

# Just Published

Our selection of noteworthy books by Wesleyan alumni, faculty members, and parents.

## FICTION AND POETRY:

KEVIN PRUFER '92

*Fallen from a Chariot*

(Carnegie Mellon University Press, 2005)

JACK MCDEVITT MALS '72

*Polaris*

(Ace, 2004)

## NONFICTION:

ANNE KATHLEEN DOUGHERTY '96

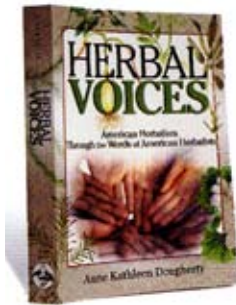
*Herbal Voices: American Herbalism Through the Words of American Herbalists*

(Haworth Integrative Healing Press, 2005)

FREDERICK ERRINGTON '62  
AND DEBORAH GEWERTZ

*Yali's Question: Sugar, Culture, and History*

(University of Chicago Press, 2004)



CATHERINE KANO KIKOSKI MA '63  
AND JOHN F. KIKOSKI '63

*The Inquiring Organization: Tacit Knowledge, Conversation, and Knowledge Creation: Skills for 21st-Century Organization*

(Praeger, 2004)

MICHAEL C. LOVELL,  
CHESTER D. HUBBARD  
PROFESSOR OF ECONOMICS AND  
SOCIAL SCIENCES, EMERITUS

*Economics with Calculus*

(World Scientific, 2004)

KIRK HEILBRUN, NAOMI E. SEVIN  
GOLDSTEIN '95, RICHARD E.  
REDDING, EDITORS

*Juvenile Delinquency: Prevention, Assessment, and Intervention*

(Oxford University Press, 2005)

JENNIFER MITTELSTADT '92

*From Welfare to Workfare: The Unintended Consequences of Liberal Reform 1945-1965*

(University of North Carolina Press, 2005)

BETH A. ROSENSON '87

*The Shadowlands of Conduct: Ethics and State Politics*

(Georgetown University Press, 2005)

W. GEORGE SCARLETT,  
SOPHIE NAUDEAU.

DOROTHY SALONIUS-PASTERNAK '98,  
IRIS PONTE

*Children's Play*

(Sage Publications, 2004)

## OF NOTE:

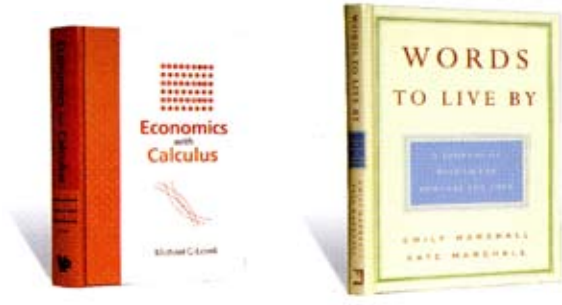
In her new collection of haunting, black-and-white photographs, *Installations and Self-Portraits* (Autonomy and Alchemy Press, 2004), ANNE ARDEN

MCDONALD '88 uses abandoned buildings to create installations and private performances for the camera. Pictures dating from 1984-88 were taken when she was a Wesleyan student.

EMILY MARSHAL '08 and her mother KATE MARSHALL P'08 are coauthors of *Words to Live By: A Journal of Wisdom for Someone You Love* (Broadway Books, 2005), a personalized, fill-in journal that allows parents and family elders to pass on their words of wisdom on life issues to a young person in their lives.

## UNIVERSITY PRESS:

LORNA JOWETT'S *Sex and the Slayer: A Gender Studies Primer for the Buffy Fan* will be appreciated by students and fans of the popular television series Buffy the Vampire Slayer, created by JOSS WHEDON '87. This thought-provoking new work provies an introduction to contemporary gender criticism by taking a feminist cultural studies approach.

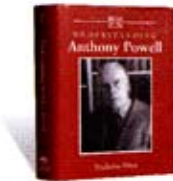


## NICHOLAS BIRNS '87

*Understanding Anthony Powell*

(University of South Carolina Press, 2004)

Birns provides a lucid and well-organized examination of the entire oeuvre of British writer Anthony Powell, who died in 2000 and is best-known for A Dance to the Music of Time, a twelve-volume series of novels that several literary critics regard as his masterpiece. Birns situates the series in its social and historical context and reveals how the two world wars and the cold war influenced the author's life and writing. The book explores Powell's place in the overall course of the 20th-century novel and also seriously considers the writer's memoirs and journals.



a famous radical and eccentric essayist and novelist in his time, and three lesser-known authors, Stevie Smith, Mulk Raj Anand, and Inez Holden. Bluemel suggests that the works of these writers challenge assumptions of standard relations between

literary form and sex, gender, race, class, and empire, in ways that Orwell, their group's most influential radical figure, cannot. Her book will appeal to readers who wish to learn more about the literary milieu of wartime England.

## SUZANNE KAUFMAN '87

*Consuming Visions: Mass Culture and the Lourdes Shrine*

(Cornell University Press, 2004)

In this fascinating study of the pilgrimage to the Lourdes Shrine in 19th-century France, Kaufman challenges the long-held assumption among certain believers, nonbelievers, and scholars



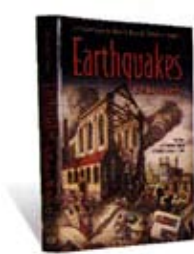
that commercialized worship is a corruption of pure spirituality. She argues that the interconnection of religion and commercialism at Lourdes provided fresh and unprecedented opportunities for pilgrims to connect with the sacred and their faith. By investigating the shrine as a site of mass culture, Kaufman provides new methods for interpretation of worship, female piety, and modern commercial culture.

## JELLE ZEILINGA DE BOER, HAROLD T. STEARNS PROFESSOR OF EARTH SCIENCE EMERITUS, AND DONALD THEODORE SANDERS '52

*Earthquakes in Human History: The Far-Reaching Effects of Seismic Disruptions*

(Princeton University Press, 2005)

In this follow-up to their well-received book on volcanoes, Zeilinga de Boer and Sanders elucidate the geographical processes that cause earthquakes and how these shattering events have had long-term aftereffects on people, societies, cultures, and even world history. Their clear, highly-accessible accounts of the events incorporate not only



scientific descriptions but also quotations from contemporary literature and eyewitness reports. The book examines nine earthquakes or quake-prone regions around the world, including the 1906 San Francisco catastrophe, Japan's 1923 Great Kanto Earthquake,

and the major natural disaster that occurred in Peru in 1970. The authors make a clear case for the vivid connections that can be made between the earth sciences and the humanities. —David Low '76

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# Storytelling, Post-9/11

Kirk Davis Swinehart, Assistant Professor of History,

Selects *Saturday* by Ian McEwan (Nan A. Talese/Doubleday, 2005)

J. W. SWINEHART



“And now, what days are these?” asks the protagonist of Ian McEwan’s wondrous new novel, *Saturday*. It’s a familiar question—maybe too much so—but readers expecting straightforward answers will not find them in these pages, blessedly enough. Few could have conjured up such a profound, ruminative book so soon after September 11. Perhaps fewer still would have dared open a novel, in those raw times, with a fiery jet descending on London while most of London sleeps. These days, it’s different. Each week seems to bring a book about what we have come to call, rather clinically, “the events of September 11.” There are books about those who died, books about the World Trade Center itself, and no end of books about who is to blame. Now come the novels. An Englishman and relative newcomer to American best-seller lists, Ian McEwan has been hailed as one of the finest prose stylists writing in English; with the runaway success here of his previous novel, *Atonement*, McEwan’s American reputation is happily established.

Introspectively and splendidly immersed in the quotidian—making love, playing squash, cooking seafood stew—*Saturday* spans the course of a single day in the life of Henry Perowne, a 48-year-old Lon-

don neurosurgeon. By any standard, even his rigorous own, Henry has it all: an excellent body, more or less; a wife he still adores making love to; two wildly gifted children; a vast townhouse overlooking a fashionable 18th-century square designed by Robert Adam. From this enviable perch readers first encounter Henry in the pre-dawn hours of *Saturday*, February 15, 2003, peering from his second-floor bedroom window through frost-tinted panes, his wife Rosalind sleeping unperturbed nearby. And there it is: “this fire in the sky.” Reluctant to wake Rosalind, Henry watches alone. His mind races in terrible isolation. How might it feel to die unseen by the world outside, except by air traffic controllers or the odd stargazer? This is the deep chill that imbues *Saturday*’s first chapter.

Terrorists? At last, al-Qaeda’s anticipated London blitz? Henry and his 18-year-old son Toby, an aspiring blues musician, aren’t sure. While they swap interpretations in the kitchen, a news report confirms that the dreaded thing hasn’t come to pass, after all. It was only a Russian cargo jet, landed safely. So begins Henry’s *Saturday*, a day crossed with danger, fear, and hopes for joy. It’s the *Saturday* of his poet-daughters arrival from France; *Saturday* of a family reunion, which may or may not proceed smoothly. It’s also the *Saturday* when some 750,000 protestors will march, for real, on London against the Iraq war: hardly a day for going out into the city. Henry is undeterred. He sets out in his Mercedes S500 for a game of squash with a pro-war, Jewish American colleague whose unflinching endorsement of the Iraq war he admires and despises by turns.

The car provides an exquisite kind of safety, Henry muses, but ultimately the

Mercedes’ plush armor guarantees too much solitude, leaving its driver with too many of his own thoughts. Someone is toying with his happiness, threatening it. It’s America, he decides, halfheartedly, glimpsing the marchers, hearing their chants, reading their placards. Or maybe not, he counters to himself. In this novel, nothing is quite as it seems. Indeed, by late afternoon, a copy of the Koran has been found in the cockpit of that Russian cargo jet and both pilots—a Chechen and an Algerian—are under arrest. And there is worse. For Henry, the most dangerous threat to his happiness isn’t American foreign policy or even al-Qaeda. Equally, it is the faceless mob: the drug addicts, for example, who do their business in the square outside Henry’s townhouse. Are they any more governable than their most recent surrogates in the modern Hall of Fear—the terrorists themselves? Who, exactly, is the enemy anyway?

Perhaps few things since the American Revolution and War of 1812 (during which British troops burned Washington) have strained Britain’s relationship with America more than what has transpired in the wake of 9/11. Behind the diplomatic façade, even behind the mammoth displays of public resistance, are actual transatlantic friendships. And they can be volatile, depending on how safe or argumentative their constituents feel at any given moment. Henry’s own views of the Anglo-American alliance vary from moment to moment. Shortly before the Iraq invasion, he treats an Iraqi professor for an aneurysm and observes firsthand the injuries long ago inflicted on the man by Saddam Hussein’s secret police. The memory of those scars leaves Henry with “ambivalent or confused and shifting ideas about this coming invasion”; so, too, does the game of squash he loses to his pro-war colleague, Jay Strauss. Such, in Henry’s world as in our own, is the nature of life after the terrible fact of 9/11. That squash game in only a brief interlude, but for American readers it’s bound to be a powerful one. In evok-

ing Henry’s friendship with Jay so artfully, *Saturday* has brought me to a larger understanding of how entwined our countries’ histories continue to be, more than 300 years after the War of Independence.

McEwan urges us to embrace the ambiguity of our current predicament, and makes a mockery of the ideologically pious distinction some draw, in the age of terror, between “right” and “left.” The reality is more complicated than either side will allow. In one of the novel’s sharpest send-ups of how unreflective post-9/11 rhetoric can be, a “famous actress” rallies protestors at the London march with a “reference to Shakespeare’s St. Crispin’s Day Speech, Henry the Fifth before the battle of Agincourt.” Hearing this on his car radio, Henry asks, “And why should a peace demonstrator want to quote a warrior king?”

*Saturday* achieves much in few pages. But surely McEwan’s greatest accomplishment is the storytelling itself—the acknowledgement that telling stories about 9/11 is both necessary and good. As I read *Saturday*, I couldn’t help thinking about the intensive writing seminar I taught last spring, in which each student produced a narrative piece, nonfiction or fiction, devoted to some aspect of 9/11. This gifted group of writers wrote searchingly and well about the day and all that’s come to pass since. One of them, Christopher Lake ‘05, went on to write an honors thesis—a marvelous, fast-moving novella—with me this year. Set in his native New York and at Wesleyan, Darling’s *Madness* chronicles the fortunes and misfortunes of a college student called Chris Darling as he adjusts to life on campus while making frequent forays back to his wounded Manhattan. For Chris, as for Henry, the most painful questions about 9/11 remain among family and friends, beneath a surface largely invisible to politicians and talking heads. Four years ago this fall, the Class of 2005 entered Wesleyan on the eve of 9/11. How many of them will tell stories is impossible to say. The writing, though, has begun in earnest.



## BOOKS

## A Forgotten Veterans' Crusade

The Bonus Army: An American Epic (Walker and Company, 2004) by Paul Dickson '61 and Thomas B. Allen recounts the stirring tale of a protest by World War I veterans that helped ignite the passage of the G.I. Bill of Rights. Dickson talks about why this moment in U.S. history is worth remembering.

*The Bonus Army* tells the story of a racially-integrated group of some 45,000 World War I veterans, many with families in tow, who marched on Washington, D.C., from all over the country in 1932. They came to petition the government for immediate payment of a bonus they had been promised for their wartime service, which was not due to be disbursed until 1945. With the help of a sympathetic police chief, they settled into camps around the city, including a mass encampment on the banks of the Anacostia River. Though their lobbying efforts succeeded in getting a bill introduced and brought to a vote, it was defeated in the Senate. When they refused to leave town, they were driven out of the capital with tear gas, mounted cavalry, tanks, and bayonets. But they did not give up, and their long odyssey eventually led to payment of the bonus in 1936 and passage of the G.I. Bill of Rights in 1944—their lasting legacy.

I first became familiar with the Bonus Army while working on an historic guidebook to Washington, D.C. (with Douglas Evelyn '63). I wondered why I hadn't heard more about the group, and after some initial reading decided to make it the subject of my next book. I invited Tom Allen to join me as coauthor because he had complementary strengths and was as captivated as I by this story that had become marginalized over time into a minor event in American history now barely taught. Given that it was the largest public demonstration of the Great Depression and brought about important social change, we saw this story as epic in scope.

Early on, a high school teacher inspired

us when she told us that she had begun teaching the Bonus Army as an antidote to the usual dry teaching of the Great Depression—covering bank closings and bread lines—which failed to excite her students. She turned this story of soldier against veteran into a springboard for talking about America's social contract and the concept of going to Washington for the redress of grievances.

To go beyond books already written, we knew we needed to consult as many primary sources and collect as much visual evidence of the event as possible. We acquired film, crude postcards made by men in the camps, firsthand written accounts, and hundreds of photographs. Our sources ranged from the Library of Congress and the National Archives to a tiny library in Islamorada, Florida, and e-Bay, on which we bought some incredible items including envelopes and postcards mailed from the largest encampment. In search of original sources we went from Los Angeles to Skowhegan, Maine, and from Portland, Oregon, to the Florida Keys—and many places in between. We found and interviewed a dozen people who were there or in some way directly tied to the story, including one man who had just celebrated his 104th birthday and another who watched the fiery expulsion and burning of the Anacostia camp from a canoe on the river. Five of our witnesses, who were kids in 1932, were most helpful recalling the atmosphere of the Bonus Army camps—the food, the music, and the fun and then, ultimately, the horror of their expulsion. One man, now in his 80s, still harbors anger at being teargassed by the U.S. Army as he walked out of a

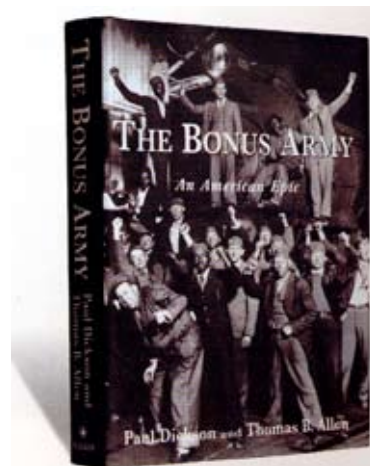
hardware store with his father.

We had some amazing breaks, including finding the unpublished diaries of the Washington, D.C., police chief who played a heroic role in the story, and of one of the Bonus marchers, which his family allowed us to copy.

What really helped the research and the writing come together were the historical figures who showed up and seemed to volunteer to move the story along, from Douglas MacArthur to Franklin D. Roosevelt to Ernest Hemingway to Roy Wilkins. We also had cameo appearances by well-known figures, such as Will Rogers, a young Gore Vidal, and John Dos Passos, and three powerful women characters who have been as marginalized by history as the story itself: Sewilla laMar, a black woman who suffered to honor the death of her brother and husband both killed in the war; the fabulously wealthy Evalyn Walsh McLean, who supported the vets; and Representative Edith Nourse Rogers of Massachusetts, who had no peer as a champion of veterans.

Another thing that made the process easier is that we started writing with no thesis or doctrine other than to get the

**HISTORICAL FIGURES SHOWED UP AND SEEMED TO VOLUNTEER TO MOVE THE STORY ALONG, FROM DOUGLAS MACARTHUR TO FRANKLIN D. ROOSEVELT TO ERNEST HEMINGWAY TO ROY WILKINS.**



narrative as right as we could. With no ax to grind, we could take advantage when we bumped into subplots and came to conclusions that were largely unexpected. For instance, knowing that true motive is often lurking just offstage begging to be coaxed into the spotlight, we looked closely at opposition to the bonus and decided it was as much racial as economic. To pay the bonus meant paying more than 800,000 black vets of the war and thereby threaten the two-tiered economy of the South. The integration of the Bonus Army was not even mentioned in the mainstream press. One needs to go to African American newspapers such as *Abbott's Monthly*, and the NAACP magazine *The Crisis*, which we did. We also found that on closer examination, historical figures do not always behave as we might expect them to. We were, for example, unprepared to discover that Franklin D. Roosevelt was as much an opponent of the bonus as Herbert Hoover and, in fact, cut veterans' benefits when he took office; and that the heads of Harvard and the University of Chicago were leading opponents of the G.I. Bill because they thought the democratization of the elite universities would, in the words of Robert Maynard Hutchins of Chicago, turn them into "educational hobo jungles."

A final lesson, already learned but underscored once again, is that writing about history is not only fascinating but can be especially gratifying if it sheds light on a current issue as we think our book does. By looking at the way America treated the Bonus Army, at a time when we are creating a new generation of wartime vets, we may contribute to the ongoing dialogue about how best to treat returning soldiers now and in the future.

*The Bonus Army* is the 44th book that Paul Dickson has written or cowritten since he graduated from Wesleyan. He is the author of *Sputnik: The Shock of the Century* and numerous books about history, the American language, and baseball.