 2. Beach, Sylvia. *Shakespeare and Company*. New York: Harcourt Brace Jovanovich, 1956.** Beach is a kind of kindred soul to Anderson, the other woman an ocean away working hard to publish all of *Ulysses* despite the harsh blows of censorship, like those Anderson was dealt in *The Little Review*. Beach is now famous for the Paris library, bookstore, and meeting place she kept for use by expatriate writers. She also helped fundraise for those in the literary communities, to ensure that their works were kept in print. I've heard that this, her memoir, is a wonderful book, and would love a chance to read it.
- 3. Cowley, Malcolm. *Exile's Return*. New York: Viking, 1951.** With the tagline "A Literary Odyssey of the 1920s," Cowley's account of the rise and fall of the artists and writers who flocked to Paris after World War I provides insight into the lives and lifestyles of the "Lost Generation"—and earned him the reputation as the Boswell of that era. Apparently nearly everyone published or mentioned in *The Little Review* is introduced. I enjoy Cowley's writing, and would love to read his unique view of the arrival, conquest and collapse of the avant-garde.
- 4. Dos Passos, John. *U.S.A.* New York: Signet, 1981.** Dos Passos's fictional account of the teens and twenties, which provides backgrounds on many real-life figures such as Rudolph Valentino and Henry Ford, and fiction based on the lives of others. Many of the celebrities and major events lived through by Anderson and *The Little Review* put in an appearance: everything from Isadora Duncan's performances to Joe Hill's shooting. Three novels are included in this trilogy—*The 42nd Parallel*, *Nineteen Nineteen*, and *The Big Money*—and I'm eager to read all three
- 5. Flanner, Janet. *Janet Flanner's World: Uncollected Writings 1932-1975*. Edited by Irving Drutman. New York: Harcourt Brace Jovanovich, 1979.** This collection of Flanner's work compiles essays and comments on many of the people and events connected with Anderson's life. Her brilliant *New Yorker* essay on Anderson, "A Life On a Cloud," is included, along with many other short pieces. I adore Flanner's wit and language and, though I own and enjoy her collection of letters, would love this compilation of works from her *New Yorker* column.