

**“Fanny Butcher’s “little prairie town”:
Feminine Public and Private Spaces of the Chicago literary Renaissance”**

Abstract: Fanny Butcher is a distinct and unrecognized voice of the Chicago literary Renaissance. While not a producer of the literature for which her city became famous, Butcher’s work as literary editor of the Chicago Tribune and her various roles in the literary spaces of Chicago have the opportunity to greatly inform scholarship on this renaissance period from the 1910s through the ‘30s . Traditional scholarship relegates her fame as relational to the famous male writers she knew such as Ernest Hemingway, Carl Sandburg, and Sinclair Lewis. Neither does Fanny Butcher have a secure place with recent scholarship on Chicago-based females of the period: she was not an editor (like Harriet Monroe or Margaret Anderson), novelist (like Willa Cather or Edna Ferber), social reformer (like Ida B. Wells or Jane Addams), or poet (like Eunice Tietjens). Butcher was a woman working for the masculine mass media machine of Chicago, The Tribune, and her employer and audience demanded a more conservative, middle-class feminine voice than what Harriet Monroe or Eunice Tietjens offered. Fanny Butcher’s complexity as a literary figure and role as an intermediary is demonstrated through the language used to place herself in literary spaces she fostered and created output in during this period. There are commonalities as well as distinctions in the audiences and subsequent language used towards each audience.