

1-30-2013

Front Matter

Follow this and additional works at: <http://scholarworks.gvsu.edu/amaranthus>

Recommended Citation

(1994) "Front Matter," *Amaranthus*: Vol. 1994: Iss. 1, Article 1.

Available at: <http://scholarworks.gvsu.edu/amaranthus/vol1994/iss1/1>

This Article is brought to you for free and open access by ScholarWorks@GVSU. It has been accepted for inclusion in Amaranthus by an authorized administrator of ScholarWorks@GVSU. For more information, please contact scholarworks@gvsu.edu.

act quantificat
the rebellion's
nciple chastise
plicity desperat
ed single tear
wn her ample
eek vermillion
t in self-pitying
solation which

amaranthus '94



Established in 1971, *Amaranthus* is the annual publication of the Arts and Humanities Division of Grand Valley State University. It accepts graphics suitable for black-white reproduction, plus fiction, drama, non-academic non-fiction, and poetry. Materials come from current Grand Valley students. Submissions are welcome year-round and should be accompanied by a self-addressed business-size envelope for notification only. Manuscripts are not returned. Art is returned by hand only. Submission deadline for the 1995 issue is March 17. The 1995 number will appear September 1. Mail written submissions to arrive on or before the deadline to: *Amaranthus*, English Department, GVSU, Allendale, MI 49401; or hand submit to Secretary, English Department, Lake Superior Hall. Deliver graphic art personally to Secretary, English Department, Lake Huron Hall.

© 1994, The Division of Arts and Humanities, Grand Valley State University.
Copyright reverts to author on publication.

Editor: W.P. Osborn
Logo: Lara Johnson

A Note to Contributors Current and Prospective

Amaranthus '94 reflects an editorial taste that believes subjects needn't be equipped with spaceships or grotesques to be literarily exciting. As you will see, the pieces here are relatively quiet, dealing with human-scale situations in detailed and humanly convincing ways. I would like to see more of same in the future. I also actively encourage submission of poetry in forms, drama (plays written for the student one-acts seem an obvious example), general-interest articles of non-fiction, and graphic art. Please check the preceding page for submission details.

In addition, I would welcome a new logo for the magazine. Artists should research the term "amaranthus" and create a graphic that will reproduce in black and white.



Never mind ostensible subject matter and authorial intention, this issue begins appropriately with a sheaf of poems on art and writing, including, in the case of Michelle Klaasen's "Keeping Order," the process of revision.

With Tanya Eby's "Hunters and Gatherers" and Jody Nelson's "Little Man Crying," young lives are illuminated through the death of grandparents. Then comes a segment bringing to life recent and not-so-recent historical injustices. Injustice also informs the first Mitch Foster poem and Soon Lee Hotaling's "Disappointments," both of which bring the theme local.

Miriam Kamps's "Hoofprints in the Snow" reminds us that darkness isn't the only mood for good writing. Her story leads a segment on the peculiar relationship between horses and the people who care for them. Strangely, through the horse and zebra, Amy Lewis and Olivia Moore ponder the subject of "choice," coming to conclusions that surprise.

It's fitting that issues of choice lead to pieces about children, including Moore's "Dress Up" and Vicki Dykman's "Hugs and Kisses." Foster and Sarah Oliver both write of sexual love, followed by Vicky Buck's portrayal of where that might lead. Pat McKeage closes this number with a poem beginning, "Now I lay me down to sleep"—which of course isn't the end of *that* story!