

Spring 1959

30Richard B. Hauck
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After looking over this issue and all the old issues of *CALLIOPE* and its predecessors, *THE WESTERN HERALD* supplement and *THE HERALD AND THE HORN*, I discovered an encouraging element in most of the work.

College writers, (and all too often in college publications), are apt to write directly from the shallow depths of their suddenly sensitive but immature emotions. Western's publications, however, have managed to maintain a certain quality overcoming this tendency. Always there has been in our literary magazine a content of thought that reveals the writers' perception of their world (not imaginary worlds that they could never have experienced). Furthermore, they have often written into their works sharp criticism or analysis of that world.

Of course, *CALLIOPE* has been plagued by its share of emotional and undeveloped stories, "toilet imagery" and tired clichés in its poetry. But the magazine has always included works that have this unique element of perception, sometimes well expressed, sometimes only partially (as is natural with college writers who are essentially beginners).

With the wider use of non-fiction in the Spring, 1958 issue, *CAL-LIOPE* took a decisive step towards being an even stronger expression of the ideas of Western's students.

This Spring's issue includes two essays on the desirability of completeness in art (starting, as is natural in a literary magazine, with literary subjects) and a piece on democratic education, a topic of primary importance to Western students and faculty.

CALLIOPE is "coming of age," just as Western is as a university. Its development is continuous, and dependent upon its contributors and staff. Its growth is further indicated by the buyer response and Student Council aid that has provided enough money for fine art work and better format.

As editor, it is not being presumptuous, I hope, to say that I am quietly proud of this issue. Against all criticism I can say that here is a gathering of stories, essays, and poems written not only from emotion, or even an unnamed generative force that is responsible for the initial creation, but also from the mind. Our writers have not tried to reveal in crude terms their "soul," traumas, or id processes for the sake of effectiveness.

Sometimes we stumble in our expression, for we are inexperienced. Sometimes we are profane for the sake of art. Sometimes we write too much for a statement that is much too small. But we will become articulate; we will not sacrifice art for the sake of profanity; and in the spirit of the creation which we perceive as life, we will grow.

R. B. H.