



*Friends of
Lorine Niedecker*

*Issue #32
Summer 2020*

I was the solitary plover

a pencil

for a wing-bone

From the secret notes

I must tilt

upon the pressure

execute and adjust

In us sea-air rhythm

"We live by the urgent

wave of the verse"

I was the solitary plover...



Lorine in her newly built cottage, March 1966

Two summer-flavored poems from Lorine:

The eye
of the leaf
into leaf
and all parts
spine
into spine
neverending
head
to see

Smile
to see the lake
lay
the still sky
And
out for an easy
make
the dragonfly



POETRY

Unbecoming

snow
becomes
now
becomes
no
becomes
o
becomes
.

Michael Dylan Welch



Summer

warbler
wings

orange trees
soapy pools of water

laundry laid
across
the rocks
the
salt of our humanness

Trish Stachelski



Fourth of July

Do not this
down-gone
day despair

besotted with
and sodden
by rain
steel-headed
leaded gray

Soon it will
dazzle-bloom
with deep
hydration's
silent gift

bursting forth
in flower-
works

Georgia Ressmeyer



Cardinal

Are you great grandpa
John, cardinal by the bay
Or some other me?

Brad Vogel

Peeping Through COVID-19

Home alone, watching
TV, looking through
virtual windows – face,
bookcase, piano,
fireplace, walk-in closet,
doorframe, wall art
belonging to a fair-minded
journalist, politics:
McCarthy: Peace.
A couch wide enough
for large dogs, lint invisible.
River or ocean backdrop,
sounds of train, traffic,
a baby crying, growing,
who later will read
about this time in books.

Ronnie Hess



Last Visit

On his last visit he brought books
And rested them on a shelf
To be read after he'd gone
By strangers he hoped would feel
As he did when he met his lovers
Soft in old paper
And unchanged

Paul Hayes



Postcard from Lorine

It
reads,

the Rock River
swallowed again
Blackhawks'
banks.

Mud Lake
ice now
mud, soon
ice again.

Winter
flood is
rare.

The season
is turning the
corner.

Prying open
the door to
bless the
floorboard
cast iron
legs,
cedar
planks,
fir
joists.

Red-winged
blackbirds
flap through
to dry the
air.

Vanessa Herald

From the secret notes

Haiku

rumors
room for the wind
on the playground swings

after midnight
the rain keeps
busy

no future
to hold on to
autumn's Maple leaves

Gary Hotham



Adoration of the Ear

— ekphrasis on an African linguist's staff

crooked staff
like a great tree
ground-sprung

swept air clear for
feeling's drum

burnished gold leaf,
with thumb roll of
an elephant's dung
into ear shape

with a trunk trumpets
vowels of savannah

Donna Fleischer

Midsummer Marsh

A spring flood had clawed the riverbank upstream. Clods
choked off the marsh from its source.

Downstream, we stare from a footbridge into the dried-out
gulch that remains of what had been a verdurous, light and dark
asylum for singing frogs in water below, and dragonflies above.

It is all the change I can fathom and wish to know. Possibly, a
slow current will burble, and with it purple loosestrife, sable-
furred cattails, half-submerged shadows of snake and snapping
turtle gliding by, mallards adrift.

traprock ridge trail . . .
someone's lost compass
scent of pine

Donna Fleischer



Night Creature

I lie here, breath and heartbeat.
Maybe it jumped
or fell from the branches.

And there it goes again—the scuttering.
I try to picture it,
but it's like trying to imagine what's beyond the skin of the universe.

The scratching
softly defines the roof.
Whatever I was dreaming, I can't remember now.

Petra Whitaker

I must tilt

Hawthorns Mark the Entrance to the Other World

Like trumpeters on parade
piling into one another

bloomers march through spring
– forsythia, crab, magnolia

and hawthorn - quickthorn, thornapple, May-tree, haw berry.

Blossoming white flowers
followed by haws - red berries -

hawthorn berries on eve of the summer solstice
a visible sign of the autumn to come.

Lucky tree, it's just a turn on the cycle for you.

Mary Rowin



Niedecker's Library **by David Pavelich**

Editor's Note: this is the text of a presentation that was given at the 2017 Lorine Niedecker WI Poetry Festival

Introduction

Thanks so much for inviting me here today. Thanks in particular to Ann Engelman, President of the Friends of Lorine Niedecker. Also to Amy Lutzke at the Dwight Foster Public Library and Merrilee Lee at the Hoard Historical Museum. And lastly, a tip of the hat to Chuck Stebelton, poet and friend, who kindly made the connection between me and these other folks.

It's a special honor for me to be here, talking about Lorine Niedecker, with an audience of people who love her work. I'm a Wisconsin native; I was born and raised in Beloit, so I shared a water system with Niedecker growing up, because the Rock River was the river of my youth. And what a treat to talk about her library! Of course I'm a librarian, but I've been a voracious reader and therefore an owner of books for years, since I was a kid. Here's a photo of me as a senior in high school getting a book for

Christmas – in this case, the *Collected Poems* of Robert Creeley. Later in my life, I'd briefly meet Creeley in Buffalo, NY, and he would sign this book for me, which of course I still have. Like Niedecker, and like many of you, I acquire books because I love them. I love poetry, and therefore I must have it.

I remember exactly where I bought my first book by Niedecker. It was at a Borders bookstore in Madison on University Avenue, a store that no longer exists. I'm pretty certain it was the year 2000, and the book was the little selected poems called *The Granite Pail*, which was published by Gnomon in 1996 and edited by Cid Corman.

I'm here to talk about Niedecker's personal library. Recently, over 100 books, magazines, and other items from Niedecker's personal library were returned to Fort Atkinson, so this is an excellent moment for us to celebrate the return of these precious books and take a look at Niedecker's library with fresh eyes. Many of you know this story, but I want to run through a quick version of it for those who don't. In December, the Hoard Historical Museum was contacted by someone in California who announced that he had a number of books from Lorine Niedecker's personal collection,

and he wanted to know if the museum wanted them. Of course, the museum certainly did! The staff soon discovered that these books were really part of the museum collection already, having been donated by Niedecker's husband shortly after her death. A curator at the museum had allowed a graduate student to borrow these books from the museum, but this student never returned them. Well, he did return them, eventually, after 44 years! Better late than never. And you can see and read these books, now available here in the museum.

With our time together today, what I want to do is demonstrate how Niedecker's personal library came to be, at the same time asking broader questions about personal libraries and what we can (and possibly can't) learn from them. I hope you'll forgive this approach, which jumps around a little, but I think it comes together in the end.

1. Benjamin

In 1931, Walter Benjamin, the German Jewish philosopher, wrote a famous talk entitled, "Unpacking my Library: A Talk about Book Collecting." At least, it's famous among librarians. Throughout his talk, Benjamin articulates some of the primary ways a bibliophile or book lover acquires the books in his or her library, and he does this a little tongue in cheek. It's easy to anticipate that Benjamin will mention the purchasing of books, what he calls "the wide highway of book acquisition" (62). He also suggests that, "Of the customary modes of acquisition, the one most appropriate to a collector would be the borrowing of a book with its attendant non-returning" (62). Being a writer himself, Benjamin can't help but argue that, "Of all the ways of acquiring books, writing them oneself is regarded as the most praiseworthy" (61). Niedecker, of course, purchased books and wrote them herself (and created small, amazing, book-like objects for her research). But, as far as I know, she never borrowed a book without returning it.

Benjamin does not mention several other obvious ways to acquire books. For instance, receiving books as gifts (remember the picture of young Pavelich at the beginning of my talk). Niedecker received review copies, like Ed Dorn's second book of poetry, *Hands Up!* Benjamin doesn't mention stealing, or dumpster diving. Of course, we don't believe Niedecker was a dumpster-diver. And he does not mention the borrow-

ing of books from the library. His message isn't about readership, but ownership.

Here in a list are the primary ways that Niedecker acquired her books. Today, I'm going to focus on three of them: receiving them as gifts, purchasing them, and writing them herself. Let's start with gifts.

2. Gifts

In March, 1970, the poet Carl Rakosi visited Niedecker at her home, the first and only time he would see her in person. (Rakosi, by the way, grew up in Kenosha, attended UW-Madison, and can be considered another Wisconsin Objectivist poet.) Making his trip just nine months before her death, He was apprehensive. He later recalled, "I had heard that she was a recluse and that there might be something strange about her because she had been working as an ordinary cleaning woman in a mental hospital." This comment reflects the myth that had developed – through gossip in literary networks – about Niedecker's lifestyle. But Rakosi found himself pleasantly surprised by reality. "My fears were groundless, however. The moment I met her at the door, she was outgoing to me, cheerful, and very lively...."

He was struck by the modesty of her circumstances. "Her house was ... so small that if three of us had called on her instead of two, it would have been impossible to stand up and turn around. And that's no exaggeration." Still, Niedecker's small house had room for books, even if Rakosi doesn't mention them in his own remembrance. In fact, Rakosi brought Niedecker a gift, his own book *Amulet*, which was published by New Directions in 1967. He inscribed the book, "To Lorine & Al, Affectionately, Carl Rakosi." The very same copy of Rakosi's book, the one he delivered to her in person that spring day in 1970, is one of the books that was finally returned to Wisconsin this past winter.

A warm letter from Niedecker to Rakosi (which is in the Rakosi papers at UW-Madison) thanks Rakosi for this gift of poetry. "AMULET – o yes, the Americana, and whenever you talk about ships and sea – and what a glorious poem "Flute-players from Finmarken" is – I've copied that poem for Cid Corman along with "A cutter risen from the mol-lusks". / Thank you so much for that book and I'll

execute and adjust

send you T & G when it arrives....” (May 11, 1970)
A gift for a gift.

Several poets visited Niedecker’s home, and these were often occasions for gifts. On February 5, 1962, for instance, Niedecker wrote to Cid Corman: “I was so happy to talk an hour or so this past fall with Jonathan Williams who stopped at my place on his trip thru the mid-west. He gave me Amen/Huzzah/Selah which seems to me an important book of poetry.” Williams was up from North Carolina, but visitors came from further afield, including Basil Bunting and Tom Pickard, two poets who visited from the United Kingdom.

But the vast majority of gifts weren’t handed to Niedecker, in person, by her friends; they were sent in the mail. And I can’t stress enough the centrality and importance of the US Postal Service in the establishment and growth of Niedecker’s personal library and indeed her development as a poet. I could take that a step further and say that 20th century American poetry would be unthinkable without the US Postal Service. We think primarily (as we should) of the mail as enabling Niedecker’s rich correspondence, but it also crucially allowed Niedecker to acquire the works of an international avant garde— as well as specialized books that couldn’t be purchased locally - without leaving her home. Now, not all books that arrived as gifts were necessarily welcome. Gifts may come unsolicited, from unknown senders, and gifts may go unread, or read and disliked. So we can’t assume that every book in Niedecker’s possession was actually a book that she liked.

Some of the early gift books came from her long-time correspondent Louis Zukofsky, who sent his first gifts in the 1940s. In May, 1957, for example, Zukofsky sent Niedecker his book *Some Time*, which was published by Jargon Society (Jargon would later publish Niedecker as well). Like most books sent to her, this one was inscribed to Niedecker, and the majority of the books that were returned to the Hoard Museum this winter are inscribed to Niedecker by their authors. Niedecker wrote enthusiastically to Zukofsky in early June, 1957 to thank him for the gift: “Beautiful book, isn’t it? Celia’s music on the cover! – just the sight of that is lovely. Not a single error in the printing it seems.”

Books arrived in the mail from abroad, includ-

ing England, Scotland, and Japan. She received many gifts from the prolific poet Cid Corman, who also published the magazine *Origin* and books through his Origin press. An American poet, Corman was then living in Kyoto, Japan. Niedecker received this book, *In No Time*, and responded on June 5, 1964, “This book goes into my special cupboard being built for the new house.” Corman sent all of his books and wrote some of the more touching inscriptions. In his 1965 book *Nonce*, he wrote “For Lorine, one of the few who hears the light of silence sing.”

This is a good moment to pause and describe this “special cupboard” Niedecker refers to in this letter. She described this particular bookshelf more than once, but she described it this way to Corman on February 18, 1962: “That lovely little book. [Corman’s *for instance*] I’ve had nothing affect me quite so much since I discovered haiku. But then you come from Japan! You now inhabit a corner of my immortal cupboard with LZ (especially the short poems), Emily Dickinson, Thoreau, Lucretius, Marcus Aurelius, John Muir, bits from Santayana, D.H. Lawrence, Dahlberg, William Carlos Williams, and haiku.” So this “immortal cupboard” was Niedecker’s way to physically bring together the works that were most meaningful to her, and by describing them in letters to her correspondents, she’s also mapping a lineage of poets and intellectuals that she identifies as central to her thinking about poetry. Aside from the gifts kept there, several of the books found in this cupboard were purchased by Niedecker throughout her lifetime.

3. Purchase

Niedecker didn’t have a lot of expendable income, but she did purchase books, and (out of necessity) she made careful, considered decisions when spending money on them. It’s a little bit like that quote attributed to Erasmus that you see printed on tote bags or T shirts that reads, “When I have a little money I buy books; and if I have any left, I buy food and clothes.” Sometimes she was satisfied with her purchases and sometimes not. Niedecker occasionally purchased books in actual brick-and-mortar bookstores, sometimes on visits to Madison. “I stepped into a bookshop in Madison and bought Modern Library Giant edition of Henry James’ short stories,” Niedecker wrote to Zukofsky in June 1952, “I realize now that after spending \$2.45 I have only

In us sea-air rhythm

17 stories and he wrote 80" (Niedecker to Zukofsky, June 11, 1952). That doesn't sound like much money to us, but with inflation that's about \$24.00 today, so her irritation (with herself and the book) is understandable. She could get annoyed with booksellers. In 1967, she wrote to Corman, "Asked at bookstores for *Cider for Rosie* and they haven't heard of it (they wouldn't) so will try library." (She later got this book through Corman and it is in the library.)

Again, Niedecker did an awful lot of purchasing through the mail, sometimes directly from the men who were publishing the books, both in the United States and abroad. This is especially true when it came to buying literary magazines, the innovative, small circulation magazines with names like *Poor Old Tired Horse*, *Caterpillar*, and *Tuatara*. She supported Cid Corman's magazine, *Origin*, in particular, with small amounts of money – a dollar here, five dollars there – for example in July 1963 when she wrote, "I promised Ian [Hamilton] Finlay the July issue of *Origin* so I'm enclosing a dollar – and yes, another dollar for my copy."

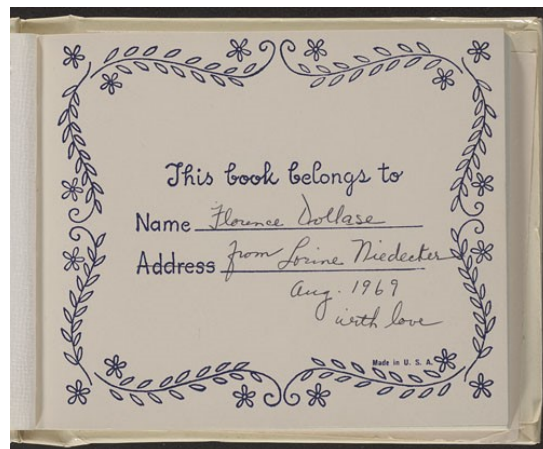
What do we know in general about the books that Niedecker purchased and kept in her home? Well, there was obviously a good amount of modern and contemporary poetry. But we also know that she owned far fewer books written by women than by men, and this is especially true of the poetry books in her collection. In fact, there are only four women poets in Niedecker's library as it survives, and those poets are Sappho (the ancient Greek poet), Emily Dickinson, Marianne Moore, and H.D. The books in her library were overwhelmingly written by white writers, too, with only a few Asian (that is, Japanese haiku) poets in the collection. While this may not be surprising, given the sheer dominance of white men in the publishing industry, it's notable that Niedecker did not apparently own works by prominent poets from that time like Gwendolyn Brooks and LeRoi Jones. There is a strong emphasis on contemporary white male poets, but there is also a solid reference library of the canonical English poets, such as Shakespeare, Milton, Keats, and Browning.

Niedecker didn't own or read much fiction, and the fiction that she did read was written by authors no longer living, particular Henry James, some occasional Melville and Faulkner. The books in her collection that were not poetry were instead non-

fiction, for the most part, including books of and about Western philosophy (Marcus Aurelius, Voltaire, Emerson, Kierkegaard), natural history and the sciences (insects, birds, naturalists, Thoreau, John Muir, Loren Eiseley). Other imaginative literature is there in the form of Western European classics (Dante, Goethe, Rilke), and Greek and Roman classics (Virgil, Homer, Ovid, Catullus). Though weighted toward European thought, it's an exceptionally comprehensive intellectual's library.

4. Handmade Books

Lastly, today, I want to talk about Niedecker's handmade books. Remember, as Benjamin suggested, many people who collect books also write them, or make them, or make book-like things. Many of you know that Niedecker had the habit of making booklets and book objects herself. Most often, these creations were intended to be gifts for others. For example, more than one version of her famous poem "Paeon to Place" was created to present to friends. This example is the best known (it's digitized and fully available online through the UW-Madison Libraries digital collections). Here, Niedecker has made use of a mass-produced, commonly available autograph album. After the dedication page, each differently colored page features a different stanza of the poem; this page-by-

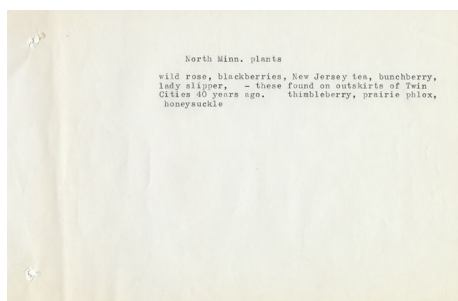
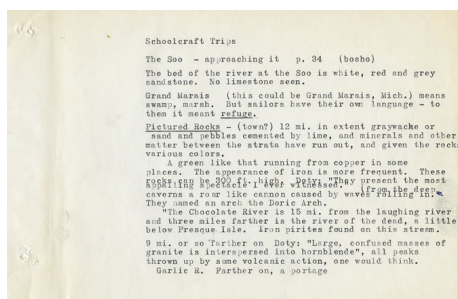


-page pacing and the handwritten nature of the text give the reader a strikingly different experience of reading this poem.

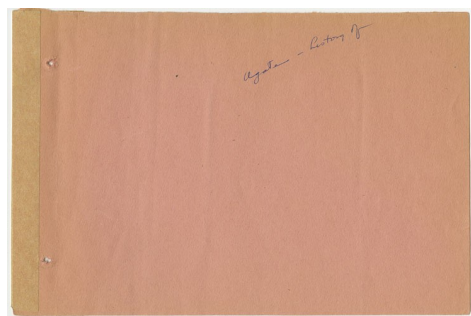
But my favorite examples of Niedecker's handmade books are a series of slender dossiers that she created in drawing together material for her serial poem "Lake Superior." In the summer of 1966,

"We live by the urgent wave"

Niedecker and her husband Al took a road trip around the Lake Superior region. The prospect of the trip was exciting for her, and she undertook research in advance of their departure. And this research went in several directions, including history and geology. Here, for instance, is a page from her research booklet entitled "Schoolcraft," related to Henry Rowe Schoolcraft, the 19th century geographer and ethnologist who undertook studies of Native American tribes, especially of the northern Midwest. And here is an interior page from her research booklet called "Minnesota Alphabetized," in which she bound notes on the region in alphabetical order.



Looking at another example, we can see how these booklets were put together (as well as the breadth of Niedecker's intellect and curiosity). The covers are various colors of construction paper, pink, red, blue.



This is the cover of the booklet of geology notes with the title "Remember Rocks" (the cover actually reads "Agate - history of"). The spines and bindings of

the little books are masking tape with simple brass pushpins, which hold together half-sheets of typing paper. I think the format is ingenious, and I admit that when I first encountered them here in the museum, I became emotional. There's such an incredible intimacy when you encounter an object like this. Here is one of the interior pages of "Remember Rocks," which as you can see are initially typed text with Niedecker's handwritten additions, so Niedecker can return to these pages and add to them – unlike a printed book, they aren't static.

"Agate mentioned in Bible Exodus 28:19 as one of the stones on the high priest's breastplate. According to Theophrastus and Pliny agate found on Achates R[iver] in Sicily. Found in both igneous + sedimentary rocks but if igneous usually in those of basaltic character. They are sometimes commercially dyed."

5. Conclusion

It's time for me to wrap up, so that we can have a conversation. You all know so much more about Niedecker than I do! And I want to hear your thoughts or your own discoveries in her collection..

While working on this talk, I came across Niedecker's own copies of Robert Creeley's poetry, his earliest books: one is at the public library, and one is here in the museum. Holding these volumes, I was touched by the fact that Niedecker read and knew some of the same works that I read and know. What I mean is that I had the experience of seeing myself in her library – I see myself in her. Ultimately, perhaps, we go to the library to find ourselves. That connection can't be faked or changed or compromised.

I want to briefly return to Benjamin, to tie a nice bow on this talk. In his essay, Benjamin writes, "one thing should be noted: the phenomenon of collecting loses its meaning as it loses its personal owner." I think I understand what he means. Niedecker's personal library, though, presents us with a situation that seems to me unique: her books have been adopted, cared for, promoted and stewarded by her community, by all of you, and I find that fact to be powerfully meaningful. The books' personal owner – Niedecker – is gone, but she was replaced by a living community of care. I'm filled with admiration for the love and protection these items receive from all of you, and I (and many other Niedecker enthusiasts and scholars) benefit from your good work, and we're in your debt. Thank you.

The Solitary Plover

CONTRIBUTORS

Donna Fleischer's fourth chapbook is < *Periodic Earth* >. Her poems are in literary journals and anthologies worldwide, including *A) Glimpse) Of*, *A Vast Sky*, *Dispatches from the Poetry Wars*, *Kō*, *Modern Haiku*, *otata*, *Otoliths*, *Poets for Living Waters*, *Presence*, *Marsh Hawk Press Review*, and *The End of the World Project*. Donna is a Tupelo Press – Mass MoCA Residency recipient that generated The Boiler House Poets, with poems and translations published in *Verse Osmosis* (Mass MoCA, 2017). She lives with her spouse and dog friend on a spiny trap rock mountain ridge in northern Connecticut.

Journalist and author **Paul G. Hayes** “discovered” Lorine Niedecker’s poetry in writing a cover article in *Wisconsin, The Milwaukee Journal’s Sunday Magazine* (December 30, 1990) about Niedecker’s late-in-life marriage to Al Millen, an industrial painter from Milwaukee. Hayes continues to write in retirement after thirty-seven years in newspapers. He and his wife Philia live in Cedarburg.

Vanessa Jean Herald is lead chicken wrangler at Make Time Farm in Beloit, Wisconsin, where she hosts monthly Make Time creativity retreats, tends the prairie, and attempts to stir as much trouble as possible. The small act of noticing drives her curiosity and proves endless outdoor insight. In the nighttime hours you can find her handwriting letters or crafting art with vintage typewriters.

Ronnie Hess is an essayist and poet, author of five poetry chapbooks and two culinary travel guides. She lives in Madison. Find her at ronniehess.com

Gary Hotham currently lives in Maryland. He has had a number of chapbooks published since his first: *Without the Mountains* in 1976 with his most recent, 23, in 2019. Also larger collections of his haiku: *Breath Marks: Haiku to Read in the Dark* (1999); *Spilled Milk: Haiku Destinies* (2010); *Nothing More Happens in the 20th Century* (2011); and *Stone's Throw: Promises of Mere Words* (2016). Two of last year's chapbooks received awards: 23 published by Longhouse received an honorable mention in the Haiku Canada Marianne Bluger Book and Chapbook Awards for 2020 and *Rightsizing the Universe: Haiku Theory* published by Yiqra-lo Press received an honorable mention in the The Touchstone Distinguished Books Awards for 2019.

David Pavelich is Director of Special Collections & Archives at the University of Wisconsin-Madison Libraries. Before arriving at the UW in late 2016, David was Head of Research Services in Duke University's David M. Rubenstein Rare Book & Manuscript Library (2010-2016) and Bibliographer for Modern & Contemporary Poetry/Reference and Instruction Librarian at the University of Chicago's Special Collections Research Center (2005-2010). David earned his MA in poetics at SUNY-Buffalo (where he wrote his thesis on Lorine Niedecker) and his MA-LIS at the University of Wisconsin-Madison

Georgia Ressmeyer, twice nominated for a Pushcart Prize in poetry, has published three books, the most recent of which is *Home/Body*. Her poetry has received awards from the Council for Wisconsin Writers, Wisconsin People & Ideas, the Wisconsin Fellowship of Poets, The Washington Island Literary Festival, Peninsula Pulse and others. Please see georgiaressmeyer.com for more information.

Mary C. Rowin's poetry and reviews have appeared in publications such as *Burningword*, *Red Coyote Literary Journal* and *Portage Magazine*. A poem in *Blue Heron* was nominated for the Push Cart Anthology. A microchap, “What She Kept,” was published by *Origami Poems Project*. Mary’s poetry awards include prizes from The Nebraska Writers Guild, and *Journal from the Heartland*. Mary lives with her husband in Middleton, Wisconsin.

Trish Stachelski grew up in Milwaukee, Wisconsin and attended UW-Richland Center where she met Phyllis Walsh, one of the earlier biographers of Lorine Niedecker. The influence of the short poem and living in the coulee region of Wisconsin, helped shape Trish’s creative process. She presently lives in Minneapolis with her family and enjoys gardening, walks near the Mississippi River and her job teaching English to adults from all over the world.

Brad Vogel is the author of the poetry collection *Broad Meadow Bird*. A finalist for the 2020 Erskine J. Poetry Prize, his poetry appears or is forthcoming in *Smartish Pace*, *The Freshwater Review*, and *Menagerie*. A native of Kiel, Wisconsin, Vogel lives in Gowanus, Brooklyn.

of the verse "

Michael Dylan Welch has had his poetry performed for the Empress of Japan and at the Baseball Hall of Fame, printed on balloons and chiseled into stone. He is poet-in-residence for VALA Art Center in Kirkland, WA, is president of the Redmond Association of Spokenword, curates SoulFood Poetry Night, and is founder of National Haiku Writing Month (www.nahaiwrimo.com). You can learn about his many books, and read his poems, essays, and reviews (published in hundreds of journals and anthologies in at least twenty languages) at his website, www.graceguts.com.

Petra Whitaker writes from sunny Redlands, California. Her most recent work appears in *Fault Lines Poetry: A Journal of West Coast Poets*, *Poydras Review*, and *Connotation Press* among other magazines and journals.

NOTES

Well it is 2020 and you all know what that means. The poetry month reading that was to be held in April moved to the Zoom platform. The Friends hosted Wisconsin poet Kathryn Gahl, the winner of the 2019 Lorine Niedecker Poetry Award from the Council For Wisconsin Writers. It was a fabulous program that incorporated art pieces with poetry in a project Kathryn calls her "Pandemic Postcards."

The Lorine Niedecker birthday celebration that was to be held at the Hoard Museum in May was cancelled, as was the April exhibit of art panels embroidered by Kathy Kuehn. We hope to host the Kuehn exhibit in the future. There are no Poetry Festival activities planned for this fall. We hope this newsletter finds you healthy and safe. Enjoy these photographs of Lorine as a child in summer.



The Solitary Plover

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The Friends of Lorine Niedecker is a non-profit corporation. There are no staff, just devoted volunteers. Our goals include preserving and expanding the legacy of Lorine Niedecker, as well as, offering educational materials, access to archives, a semiannual newsletter and events as time and resources are available. We are supported through donations and grants.

Donations are always welcome and are fully tax-deductible.

The Solitary Plover is issued twice yearly, in winter and in summer. Sign up for the email version on our website.

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