

Emilie Buchwald

2002 Distinguished Artist

THE MCKNIGHT FOUNDATION | MINNEAPOLIS, MINNESOTA

MILLENNIUM IN MAPS BIODIVERSITY

How We Measure Our Success?

World to Endanger

Conservation and Recovery

This section features a large world map with several 3D pie charts and bar graphs overlaid on different continents, representing biodiversity data. The charts use a color scheme of green, yellow, and orange. Below the main map are two smaller world maps, one in orange and yellow tones and another in blue and green tones. The text is arranged in columns around the maps, with a large title at the top left and several sub-sections.

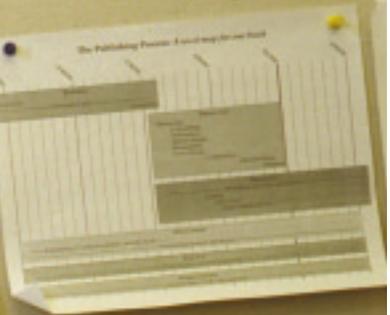
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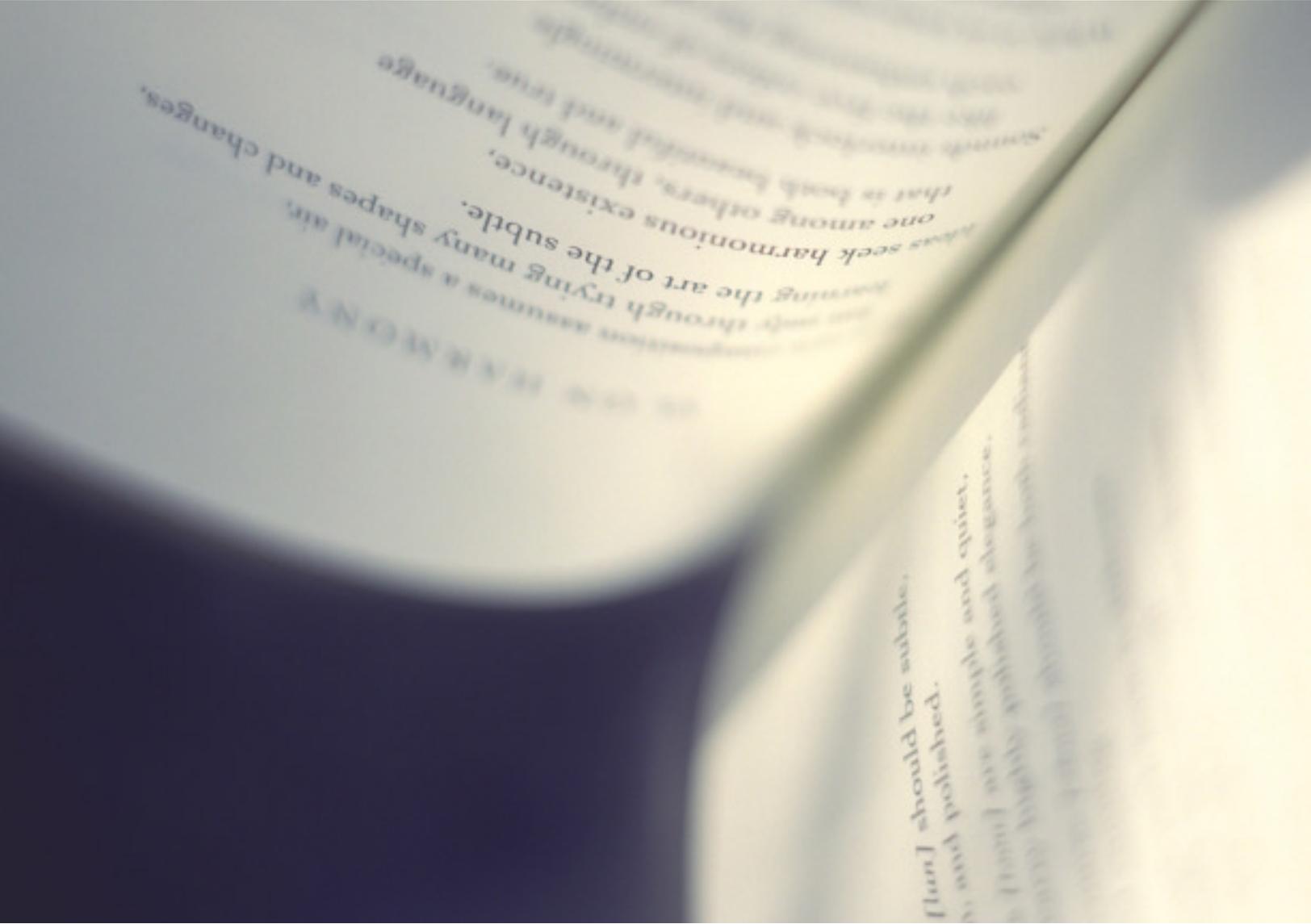


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Introduction



T TAKES BOTH GENIUS and generosity to create and build a successful publishing house. Genius, because a publisher must have an eye for talent or she won't sell the books that keep her in business. Generosity, because her considerable effort does more for other artists than for herself. Emilie Buchwald's art—editing and publishing—employs her own literary talents to help other writers find theirs.

Buchwald and Milkweed Editions are among those institutions that have put Minnesota on the American cultural map. For more than 18 years, Milkweed has been producing books of both visual beauty and literary distinction. Through Milkweed, Buchwald has given voice to many Minnesota writers, and her passion for “books that make a difference,” as she calls them, assures that significant issues affecting our lives, ranging from wilderness preservation to cultural diversity, are reflected in our literary heritage.

Buchwald is also a writer—having published two children's books, literary criticism, and nearly two dozen memorable essays for *Milkweed Chronicle*, the journal she founded with R.W. Scholes and edited from 1980 to 1987. But for the most part she sacrificed her own writing to tend the writing of others. We will never know what stories she might have told, but we can be deeply grateful for the hundreds of stories Milkweed Editions has brought us.

Emilie Buchwald will tell you that she is not Milkweed Editions but only part of a team of editors, managers, publicists, salespeople, fundraisers, marketing experts, designers, and others who collectively turn a manuscript into a beautiful book. But the rest of the team will tell you it is Buchwald's genius and generosity that make their work both possible and meaningful. The McKnight Foundation created the Distinguished Artist Award to honor those whose lasting presence made Minnesota a more creative, more culturally alive place. Buchwald is most certainly one of them.

Noa Staryk
Chair
The McKnight Foundation



Contents

7 Editor par Excellence

Emilie Buchwald is a master of the editor's art—making other writers better.

BY SCOTT SLOVIC

20 More Shelf Space

A lover of books pleads with the cosmos.

BY BILL HOLM

22 Minding Our Ps and Qs

How Milkweed makes a book.

BY LAURIE BUSS

26 Poem by William Stafford

27 The Chronicle Years

In her editor's notes for Milkweed Chronicle, Emilie Buchwald celebrates literature and art.

34 Belles Lettres

Well-chosen words from authors, admirers, and friends.

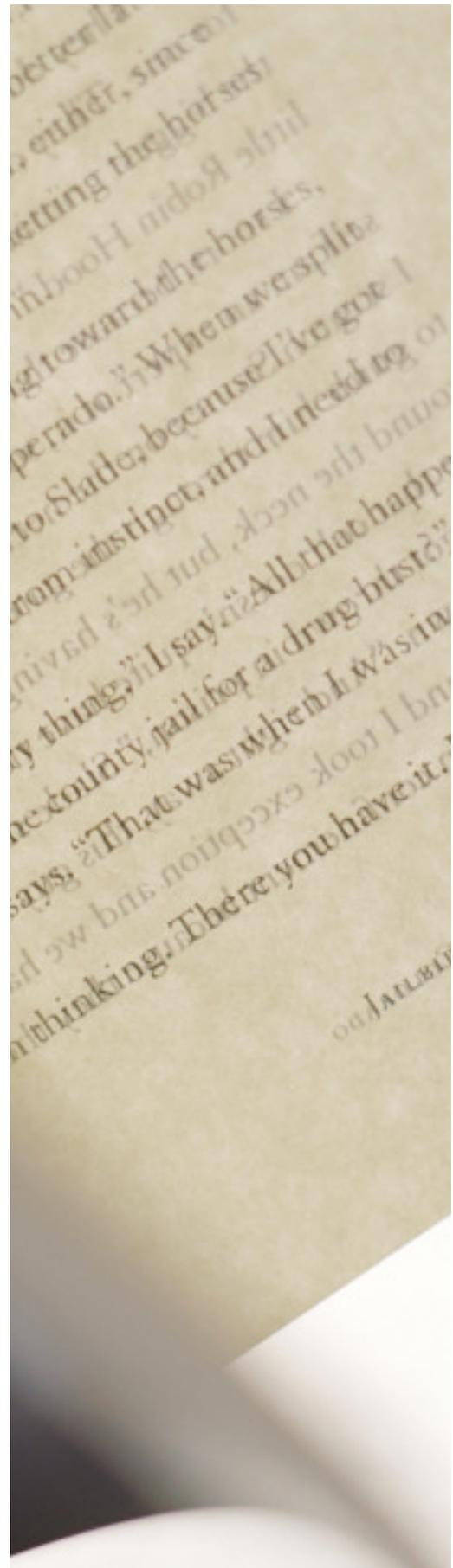
39 The Literary Life

42 Notable Books

*Milkweed Editions:
Selected publications and awards.*

48 Poem by Pattiann Rogers

50 About the Award





*“My life
was formed
by poems,
stories,
and books.”*

Editor par Excellence

Emilie Buchwald is a master of the editor's art—making other writers better.



ONE THINKS OF ART as the assertion of an individual's vision, her sense of beauty and order, her perception of the world's subtle patterns, illuminated and evoked for a broader audience. How then to describe the muted, indirect mode of expression that is the work of the editor and publisher, the facilitator of other people's art?

This is the challenge of explaining the achievements of Emilie Buchwald and her publishing house, Milkweed Editions. Milkweed, to be sure, is a collegial operation, a team of talented professionals, specialists in book production, marketing, fundraising, and editorial minutia. Milkweed is much more than a single person. And yet behind the scenes, managing the vision of the press, communicating with authors, line-editing manuscripts—supervising all aspects of the press's work, large and small—there is Emilie Buchwald.



In an auditorium at Northern Arizona University, more than 400 people listened intently as Janisse Ray read from her inimitable *Ecology of a Cracker Childhood*. Ray was the keynote speaker at the 2001 conference of the Association for the Study of Literature and Environment at Northern Arizona University, the world's major organization for scholars and writers interested in the connections between literary art and the natural world.

Athletic and sharp-witted, Janisse looked out over the crowd and talked about her upbringing in rural Georgia, the product of poverty and mental illness and old-growth pine forests. She spoke in the

BY SCOTT SLOVIC

drawl of her native place, explaining the “ecology” of home, the unsuspected relationship between her junkyard home and her natural playground.

Seated in front, clad in conference garb of white t-shirt, blue cotton vest, and khaki pants, was Emilie Buchwald, the founding editor of Milkweed Editions and proud publisher of *Ecology of a Cracker Childhood*. From where I sat I could watch both Janisse

EMILIE AND ME

When *Montana 1948* won the Milkweed Fiction Prize in 1993, my writing career was moribund. I hadn't had a novel published in 13 years. When Emilie Buchwald accepted my novel for publication, she did two things that demonstrated both her marketing savvy and her ability to make a writer feel comfortable: My working title for the novel was simply “1948,” and when she advised that we add the word “Montana” she opened up a significant market for the book. When I submitted the book as “Lawrence Watson,” Emilie suggested that “Larry” would work better, and I was instantly relieved—I had always been “Larry” but had used “Lawrence” because, I suppose, I thought it sounded more literary. Therefore, when I say that Emilie Buchwald made my career, I intend that remark as close to literally true.

Larry Watson

and Emilie. Janisse began reading, feeling her way with the large audience. Emilie beamed at the stage, quietly urging Janisse on. Attending a reading by one of “her” authors was a treat for Emilie, whose customary place at literary conferences is at Milkweed's table in the exhibition hall.

Janisse captivated the audience of environmental writers, literary critics, and college teachers. Near the end of her presentation, she paused and declared, “I have to tell you that Emilie Buchwald is a genius. Emilie's guidance was crucial to the final shape of the book.” She explained that it was Emilie who had urged her to enhance the family story and the natural history and braid them together.

Emilie recognized in the raw manuscript an exceptional lyric voice, a writer of great promise with passion for her subject. *Ecology of a Cracker Childhood* has sold almost 50,000 copies since its publication in 1999, making it a top seller for a small, independent press like Milkweed. It has won several major awards and was named by the Georgia Center for the Book as the first in a program for “All Georgia Reading the Same Book.”

Ecology of a Cracker Childhood is only one example of how Emilie

Buchwald’s editorial insights have resulted in a polished, elegant, memorable literary work. Clearly, the work would not exist without Janisse Ray’s storytelling and poetic gifts and vibrant personal voice—and yet the book would also not exist, or at least not with the same verve, had not Emilie seen its potential, gently guided the author, and worked with her publishing colleagues to produce and market a handsome book.

It is a case of symbiosis, of mutual support, in pursuit of literary art. It’s a case that has been repeated 175 times—for 175 books—in the history of Milkweed Editions. It’s a kind of cooperative literary expression, a process of asserting insights and accommodating the words and ideas of others, at which Emilie Buchwald excels. She is undoubtedly one of our country’s leading practitioners of the delicate, diplomatic art of literary editing.



Emilie Bix was born in Vienna, Austria, on September 6, 1935, the daughter of Norbert and Maryla Bix. Her father was an attorney in Vienna, and her mother had been a concert pianist before her marriage. In 1939, following Krystallnacht and the onset of World War II, Emilie and her parents immigrated to New York City.

Growing up on Long Island, two subway stops from Manhattan, Emilie was a passionate reader, so much in love with words that she read the dictionary, seated on her red-brick front stoop. She also learned how to fight in order to be accepted by her neighborhood’s gang of girls. “Say a big word for this kid,” her friends would demand, when they brought a visitor from another neighborhood.

“My life was formed by poems, stories, and books,” Emilie says. “They created my inner landscape. I wrote poetry as a kid, and I’ve been an editor from the time I was in high school.” Emilie graduated from Hunter College High School as president of the student government in 1953 and entered Barnard College in the fall.

On June 6, 1954, she married Columbia University medical student Henry Buchwald. The couple would eventually have four daughters:

“Emilie Buchwald is a genius. Emilie’s guidance was crucial to the final shape of the book.”

—JANISSE RAY

Jane, Amy, Claire, and Dana. Emilie and Henry celebrated their 48th wedding anniversary in 2002.

Emilie published her first poem, “Song,” in *Harper’s* magazine in 1956 and her first short story, “The Present,” in *Harper’s Bazaar* in 1958. She worked as guest fiction editor at *Mademoiselle* magazine one summer and edited Barnard’s literary magazine. She graduated in 1957 and entered the M.A. program in English at Columbia.

After her first year of graduate school, the Buchwald family moved to Omaha, where Emilie finished her M.A. thesis, titled “The Garden in Seventeenth-Century Literature and Thought.” More than 30 years before the formation of the Association for the Study of Literature and Environment (1992), and six years before Leo Marx’s monumental study *The Machine in the Garden* (1964), Emilie was exploring what would come to be called “environmental literature.” Her interest in how literature can explore the relationship between human experience and the natural world is now reflected in Milkweed’s publishing program.

In 1960, Henry’s career took the Buchwalds to Minneapolis, where he became a resident at the University of Minnesota Medical School, while Emilie entered the Ph.D. program in English and

taught at the university. She received her doctorate in English literature in 1971, with a dissertation titled “The Earthly Paradise and the Ideal Landscape (Studies in a Changing Tradition through 1750),” an extension of her previous thesis.

In 1973, she published a medieval fantasy for children, *Gildaen*, with Harcourt Brace. The book received the *Chicago Tribune’s* Book Prize as Best Book of the Year for 9- to 12-year-olds and was reprinted by Milkweed Editions in 1993. She also began teaching writing for children through Continuing Education for Women at the university and taught poetry writing at The Loft.

As a board member of The Loft, Emilie came to



R.W. Scholes and
Emilie Buchwald in 1987.

“We were interested in bringing beautiful typefaces and the elegance of letterpress printing to offset books.”

know artist and book designer R.W. (Randy) Scholes. Emilie and Randy talked about the opportunity for a journal that explored the synergy between words and images, combining these two art forms in striking ways and encouraging writers and artists to collaborate. Their discussions resulted in *Milkweed Chronicle*, one of Minnesota's first nonprofit literary arts organizations, which was incorporated in November 1979. Emilie served as founding editor, and Scholes as its artist and designer.

The name was inspired by Emilie's frequent walks, during which she noticed the milkweed plant growing in every weedy spot. "In the summer," she recalls, "the dusty purple flower leans over, demurely out of sight. In the fall the ripe pod explodes with seeds that fly up and land one cannot-know-where. In the same way, good art is found almost anywhere, growing until it's ready to travel into the world. The idea of chronicling that process seemed whimsical but felt true to the image of a sturdy wild plant that thrives on very little."

The first quarterly issue of *Milkweed Chronicle* appeared in the winter of 1980. Before ceasing publication in 1987, the magazine published 21 issues on a broad range of subjects, from "Movement/Dance" to "Geographies/Geologies," and from

EMILIE AND ME

One example of Emilie's calm and steady editorial talents occurred when I was writing the manuscript for *The Dream of the Marsh Wren*, part of Milkweed's Credo Series. Never having written such a long prose piece, I was having difficulty with the manuscript. On the due date, I submitted the manuscript I'd written only to withdraw it a few days later, declaring I wasn't going to write a manuscript for the series at all. I did this even knowing I had signed a contract and the manuscript was due. It was outrageous. What is remarkable now as I look back on those days is that all I can remember of Emilie's reaction is her quiet, unhurried friendliness, an urging that I take my time, a subtle suggestion of confidence in me. This seemed not so much conveyed in words as in her tone. Eventually, I took a different approach to the work and wrote a new manuscript which is the book *The Dream of the Marsh Wren, Writing as Reciprocal Creation*. Emilie's loyalty to my work has lifted from me the burden of uncertainty about publication of my books and therefore allowed me to devote my time and energy to the writing itself. For this gift, I will be forever grateful.

Pattiann Rogers

“Gender” to “Magic.” The winter 1984 issue, “The Poet Dreaming in the Artist’s House,” coedited by Emilie and Ruth Roston, would also become, in 1984, Milkweed Editions’ first book.

Recalling the partnership with Scholes, Emilie says, “Without his artistic brilliance, enthusiasm, and strong work ethic, there would have been no journal, nor would I have felt encouraged to take on the challenge of running a press.” Publishing books was “a labor of love for both of us,” she adds. “We were interested in bringing beautiful typefaces and the elegance of letterpress printing to offset books.” In the early years, economic necessity determined that Randy would design all the books and book covers. He retired in 1993.

Milkweed’s consistent commitment to quality brought its publisher national acclaim, and in the early 1980s, Emilie began appearing as a speaker, panelist, and teacher at conferences and writers’ workshops, such as Bread Loaf Writer’s Conference in Vermont. She has also spoken at numerous events in Minneapolis, including the May 2001 University of Minnesota commencement, at which she was awarded an honorary doctorate of humane letters by the College of Liberal Arts.

Although she continued to write (Harcourt Brace published *Floramel and Esteban*, another fantasy, in 1982), most of Emilie’s imaginative energy for the past two decades has been devoted to editorial projects, managing Milkweed Editions, and mentoring other writers and editors.



The back of every Milkweed book states the press’s mission: “Milkweed Editions publishes with the intention of making a humane impact on society, in the belief that literature is a transformative art uniquely able to convey the essential experiences of the human heart and spirit.”

These words clearly distinguish the *raison d’être* of one of America’s largest independent literary publishers from the aims of the country’s large trade publishers and also from the goals of most

She is undoubtedly one of our country’s leading practitioners of the delicate, diplomatic art of literary editing.



other literary and academic publishers. At a time when mega-bookstores are rampaging across the nation and assuming control of the book-buying public—and, some would say, even determining what kinds of books see the light of day—the existence of independent publishers with a social conscience is more important than ever.

Milkweed reflects Emilie’s vision “to make a humane impact on society through literature. . . to publish books that make a difference.” As one example, she cites the landmark anthology she coedited with Pamela Fletcher and Martha Roth, *Transforming a Rape Culture*, about combating violence against women by changing the cultural values that underlie it. The book, one of five Emilie has coedited, is used in college classrooms, and Milkweed plans a revised edition in 2004. Another book that makes a difference is Carol Bly’s *Changing the Bully Who Rules the World: Reading and Thinking about Ethics* (1996).

Milkweed’s purpose is not to advance a narrow social agenda but to make sure that important questions about art, society, and the more-than-human world are asked and explored. One of the central questions, asked eloquently in Alison Hawthorne Deming’s *Writing the Sacred into the Real* (Milkweed, 2000), is: Does activism compromise art? In other words, does the work of social activism sometimes interfere with an artist’s imaginative expression? This question goes to the very heart of Milkweed’s mission. Deming’s response is that this is a necessary compromise, crucial to the creation of meaningful art. In a sense, she suggests, literature acquires a deeper, more vigorous significance by engaging issues of importance to society.





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Another of Milkweed's distinctions—a legacy of Randy Scholes—is the care it devotes to the beauty of the book, to cover design and interior arrangement. In literary fields such as poetry and nonfiction nature writing, writers clamor to have their work considered by the editors at Milkweed Editions, knowing that the publisher will help them to produce immaculate work and get it into the hands of appreciative readers.

As a not-for-profit press, Milkweed uses its income to support the direct and indirect costs of its books, including the costs of printing catalogue materials and the expense of warehousing unsold

EMILIE AND ME

After garnering rejections for two years, my third novel, *Cracking India*, was published by Milkweed Editions in 1991. Emilie Buchwald had the courage to publish a book from a culture that was largely unfamiliar to Americans then. Her conviction paid off, and the success of the book, I believe, contributed to the current fascination with fiction from the Indian subcontinent. It certainly advanced my career and my confidence as a writer. *Cracking India* got laudatory reviews in every major newspaper in the United States and recently was made into a major motion picture titled *Earth*. Milkweed may be classified as a “small press,” but its reputation and contribution under the direction of Emilie Buchwald are massive.

Bapsi Sidhwa

publications. It makes publishing—always a collaborative effort—even more so. The beginning of each Milkweed publication acknowledges the dozens of individuals, foundations, and state and federal agencies that support the general operations of the press and the publication of specific books. With this underwriting, Milkweed is able to publish works deemed to be of artistic and social merit, without worrying exclusively about marketability—this, too, is becoming an increasingly rare tendency in the world of publishing.

Milkweed has published many of Minnesota's leading writers, as well as authors from throughout North America. A prize for first novels attracted a number of up-and-coming authors to Milkweed, including Tessa Bridal, Ken Kalfus, Laura Pritchett, Bapsi Sidhwa, Susan Straight, and Larry Watson.

In 1996, with the publication of the anthology *Testimony*, coedited by Stephen Trimble and Terry Tempest Williams, Milkweed added an emphasis on nonfiction environmental writing to its scope. This environmental orientation was formalized in 1999 with the creation of The World As Home program. It includes the Credo Series, which publishes book-

length essays by distinguished contemporary American writers on what it means “to write about human experience and society in the context of the more-than-human world,” as the series introduction explains.

The World As Home books, Emilie says, “are, first and foremost, literary, giving emerging and better-known writers an opportunity to write about the places they love, the threats they see to those places, and the chance to suggest what might be done in the future. The issues that The World As Home addresses are, I believe, going to continue to grow in importance to Americans as well as to citizens in every country.”

Milkweed’s organization reflects its openness to new ideas. The eight staff members and five interns all participate in the work of creating books. “The publishing process from acquisition to production to sales and marketing to fundraising and community outreach is intimate and open,” managing editor Laurie Buss says. “Suggestions are welcomed and considered, from interns and execs.” She describes Emilie as a kind and devoted colleague and a boss who operates by example. “I have never seen her lose her cool,” Buss says, “whether negotiating a difficult acquisition or emptying the office

EMILIE AND ME

Emilie sent out my manuscript for *Changing the Bully Who Rules the World* to several top psychologists—this because this particular book is an anthology built around the idea that literature and psychology and some of the recent mind research need to be put together for mutual benefit. Then Emilie asked me to rewrite most of it. I did. Then she asked me to rewrite most of it over again. I rewrote it. This book fell off its production schedule three times. It cost tens of thousands of dollars in staff time given it. I rewrote it. She published the fourth version. The kind of criticism she gave me throughout the process was partly literary, but just as important, it was partly philosophical. She was patient but she didn’t suffer her foot to be moved. That is, and other authors tell me she has done the same for them, she understood how any of us feel nervous and short-tempered about putting forth major ideas unsupported by the general cultural wind, but she insisted we overcome all self-pity for the sake of manuscript integrity. The best gift a publisher can give our culture is to teach her authors enough character so they can take pains, a lot of pains, in order to do the best they can.

Carol Bly

fridge of comestibles no longer identifiable (she, like the rest of us, takes her turn as ‘kitchen witch’).”

Asked about her publishing philosophy, Emilie returns to words from the *Arabian Nights* she quoted 45 years ago for a freshman paper at Barnard College: “There is no writer that shall not perish, but what his hand hath written endureth forever. Write therefore nothing but what will please thee when thou shalt see it on the day of judgement.”

This sense of the permanence and integrity of the word is embedded in her work. “I feel the force of these words keenly as they apply to publishing,” she says. “My years as a writer, editor, and teacher of literature shaped me to look for the unique voice that has something to say, to publish books I believe in. To have lived engaged in this world of books, in collaboration with colleagues and writers I love—what a privilege.”

Scott Slovic is professor of literature and the environment at the University of Nevada, Reno, and the author or editor of eight books and numerous articles. He has edited the Credo Series for Milkweed Editions since 1997.

EMILIE AND ME

I will always remember our telephone conversation when Stephen Trimble and I were in Washington, D.C., with our little chapbook, *Testimony: Writers of the West Speak on Behalf of Utah Wilderness*. Utah wilderness was under siege. We were bringing together a community of voices in its defense. Emilie Buchwald understood the gravity of what we were doing far more than we did. She realized these words needed a life beyond Congress, that this could be a template for what was to come—testimonies rising from each region of this country through the voices of its own citizenry, its own communities. And so, with Emilie’s belief and guidance, *Testimony* was published one year later in a Milkweed Edition and on September 18, 1996, found its place in President Clinton’s hands on the rim of the Grand Canyon when he proclaimed the new Grand Staircase–Escalante National Monument.

That weekend, again, under Emilie’s leadership, the contributors of *Testimony* gathered at Sundance with Robert Redford and celebrated. We read under a canopy of aspens turned gold and saw together a new kind of alchemy, the alchemy of a literature on behalf of the land.

Emilie Buchwald is a visionary, a woman of great strength and great character. Because of her, we read the world differently. But most important, Emilie has created a legacy of love. The spirit with which she has infused Milkweed Editions blows throughout this nation like silken seeds taking flight and taking root.

Terry Tempest Williams



More Shelf Space

A lover of books pleads with the cosmos.

I

LOVE BOOKS in two ways.

First, I read them like an addict. A day—even an hour or two—without print makes me edgy and hungry. I hide books in my car, both trunk and cubbyhole, in my office drawers, in side pockets of duffel bags. I buy small books to carry in my shirt pocket, just in case. The vision of jail with a good library is not so bad. With no books, I'd be a fine candidate for suicide. I became a teacher of literature because I could think of nothing else that gave me an excuse to read for money—albeit a pittance. My chief misery as a teacher is to have lived to teach in rooms full of Americans for whom books are not a matter of life and death, but only a trifle, a boring nuisance to be endured on the way to the computer lab and an office job. Books contain the seven basic food groups of the soul. Ignore them and you starve inside; you die with a malnourished, shrivelled, bony spirit. Your computer will not feed you. Montaigne and Walt Whitman and Willa Cather will serve you elegant and nourishing dishes. Take and Eat.

But I love books also as they might be loved by an illiterate sensualist. I love the bite of lead type on heavy rag paper, the sexy swirls of marbled endpapers, the gleam and velvety smoothness of Morocco calf, the delicate India paper covering the heavy etching of the frontispiece, the grand heft of Gibbon or some collected works, the faint perfume of mildew in old English editions, the ghost smells of ink and the glue in bindings. I feel my books. I run my hands over them as over skin or fur. I stroke them and sniff them and admire them from various angles in various light. The first time I visited a Russian Orthodox church (in Sitka, Alaska), I watched the black

BY BILL HOLM

moustached Metropolitan emerge from behind his gold doors in a great cloud of incense. The choir surged louder in four almost-in-tune parts. The Metropolitan bent ceremoniously down and kissed the Book. That's right, I thought! The right thing to do with a book! I will go home to Minneota and light a candle and every night I will kiss a book. Tomorrow *Leaves of Grass*, and after that *The Iliad* and after that the *Well-Tempered Clavier* and after that some random shelfless book from the top of a dusty pile that's lonesome for the living breath of a human being. More shelf space, says the Universe, more shelf space!



Excerpted and reprinted with permission of the author, from The Most Wonderful Books: Writers on Discovering the Pleasures of Reading, edited by Michael Dorris and Emilie Buchwald (Milkweed, 1997). Copyright © 1997 by Bill Holm. Holm, of Minneota, Minnesota, has published five books with Milkweed.



Managing editor Laurie Buss in her office at Milkweed.

Minding Our Ps and Qs

How Milkweed makes a book.



BOOK BEGINS with the writer's idea, but many people, many book lovers, contribute to turning that idea into a well-crafted, lovely thing.

Milkweed has published more than 175 books since its first in 1984. Though editorial and production processes have evolved as new publishing technologies have become available, our goal at Milkweed has remained constant: to produce beautiful, well-edited, well-constructed books.

[1]

ACQUISITION—Finding that next Milkweed book Milkweed receives thousands of manuscripts every year from unsolicited writers, agents, and other publishers. But often it's the special relationships our publisher, Emilie Buchwald, has cultivated with writers over the years that bring Milkweed its books. Milkweed books are acquired first and foremost on the basis of literary merit, on the artfulness of the writing.

[2]

SUBSTANTIVE EDITING—The big picture edit Emilie envisions the best a manuscript can be and guides the author to that end. The substantive edit is a collaborative, often time-consuming process, an exchange of ideas and new drafts between author and editor that addresses issues of writing style, plot and character development, and essay and poem organization. Ideally the substantive process should be completed 12 months before a book is scheduled to ship from the printer.

BY LAURIE BUSS

[3]

TRANSMITTAL—Launching the publishable manuscript Eleven months before a book's ship date, the entire Milkweed staff (interns included) comes together after reading the substantively edited manuscript to brainstorm, investigate, and plan all aspects of the book's future: What should its title be? What cover image would best present the story? What special sales might the title generate? What fundraising needs to be done to support the cost of producing the book? Though a book can be produced much more quickly than 11 months, this time frame allows us to keep three or more seasonal lists flowing smoothly while best meeting the editorial and production needs of each individual title.

[4]

COPYEDITING—The mechanical edit Professional literary copy editors scour each manuscript for errors in spelling, punctuation, grammar, and usage and apply the recommendations of *The Chicago Manual of Style* with consistency. It's imperative that the copy editor preserve the author's writing style, the predominant reason for the manuscript's acquisition.

[5]

COVER AND INTERIOR ART Paintings, photographs, or drawings that will evoke the meaning and mood of the manuscript and compel readers to pick up the book and dig in are commissioned from artists or are found, in museums or galleries, for book covers and, often, their interiors.

[6]

COVER AND INTERIOR DESIGN Much consideration is given to the relationship of text to images to open space on a book's cover and in its interior, to let loose the subtle power of good book design. What typefaces should be used? What colors? How many lines of text should sit on a page, and how much white space should surround each line?

[7]

TYPESETTING Milkweed books are typeset after the copyedit is completed and approved by the author. The typesetter applies the interior design specifications to the final text, interior images are incorporated, and typeset page proofs are generated, approximately four months before a book's ship date.

[8]

BOUND GALLEYS Typeset proofs are also used to create advance reading copies, or bound galleys, a publicity and sales tool used to get early copies of the nearly finished book into the hands of book reviewers, booksellers, and subsidiary rights contacts.

[9]

PROOFREADING AND CRITICAL READING Each set of typeset proofs is proofread against the previous generation of text to be sure all editorial corrections have been implemented, and each set of typeset proofs is critically read—preferably by a fresh eye!—to catch any egregious mechanical or typographical errors that have not yet been identified. Milkweed moves through at least three sets of typeset proofs before calling the interior finished.

[10]

PAPER, PRINTING, AND BINDING—Manufacturing the book Six weeks before the book's ship date, the finished interior and cover files are delivered to the printer whose bid best matched our book-printing priorities: high-quality manufacturing using topnotch materials at the most competitive cost, and delivered on schedule.

[11]

PUBLICATION Books are shipped to Milkweed and to our distributor's warehouses once the manufacturing is completed and approved. The print run is inspected for overall manufacturing quality, then released into the world to wholesalers, bookstores, and schools—to what we hope will be a spectacular reception!

Laurie Buss is the managing editor of Milkweed Editions.



*“This poem appeared in the first issue of Milkweed Chronicle,”
Emilie Buchwald says. “William Stafford was gracious with his
help when we began the journal, and he gave us permission to use
this poem, which hangs over my desk at home.”*

The Dream of Now

BY WILLIAM STAFFORD

When you wake to the dream of now
from night and its other dream,
you carry day out of the dark
like a flame.

When spring comes north, and flowers
unfold from earth and its even sleep,
you lift summer on with your breath
lest it be lost ever so deep.

Your life you live by the light you find
and follow it on as well as you can,
carrying through darkness wherever you go
your one little fire that will start again.



*“The Dream of Now” © 1991, 1998 by the Estate of William Stafford. Reprinted from
The Way It Is: New and Selected Poems with permission of Graywolf Press, St. Paul, Minnesota.
“The Dream of Now” first appeared in Milkweed Chronicle, Winter 1980.*

The Chronicle Years

*In her editor's notes for Milkweed Chronicle (1980-1987),
Emilie Buchwald celebrates literature and art.*



In 1980, Emilie Buchwald and R. W. Scholes brought forth the Milkweed Chronicle, which she introduced in an editorial as “a new source of public recognition for emerging talent in the arts of graphics and poetry and . . . a focal point for collaborations between artistic disciplines.” Until its last issue in 1987, Milkweed Chronicle was the expression of Buchwald’s vision, love of learning, and belief in the power of art, as these excerpts reveal.

Lost in the Universe

Poets and artists make constant use of the mind’s ability to imagine itself elsewhere, to stop the clock of the outside world while another aspect of reality unfolds before us.

This alteration of “real” time occurs in the work of both poets of essence and poets of existence. “Here,” says the poet of essence, holding out a few glowing grains: “I make you a present of what I have refined out of time. All the rest is mere pitchblende.” “Here,” says the poet of existence, extending a slice of the life-hologram, “I have gathered reality in this construct; all dimensions are presented as faithfully as the laser of my imagination can focus them.” When we accept either vision, we escape from the apparent rigidity of the universe in the company of a poem or a work of art.

Space—Time
Winter 1981

BY EMILIE BUCHWALD
ILLUSTRATIONS BY R.W. SCHOLES

Imbibing a Culture

The literary translator has endless ways to go wrong, numberless blind alleys down which to stumble. Each culture has its own assemblage of gestures, visual signs, and language, filled with meaning and reference special to itself. The flavor of a culture is distinctive enough so that they evoke certain qualities in mind; when we name a culture that name conjures images and idea clusters.

A translator of literature must have the desire to make a transference of all this into another tongue, to convert what is already precisely imagined in one form into an equivalent work that represents the original well and truly in meaning and spirit.

A translator of literature must slide inside the body and mind of a culture, must see through its eyes and imagine with its conceptions. There are various methods of perceiving the world: to think/ to feel/ to see/ to understand/ to will/ to judge/ to dream—represent only some of them, and of course they are mingled in different proportions in each society and presented uniquely in the bone structure of a language's grammar—its sounds, forms, and syntax—and in its robes of tone and nuance of expression.

A translator of literature also has to believe in a larger human sphere, has to believe in the necessity of crossing boundaries to make contacts, to reconcile the misunderstandings that language barriers create. Paradoxically, it appears that at this time when the possibilities for communication are greater than they have ever been, the spirit of the age shrinks back to nationalism, regionalism, tribalism; and to an impatience with what is different or unknown. Few of us dare to ask—what does the universe desire from me? Or even to imagine that there might be such a question.

Translations, Equivalents, Conversions
Spring/Summer 1981



Perchance to Daydream

Difficult questions occur when one chooses to be truly awake to the world, paying attention, deciding at what level of illusion to live. To face the real nature of life on this planet is to court terror. If we are to live in this world without weeping daily, some part of us slumbers.

It's especially easy now, with winter around us, to fall inward, to stay within daydream as much as possible. Our boots, not our feet, touch the frozen sidewalk. We're isolated from one another and from the outside world in our layers of winter swaddling.

Perhaps we need daydreams more at this season, and there's no question we need daydreams and night dreams if we're going to have the physical and emotional energy to be awake. When the forms of the outside world are muffled and the colors are brighter within, it makes sense to do some protective daydreaming, to float inward toward a live center of self and reaffirm its presence.

And, if we value our night's sleep for no other reason, we would treasure it as the buffer between the efforts and weariness of the day that's passed and the day to come when again we attempt to feel, to imagine, and to accomplish. A night's sleep enables us to say to ourselves in the morning, "Okay, dummy; try again."

The Sleepers and the Awakening
Winter 1982

Abiding Mysteries

Riddling, puzzling, and maze making are coding processes. We take information and deliberately scramble it or disguise it for the shock of pleasure in the decoding and re-assembling, or to conceal it from the enemy or the uninitiated. After wandering in mental darkness, the "answer" strikes us with a floodlight of revelation.

Writers are endlessly intrigued by the fact that words have the potential to be both precise and ambiguous. A line of poetry can carry several different cargoes to the reader at the same time. Poets rely on the ability of language to name and veil simultaneously, to offer the reader a rich sense of delight and insight. But in a poem, the mystery doesn't evaporate with an "answer."

Riddles, Puzzles, Games
Spring/Summer 1983

The Facts of Life

Sex change is quite normal in a number of fish species, especially among tropical fish. A fish called the indigo hamlet (indecisive habits?) changes sex several times a day. During the courtship rites, a pair will determine which will assume the passive male role and which the active female role. After spawning, they switch and spawn again, with as many as five alternatives in a single mating.

If the indigo hamlet had the ability to speak and write, it would be spared the writing of manifestos on the rights and privileges of one particular sex vis-à-vis the other. Rather, we might have a lucid commentary on the experience of each and the experiences common to both.

As vertebrate mammals who live on land, carry our young internally and bear relatively few offspring, our reproductive anatomy is too fixed and too complex for an easy exchange of sexes. We cannot know firsthand, as a Nassau grouper or a Mexican hogfish can, the perspective of a female and then that of a male. By their sex shift, these fish have maximized the reproductive possibilities open to them at each stage of their lives.

Human beings come into the world without any gender choice. Soon enough, in early infancy, many trained observers believe, we take on the gender roles of our society, the attitudes, behaviors, and motivations culturally associated with each sex. These roles affect our play, our education and our life's work. The country of "we" tends to pull together against the country of "they." Human beings confronted with otherness often view it with suspicion and alarm.

The voices that rise out of the poems and essays in these pages are the voices of human beings confronting our gendered condition. The grievances and ecstasy of our gendered human state are translated in our chromosomes into complex possibilities for our species to surprise itself and to surpass itself; if it can manage to survive itself.

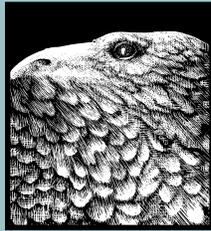
Gender
Spring/Summer 1984



Farewell

This is the last issue of *Milkweed Chronicle*. We will now be able to spend all our time and energy on the editing, design, publication, marketing, and distribution of Milkweed Editions books. This decision was not arrived at quickly or without considerable discussion and agonizing.

The *Chronicle* has been the focus of our attention for the past seven years. We've loved the work, experimenting with format, choosing each issue's content. We've had the satisfaction of printing fine work by a large number of writers and visual artists and of being the first publication credit for many of them.



There is no "set" page of the *Chronicle*. The making of each issue is a hands-on, time-consuming process that involves juxtaposing words and images to create a visual flow throughout the issue that encourages browsing and then, we hope, a reading and rereading. It's fun of the most satisfying kind. We will miss it. Very much.

We've been lucky in our readership. Many of you have been readers from our first years of publication and have stayed with us as we took on new challenges: printing three-hundred-line poems, changing from a tabloid format, publishing unusual collaborations, trying new papers and typefaces, printing whole chapbooks in a single issue. We have appreciated your letters of commentary; even a letter of violent disagreement was welcome to us because it meant that the work in the issue was being read and responded to.

Since we began publishing books, we have found ourselves increasingly drawn by projects we want to attempt, and by an ever-increasing number of book-length manuscripts we would like to be able to publish. We've also found ourselves consistently behind the eight ball; understaffed and out of time. We knew that we had to make a choice. Fortunately, a small press is not a museum. The challenges change; the organization evolves.

Travel
Winter 1987



SPILLVILLE

Milkweed's magnum opus, Patricia Hampl's *Spillville*, with engravings by Steven Sorman, was published in 1987 in both a handmade limited edition (Milkweed's only one) and a reader's edition. "We gave it our all, and it was acknowledged a masterwork of book art," Emilie Buchwald says. "It was also, I thought, a marvelous collaboration among artists and artisans all in love with books and book art."





Belles Lettres

Well-chosen words from authors, admirers, and friends.

Books save lives, meaning a book can save a person's spirit; Emilie has published book after book that edifies and elevates the human spirit. She labors to make the world a more humane, more sustainable, and more imaginative place, helping all of us understand this life, in its heartbreak and story. Hers is holy work.



Janisse Ray
Author, *Ecology of a
Cracker Childhood*
Crawfordville, Florida

The independent literary presses of the United States have been critical to the development of American literary culture. Emilie Buchwald's vision and leadership have made Milkweed Editions one of the most eminent literary publishers in the United States, and have made Minneapolis-St. Paul one of the most important literary centers in the country. She has helped shape a literary community with an organizational diversity that has become a role model nationally.

Paul Yamazaki
City Lights, Booksellers and Publishers
San Francisco, California



Emilie Buchwald with staff members Hillary Reeves and Ben Barnhart (opposite page) and author Deborah Keenan (above).

I have watched Emilie Buchwald make Milkweed Editions into one of America's premier literary institutions. Her commitment to contemporary literature and her dedication to providing American readers with writing that tackles the foremost issues of our time during a period when more and more books are published but fewer and fewer matter can only be described as heroic. As the federal government's steward of American letters, I salute her. As a reader, I cherish her.

Cliff Becker
Literature Director
National Endowment for the Arts
Washington, D.C.



Emilie Buchwald has given us an exemplary model for how influential an independent press can be, encouraging women and marginalized voices, working side by side with authors and editors such as myself to bring the seed of an idea into flower, and welcoming a chorus of new and established voices. Anyone who would besmirch the crass, commercial state of literary publishing in our culture can stand corrected by studying the many meaningful contributions Emilie has made to creating a culture in which literary arts can thrive.

Alison Hawthorne Deming
Author, *Writing the Sacred into the Real*
Tucson, Arizona

I worked for Emilie as managing editor during exciting years of transformation at Milkweed Editions. I remember:

- ♦ Calling Rosellen Brown to ask if she would write a statement for Patricia and Tim Francisco's *Village Without Mirrors*. Rosellen saying, "Send the manuscript. I would do anything for Emilie. She was the goddess of my college campus."
- ♦ Talking with Yehuda Amichai about his book, *Amen*, that Emilie was wise enough to get back into print. His voice, full of emotion, saying that Emilie and Randy Scholes had given him the only beautiful cover he'd ever had for his poems.
- ♦ Going into Emilie's office when I felt I'd found a good manuscript from the towering stack next to my desk. How Emilie's face would light up at the news of good literature!

Deborah Keenan
Associate Professor, Hamline University
St. Paul, Minnesota

As an editor, as a publisher, Emilie has perfect pitch. The Milkweed imprint is immediately identifiable, even to the color palette of its covers, and its books manage—without lying about the perilous state of our species and our planet—to bring a consistent flow of good news. The press has stayed vital for 20 years because



Emilie herself is so smart, so humble, and so willing to learn new things. So that although this year's books are all quite different from last year's, and the year's before, they're all definitely and triumphantly Milkweed books, good to read, good to look at, well made, and full of heart.

Martha Roth
Writer and Editor
Minneapolis, Minnesota

Emilie used to visit me once a season at the *Book Review*, bearing books. Her genuine, joyful enthusiasm for the books she was publishing was unmistakably the real thing. There was no mistaking Emilie's passion and commitment, something that, alas, is rare in the publishing world these days. She also was great fun to talk to. Work seemed play to her, and her spirits always lifted mine.

Rebecca Pepper Sinkler
Former Editor, *New York Times Book Review*
Philadelphia, Pennsylvania

Emilie Buchwald is the ideal we all strive for, both as a friend and as a lover of books.

Faith Sullivan
Author, *What a Woman Must Do*
Minneapolis, Minnesota



The world is full of trumpeters, lecturers, soliloquists, divas—people who have much to say and love to hear themselves say it. Far rarer are people with a generosity of spirit that enables them to listen, facilitate, groom, and nurture. They still have much to say, but their mode is conversation and collaboration. I've known only a few of these rare souls in my lifetime, and none has exemplified the traits of gentle cultivator better than Emilie Buchwald. Throughout the editing and production process, she was firm in her leadership without ever undermining my vision or authority. She gave me guidance and she gave me her trust, in equal parts, and for that I am forever grateful.

Sara St. Antoine
Series Editor, *Stories from Where We Live*
Cambridge, Massachusetts

Frankly, I think my writing is pretty quirky. When I see my books there on that extraordinary bookcase at the front of Milkweed Editions offices, I think, man, how did these books get in here with those. But then I look closer at that bookcase, at all those amazingly different kinds of books and subjects and writers. Emilie is interested in all of those things. And that is what makes her such an amazing editor. The writers' work that she publishes interests her. She gets it and she knows how to help us make it stronger. We writers—we like that sort of thing a lot.



David Haynes
Author, *Live at Five*
St. Paul, Minnesota
and Dallas, Texas

Without Emilie Buchwald's work for over 20 years as editor, publisher, goader, and seeker of writers, what would literary culture look like in the Midwest? Sadder, thinner, without the work of maybe a dozen writers whom she has nourished and kept alive and in print, me among them. She has sacrificed much of her own life as a writer so that all of us could live in a more humane and intelligent place. Justice in American life is done less often than it is prattled about, but for once, this award to Emilie Buchwald gives credence to its operation. By honoring her work, we honor ourselves and our lovely language, whose good steward she has been for so long.

Bill Holm
Author, *Eccentric Islands*
Minneota, Minnesota



In the early 1990s my then firm, The Stevens Group, developed and managed the Mellon Foundation's Small Press Capacity Program. Milkweed Editions was selected as one of just nine programs from all across the country to be part of it. It was then that Emilie Buchwald rose to the front of my consciousness. "Rose" isn't quite the right word. Emilie muscled her way to the forefront of her peer group of outstanding publishers and editors. She was known in this group for her excellent acquisition and editorial skills, for her dual commitment to the beauty of the written word and the look of the book, but even more so for her dogged determination. Indeed, when I close my eyes and think of Emilie, that's what I see. A lovely woman of letters with the determination of a bull dog.

Susan Kenny Stevens
Executive Principal, LarsonAllen
St. Paul, Minnesota

The first time I ever spoke with Emilie Buchwald it was 1 a.m. — she had apparently underestimated the time difference between Minneapolis and Moscow, where I was living. As I crawled back to bed groggy-headed, I tried to recall what she had said over the phone: something about having read one of my stories in a magazine and wanting to



read more. If I had known that this little conversation would result in my first two published books, I would have never fallen back to sleep.

Ken Kalfus
Author, *Pu-239 and Other Russian Fantasies*
Philadelphia, Pennsylvania

From the moment she brought the first issue of the new magazine to Bookslinger's warehouse, I knew Emilie Buchwald as a decent, dedicated, and sacrificing member of the Minnesota literary and arts community. Her commitment to individual writers and artists was complete. Later, when I was running the Council of Literary Magazines and Presses in New York City, I became more aware of the national reputation that she and Milkweed had. She has few peers.

Jim Sitter
Founder, Bookslinger
St. Paul, Minnesota

My favorite memory is of a disagreement we had about one aspect of the storyline for *Tides*. We exchanged a total of 32 emails on the subject, each of us respectfully impassioned with the integrity of her own position. When we appeared to have reached an absolute deadlock, Emilie lightened the atmosphere by teaching me the meaning of "Prost!" — the German/Czech word for "Skol!" or "I'll drink to that!"

V.M. Caldwell
Author, *Tides*
Amherst, New York

The Literary Life: Emilie Buchwald



From top: Emilie Buchwald as a child on Long Island; as a teenager with husband-to-be Henry at his senior prom in 1950; as guest fiction editor at Mademoiselle in 1956.

1935

Born September 6 in Vienna, Austria.

1939

Escapes Vienna with her parents and emigrates to New York City.

1953

Graduates from Hunter College High School as president of the student government and enters Barnard College.

1954-1956

Marries Henry Buchwald, a first-year medical student, and wins writing award for essay on city planning. First poem published in *Harper's* magazine. Works as guest fiction editor at *Mademoiselle* magazine.

1957

Edits Barnard literary magazine. Graduates from Barnard College, winning the Faculty Graduate Fellowship and the Amy Loveman Poetry Prize. First short story published in *Harper's Bazaar*.

1958-1959

Graduate program in English at Columbia University. Works as editor of the *Sloane Journal of Obstetrics and Gynecology*. Birth of first daughter, Jane, and move to Omaha, Nebraska, where Emilie finishes her M.A. thesis. Short story reprinted in *Prize Stories: The O. Henry Awards*.

1960-1971

Moves with Henry and Jane to Minneapolis to undertake graduate work and teach at the University of Minnesota. Birth of Amy, Claire, and Dana. Receives doctorate in English literature with a minor in art history.

1973-1978

Publication of *Gildaen* by Harcourt Brace. *Gildaen* is awarded the Chicago Tribune Book Prize in 1973 as Best Book of the Year for 9- to 12-year-olds. Receives Lyric Memorial Prize for poetry in 1976. Teaches writing for children through Continuing Education for Women and teaches poetry at The Loft. Becomes a Loft board member and meets R. W. Scholes, artist and book designer.

1979-1980

Founds *Milkweed Chronicle* with Scholes in November 1979. First issue appears in 1980. Chairs the board of The Loft. Guest edits the Wallace Stevens Centenary Issue for Poetry Society of America.



Top: Receiving Chicago Tribune Book Prize for *Gildaen*. Center: Emilie and daughters (clockwise from lower left) Dana, then 4; Amy, 11; Jane, 14; and Claire, 7. Above: Emilie (front row center) and colleagues at The Loft.

1980-2000

Speaker, panelist, teacher at more than 100 conferences, seminars, writers conferences.

1982

Floramel and Esteban published by Harcourt Brace; nominated as a Notable Book of the Year by the American Library Association.

1984

Publication of the first Milkweed Editions book, *The Poet Dreaming in the Artist's House*, poems about the visual arts, edited by Buchwald and Ruth Roston.

1987-1990

Last issue of *Milkweed Chronicle* published. Writes script, *Glenda—From the Heart*, with daughter Amy Buchwald, performed in Minneapolis by Divine Comedy Productions.

1993

Milkweed begins publishing books for young readers. *Montana 1948* by Larry Watson becomes Milkweed's first "best-seller." *Transforming a Rape Culture*, edited by Buchwald, Pamela Fletcher, and Martha Roth, is hailed as a groundbreaking book. Buchwald is a finalist for Literary Marketplace's Trade Book Editor of the Year. Scholes retires from Milkweed.

1996-2002

Milkweed adds books about the natural world and the environment to its creative nonfiction list. These books provide the foundation for The World As Home program, literary writing about the natural world, in 1999.

2001

Receives an honorary Doctor of Humane Letters degree from the University of Minnesota and speaks at the College of Liberal Arts commencement.

2002

Milkweed's archives are acquired by the University of Minnesota for a special collection at the Elmer L. Andersen Library.



Left, Milkweed staff in 1988. Back row: Deborah Keenan, Marilyn Matthews, Mark Schultz, Steve Chase. Front: R.W. Scholes and Emilie Buchwald.



Milkweed authors on an invitation to Milkweed's 10th Birthday Party in 1989.



Top: Milkweed authors Annick Smith, Larry Watson, and David Haynes. Bottom: Emilie at an Alliance for Reading benefit.

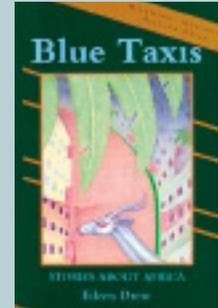
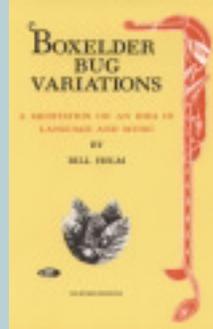
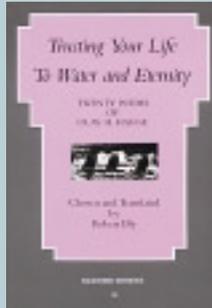
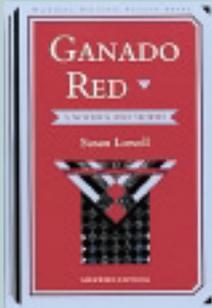


Above: Milkweed's board of directors, 1999. Left: Milkweed staff, 2002.

Notable Books

Milkweed Editions: Selected publications and awards.

Since 1984, Milkweed Editions has published 175 titles, which collectively have distinguished their publisher by winning or becoming finalists for more than 190 awards as of spring 2002. Here are a few highlights.



1984

The Poet Dreaming in the Artist's House: Contemporary Poems about the Visual Arts
edited by Emilie Buchwald and Ruth Roston
Bloomsbury Review Best Small Press Anthology

How We Missed Belgium
by Deborah Keenan and Jim Moore
Library Journal Best of the Small Press Round-up

Backbone by Carol Bly

1985

Boxelder Bug Variations: A Meditation on an Idea in Language and Music
by Bill Holm

1986

One Age in a Dream
by Diane Glancy

Eating the Sting
by John Caddy

1987

Trusting Your Life to Water and Eternity
by Olav H. Hauge, translated by Robert Bly

Amen
by Yehuda Amichai

Spillville
by Patricia Hampl and Steven Sorman
Independent Curators Best Contemporary Works of Book Art (1967-1988)
New York Times Book Review
Notable Book of the Year
U.S. Information Agency's 200 Best Books Recently Published in America

1988

The Freedom of History
by Jim Moore
Minnesota Book Award
Pushcart Prize Best of the Small Presses

The Mythic Family
by Judith Guest

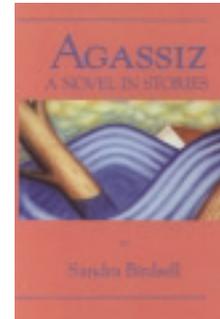
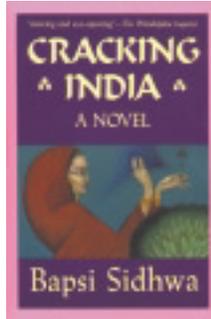
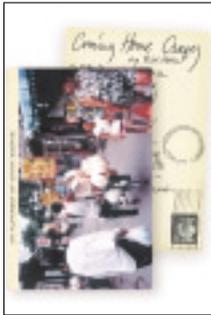
Ganado Red
by Susan Lowell
Publishers Weekly Best Trade Paperbacks of the Year

1989

The Color of Mesabi Bones
by John Caddy
Los Angeles Times Book Prize for Poetry
Minnesota Book Award
Paterson Poetry Prize (second prize)

Blue Taxis: Stories about Africa
by Eileen Drew
New York Times Book Review
Notable Book of the Year

The Tongues We Speak
by Patricia Goedicke
New York Times Book Review
Notable Book of the Year



1990

***Coming Home Crazy:
An Alphabet of China Essays***
by Bill Holm

B. Dalton's "Discover Great New Writers Program"
Minnesota Book Award

***The Passionate, Accurate Story:
Making Your Heart's Truth into Literature***
by Carol Bly

Minnesota Book Award

Aquaboogie
by Susan Straight

B. Dalton's "Discover Great New Writers Program"
Great Lakes Colleges Association New Writers
Award for Best First Work of Fiction
Publishers Weekly Best Trade Paperbacks
of the Year
Pushcart Prize Best of the Small Presses

Looking for Home: Women Writing about Exile
edited by Deborah Keenan and Roseann Lloyd

Before Columbus Foundation
American Book Award
New York Public Library Best Books
for the Teen Age
Susan B. Koppelman Award

1991

Agassiz
by Sandra Birdsell

The Clay That Breathes
by Catherine Browder

New American Writing Selection for the
International Frankfurt Book Fair

The Dead Get By with Everything
by Bill Holm

Cracking India
by Bapsi Sidhwa

B. Dalton's "Discover Great New Writers Program"
Liberatur Prize for Fiction (Germany)
Lila Wallace Writers' Award
New York Public Library Best Books
for the Teen Age
New York Times Book Review
Notable Book of the Year

Street Games: A Neighborhood
by Rosellen Brown

New American Writing Selection for the
International Frankfurt Book Fair

1992

Winter Roads, Summer Fields
by Marjorie Dorner

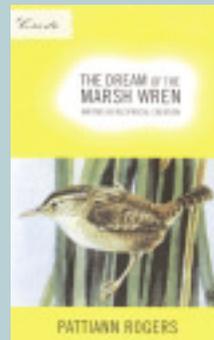
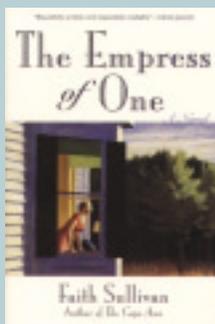
Minnesota Book Award

Larabi's Ox: Stories of Morocco
by Tony Ardizzone

Chicago Foundation for Literature Award for Fiction
Friends of American Writers Award
for Best Fiction of the Year
Friends of Literature Award
Pushcart Prize Best of the Small Presses

***The Boy Without a Flag:
Tales of the South Bronx***
by Abraham Rodriguez Jr.

New York Public Library Books to Remember
New York Times Book Review
Notable Book of the Year



1993

Rooms in the House of Stone

by Michael Dorris

New York Public Library
Best Books for the Teen Age

Basic Needs: A Year with Street Kids

in a City School

by Julie Landsman

Minnesota Book Award

Transforming a Rape Culture

edited by Emilie Buchwald, Pamela Fletcher,
and Martha Roth

Montana 1948

by Larry Watson

American Library Association Booklist Editors'
Choice Best Books of the Year

American Library Association
Notable Book of the Year

Friends of American Writers Award
for Best Fiction of the Year

Mountains and Plains Booksellers Association
Best Fiction of the Year

New York Public Library
Best Books for the Teen Age

San Francisco Review of Books/Today's First
Edition Critic's Choice Best Books of the Year

Wisconsin Library Association Banta Award

Young Adult Library Services Association/ALA
Best Books for Young Adults

I Am Lavina Cumming

by Susan Lowell

Arizona Library Association Arizona
Children's Author Award

Hungry Mind Review Children's Books of
Distinction; Best Books of the Year, Middle Grades

Mountains and Plains Booksellers Association
Regional Book Award

An American Brat

by Bapsi Sidhwa

New York Public Library
Best Books for the Teen Age

1994

The Phoenix Gone, The Terrace Empty

by Marilyn Chin

PEN Oakland Josephine Miles Book Award
Pushcart Prize Best of the Small Presses

Firekeeper: New and Selected Poems

by Pattiann Rogers

Publishers Weekly Best Books of the Year
Texas Institute of Letters Natalie Ornish
Poetry Award

Minnie

by Annie M.G. Schmidt

Hungry Mind Review Children's Books of
Distinction; Best Books of the Year, Middle Grades

A Keeper of Sheep

by William Carpenter

New York Public Library
Best Books for the Teen Age

1995

Justice

by Larry Watson

School Library Journal's Best Books of the Year;
Adult Books for Young Adults

The Long Experience of Love

by Jim Moore

Minnesota Book Award

The Children Bob Moses Led

by William Heath

Hackney Literature Award

New York Public Library
Best Books for the Teen Age

Somebody Else's Mama

by David Haynes

Friends of American Writers Award
for Best Fiction of the Year

Grass Roots: The Universe of Home

by Paul Gruchow

Minnesota Book Award

San Francisco Review of Books/Today's First
Edition Critic's Choice Best Books of the Year

Swimming in the Congo

by Margaret Meyers

New York Public Library Best Books
for the Teen Age

The Summer of the Bonepile Monster

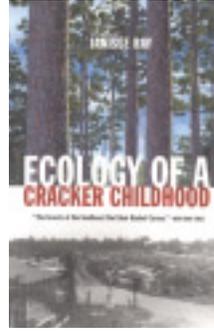
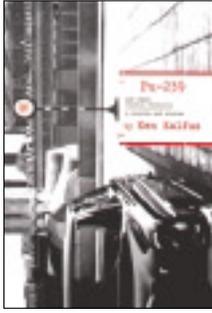
by Aileen Kilgore Henderson

Alabama Library Association Juvenile/Young Adult
Award

Homestead

by Annick Smith

San Francisco Review of Books/Today's First
Edition Critic's Choice Best Books of the Year



1996

Live at Five

by David Haynes

The Heart Can Be Filled Anywhere on Earth: Minnesota, Minnesota

by Bill Holm

Society of Midland Authors
Best Nonfiction Book of the Year

Behind the Bedroom Wall

by Laura E. Williams

Hungry Mind Review Children's Books of
Distinction; Best Books of the Year, Middle Grades
Jane Addams Peace Award Honor Book
New York Public Library
Best Books for the Teen Age
Sunshine State Young Reader's Award Master List

Changing the Bully Who Rules the World: Reading and Thinking about Ethics

by Carol Bly

Testimony: Writers of the West Speak on Behalf of Utah Wilderness

compiled by Terry Tempest Williams
and Stephen Trimble

Rescuing Little Roundhead

by Syl Jones

Great Lakes Book Award

The Empress of One

by Faith Sullivan

Great Lakes Book Award
Publishers Marketing Association
Benjamin Franklin Award for Fiction

1997

The Tree of Red Stars

by Tessa Bridal

Friends of American Writers Award
for Best Fiction of the Year
Independent Reader Top 10 Books

Eating Bread and Honey

by Pattiann Rogers

Boundary Waters: The Grace of the Wild

by Paul Gruchow

Great Lakes Book Award

The Most Wonderful Books: Writers on Discovering the Pleasures of Reading

edited by Michael Dorris and Emilie Buchwald

Amazon.com Top 10 Books for Writers

All American Dream Dolls

by David Haynes

The Monkey Thief

by Aileen Kilgore Henderson

New York Public Library
Best Books for the Teen Age

Shedding Life: Disease, Politics, and other Human Conditions

by Miroslav Holub

Bloomsbury Review Editor's Choice
Best Books of the Year

1998

Arousal: Bodies and Pleasures

by Martha Roth

Thirst

by Ken Kalfus

New York Times Book Review
Notable Book of the Year
Philadelphia Inquirer Notable Book
Salon Magazine 10 Best Books
Village Voice Literary Supplement
Top 25 Books of the Year

Trip Sheets

by Ellen Hawley

Writer's Voice Capricorn Award

The Dog with Golden Eyes

by Frances Wilbur

Texas Lone Star Reading List

Treasure of Panther Peak

by Aileen Kilgore Henderson

Sunshine State Young Reader's Award Master List

Welcome to Your Life:

Writing for the Heart of Young America

edited by David Haynes and Julie Landsman

New York Public Library Best Books
for the Teen Age

Verse and Universe: Poems about Science and Mathematics

edited by Kurt Brown

Science Books and Films Best Books
for Junior and Senior High School Students

1999

The Necessity of Empty Places
by Paul Gruchow

*Outsiders: Poems about Rebels, Exiles,
and Renegades*
by Laure-Anne Bosselaar

Unitarian Universalist
American Poetry Anthology Award

Seasons of Sun and Rain
by Marjorie Dorner

*The Dream of the Marsh Wren:
Writing As Reciprocal Creation*
by Pattiann Rogers

Bloomsbury Review Editor's Choice
Best Books of the Year
Pushcart Prize Best of the Small Presses

Pu-239 and Other Russian Fantasies
by Ken Kalfus

Amazon.com Editors' Choice
for Fiction and Literature
Independent and University Press Editors' Choice
New York Times Book Review
Notable Book of the Year
Philadelphia Inquirer Notable Book
Pushcart Prize Best of the Small Presses

The Ocean Within
by V. M. Caldwell

Keystone State Reading List
Sunshine State Young Reader's Award Master List

Ecology of a Cracker Childhood
by Janisse Ray

All Georgia Reading the Same Book
Before Columbus Foundation
American Book Award
Bloomsbury Review Editor's Choice
New York Times Book Review
Notable Books of the Year
Southeastern Booksellers Association Award
for Best Book of Nonfiction
Southern Book Critics Circle Award
Southern Environmental Law Center Book Award

Taking Care: Thoughts on Storytelling and Belief
by William Kittredge

2000

My Lord Bag of Rice: New and Selected Stories
by Carol Bly

Sojourner's Magazine Books of the Year

The \$66 Summer
by John Armistead

New York Public Library
Best Books for the Teen Age

*Swimming with Giants: My Encounters
with Whales, Dolphins, and Seals*
by Anne Collet

Skipping Stones Honor Awards

*Stories from Where We Live—The
North Atlantic Coast*
edited by Sara St. Antoine

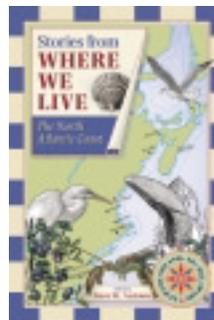
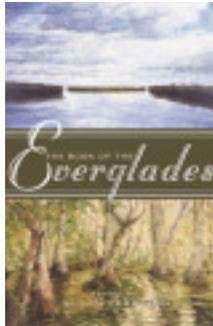
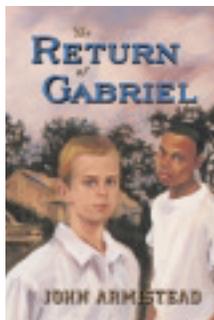
American Booksellers Association
Kids' Pick of the Lists

National Council of Social Studies Notable Social
Studies Trade Books for Young People

Writing the Sacred into the Real
by Alison Hawthorne Deming

Eccentric Islands
by Bill Holm

Lu Chi's Wen Fu: The Art of Writing
translated by Sam Hamill



2001

*Song of the World Becoming:
New and Collected Poems 1981–2001*
by Pattiann Rogers

Los Angeles Times Book Prize for Poetry, finalist

Tides
by V. M. Caldwell

Arctic Refuge: A Circle of Testimony
compiled by Hank Lentfer and Carolyn Servid
Bloomsbury Review Editor's Choice
Best Books of the Year

Hell's Bottom, Colorado
by Laura Pritchett

Book Sense 76 List
PEN USA Best Fiction Award

Parents Wanted
by George Harrar
Bank Street College Best Children's Books
of the Year

The Prairie in Her Eyes
by Ann Daum
Bloomsbury Review Editor's Choice
Best Books of the Year

*Stories from Where We Live—The
Great North American Prairie*
edited by Sara St. Antoine
Bank Street College Best Children's Books
of the Year

*Stories from Where We Live—The
California Coast*
edited by Sara St. Antoine
National Council of Social Studies Notable Social
Studies Trade Book for Young People

2002

*Wild Earth: Wild Ideas for a World
Out of Balance*
edited by Tom Butler

What a Woman Must Do
by Faith Sullivan

Winter Creek: One Writer's Natural History
by John Daniel

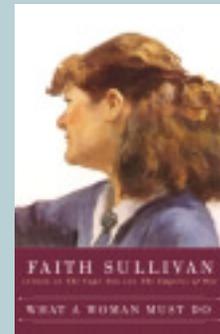
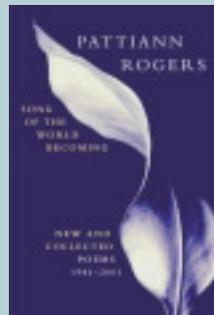
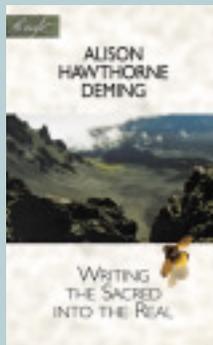
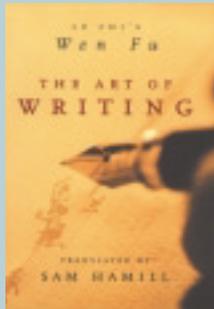
The Book of the Everglades
edited by Susan Cerulean

*The Colors of Nature: Culture, Identity,
and the Natural World*
edited by Alison Hawthorne Deming
and Lauret E. Savoy

Roofwalker
by Susan Power

The Return of Gabriel
by John Armistead

The Porcelain Apes of Moses Mendelsohn
by Jean Nordhaus
Greenwall Award in Poetry,
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*“This poem never fails to thrill me,” Emilie Buchwald says.
“Publishing this 518-page book of poems because we believe it has
lasting literary value is the kind of precious gift that a literary
nonprofit press can give to readers.”*

Song of the Oceans of the World Becoming

BY PATTIANN ROGERS

The song of the oceans
of the world becoming is always
among us. It rises over and over
from the oceans of the grasslands,
rippling like shifting waves of orange
autumn sorrel, green May barley.
It ascends in immediacy
from the oceans of the forest floor,
spreads through a flotsam of mosses,
ferns, vine maple, pine accretions;
thus it is permeated by branches,
stubs, leaves, thorny seeds, shingled
bark, which become, in truth,
the momentary architecture
of its carriage and meter.

Smelling slightly of salt, wet weed,
and sea sand, down comes this song
again and again like a tidal blue
surf of the skies, down from the floating
black depth of the stars. It swirls
like channeled winds flooding rock
caverns, like lolling swells of winter
in a whiteout. It engulfs with daylight,
spilling around and throughout
a solar deluge of summer.

*Reprinted with permission of the author from Song of the World Becoming: New and
Collected Poems, 1981-2001, by Pattiann Rogers (Milkweed, 2001). © 2001 by Pattiann Rogers.*

The song of the world becoming
in its expanse and bottomless height
can nonetheless gather wholly
into one molecule on the tip of one
tentacle of an anemone attached
to the rim of a low-tide rock,
and briefly balance there. It is complete
and prophetic in a gesture of light
off the neon needle of a damselfly
vanishing and reappearing above
warm mud and water rushes.

The song of the oceans of migrating
caribou, flocking bats, goldfinches,
of swarming honey bees, swarming
suns and stellar dusts, travels
beautifully with all the masses
of its expanding cosmic horizons.
Present in circular motions to the outer
edges of the known universe evolving,
it is ancient, it is partial.

So the song is becoming as the world
becomes, and it can never leave us;
for we are the notice in its passages,
and we are the divining in its composition,
and we practice in death the immortality
of its nature forever.

About the Award

T

HIS YEAR marks the fifth anniversary of the McKnight Distinguished Artist Award. In creating the program, we hoped to recognize a generation of artists who had dedicated their careers to enlivening and enriching Minnesota's cultural life. We wanted to acknowledge the contributions of many artists who, though successful and even acclaimed around the world, sometimes didn't receive honors here in Minnesota for their artistic work nor for the opportunities they had created for other artists and for the public to enjoy.

Minnesota is often cited as a special place to live because of its cultural richness. Theaters, museums and galleries, dance programs, performances, music, and films enliven our storefronts and street corners, stages and concert halls. The Distinguished Artist Award recognizes those who, individually and collectively, laid the foundation for this vitality. Although they might have pursued their work elsewhere, they chose to stay, and by staying made a difference.

The Distinguished Artist Award, which includes a \$40,000 stipend, is a Minnesota award for a Minnesota artist. One artist each year receives it. Anyone is welcome to nominate an artist. Nominations received by March 31 are considered the same year. A panel of people appointed on the basis of their knowledge of Minnesota's cultural history reviews the nominations, sometimes suggests others, and selects the Distinguished Artist.

Our thanks to panelists Linda Hoeschler, executive director of the American Composers Forum, St. Paul; Linda Myers, executive director of The Loft Literary Center, Minneapolis; Dale Schatzlein, director of Northrup Auditorium, University of Minnesota; and Stewart Turnquist, coordinator of the Minnesota Artists Exhibition Program, Minneapolis Institute of Arts. Their high standards make this award a meaningful tribute to Minnesota's most influential artists.

Neal Cuthbert
Program Director, Arts
The McKnight Foundation



McKnight Distinguished Artists

Dale Warland
2001

Robert Bly
2000

Warren MacKenzie
1999

Dominick Argento
1998

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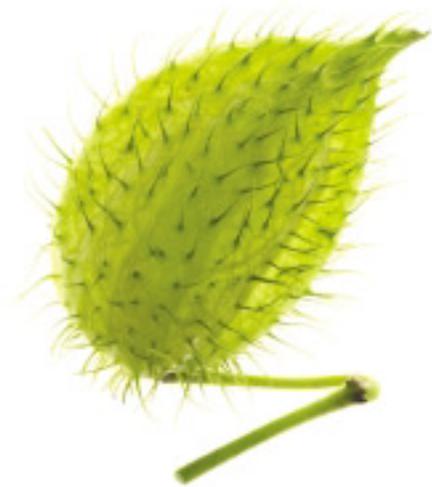
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ABOUT THE MCKNIGHT FOUNDATION

Founded in 1953 and endowed by William L. McKnight and Maude L. McKnight, the Foundation has assets of approximately \$2 billion and granted about \$91 million in 2001. Annually the Foundation directs about 10 percent of its funding to improve the quality and accessibility of the arts in Minnesota. Mr. McKnight was one of the early leaders of the 3M Company, although the Foundation is independent of 3M.





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